ORGAN HISTORICAL SOCIETY
CONVENTION HANDBOOK

Cleveland 2009
Edwin Arthur Kraft at the 1956 Schantz console of the E.M. Skinner Organ, Opus 140 (1907)
Trinity Cathedral, Cleveland

Edwin Arthur Kraft 1883–1962
Organ Recital by Edwin Arthur Kraft

INTRODUCTION AND TOCCATA  . . . . . . . . . . . William Walton

The great fame of Handel in England thoroughly eclipsed a group of lesser musicians of
sterling worth, among whom were Felton, Festing, Stanley and Walton. The latter was
organist at one of the churches of the University of Oxford in 1757. The solid qualities
of this Introduction and Toccata would do credit to Handel himself.

ROMANZA IN D  . . . . . . . . . . . . . . . . . . . Horatio Parker
(Schirmer)

CAPRICHE, "THE BROOK"  . . . . . . . . . . . . . . Gaston M. Dethier
(J. Fischer)

This piece is undoubtedly the most popular of the organ work of Dethier. As the name
indicates, it is a description of a brook, running swiftly at times, dashing here and
there, then smoothly, and finally ending in a perfect cataract.

SCHERZO IN D MINOR  . . . . . . . . . . . . . . Horatio Parker
(Schirmer)

This spirited Fugue has great dash and vigor without the slightest of dryness and
pedantry so often associated with this form.

FUGUE IN D MAJOR  . . . . . . . . . . . . . . Alexander Guilmant
(Schott)

CHANT DU SOIR (EVENING SONG)  . . . . . . . M. Enrico Bossi
(Reine Biedermeier)

SONATA NO. 2 IN C MINOR  . . . . . . . . . . . Felix Mendelssohn
(Freiser)

1—GRAVE—ADAGIO  2—ALLEGRO MAESTRO  3—FUGUE

So few of the great composers gave for the organ that the sonatas of Mendelssohn
fill an important place in organ literature. Since Mendelssohn was a romantic composer
with strong classic leanings, we find these works patterned after the contrapuntal
style of Bach.

FESTIVAL POSTLUDE ON "VENI CREATOR SPIRITUS"
(Come, Holy Ghost)  . . . . . . . . . . . . . . Camil van Hulse
(Witmark)

ENTR'ACTE FROM "THE ATONEMENT OF PAN"  . . . Henry Hadley-Kraft
(Schirmer)

CARILLON-SOURLIE  . . . . . . . . . . . . . . Henri Mulet
(Markle)

This brilliant Toccata may have been intended as a postlude to a festival service as the
congregation emerges to the accompaniment of carillons.

March 1, 1960
CONVENTION COMMITTEE

Joseph M. McCabe, Chair  Mark G. Pokrandt
Donald E. Daley  Graham Schultz
Christopher J. Howarter  Stephen J. Schnurr
Charles Kegg  John Seiz
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ORGAN PREPARATION

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ORGAN HISTORICAL SOCIETY NATIONAL CONVENTION 2009
Cleveland, Ohio

DAILY SCHEDULE

Sunday, July 5
12:00–4:00  Registration (North Foyer), Marriott Hotel
12:00–7:30  Exhibits (Erie/Superior Room)
4:00        Buses depart for Trinity Episcopal Cathedral
4:30        Recital at Trinity Episcopal Cathedral by Alison Luedecke
5:15        Buses depart for Marriott Hotel
5:30        Dinner on your own / Free time
5:30–7:30   Registration (North Foyer), Marriott Hotel
7:40        Buses depart for Cleveland Masonic and Performance Arts Center
8:00        Recital at Cleveland Masonic and Performance Arts Center by Peter Richard Conte
9:20        Buses depart for Marriott Hotel
9:30–10:30  Registration (North Foyer), Marriott Hotel
9:30–12:00  Exhibits (Erie/Superior Room) and Cash Bar

Monday, July 6
7:30–8:30   Registration (North Foyer), Marriott Hotel
8:30        Buses depart for St. Martin of Tours R.C. Church
9:45        Recital at St. Martin of Tours R.C. Church by Andrew Scanlon
10:25       Buses depart for St. Adalbert R.C. Church
11:15       Recital at St Adalbert R.C. Church by Dennis Northway and Adam Gruber
11:40       Buses depart for Lakewood Masonic Temple
12:15       Group B: recital in Lodge Room by William Aylesworth. Group A has lunch
12:55 P.M.  Group B starts to funnel into food lines; Group A starts to migrate to Lodge Room by 1:15 in preparation for recital starting at 1:25
1:25        Group A: recital in Lodge Room by William Aylesworth. Group B has lunch
2:05    Buses depart for Trinity Evangelical Lutheran Church
2:30    Recital at Trinity Evangelical Lutheran Church by Joan Lippincott
3:40    Busses depart for the Marriott Hotel
4:00    Lecture, Marriott Hotel (Salon A, B, C, and D) with John Ferguson on the life of Walter Holtkamp Sr.
4:00–5:30    Exhibits (Erie/Superior Room)
5:00–5:30    Registration (North Foyer), Marriott Hotel
5:00    Cash Bar (2nd Floor, East Foyer)
5:30    Dinner, Marriott Hotel (Salon E, F, G, and H)
7:10    Buses depart for St. John the Evangelist R.C. Cathedral
7:30    Recital at St. John the Evangelist R.C. Cathedral by Ken Cowan
9:10    Buses depart for Marriott Hotel
9:30–10:00    Registration (North Foyer), Marriott Hotel
9:30–12:00    Exhibits (Erie/Superior Room) and Cash Bar

**Tuesday, July 7**

8:00–8:30    Registration (North Foyer), Marriott Hotel
8:30    Buses depart for Pilgrim Congregational UCC
9:00    Recital at Pilgrim Congregational UCC by Stephen Schnurr, Micah Raebel, and Nathan Leath
9:40    Buses depart for St. Procop R.C. Church
10:00    Recital at St. Procop R.C. Church by Randy Bourne
10:40    Buses depart for Holy Angels R.C. Church
11:40    Lunch at Holy Angels R.C. Church
         Sing hymn in church prior to lunch.
12:45 P.M.    Buses for First Congregational UCC, Sandusky
1:00    Recital at First Congregational UCC by Christopher Marks
1:40    Buses for Toledo Museum of Art
2:40    Free time to browse collection of the Toledo Museum of Art and to hear the Strumphler organ played by Robert Barney
3:00    Recital at Toledo Museum of Art by Stephen Tharp and roll demonstration by Joseph Dzeda
3:55    Buses depart for Our Lady, Queen of the Most Holy Rosary Cathedral
4:15    Dinner at Cathedral School
6:00–6:40    Presentation on Fundraising for Historic Organs by Joe Vitacco and Father Michael Perry
7:00    Recital at Our Lady, Queen of the Most Holy Rosary Cathedral by Todd Wilson
8:10       Buses depart for Marriott Hotel
10:15–10:45 Registration (North Foyer), Marriott Hotel
10:15–12:00 Exhibits (Erie/Superior Room) and Cash Bar

**Wednesday, July 8**

8:00–8:30 Registration (North Foyer), Marriott Hotel
8:00–9:30 Exhibits (Erie/Superior Room)
8:30      Lecture at Marriott Hotel (Salon A, B, C, and D) on “Grand Romantic Organs of Jewish Synagogues” by Sebastian Glück
9:40      Buses depart for Plymouth Church UCC (Group A) and St. James’ Anglican Catholic Church (Group B)
10:10     Recital at Plymouth Church UCC (Group A) by Bruce Stevens and at St. James’ Anglican Catholic Church (Group B) by John Ferguson
10:40     Group A buses depart Plymouth Church UCC and arrive at St. James’ Anglican Catholic Church; Group B buses depart St. James’ Anglican Catholic Church and arrive at Plymouth Church UCC
11:10     Recital at Plymouth Church UCC (Group B) by Bruce Stevens and at St. James’ Anglican Catholic Church (Group A) by John Ferguson
11:40     Buses depart for Marriott Hotel
12:00 P.M. Cash Bar and Lunch, Marriott Hotel (Salon A, B, C, and D)
12:50     OHS Annual meeting
2:30      Walk across green for tour of the Cleveland Public Auditorium
4:00      Buses depart Marriott Hotel and arrive at Shrine Church of Saint Stanislaus
4:30      Recital at Shrine Church of Saint Stanislaus by Rhonda Sider Edgington
5:10      Buses depart for Marriott Hotel
5:30      Dinner on your own
7:40      Buses depart for First United Methodist Church
8:00      Recital at First United Methodist Church by Nathan Laube
9:20      Buses depart for Marriott Hotel
9:30–10:00 Registration (North Foyer), Marriott Hotel
9:30–12:00 Exhibits (Erie/Superior Room) and Cash Bar
Thursday, July 9

8:00–8:30 Registration (Erie/Superior Room), Marriott Hotel
8:15–9:15 Panel Discussion at Marriott Hotel. Virtual organ crawl and an introduction to the realistic challenges of conserving Skinner Opus 328 in the Cleveland Public Auditorium led by Joseph Dzeda, Nicholas Thompson-Allen, and special guests.
9:40 Buses depart for St. Andrew’s Episcopal Church, Elyria
10:50 Recital at St. Andrew’s Episcopal Church by Anne Wilson
11:25 Walk to St. Mary’s R.C. Church
11:45 Recital at St. Mary’s R.C. Church by Yun Kyong Kim
12:15 P.M. Box Lunch at St. Mary’s R.C. Church
1:30 Buses depart for First Congregational UCC, Wellington
2:15 Recital at First Congregational UCC by Grant Edwards
2:55 Buses depart for First Church in Oberlin UCC
3:15 Recital at First Church in Oberlin UCC by Jack Mitchener
4:00 Walk at leisure on grounds of Oberlin; view practice organs at Kulas Organ Center and the first Holtkamp Martini organ
5:30 Buses depart for Quick and Delicious Restaurant
6:00 Dinner at Quick and Delicious Restaurant
7:30 Buses depart for Finney Chapel
8:00 Recital at Finney Chapel by Diane Meredith Belcher
9:20 Buses depart for Marriott Hotel
10:00–12:00 Last night of Exhibits (Erie/Superior Room) and Cash Bar

Friday, July 10

8:30–8:45 Registration (North Foyer), Marriott Hotel
9:00 Buses depart for Temple Tifereth Israel
9:30 Recital at Temple Tifereth Israel by Justin Hartz
10:10 Buses depart for St. Paul’s Episcopal Church, Cleveland Heights
10:30 Recital (Chancel Organ) by David Schrader
10:55 Recital (Gallery Organ) by David Schrader
11:25 Buses depart for Church of the Covenant
11:50 Hymn, Church of the Covenant, Jonathan Moyer, organ
12–1 P.M. Lunch, Church of the Covenant
12:10 Carillon Recital by John Gouwens at Church of the Covenant
12:40    Open Console at Church of the Covenant or walk to the Cleveland Museum of Art
1:30    Buses depart for Cleveland Museum of Art
1:30–4:30    Free time to browse collections of Museum
            Recitals by Gregory Crowell and Kathryn Stieler:
2:00    Group A
2:30    Group B
3:00    Group C
4:00    Buses depart for Marriott Hotel (first bus departs as filled at 3:30, last bus departs 4:30)
4:30    Dinner on your own / Free time
7:15    Buses depart for Severance Hall
8:00    Recital at Severance Hall by Thomas Murray
9:30    Buses depart for Marriott Hotel
Trinity Episcopal Cathedral  Sunday, July 5 4:30 P.M.

ALISON LUEDECKE

Hymn, “O Beautiful for spacious skies”  MATerna
Horst Buchholz

Praeludium in E Minor  Nikolaus Bruhns
1665–1697

Variations on “Freu dich sehr, o meine Seele”  Johann Pachelbel
1653–1706

Prelude and Fugue in A Minor, BWV 543  J. S. Bach
1685–1750

Irish Jig for the Feet  Mary Beth Bennett
b. 1954

Doppel Fugue über “Heil dir im Siegeskranz”  John Knowles Paine
1839–1906

ALISON J. LUEDECKE is a native of Galveston, Texas, and received the doctor of musical arts degree in organ performance at the Eastman School of Music as a student of David Craighead. She is the founder and organist with the highly acclaimed Millennia Consort. Dr. Luedecke is featured on six organ CDs from Raven and World Library Publications, and is editor of the series Consoliere Classics, a multi-volume series of organ music for the church year published by World Library Publications.

HORST BUCHHOLZ received his early musical training in a boy’s choir in his native Germany and started conducting at the age of 16. When he was 21, he had his Berlin Philharmonic debut as organ soloist, and, shortly thereafter, he founded the Berlin Chamber Orchestra. Dr. Buchholz holds two terminal degrees, one in church music from the University of Arts in Berlin, and one in orchestral conducting from Indiana University in Bloomington. As an assistant with the Berlin Philharmonic Chorus, he had the opportunity to work with such eminent maestros as Claudio Abbado, Riccardo Muti, and Herbert von Karajan.
FLENTROP PORTABLE ORGAN (1976)

MANUAL I  MANUAL II  PEDAAL
8  Roerfluit  8  Gedekt  16  Bourdon
4  Prestant  4  Fluit  8  Quintadeen
2  Octaaf  2½/Nasard  P + I
Mixtuur III  2  Fluit  P + II
Sesquialter II  1½/Terts
I + II  8  Kromhoorn

FLENTROP GALLERY ORGAN (1977)

II. HOOFDWERK
16  Prestant (in façade)
8  Prestant I-II (double from c')
8  Roerfluit
4  Octaaf
4  Fluit
3  Quint
2  Octaaf
Mixtuur III–V
Scherp II–III
16  Fagot
8  Trompet
Rugwerk to Hoofdwerk
Bovenwerk to Hoofdwerk

II. BOVENWERK (enclosed)
8  Prestant
8  Bourdon
8  Gamba (from c)
4  Octaaf
4  Fluit
2½/Nasard
2  Flageolet
1½/Terts
1  Flageolet
8  Schalmey
4  Trompet

I. RUGWERK
8  Prestant (in façade, from F)
8  Gedekt
4  Octaaf
4  Roerfluit
2  Octaaf
1½/Larigot
II  Sesquialter II
1½/Mixtuur III–IV
8  Kromhoorn

PEDAAL
16  Bourdon
8  Prestant
8  Gedekt
4  Octaaf
2  Woodfluit
16  Bazuin
8  Trompet
4  Trompet
Hoofdwerk to Pedaal
Rugwerk to Pedaal
Bovenwerk to Pedaal
Cleveland Masonic and Sunday, July 5 8 P.M.
Performance Arts Center

PETER RICHARD CONTE

Overture to Candide
Leonard Bernstein
1918–1990
transcribed by Peter Richard Conte

Marche Religieuse, Op. 15, No. 2
Alexandre Guilmant
1837–1911
from Bach’s Memento
Pastorale
Johann Sebastian Bach
1685–1750
Mattheus-Final
transcribed by Charles-Marie Widor

Variations on a Theme of Arcangelo Corelli
Fritz Kreisler
1875–1962
transcribed by Peter Richard Conte

Fantasy on Nursery Tunes
Robert Elmore
1913–1985

Final
César Franck
1822–1890

This program is made possible by a gift from
Richard E. Willson, Houston, Texas

Since 1989, PETER RICHARD CONTE has been Grand Court Organist of the
world famous Wanamaker Organ at Macy’s Philadelphia department store. In
addition, he is choirmaster and organist of St. Clement’s Church, Philadelphia,
where he directs an 18-voice professional choir in music of the Anglo-
Catholic tradition.

Peter Richard Conte studied with
Larry Smith and Robert Rayfield at Indiana University, Bloomington,
where he was awarded the prestigious performers’ certificate in organ. He
later returned to Indiana University in 2008 to accept the school of music’s
distinguished alumni award. Peter Richard Conte is an Associate of the American
Guild of Organists, has served on the executive board of its Philadelphia
Chapter, and has presented Guild workshops on transcriptions and on improvisation.

Peter Richard Conte is represented by Phillip Truckenbrod Concert Artists,
Hartford, Connecticut.
Building upon a curiosity that began in his teens, **Michael Barone** has been involved with the pipe organ for nearly 50 years. As host and senior executive producer of Pipedreams, he is recognized internationally for his contributions to the world of organ music. Barone’s talent and commitment have been recognized with numerous awards, including the American Guild of Organists President’s Award in 1996, the Distinguished Service Award of the Organ Historical Society in 1997, and the 2001 ASCAP-Deems Taylor Award. In November 2002 he was selected for induction to the Minnesota Music Hall of Fame.

### AUSTIN ORGAN, Opus 823 (1919)

<table>
<thead>
<tr>
<th>II. GREAT (<em>enclosed with Choir</em>)</th>
<th>III. SWELL (enclosed)</th>
<th>I. CHOIR (enclosed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Open Diapason</td>
<td>16 Bourdon</td>
<td>16 Dulciana</td>
</tr>
<tr>
<td>8 Open Diapason</td>
<td>8 Open Diapason</td>
<td>8 Violin Diapason</td>
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<tr>
<td>8 Second Diapason</td>
<td>8 Stopped Diapason</td>
<td>8 Concert Flute</td>
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<tr>
<td>8 Flauto Major</td>
<td>8 Salicional</td>
<td>8 Flute Celeste</td>
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<tr>
<td>8 Clarabella*</td>
<td>8 Vox Celeste</td>
<td>8 Dulciana</td>
</tr>
<tr>
<td>8 Violoncello*</td>
<td>8 Aeoline</td>
<td>8 Quintadena</td>
</tr>
<tr>
<td>8 String Celeste*</td>
<td>8 Linda Maris</td>
<td>4 Flute</td>
</tr>
<tr>
<td>4 Octave</td>
<td>4 Flute</td>
<td>2 Piccolo</td>
</tr>
<tr>
<td>4 Flute*</td>
<td>4 Violina</td>
<td>8 Clarinet</td>
</tr>
<tr>
<td>8 Trumpet*</td>
<td>Solo Mixture III</td>
<td>Tremolo</td>
</tr>
<tr>
<td>Celesta (61 bars)*</td>
<td>8 Cornopean</td>
<td>Choir 16, 4</td>
</tr>
<tr>
<td>Xylophone Strike</td>
<td>8 Oboe</td>
<td>Swell to Choir 16, 8, 4</td>
</tr>
<tr>
<td>Xylophone Reiterate</td>
<td>8 Vox Humana</td>
<td>Solo to Choir 8</td>
</tr>
<tr>
<td>Glockenspiel</td>
<td>Tremulant</td>
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<tr>
<td>Swell to Great 16, 8, 4</td>
<td>Swell 16, 4</td>
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<tr>
<td>Choir to Great 16, 8, 4</td>
<td>Solo/Echo to Swell 8</td>
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<tr>
<td>Solo/Echo to Great 16, 8, 4</td>
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### PEDAL

| 32 Resultant Bass                 | 8 Stentorphone        |
| 16 First Diapason (ext. Gt.)      | 8 Gross Flute         |
| 16 Second Diapason (Gt.)          | 16 Ophicleide         |
| 16 Violone (ext. Gt.)             | 8 Tuba (ext.)         |
| 16 Bourdon                        | 4 Clarion (ext.)      |
| 16 Lieblich Gedeckt (Sw. 16')     | Solo 16, 4            |
| 8 Major Flute (Gt.)               | 8 Stentorphone        |
| 8 Violoncello (Gt.)               | 8 Gross Flute         |
| 8 Flute Dolce (ext.)              | 16 Ophicleide         |
| 16 Tuba Profunda (Solo)           | IV. ECHO (enclosed)   |
| Great to Pedal 8, 4               | 8 Gedeckt             |
| Swell to Pedal 8, 4               |                        |
| Choir to Pedal 8                  | Great to Solo 8       |
| Solo to Pedal 8                   | Tremolo               |
| 8 Flute Dolce (ext.)              |                        |
| 16 Tuba Profunda (Solo)           |                        |
| Great to Pedal 8, 4               |                        |
| Swell to Pedal 8, 4               |                        |
| Choir to Pedal 8                  |                        |
| Solo to Pedal 8                   |                        |

| IV. SOLO (enclosed)               |                        |
|                                  |                        |
|                                  |                        |
|                                  |                        |
|                                  |                        |

| Cathedral Chimes (Ch., 20 tubes)  |                        |
ANDREW SCANLON

Marche Romaine
Charles Gounod
1818–1893

Prière, 24 Pieces
Jean Langlais
Élévation, Suite médiévale
1907–1991

Prelude in C Minor, Op. 31, No. 1
Felix Mendelssohn
1809–1847

Folk Tune, Five Short Pieces
Percy Whitlock
1903–1946

Hymn, “Christ the Lord is risen again”
ORIENTIS PARTIBUS

Regina Cœli
Everett Titcomb
1884–1968

Fugue in E-flat, BWV 552, 1
Johann Sebastian Bach
1685–1750

This program is made possible by a gift from William T. Van Pelt and Raven Compact Discs, Richmond, Virginia

A native of Methuen, Massachusetts, ANDREW SCANLON is a member of the organ faculty at Duquesne University, director of music at the First Presbyterian Church of Pittsburgh, and conductor of the Pittsburgh Compline Choir. He formerly held positions at St. Paul’s Cathedral (Buffalo), Christ and St. Stephen’s Church (New York City) and Marquand Chapel at Yale Divinity School. He earned the bachelor of music degree from Duquesne University and the Master of Music degree from Yale University, where his teachers were Ann Labounsky and Thomas Murray, respectively. In 2001, Andrew Scanlon was awarded Duquesne’s André Marchal Prize for Excellence in Performance. He has also won top prizes in several competitions, including first prizes in the 2002 West Chester Organ Competition, and the 1999 Boston Chapter AGO Competition. This is his third recital at a convention of the Organ Historical Society. Actively involved in the American Guild of Organists, Andrew Scanlon holds the Fellowship certificate (FAGO) and serves on the National Board of Examiners in Professional Certification.
ODENBRETT & ABLER ORGAN (1881)

Compass: Manual, 58 pipes
    Pedal, 27 pipes

I. GREAT
16 Bourdon
8 Open Diapason
8 Melodia
8 Viola di Gamba
4 Octave
4 Flute Harmonic
2 2/3 Twelfth
2 Fifteenth
8 Trumpet
    Swell to Great
    Pedale to Great

II. SWELL (enclosed)
8 Geigen Principal
8 Stop'd Diapason
4 Fugara
4 Flute d’Amour
8 Bassoon (12 bass pipes)
8 Oboe (t.c.)

PEDALE
16 Open Diapason
16 Sub bass
8 Violoncello

ACCESSORIES
5 Pedal movements
Swell expression shoe
Pedal [sic] Check
Bellows Signal

Great to Pedale
Swell to Pedale
St. Adalbert R.C. Church  
Berea, Ohio  
Monday, July 5  
11:15 A.M.

ADAM GRUBER and DENNIS NORTHWAY

Ciacona in D Minor (16 Variationen)  
Johann Pachelbel  
1653–1706

Dennis Northway

Three Trios, Opus 49  
1. Andante in E-flat  
2. Moderato in C  
3. Adagio in A Minor

Josef Rheinberger  
1839–1901

Adam Gruber

Hymn, “Come Labor On”  
ORA LABORA

Dennis Northway

Toccata in D Minor (ca. 1912)  
Gordon Balch Nevin  
1892–1943

Adam Gruber

This program is made possible by a gift from Chicago-Midwest Chapter,  
Organ Historical Society, Chicago, Illinois

DENNIS NORTHWAY holds a doctorate in choral conducting from Northwestern University, where he also attained candidacy for a PhD in musicology. He received his master’s degree in church music from Concordia University in River Forest, Illinois, where he concentrated on composition. Dr. Northway was chorus master of the Owensboro, Ky., Symphony Orchestra Chorus and director of choral activities at Kentucky Wesleyan College. He has been a panelist for the Illinois Arts Council, and, for nearly 15 years, was chorus master and conductor at Light Opera Works.

Northway was the editor of the ChicAGO Cen tenary Anthology, celebrating the 100th anniversary of the Chicago chapter of the American Guild of Organists, and is co-author of Pipe Organs of Chicago. In addition, he has more than 200 published works and has frequent commissions. He is chair of the 2012 National Convention of the Organ Historical Society and Treasurer of the Chicago Midwest chapter of the OHS.

Dennis Northway is artistic director of the annual Handel Week festival in Oak Park, Ill., parish musician at Grace Episcopal Church, and teaches at London Middle School in Wheeling, Ill.
A native of Arlington Heights, Ill., **Adam Gruber** has been playing the piano since eight and organ since the age of ten. At 16, he is currently interim parish musician for St. Simon’s Episcopal Church in Arlington Heights. He was ordained to be a 2008 E. Power Biggs Fellow of the Organ Historical Society. In addition, he was the Suzanne and Charles Wells Choral Scholar for the Handel Week Festival in Oak Park. Gruber has been presented in recital by the Chicago Midwest Organ Historical Society, the Northwest Indiana Chapter of the American Guild of Organists and the Cathedral of the Holy Angels in Gary, Indiana. He has been a performer for the Chicago Area Theater Organ Enthusiasts and the Chicago Theater Organ Society. He has performed at the Grace Summer Artist Series at Grace Episcopal in Oak Park, the University of Valparaiso chapter of the AGO, and the First Presbyterian Church organ concert series in Arlington Heights.

Adam Gruber is a student of Dennis Northway of and has studied theater organ with Jelani Eddington. Adam also plays keyboard with the Jazz Ensemble, and sings with the concert choir at Rolling Meadows High School, where he is a sophomore, and was selected by fellow students as lead singer for the choir. He also sings with, and has directed, the Madrigal Choir at Grace Episcopal Church in Oak Park.

### Votteler-Hetche Organ (1904)

<table>
<thead>
<tr>
<th>I. GREAT</th>
<th>II. SWELL (enclosed)</th>
<th>PEDAL (30 notes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Open Diapason</td>
<td>8 Violin Diapason</td>
<td>16 Bourdon</td>
</tr>
<tr>
<td>8 Melodia</td>
<td>8 Stopped Diapason</td>
<td>Great to Pedal</td>
</tr>
<tr>
<td>8 Dulciana</td>
<td>8 Oboe Gamba</td>
<td>Swell to Pedal</td>
</tr>
<tr>
<td>4 Principal</td>
<td>4 Flute Harmonique</td>
<td></td>
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<tr>
<td>Swell to Great</td>
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**THE VOTTELER-HETTCH ORGAN CO.**

**CLEVELAND, OHIO.**
Lakewood Masonic Temple  
Lakewood, Ohio  
Monday, July 5  
12:15 and 1:25

WILLIAM AYLESWORTH

Masonic March  
Theo Bonheur (Charles A. Rawlings)  
1857–ca. 1930

Prelude  
Frederick Archer  
1838–1901

Motivo  
Frederick Archer

Summer Fancies, Op. 38, No. 2  
Rossetter G. Cole  
1866–1952

Choral Hymn  
William Spark  
1823–1897

Mélodie, Op. 46, No. 4  
Alexandre Guilmant  
1837–1911

Under the Double Eagle  
Josef Franz Wagner  
1856–1908

This program is made possible by a gift from Chicago-Midwest Chapter, Organ Historical Society, Chicago, Illinois

WILLIAM AYLESWORTH holds degrees from MacMurray College, Union Theological Seminary’s School of Sacred Music, and Northwestern University. He has studied organ with Robert Glasgow, Searle Wright, Karel Paukert, and Grigg Fountain. Since 1971, he has been director of music at St. John’s Lutheran Church, Wilmette, Illinois. He has also been organist at the Scottish Rite Cathedral and Medinah Temple, Chicago. He has served as president of the Organ Historical Society, and has been heard at OHS conventions and at AGO regional conventions. He has distinguished himself for his many recitals on historic American instruments.
<table>
<thead>
<tr>
<th>GREAT (enclosed)</th>
<th>SWELL (enclosed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8' DIA. FF (Diapason)</td>
<td>8' VL. PP (Viole Dolcissimo)</td>
</tr>
<tr>
<td>8' FL. M (Melodia)</td>
<td>8' VL. MP (t.c., Celeste)</td>
</tr>
<tr>
<td>8' FL. P (t.f., starved wind to form a celeste)</td>
<td>8' FL. MF (Viole)</td>
</tr>
<tr>
<td>8' VL. F (Viola)</td>
<td>4' FL. M (Quintadena)</td>
</tr>
<tr>
<td>8' VL. (Dulciana)</td>
<td>4' FL. M (Stopped Diapason)</td>
</tr>
<tr>
<td>Great 8, Unison Off, 4 Swell to Great 16, 8, 4</td>
<td>8 Reed PP (Vox Humana)</td>
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<table>
<thead>
<tr>
<th>PEDAL</th>
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</thead>
<tbody>
<tr>
<td>16' FL. FF (ext. Gt. Melodia)</td>
</tr>
<tr>
<td>8 Great to Pedal</td>
</tr>
<tr>
<td>8 Swell to Pedal</td>
</tr>
</tbody>
</table>

**TAB COLORS**

**GREAT**
- 8' DIA. FF, 8' FL. M, 8' FL. MP — mottled brown and black
- 8' VL. F — mottled orange
- 8' VL — mottled silver and gray

**SWELL**
- 8' FL. M, 4' FL. M, 8' VL. PP, 8' VL. MF — mottled brown and black
- 8' VL. MP — mottled orange
- Reeds and Bells — candy red
- Couplers — black
- Unison Off, Tremolo — cream
Trinity Evangelical Lutheran Church

Monday, July 5
2:30 P.M.

JOAN LIPPINCOTT

Music of Johann Sebastian Bach
1685–1750

Hymn, “Now thank we all our God”

Leipzig Chorales
Nun danket alle Gott (Now thank we all our God)
Schmücke dich, o liebe Seele (Deck thyself, my soul, with gladness)

Prelude and Fugue in C Major, BWV 547

Trio Sonata in E-flat Major, BWV 525
  Allegro-Adagio-Allegro

Passacaglia in C Minor, BWV 582


JOAN LIPPINCOTT is a graduate of the Curtis Institute of Music and Westminster Choir College, where she was a student of Alexander McCurdy. She also studied at Union Theological Seminary and Princeton Theological Seminary. She is on the advisory board of The American Bach Society, an honorary member of Sigma Alpha Iota, and has received the Alumni Merit Award, the Distinguished Merit Award, and an honorary doctorate from Westminster Choir College.

Joan Lippincott presently devotes full time to concertizing and recording. Previously, she was head of the organ department at Westminster Choir College of Rider University; she is now professor emerita of organ. From 1993 to 2000, she was principal university organist at Princeton University. She directed many European organ study tours and summer organ workshops, including the popular Organ Week for High School Students.

EXCLUSIVE MANAGEMENT
Karen McFarlane Artists, Inc.
**VON BECKERATH ORGAN (1957)**

<table>
<thead>
<tr>
<th>II. HAUPTWERK</th>
<th>III. SCHAFFWERK (enclosed)</th>
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</thead>
<tbody>
<tr>
<td><strong>16</strong> Quintadena</td>
<td><strong>8</strong> Quintadena</td>
</tr>
<tr>
<td><strong>8</strong> Principal</td>
<td><strong>8</strong> Gemshorn</td>
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<tr>
<td><strong>8</strong> Rohrflöte</td>
<td><strong>8</strong> Gemshorn Celeste (t.c.)</td>
</tr>
<tr>
<td><strong>4</strong> Octave</td>
<td><strong>4</strong> Blockflöte</td>
</tr>
<tr>
<td><strong>4</strong> Spitzflöte</td>
<td><strong>2</strong> Gemshorn</td>
</tr>
<tr>
<td><strong>2½</strong> Nasat</td>
<td>**½ Zimbel III</td>
</tr>
<tr>
<td><strong>2</strong> Octave</td>
<td><strong>8</strong> Oboe</td>
</tr>
<tr>
<td><strong>1½</strong> Mixture VI</td>
<td><strong>Tremulant</strong></td>
</tr>
<tr>
<td><strong>8</strong> Trompete</td>
<td><strong>Schwellwerk</strong> to Hauptwerk</td>
</tr>
<tr>
<td><strong>Rückpositiv</strong> to Hauptwerk</td>
<td><strong>Kronpositiv</strong> to Hauptwerk</td>
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<thead>
<tr>
<th>I. RÜCKPOSITIV</th>
<th>IV. KRONPOSITIV</th>
<th>PEDAL (32notes)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>8</strong> Gedackt</td>
<td><strong>8</strong> Holzgedackt</td>
<td><strong>16</strong> Principal</td>
</tr>
<tr>
<td><strong>4</strong> Principal</td>
<td><strong>4</strong> Principal</td>
<td><strong>16</strong> Subbass</td>
</tr>
<tr>
<td><strong>4</strong> Koppelflöte</td>
<td><strong>4</strong> Rohrflöte</td>
<td><strong>8</strong> Octave</td>
</tr>
<tr>
<td><strong>2</strong> Octave</td>
<td><strong>2</strong> Principal</td>
<td><strong>4</strong> Octave</td>
</tr>
<tr>
<td><strong>2</strong> Waldflöte</td>
<td><strong>1</strong> Sifföte</td>
<td><strong>2</strong> Nachthorn</td>
</tr>
<tr>
<td><strong>1½</strong> Quinte</td>
<td><strong>½</strong> Scharf III</td>
<td><strong>2</strong> Mixture VI</td>
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<tr>
<td><strong>Sesquialtera II</strong></td>
<td><strong>Terzian II</strong></td>
<td><strong>16</strong> Posilune</td>
</tr>
<tr>
<td><strong>1</strong> Scharf IV</td>
<td><strong>8</strong> Krummhorn</td>
<td><strong>8</strong> Trompete</td>
</tr>
<tr>
<td><strong>16</strong> Dulzian</td>
<td><strong>Tremulant</strong></td>
<td><strong>4</strong> Trompete</td>
</tr>
<tr>
<td><strong>8</strong> Bärpfife</td>
<td></td>
<td><strong>Schwellwerk</strong> to Pedal</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Rückpositiv</strong> to Pedal</td>
</tr>
</tbody>
</table>
Walter Holtkamp Sr.

Albert Schweitzer and Holtkamp at the Cleveland Museum of Art, July 12, 1949
JOHN FERGUSON

The Life of Walter Holtkamp Sr.

A native of Cleveland, JOHN FERGUSON's degrees are from Oberlin College, Kent State University, and the Eastman School of Music where his doctoral study in organ was with Russell Saunders. After a 15-year tenure on the music faculty at Kent State University, Dr. Ferguson was appointed music director and organist of Central Lutheran Church in Minneapolis in 1978. In 1983, he went to St. Olaf College, Northfield, Minn., where he is the Elliot and Klara Stockdal Johnson professor of organ and church music and cantor to the student congregation. His responsibilities include directing the church music-organ program, teaching organ, and conducting the St. Olaf Cantorei. Dr. Ferguson is the author of numerous books and articles on church music and organ building. His choral and organ music is published by Augsburg, Concordia, Galaxy, G.I.A., Hope, Kjos, Ludwig, MorningStar, Selah, and Stainer and Bell.

This lecture would not have been possible without the support of F. Christian Holtkamp and The Holtkamp Organ Company, Cleveland, Ohio
St. John the Evangelist R.C. Cathedral

Monday, July 5
7:30 P.M.

KEN COWAN

Overture to *A Midsummer Night’s Dream*  
Felix Mendelssohn  
1809–1847

*transcribed by Samuel P. Warren*

Stimmen der Nacht, Op. 142, No. 1  
Sigfrid Karg-Elert  
1877–1933

Okna Fenster: Windows, after Marc Chagall  
I. Blue Window  
II. Green Window  
III. Red Window  
IV. Gold Window  

Jack Sutte, trumpet

INTERMISSION

Introduction and Passacaglia in F Minor, Op. 63  
Max Reger  
1873–1916

Elegy in B-flat Major  
George Thalben-Ball  
1896–1987

Hymn, “I vow to thee, my country”  
THAHTED

Variations on “The Star-Spangled Banner”  
Dudley Buck  
1839–1909

This program is made possible by a gift from Chester Cooke, Topsham, Maine,  
and James H. Johnston, Corpus Christi, Texas

A native of Thorold, Ontario, Canada, KEN COWAN graduated with a bachelor of music degree from the Curtis Institute of Music in Philadelphia where he studied with John Weaver, and received the master’s degree and artist diploma from the Yale Institute of Sacred Music, studying organ with Thomas Murray.

Mr. Cowan is assistant professor of organ at Westminster Choir College of Rider University in Princeton, N.J., where he received the 2008 Rider University Distinguished Teaching Award. Previous positions have included associate organist at Saint Bartholomew’s Church, St. James Episcopal Church, and the Church of Saint Mary the Virgin in New York City; and Saint Clement’s Church in Philadelphia.

EXCLUSIVE MANAGEMENT  
Karen McFarlane Artists, Inc.
Jack Sutte joined the Cleveland Orchestra as second trumpet in 1999. Previously, he was principal trumpet in the Bergen Philharmonic Orchestra in Norway. A native of Oconomowoc, Wisconsin, he earned a bachelor of music degree from the Curtis Institute of Music and a master’s degree from the Juilliard School. He studied with Frank Kaderabek at Curtis, Raymond Mase at Juilliard, Chris Gekker at the Aspen Festival, and Patricia Backhaus in high school. Mr. Sutte has performed as soloist with the Cleveland Orchestra, the Milwaukee Symphony Orchestra, the New World Symphony, and the Haddonfield Symphony, among others, and made his international solo debut in Argentina in 1995. Jack Sutte is a lecturer of trumpet at the Baldwin-Wallace Conservatory, and has taught at the Oberlin College Conservatory.

VOTTLEL-HOLTKAMP-SPARLING ORGAN (1948)
Gallery Organ, Opus 1630 — Chancel Organ, Opus 1631

II. GREAT
16 Quintadena
8 Principal
8 Copula
8 Octave
4 Spitzflöte
2⁵/₃ Quinte
2 Superoctave
Mixture IV)
Swell to Great 16, 8, 4
Choir to Great 8, 4

III. SWELL (enclosed)
16 Geigen Principal
8 Gedeckt
8 Flauto Amabile
8 Viola
8 Voix Celeste (t.c.)
8 Aeoline
8 Dulcet (t.c.)
4 Octave Geigen
4 Flute
2 Blockflöte
Plein Jeu V
16 Contrafagotto
8 Trompette
4 Oboe Clarion
8 Vox Humana
Tremolo
Swell to Swell 16

CHANCEL GREAT
16 Quintaton
8 Principal
8 Copula
8 Octave
4 Spitzflöte
Great to Great 4
Swell to Great 16, 8, 4
Chancel On
Chancel Swells Off

I. CHOIR (enclosed)
16 Lieblich Gedeckt
8 Gemshorn Principal
8 Hohlflöte
8 Dulciana
4 Fugara
4 Rohrflöte
4 Ludwigtone
2 Doublette
1³/₈ Tierce
8 Clarinet
Tremolo
Choir to Choir 4
Swell to Choir

CHANCEL SWELL
8 Bourdon
8 Viola
8 Aeoline
4 Rohrflöte
Cornet III
8 Oboe Clarion
Tremolo
Swell to Swell 16

GALLERY PEDAL
16 Contrabass
16 Principal
16 Subbass
16 Quintadena (Gt.)
16 Lieblich Gedeckt (Ch.)
8 Octave
8 Violoncello
8 Flauto Dolce
4 Choralbass
4 Flute (ext. Flauto Dolce)
Mixture III
16 Posaune
16 Contrafagotto
8 Trumpet (ext.)
4 Clarion (ext.)
Great to Pedal 8, 4
Swell to Pedal
Choir to Pedal

27
This recital is dedicated to the memory of The Reverend Roger Raebel

Hymn, “All hail the pow’r of Jesus’ name”  
Coronation

Prelude, Fugue and Variation, Op. 18  
César Franck  
1822–1890

Berceuse (1911)  
James H. Rogers  
1857–1940

Theme and Variations, Second Suite, (1915)  
Rogers  
dedicated to Richard Keys Biggs

Two Offertory Songs (1904)  
Rogers

1. To-day if ye will hear his voice
2. Out of the Depths

Nathan Leath, tenor  
Micah Raebel, piano

Toccata, from Dix Pièces (1890)  
Eugène Gigout  
1844–1925

Stephen Schnurr is completing his 19th year as director of music at St. Paul Catholic Church, Valparaiso, Ind. In 2005, with Dennis Northway, he published Pipe Organs of Chicago, Volume I, an organ atlas of the metropolitan area, the largest-selling publication of its kind in the United States. The second volume is to be published this year. He resides in Gary.

Micah Raebel has studied organ for five years and will be a sophomore at Butler University, Indianapolis, this year, where he is a Lilly Scholar and a student of Heather Hinton. In 2007, he performed for the OHS Central Indiana Convention at Wabash College, Crawfordsville, Ind. His performance can be heard on the compact disc set, Historic Organs of Indiana. Raebel frequently serves as organist at Saint Peter Evangelical Lutheran Church, Indianapolis, Faith Lutheran Church, DeMotte, and St. Paul Catholic Church, Valparaiso. In 2008, he accompanied the choir of St. Paul Church on its tour of Ireland, and of Northern Ireland as assistant conductor.
NATHAN LEATH, a resident of DeMotte, Ind., is a sophomore at Indiana University, Northwest, Gary. He studied voice with Ralph Klapis at Valparaiso University. In 2008, Leath accompanied the choir of St. Paul Catholic Church, Valparaiso, during its tour of Ireland and of Northern Ireland. While a student at Kankakee Valley High School, he sang leading roles in the school’s musicals. He also sings in the choir of Faith Lutheran Church, DeMotte.

This program is made possible by a gift from the Central Indiana 2007 Convention Committee, Indianapolis, Indiana

FARRAND & VOTEY ORGAN, Opus 719 (1894)

II. GREAT
16 Open Diapason
8 Open Diapason
8 Gamba
8 Doppel Floete
4 Octave
4 Hohl Flote [sic]
2 2/3 Fifteenth
Mixture III–IV

III. SWELL (enclosed)
16 Bourdon
8 Open Diapason
8 Stopped Diapason
8 Viol d’Orchestre
8 Celeste
8 Aéoline
4 Gemshorn
4 Flute Harmonic
2 Flageolet

IV. CHOIR (enclosed)
8 Geigen Principal
8 Concert Flute
8 Quintadena
8 Dolce
4 Fugara
4 Flute d’Amour
2 Piccolo
8 Clarinet

PEDAL (30 notes)
16 Open Diapason
16 Great Diapason (Gl.)
16 Bourdon
16 Violone
8 Violoncello

Great to Pedal 8, 4
Swell to Pedal
Choir to Pedal

Swell 16, Unison Off, 4

Harp Vibrato
Chimes (Sw., 24 tubes)
Choir 16, 4
Swell to Choir 16, 8, 4

Swell 16, Unison Off, 4

Swell to Choir 16, 8, 4

Swell to Choir 16, 8, 4

Swell to Choir 16, 8, 4
St. Procop R.C. Church  
Tuesday, July 7  
10 A.M.

Randy Bourne

Friedensmarsch from Rienzi (1837)  
Richard Wagner  
1813–1883

Minuet in G Major, WoO 10, No. 6  
Ludwig van Beethoven  
1770–1827

Mélodie in E-flat Major  
Peter Ilich Tchaikovsky  
1840–1893

Souvenir d’un lieu cher, Op. 42, No. 3

The first three pieces were included on the original dedication program by Edwin Arthur Kraft.

Hymn, “Sing praise to God, our highest good”  
Mit Freudenzart

Stanza 1, unison
Stanza 2, women alone, then men alone
Stanza 3, parts
Stanza 4, unison

Sonata in C Minor, Op. 65, No. 2  
Felix Mendelssohn  
1809–1847

Grave – Adagio
Allegro maestoso e vivace – Allegro moderato

A 1970 graduate of the Oberlin College Conservatory of Music, Randy Bourne undertook post-graduate study in Germany as the first student of Harald Vogel and later at the University of Oregon, Eugene. In 1974, he began a 17-year tenure at Minnesota Public Radio as associate music director where he created and produced Baroque and Beyond, the first nationally syndicated program devoted to period-instrument concert performances. In 1984, Bourne founded the Lyra Concert, a period-instrument orchestra of which, for 16, years he was artistic director. He has served a number of Minnesota churches, most recently retiring from Calvary Lutheran Church, Edina, after 16 years as organist.
VOTTELER-HETTCHEN ORGAN (1913)

Compass: Manuals, 61 notes
Pedal, 32 notes

I. GREAT
 UNENCLOSED
 16 Violone
 8 Open Diapason
 8 Flute
 8 Gamba
 4 Principal
 8 Melodia
 8 Dulciana
 8 Unda Maris
 8 Trumpet
 8 Clarinet

Great to Great 4
Swell to Great 16, 8, 4, 2

II. SWELL (enclosed)
 16 Lieblich Gedackt
 8 Open Diapason
 8 Stopped Diapason
 8 Salicional
 8 Viole
 8 Voix Celeste
 4 Quintadena
 2 Gemshorn
 2 Piccolo
Dolce Cornet III

PEDAL
 16 Contrabass (ext. Gt. 8' Diapason)
 16 Subbass (ext. Gt. 8' Flute)
 16 Violone (Gt.)
 16 Lieblich Gedackt (Sw.)
 8 Gamba (Gt.)

Great to Pedal
Swell to Pedal
**CARL BARCKHOFF ORGAN (1885)**

<table>
<thead>
<tr>
<th>I. GREAT</th>
<th>II. SWELL</th>
<th>Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Open Diapason</td>
<td>8 Rohr Flute</td>
<td>16 Bourdon</td>
</tr>
<tr>
<td>8 Melodia</td>
<td>8 Salicional</td>
<td>Great to Pedal</td>
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<tr>
<td>8 Dulciana</td>
<td>4 Flute Harmonic</td>
<td>Swell to Pedal</td>
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<tr>
<td>4 Principal</td>
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<td></td>
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<tr>
<td>2 Fifteenth</td>
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<tr>
<td></td>
<td>Swell to Great</td>
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</tr>
</tbody>
</table>
First Congregational, UCC
Sandusky, Ohio

CHRISTOPHER MARKS

Tuesday, July 7
1 P.M.

Spring Greeting (1896) Nathan Hale Allen
1848–1925

Night: A Meditation (1907) Arthur Foote
1853–1937

Hymn, “Now, on land and sea descending” VESPER HYMN

Vesper Hymn (1885) Samuel B. Whitney
1842–1914

Scherzino, Op. 66, No. 3 (1910) Horatio Parker
1863–1919

Allegro vivace non troppo Dudley Buck
from Second Sonata, Op. 77 (1877) 1839–1909

This program is made possible by a gift from the Sandusky Chapter, American Guild of Organists
Sandusky, Ohio

CHRISTOPHER MARKS holds degrees from the University of Richmond (BM, piano), University of Illinois at Urbana-Champaign (MM, piano and MM, organ), and the Eastman School of Music (DMA, organ), where he studied with Michael Farris. His performances have garnered him top prizes in competitions, including the Arthur Poister, the San Marino, the Fort Wayne, and the Mader competitions.

Marks taught organ and served as university organist at Syracuse University from 1999 to 2006. He is now assistant professor of organ at the University of Nebraska-Lincoln. Marks’s recording on the Raven label, is the first of a projected three-disc set to be devoted to the organ music of Seth Bingham (1882–1872), who was a prominent New York composer and organist.
JOHNSON & SON ORGAN, Opus 462 (1875)

Compass: Manuals, 58 notes
         Pedal, 27 notes

<table>
<thead>
<tr>
<th>1. GREAT</th>
<th>II. SWELL</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Open Diapason</td>
<td>8 Open Diapason</td>
<td>16 Double Open Diapason</td>
</tr>
<tr>
<td>8 Melodia</td>
<td>8 Salicional</td>
<td>16 Bourdon</td>
</tr>
<tr>
<td>8 Dulciana</td>
<td>8 Stop’d Diapason</td>
<td>8 Octave</td>
</tr>
<tr>
<td>4 Octave</td>
<td>4 Flute Harmonique</td>
<td>4 Choral Bass</td>
</tr>
<tr>
<td>4 Flute d’Amour</td>
<td>4 Fugara</td>
<td>16 Trombone</td>
</tr>
<tr>
<td>2(\frac{2}{3}) Twelfth</td>
<td>2(\frac{2}{3}) Nazard</td>
<td>Great to Pedal</td>
</tr>
<tr>
<td>2 Fifteenth</td>
<td>2 Flautino</td>
<td>Swell to Pedal</td>
</tr>
<tr>
<td>Mixture IV</td>
<td>1(\frac{1}{8}) Tierce</td>
<td></td>
</tr>
<tr>
<td>8 Trumpet</td>
<td>8 Oboe &amp; Bassoon</td>
<td></td>
</tr>
<tr>
<td>Swell to Great</td>
<td></td>
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<td></td>
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<td>Tremolo</td>
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</tbody>
</table>
ROBERT BARNEY

Demonstration of the 1785 Johannes Strumphler Organ

ROBERT BARNEY maintains an active musical career as a choral director, performer, teacher, and church musician. He has served as director of music for Trinity Episcopal Church in Concord, Mass., since 1994, and has taught voice, piano, and organ for more than 25 years. He has played organ recitals in the United States and Europe and for conventions of the Organ Historical Society, the American Guild of Organists, and the Association of Anglican Musicians. From 1985 to 1997, Barney served as music director for the Boston Gay Men’s Chorus. During his tenure, the group recorded two CDs for the AFKA label. From 1999 to 2004, he was associate conductor of the Treble Chorus of New England, a vibrant youth choir program based in Andover. An accomplished tenor, he has given solo performances at Wellesley College and the Connecticut Early Music Festival. He is a founding singer/member of, and an artistic adviser for, the Seraphim Singers. Robert Barney holds degrees from Concordia College and from the New England Conservatory of Music. His teachers include Ruth Taylor, Robert Owen, Robert Schunemann, Frank Taylor, and Yuko Hayashi.

JOHANNES STRUMPHLER ORGAN (1785)

MANUAL
8 Prestant (from middle C)
8 Holpyp (bass)
8 Holpyp (treble)
4 Fluit (bass)
4 Fluit (treble)
2 Octaaf (bass)
2 Octaaf (treble)
3 Quint (bass, in facade)
    Sexquialter II (treble)
STEPHEN THARP

Overture to St. Paul, Op. 36
Felix Mendelssohn-Bartholdy
1809–1847
transcribed by W.T. Best

Symphony VIII, Op. 42, No. 4
Adagio
Charles-Marie Widor
1844–1937

Larghetto, Serenade for Strings, Op. 20
Edward Elgar
1857–1934
transcribed by C.H. Trevor

Fantasia and Fugue on
“How brightly shines the morning star,” Op. 40, No. 1
Max Reger
1873–1916

This program was made possible by a gift from
Joseph Vitacco, Philadelphia, Pennsylvania,
and JAV Recordings, Brooklyn, New York

Skinner Organ Player Roll Demonstration
Joseph Dzeda

STEPHEN THARP earned his BA degree, magna cum laude, from Illinois College, Jacksonville, Ill. and his MM from Northwestern University, Chicago, where he studied with Rudolf Zuiderveld and Wolfgang Rübsam, respectively. He has also worked privately with Jean Guillou in Paris. He is currently artist-in-residence at Grace Church (Episcopal), New York, where he works with Patrick Allen, organist and master of the choristers. Tharp was organist at St. Patrick’s Cathedral (1995–97) and associate organist at St. Bartholomew’s Church (1998–2002). Having played 33 solo international tours and over 800 North American recitals, Tharp has earned the reputation as the most traveled concert organist of his generation.

Stephen Tharp is a champion of new music, and continues to commission and premiere numerous compositions for the organ. Himself a composer, Tharp was commissioned by Cologne Cathedral, Germany to compose for Easter Sunday 2006 his Easter Fanfares for the inauguration of the new en-chamade Tuba stops.
ERNEST M. SKINNER ORGAN, Opus 603 (1926)

II. GREAT (61 pipes)
16 Bourdon
8 First Diapason
8 Second Diapason
8 Claribel Flute
4 Octave
4 Flute
2 Fifteenth
Mixture IV (244 pipes)
8 Tromba
4 Clarion
Chimes (Solo)
Swell to Swell 16, 4
Swell to Great 16, 8, 4
Choir to Great 16, 5½, 8, 4
Solo to Great 16, 8, 4

I. CHOIR (enclosed, 73 pipes)
8 Gamba
8 Concert Flute
8 Kleine Erzähler II (146 pipes)
8 Salicional (Sw.)
8 Voix Celeste (Sw.)
8 Flute Celeste (Sw.)
4 Flute
2 ⅔ Nazard (61 pipes)
2 Piccolo (61 pipes)
8 Clarinet
8 Harp (Sw.)
4 Celesta (ext. Harp)
Tremolo
Swell to Choir 16, 8, 4
Choir to Choir 16, 4
Solo to Choir

III. SWELL (enclosed, 73 pipes)
16 Bourdon
8 Diapason
8 Gedeckt
8 Salicional
8 Voix Celeste
8 Echo Dulcet II (celeste t.c., 134 pipes)
8 Flute Celeste II (celeste t.c., 134 pipes)
4 Octave
4 Flute Triangulaire
Mixture III (183 pipes)
16 Waldhorn
8 French Trumpet
8 Oboe
8 Clarinet (Ch.)
8 French Horn (Solo)
8 English Horn (Solo)
8 Tuba Mirabilis (Solo)
8 Vox Humana
Tremolo
8 Harp (61 bars)
4 Celesta (Harp)
Chimes (Solo)

IV. SOLO (enclosed, 73 pipes)
8 Gamba
8 Gamba Celeste
8 French Horn
8 English Horn
8 Tuba Mirabilis
8 Vox Humana
Tremolo
Chimes (25 tubes)
Solo to Solo 4
Great to Solo
Swell to Solo

PEDAL
16 Diapason (56 pipes)
16 Violone (44 pipes)
16 Bourdon (56 pipes)
16 Echo Bourdon (Sw.)
8 Octave (ext. 16' Diap.)
8 Cello (ext. 16' Violone)
8 Gedeckt (ext., 16' Bd.)
8 Still Gedeckt (Sw. 16' Bd.)
4 Super Octave (ext. 16' Diap.)
4 Flute (ext. 16' Bd.)
4 Still Gedeckt (Sw. 16' Bd.)
16 Trombone (56 pipes)
16 Waldhorn (Sw.)
8 Tromba (ext. 16')
4 Clarion (ext. 16')
Chimes (Solo)
Swell to Pedal 8, 4
Choir to Pedal 8, 5½, 4
Great to Pedal
Solo to Pedal 8, 4
Our Lady, Queen of the Most Holy Rosary Cathedral
Toledo, Ohio

Tuesday, July 7 6 P.M.

Fundraising for Historic Organs

FR. MICHAEL PERRY was born in Astoria, Queens. He received his BA in French from Marist College, his MDIV from Christ the King Seminary at Saint Bonaventure, and was ordained to the priesthood in 1971. His first assignment was St. Gregory the Great parish in Crown Heights, where he ministered for two years before being transferred to Queen of All Saints in Clinton Hill. After one year there, he became the Catholic chaplain at the Pratt Institute, a post he held for 23 years. In 1993, he was named pastor of Our Lady of Refuge. At the parish, he has worked closely with the Sisters of Mercy, the New York Police Department, and the New York Fire Department. Brooklyn’s Bishop DiMarzio recently asked him to serve on the committee promoting Catholic-Muslim dialogue in the diocese. For the past 15 years, he has served as the English-speaking priest for the summer at Notre Dame Cathedral in Paris.

JOSEPH VITACCO holds his BBA from the University of Notre Dame where he studied organ with Craig Cramer. He was a partner in the founding of B&V Recordings that issued the Great Organs of New York, a four-CD set with a 144-page booklet documenting 23 of New York City’s most famous organs. In 1997, he founded JAV Recordings to make serious art recordings of world-class organists and rising stars in the organ world. He has traveled to France, Vatican City, England, and across the United States to record pipe organs that are included in his firm’s ever-increasing catalog. Vitacco lives in Philadelphia and has been chair of the organ committee at Our Lady of Refuge in Brooklyn since 2006 leading the charge to restore this instrument. He was raised in this parish and it was the church’s Kilgen that sparked his interest in the pipe organ. He is an executive recruiter for a national firm that specializes in placing accountants.
Our Lady, Queen of the Most Holy Rosary Cathedral
Toledo, Ohio

TODD WILSON

Cortège et Litanie, Op.19, No. 2
Marcel Dupré
1886–1971
transcribed by Lynnwood Farnam

Three English Miniatures
Voluntary in F
John Stanley
1712–1786

Tuba Tune in D, Op. 15
C.S. Lang
1891–1971

Londonderry Air
Traditional
transcribed by Edwin H. Lemare
1865–1934

Choral I in E Major
César Franck
1822–1890

—Intermission—

Variations on “Ora Labora”
Gerre Hancock
b. 1934

Hymn, “Come, labor on”
ORA LABORA

Les Angélus, Op. 57
Louis Vierne
1870–1937

Au matin

À midi

Au soir

Nanette Canfield, soprano

Prelude on “Iam sol recedit” (1924)
Bruce Simonds
1895–1989

Symphonie V, Op. 42, No. 1
Charles-Marie Widor
1844–1937

I. Allegro vivace

This program was made possible by a gift from
Our Lady, Queen of the Most Holy Rosary Cathedral Recital Series and
Richard E. Willson, Houston, Texas
**Todd Wilson** is head of the organ department at the Cleveland Institute of Music and organ curator of the recently restored Norton Memorial E.M. Skinner organ in Severance Hall, the home of the Cleveland Orchestra. Previously, he was director of music and organist at the Church of the Covenant (Presbyterian) in Cleveland. From 1989 through 1993, he was also head of the organ department at Baldwin-Wallace College Conservatory of Music in nearby Berea, and taught at Capital University in Columbus, Ohio.

Todd Wilson holds a masters degree from the College-Conservatory of Music at the University of Cincinnati, where he studied organ with Wayne Fisher. He has won numerous competitions, including the Grand Prix de Chartres (France) and the Fort Wayne Competition. An active member of the American Guild of Organists, he holds the Fellow and Choirmaster certificates. He was a featured performer for national convention of the Guild in 1996 and 2008.

EXCLUSIVE MANAGEMENT Karen McFarlane Artists, Inc.

Soprano **Nanette Canfield**, is assistant professor of voice and assistant director of the Conservatory at Baldwin-Wallace College, and soprano soloist at the historic Church of the Covenant. A native Clevelander, Canfield has extensive performance experience in a wide variety of musical genres and has collaborated with such composers as Lukas Foss, John Corigliano, William Bolcom, Daniel Pinkham, Joseph Schwantner, Chen Yi, and Christopher Butterfield in performances of their works. Nanette Canfield has appeared as a soloist with, among others, the Cleveland Orchestra, Cleveland Opera, Lansing Lyric Opera, the Great Lakes Theatre Festival, Lyric Opera Cleveland, the Cleveland Pops, the Cleveland New Music Associates, the Robert Page Cleveland Singers, the Canton Symphony, the Mansfield Symphony, the Johnstown Symphony, and on the Baldwin-Wallace Bach Festival and the Banff Arts Festival.
ERNEST M. SKINNER ORGAN, Opus 820 (1931)

Great, 61 pipes; Swell, Choir, and Solo, 73 pipes

II. GREAT
16 Double Diapason
8 First Diapason
8 Second Diapason
8 Third Diapason
8 Viola
8 Harmonic Flute
8 Gedeckt
8 Erzähler
4 Octave
4 Flute
2 2/3 Twelfth

III. SWELL (enclosed)
16 Melodia
8 Diapason
8 Rohrflöte
8 Flute Celeste II (134 pipes)
8 Salicional
8 Voix Celeste
8 Echo Gamba
4 Octave
4 Flute Triangulaire
4 Flautino
2 Carillon III (183 pipes)

16 Waldhorn
8 Trumpet
8 Oboe d’Amore
8 Vox Humana
4 Clarion
4 Swell 16, 4

2 Fifteenth
16 Chorus Mixture IV (244 pipes)
8 Harmonics IV (244 pipes)
8 Tromba
8 Clarion

4 Tromba

Solisten to Great
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Solo to Great 16, 8, 4

IV. SOLO (enclosed, 73 pipes)
8 Flauto Mirabilis
8 Gamba
8 Gamba Celeste
4 Orchestral Flute
16 Corno di Bassetto
8 Corno di Bassetto
8 English Horn
8 French Horn
8 Tuba Mirabilis

Tremolo
Solo 16, 4
Great to Solo

PEDAL
32 Major Bass (56 pipes)
16 Diapason (44 pipes)
16 Contra Bass (56 pipes)
16 Diapason (Gt.)
16 Bourdon (ext. 32’)
16 Melodia (Sw.)
16 Gamba (Ch.)
16 Dulciana
8 Octave (ext. 16’ Diap.)
8 Cello (ext. 16’ Contra Bass)
8 Gedeckt (ext. 32’)
8 Still Gedeckt (ext. Sw. 16’)
4 Super Octave (ext. 16’ Contra Bass)
Mixture IV (128 pipes)
32 Fagottot (ext. Ch. 16’)
16 Trombone (44 pipes)
16 Waldhorn (Sw.)
16 Fagottot (Ch.)
8 Tromba (ext. 16’)

8 Swell to Pedal 8, 4
Great to Pedal
Choir to Pedal 8, 4
Solo to Pedal 8, 4
Congregation B’nai Jeshurun, New York City, ca. 1918
This may be Odell Opus 68 (1868) that served the congregation’s two previous buildings.
It was replaced by Austin Opus 1244 in 1925.
SEBASTIAN GLÜCK

The Grand Romantic Organs of Jewish Synagogues

AN EXAMINATION of the origins and tonal concepts of the American synagogue organ, and “the season of Titans” from The Great War to The Great Crash. Emerging Jewish cultural revulsion to the organ and traditional music, leading to the destruction of the American synagogue organ, will also be addressed.

Organbuilder SEBASTIAN M. GLÜCK earned his AB in Architecture and MS in Historic Preservation from Columbia University. He studied organ with Jack Ossewaarde at St. Bartholomew’s Church and with Jon Gillock at the Juilliard School, and is an active organ and Baroque recorder recitalist. After leaving architectural practice to pursue organbuilding full-time, he persuaded the New York Landmarks Conservancy’s Sacred Sites Program to recognize pipe organs as significant works of art worthy of preservation. He has been a member of the Organ Historical Society for three decades, recently serving as National Councilor for Research and Publications and on the Guidelines for Restoration and Conservation Committee. An author and lecturer on organ history, design, and preservation, Sebastian Glück holds the Colleague’s Certificate from the American Institute of Organbuilders. He is a member of the International Society of Organbuilders, and was appointed chair of the 2007 AGO Region II Convention. He is past editor of the Journal of American Organbuilding, and his scholarly articles have appeared in The American Organist, The Diapason, The Tracker, the Journal of American Organbuilding, and in the ISO Journal. He a Brother of the Alpha Delta Phi and is listed in Marquis’ Who’s Who in America.
A graduate of the University of Richmond and the University of Illinois, where he studied with Jerald Hamilton, Bruce Stevens studied with Finn Viderø and Grethe Krogh in Copenhagen and with Anton Heiller in Vienna. He was a finalist in the American Guild of Organists organ playing competition as well as in other national competitions held in Los Angeles and Fort Wayne. He has recorded seven discs for the Raven label, including a series of four CDs devoted to Rheinberger’s organ sonatas played on various historic American organs.

Organist of the historic Second Presbyterian Church in Richmond, Bruce Stevens is a former Dean of the Richmond Chapter of the American Guild of Organists. As a member of the Organ Historical Society, he has served as chair of the Historic Organs Recital Series, director of the OHS European Organ Tours, and producer of the OHS convention CD recordings. He is currently director of Historic Organ Study Tours, an organization he founded to further the study of historic organs in Europe and elsewhere.
GEORGE STEVENS ORGAN (1844)

I. GREAT (58 pipes)
[8] 1st Open Diapason
[8] 2nd Open Diapason
[8] Stop Diapason Treble
[8] Stop Diapason
[8] Clarabella
[8] Dulciana
[4] Principal
[4] Flute
[2\frac{2}{3}] Twelfth
[2] Fifteenth
  Sequialtra II–III
[8] Trumpet
Swell to Great

II. SWELL (enclosed)
[8] Open Diapason
[8] Stop Diapason Bass
[8] Stop Diapason
[8] Dulciana
[4] Principal Bass
[4] Principal
[II] Cornet (12-17)
[8] Bassoon
[8] Hautboy
Tremulant

PEDAL
[16] Sub Bass
[8] Open Diapason
[8] Bourdon (ext. 16’)
[4] Octave (ext., 8’ Open Diap.)
[16] Contra-Bassoon
[8] Bassoon (ext. 16’)
Great to Pedal

ACCESSORIES
Swell expression shoe
Bellows (inoperable)
St. James’ Anglican Catholic Church  
Wednesday, July 8  
10:10 and 11:10 A.M.

JOHN FERGUSON

PRELUDE, Prelude and Fugue in C, BWV 545  
J.S. Bach

HYMN FOR BEGINNING, “Morning has broken”  
please stand and sing

from the Psalms

Psalm Prelude, Set I, No. 2  
Herbert Howells

But the meek shall inherit the land,  
And delight themselves in abundant prosperity.  Psalm 37:11

PSALM PARAPHRASE, "The King of love my Shepherd is”  
please stand and sing

for Christmastide

Es ist ein Ros’  
Michael Praetorius, Dennis Lovinfosse, Johannes Brahms

Hymn in Alternation with settings by Ernst Pepping

“From heaven above to earth I come”  
please remain seated and sing in alternation with the organ

for Eastertide

Gelobt sei Gott  
Helmut Walcha

CAROL, “This joyful Eastertide”  
please stand at the conclusion of the introduction and sing

in Praise and Thanksgiving

HYMN, “Earth and all stars”  
please stand at the conclusion of the introduction and sing

HYMN, “Let all things now living”  
please remain seated and sing

HYMN FOR ENDING, “Now thank we all our God”  
please stand and sing in harmony

POSTLUDE, Nun danket alle Gott  
Egil Hovland
II. GREAT
16 Quintaton
 8 Principal
 8 Gedeckt
 4 Grosse Quint [Octave]
 2 2/3 Nazard
 1 1/3 Tierce
 Great to Great 4
 Swell to Great 8, 4
 Positiv to Great 16, 8
PEDAL
16 Subbass
16 Quintaton (Gt.)
 8 Octave
 4 Choralbass
16 Dulzian
 8 Flute
 8 Gambe
 4 Geigen
 Great to Pedal 8, 4
 Swell to Pedal
 Positiv to Pedal

III. SWELL (enclosed)
 8 Flute
 8 Gambe
 2 Flute
 2 2/3 Nazard
 8 Fagott
 Kornetmixtur IV
 Swell to Swell 16, 4

I. POSITIV
 8 Quintaton
 4 Prestant
 Cymbal IV
 Great to Pedal 8, 4
 Swell to Pedal
 Positiv to Pediv 16, 4
 Swell to Positiv
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<th>II. GREAT</th>
<th>III. SWELL</th>
<th>I. CHOIR</th>
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<td>16 Bourdon Pedal (Ped.)</td>
<td>16 Bourdon</td>
<td>8 First Diapason</td>
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<td>8 Concert Flute</td>
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<td>8 Third Diapason</td>
<td>8 Stentorphone</td>
<td>8 Voix Celeste</td>
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<td>8 Stentorphone</td>
<td>8 Gedeckt</td>
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<td>8 Philomela</td>
<td>8 Clarabella</td>
<td>8 Dulcet II</td>
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<td>8 Clarabella</td>
<td>8 Flauto Dolce</td>
<td>8 Kleine Erzäther II</td>
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<td>8 Gamba</td>
<td>8 Flute Celeste</td>
<td>8 Quintadena</td>
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<td>8 Erzäher</td>
<td>8 Gamba</td>
<td>8 String Organ</td>
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<td>8 String Organ (floating)</td>
<td>8 Salicional</td>
<td>4 Octave</td>
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<tr>
<td>5(\frac{1}{3}) Gross Quinte</td>
<td>8 Voix Celeste</td>
<td>4 Gemshorn</td>
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<td>4 First Octave</td>
<td>8 Viol d’Orchestre</td>
<td>4 Flute</td>
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<td>4 Second Octave</td>
<td>8 Aeoline</td>
<td>2(\frac{2}{3}) Nazard</td>
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<td>4 Harmonic Flute</td>
<td>8 Unda Maris</td>
<td>2 Piccolo</td>
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<tr>
<td>2(\frac{2}{3}) Twelfth</td>
<td>8 String Organ</td>
<td>1(\frac{1}{2}) Tierce</td>
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<tr>
<td>2 Fifteenth</td>
<td>8 Octave</td>
<td>1(\frac{1}{2}) Septième</td>
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<td>Chorus Mixture V</td>
<td>4 Flute Harmonique</td>
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<td>Mixture III</td>
<td>4 Unda Maris II</td>
<td>16 Fagotto</td>
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<td>16 Ophicleide</td>
<td>8 Violina</td>
<td>8 Trumpet</td>
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<tr>
<td>8 Tromba</td>
<td>4 Voix Celeste</td>
<td>8 Clarinet</td>
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<td>4 Clarion</td>
<td>2 Flageolet</td>
<td>8 Orchestral Oboe</td>
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<td>16 Piano (Mason &amp; Hamlin)</td>
<td>Sesquialtera III</td>
<td>4 Clarion</td>
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<td>8 Piano</td>
<td>Mixture V</td>
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<td>4 Piano</td>
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<td>Celesta Sub</td>
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<td>Chimes (25 tubes)</td>
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<td>Swell to Choir</td>
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<td>Great to Great 4</td>
<td>English Horn</td>
<td>16, 8, 4</td>
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<td>Swell to Great 16, 8, 4</td>
<td>Tuba</td>
<td>Solo to Choir</td>
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<td>Choir to Great 16, 8, 4</td>
<td>Cornopean</td>
<td>Echo to Choir</td>
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<td>Solo to Great 16, 8, 4</td>
<td>French Trumpet</td>
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<td>Echo to Great</td>
<td>Corno d’Amour</td>
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<td>Vox Humana</td>
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<td>4 Tubas Clarion</td>
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<td>Gravissima (resultant)</td>
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<td>Diapason</td>
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<td>Contra Violone</td>
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<td>Violine (ext. 32')</td>
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<td>Dulciana (Sw.)</td>
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<td>Principal (ext. 32')</td>
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<td>Octave (ext. 16')</td>
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<td>Cello (ext.)</td>
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<td>Super Octave (ext. 32')</td>
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<td>Mixture 1 (collective)</td>
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<td>Mixture 2 (collective)</td>
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<td>Second Bombarde</td>
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<td>Trombone (ext.)</td>
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<td>Ophicleide (ext.)</td>
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<td>Fagotto (Ch.)</td>
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<td>Tromba (ext.)</td>
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<td>8</td>
<td>Trumpet (ext.)</td>
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<td>4</td>
<td>First Clarion (ext.)</td>
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<td>Swell to Pedal 8, 4</td>
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<td>Great to Pedal 8</td>
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<td>Choir to Pedal 8, 4</td>
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<td>Echo to Pedal 8</td>
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Shrine Church of Saint Stanislaus

**Wednesday, July 8**

4:30 P.M.

**RHONDA SIDER EDGINTON**

Four Sketches for Pedal Piano, Op. 58

I. Nicht schnell und sehr markiert

IV. Allegretto

Robert Schumann

1810–1856

Choral Improvisationen, Op. 65

Aus tiefer Not schrei ich zu dir

O daß ich tausend Zungen hätte

Sigfrid Karg-Elert

1877–1933

Cantilène (1900)

Daniel Fleuret

1869–1915

Fugue in E Minor (1839)

Felix Mendelssohn

1809–1847

Hymn, “Holy God, we praise Thy name”

TE DEUM

Worship, 524

**RHONDA SIDER EDGINTON** earned her bachelor’s degree from Wheaton College (Illinois), where she studied with Edward Zimmerman, and her master’s degree from Indiana University, where she studied with Larry Smith and Marilyn Keiser. She was organist at the First United Church of Oak Park (Ill.), taught organ at Concordia University, played the carillon at the University of Chicago, and studied organ with John Chappell Stowe.

In 2004, Rhonda went to Bremen, Germany, on a Fulbright scholarship to study the organs and music of 16th- and 17th-century northern Germany with Harald Vogel. She has studied organ music of the 20th- and 21st-century with Hans-Ola Ericsson, and given concerts featuring this repertoire. A resident of Bremen, she also studies with Hans Davidsson, and Edoardo Bellotti and is organist and choir director of St. Matthew Church.

Rhonda has performed at three OHS conventions and is pleased to be back again.
**WILLIAM SCHUELKE ORGAN**  
Milwaukee, Wisconsin  
Rebuilt by Votteler-Holtkamp-Sparling as Opus 1579 (1933)

<table>
<thead>
<tr>
<th>I. GREAT</th>
<th>II. SWELL (enclosed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Open Diapason</td>
<td>16 Lieblich Gedeckt</td>
</tr>
<tr>
<td>8 Open Diapason</td>
<td>8 Diapason</td>
</tr>
<tr>
<td>8 Gemshorn</td>
<td>8 Rohr Flote</td>
</tr>
<tr>
<td>8 Dulciana</td>
<td>8 Quintadena</td>
</tr>
<tr>
<td>8 Doppel Flote</td>
<td>8 Salicional</td>
</tr>
<tr>
<td>8 Melodia</td>
<td>8 Vox Celeste</td>
</tr>
<tr>
<td>4 Principal</td>
<td>8 Aeoline</td>
</tr>
<tr>
<td>4 Gambette</td>
<td>4 Geigen</td>
</tr>
<tr>
<td>4 Flute d'Amour</td>
<td>4 Flute Harmonic</td>
</tr>
<tr>
<td>2 2/3 Twelfth</td>
<td>2 Flageolet</td>
</tr>
<tr>
<td>2 Fifteenth</td>
<td>Octaves III</td>
</tr>
<tr>
<td>8 Posaune</td>
<td>Mutations III</td>
</tr>
<tr>
<td>Chimes (21 tubes, A–f)</td>
<td>8 Trumpet</td>
</tr>
<tr>
<td>Great to Great 16, 4</td>
<td>8 Vox Humana</td>
</tr>
<tr>
<td>Swell to Great 16, 8, 4</td>
<td>4 Clarion</td>
</tr>
<tr>
<td></td>
<td>Tremolo</td>
</tr>
<tr>
<td></td>
<td>Swell to Swell 16, 4</td>
</tr>
</tbody>
</table>

**PEDAL (30 pipes)**

| 32 Resultant (ext. 16' Sub Bass) |
| 16 Double Open Diapason |
| 16 Sub Bass |
| 16 Great Open Diapason (Gt.) |
| 16 Dulciana |
| 8 Violoncello |
| 8 Octave (ext. 16' Sub Bass) |
| 8 Dolce (ext. Dulciana) |
| 4 Fugara (ext. Violoncello) |
| 16 Trombone |
| 8 Posaune (Gt.) |
| Great to Pedal 8 |
| Swell to Pedal 8, 4 |
NATHAN LAUBE

Overture to *Die Fledermaus*  
Johann Strauss Jr.  
1825–1899  
*transcribed by Nathan Laube*

Symphonischer Choral,  
“Jesu, meine Freude,” Op. 87, No. 2  
*Introduzione (Inferno)*  
*Canzone*  
*Fuga con chorale*  

**Symphonie Gothique**, Op. 70  
Charles-Marie Widor  
1844–1937  
IV. Moderato (Variations on “Puer Natus est”)

Hymn, Jesus, priceless treasure  

**INTERMISSION**

**The 94th Psalm**  
Julius Reubke  
1834–1858  
Grave-Larghetto-Grave  
*O Lord God, to whom vengeance belongeth, shew thyself.*  
*Arise, thou judge of the world: and reward the proud after their deserving.*

*Allegro con fuoco*  
*Lord, how long shall the ungodly triumph?*  
*They murder the widow, and the stranger: and put the fatherless to death.*  
*And yet they say: the Lord shall not see: neither shall the God of Jacob regard it.*

*Adagio*  
*If the Lord had not helped me: it had not failed but my soul had been put to silence.*  
*In the multitude of the sorrows that I had in my heart: thy comforts have refreshed my soul.*

*Allegro*  
*But the Lord is my defense: and my God is the rock of my refuge.*  
*And he shall bring upon them their own iniquity: and shall cut them off in their own wickedness.*

This program is made possible by a gift from Charles Kegg and  
Kegg Pipe Organ Builders, Uniontown, Pennsylvania.
**II. GREAT**

<table>
<thead>
<tr>
<th>16 Double Open Diapason</th>
<th>16 Contra Viola</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Diapason No. 1</td>
<td>8 Open Diapason</td>
</tr>
<tr>
<td>8 Diapason No. 2</td>
<td>8 Stopped Diapason</td>
</tr>
<tr>
<td>8 Philomela</td>
<td>8 Viola da Gamba</td>
</tr>
<tr>
<td>8 Dulciana</td>
<td>8 Voix Celeste (GG)</td>
</tr>
<tr>
<td>8 Octave</td>
<td>8 Aeoline</td>
</tr>
<tr>
<td>4 Flute Couverte</td>
<td>4 Viola</td>
</tr>
<tr>
<td>2 ½ Twelfth</td>
<td>2 ½ Nazard</td>
</tr>
<tr>
<td>2 Fifteenth</td>
<td>2 Piccolo</td>
</tr>
</tbody>
</table>

**Mixture III**

| 8 Tromba                  | 8 Oboe |
| Harp (Ch.)                | Tremulant |
| Chimes (Ant.)            | 16 Trumpet |
| Swell to Great 16, 8, 4  | 8 Trumpet |
| Choir to Great 16, 8, 4  | 4 Clarion |
| Solo to Great 16, 8, 4   | Harp (Ch.) |
| Antiphonal to Great 16, 8, 4 | Chimes (Ant.) |
| Antiphonal On / Great and Pedal Off | Swell 16, 4 |

**III. SWELL (enclosed)**

<table>
<thead>
<tr>
<th>16 Contra Viola</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Open Diapason</td>
</tr>
<tr>
<td>8 Stopped Diapason</td>
</tr>
<tr>
<td>8 Viola da Gamba</td>
</tr>
<tr>
<td>8 Voix Celeste (GG)</td>
</tr>
<tr>
<td>4 Clarion</td>
</tr>
<tr>
<td>4 Flute Couverte</td>
</tr>
<tr>
<td>2 ½ Twelfth</td>
</tr>
</tbody>
</table>

**Mixture IV**

| 8 Oboe |
| Tremulant |
| 16 Trumpet |
| 8 Clarion |
| 4 Principal |

**PEDAL (32 pipes)**

| 32 Resultant |
| 16 Diapason |
| 16 Diapason (Gt.) |
| 16 Violone |
| 16 Bourdon |
| 16 Gedeckt (Ch.) |
| 16 Viola (Sw.) |
| 8 Octave (ext. 16') |
| 8 Cello (ext. 16' Violone) |
| 8 Flauto Dolce (ext. 16' Bd.) |
| 4 Choral Bass (ext. 16' Violone) |
| 32 Contra Bombarde |
| 16 Trombone |
| 16 Trumpet (Sw.) |
| 8 Tromba (ext.) |
| 4 Clarion (ext.) |
| 8 Chimney Flute |
| 8 Spitz Flute |

**ANTIPHONAL PEDAL**

<table>
<thead>
<tr>
<th>16 Bourdon (32 pipes)</th>
<th>16 Contra Viola</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Open Diapason</td>
<td></td>
</tr>
<tr>
<td>8 Stopped Diapason</td>
<td></td>
</tr>
<tr>
<td>8 Violin Diapason</td>
<td></td>
</tr>
<tr>
<td>8 Melodia</td>
<td></td>
</tr>
<tr>
<td>8 Dolce</td>
<td></td>
</tr>
<tr>
<td>4 Flute d’Amour</td>
<td></td>
</tr>
</tbody>
</table>

**I. CHOIR (enclosed)**

| 16 Bourdon |
| 16 Contra Viola |
| 8 Open Diapason |
| 8 Stopped Diapason |
| 8 Violin Diapason |
| 8 Melodia |
| 8 Dolce |
| 4 Flute d’Amour |

**Mixture III**

| 8 Aeoline |
| 4 Viola |
| 2 ½ Nazard |
| 2 Piccolo |

**IV. SOLO (enclosed)**

| 8 Stentorphone |
| 8 Gross Floete |
| 8 Gross Gamba |
| 8 Viole d’Orchestre |
| 8 Viole Celeste |
| 4 Principal |

**Mixture IV**

| 8 Clarinet |
| 8 Tremulant |
| 8 Harp (37 bars) |
| 8 Chimes (Ant.) |
| 8 Choir to Choir 16, 4 |
| 8 Swell to Choir 16, 8, 4 |
| 8 Solo to Choir 16, 8, 4 |
| 8 Antiphonal to Choir 16, 8, 4 |
| 8 Antiphonal On / Choir and Pedal Off |

**ANTIPHONAL (enclosed)**

| 8 Stentorphone |
| 8 Gross Floete |
| 8 Gross Gamba |
| 8 Viole d’Orchestre |
| 8 Viole Celeste |
| 4 Principal |

**Mixture III**

| 8 Tromba |
| 8 Clarion |
| 8 Chimes (Ant.) |
| 8 Flute Celeste (GG) |
| 4 Violina |
| 8 Vox Humana |
| 8 Tuba (15” wind) |
| 8 Chimes (25 tubes) |
| 8 Antiphonal On / Choir and Pedal Off |
| 8 Antiphonal 16, 4 |

**ANTIPHONAL PEDAL**

<table>
<thead>
<tr>
<th>16 Bourdon (32 pipes)</th>
<th>16 Contra Viola</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Open Diapason</td>
<td></td>
</tr>
<tr>
<td>8 Stopped Diapason</td>
<td></td>
</tr>
<tr>
<td>8 Violin Diapason</td>
<td></td>
</tr>
<tr>
<td>8 Melodia</td>
<td></td>
</tr>
<tr>
<td>8 Dolce</td>
<td></td>
</tr>
<tr>
<td>4 Flute d’Amour</td>
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</tbody>
</table>
At the age of 15, Nathan Laube entered the Curtis Institute of Music where he studied with Alan Morrison (organ) and Susan Starr (piano). At age 20, he recently graduated with both of the school’s highest honors: the Landis Award for excellence in academics and the Aldwell Award for excellence in musical studies.

Laube won first place in the National Albert Schweitzer Organ Competition in 2004, as well as in the Chicago Chapter of the American Guild of Organists/Quimby Regional Competition for Young Organists in 2003 and 2007. As a church musician, he most recently served as the first organ scholar at Bryn Mawr Presbyterian Church (Pennsylvania), from 2006 to 2007. He has collaborated with members of the Chicago Symphony Orchestra in chamber music recitals and was accompanist for the Choral Arts Society of Philadelphia. As an assistant organist to Peter Richard Conte at the Wanamaker Grand Court Organ, Nathan Laube performed on the store’s daily recital schedule.
Panel Discussion and Virtual Organ Crawl

J O S E P H  D Z E D A ,   N I C H O L A S  T H O M P S O N - A L L E N ,
and Special Guests

A VIRTUAL ORGAN CRAWL through the expansive Cleveland Public Hall organ Ernest M. Skinner’s magnificent Opus 328. The panel discussion will include topics relating to the preservation of the organ, concerns for its relocation, and practical issues surrounding instruments in public venues.
ANNE WILSON

Hymn, “Joyful, joyful, we adore Thee”
Sortie
Schmücke dich, o liebe Seele
The Musical Snuffbox
Impromptu, Pièces de Fantaisie, Op. 54, No. 2
Irish Air from County Derry
Overture to William Tell

ODE TO JOY
Louis-J.-A. Lefèbure-Wély
Johannes Brahms
Anatoly Lyadov
Louis Vierne
Edwin H. Lemare
Gioacchino Rossini

1817–1869
1833–1897
1885–1914
1870–1937
1865–1934
1792–1868

ANNE WILSON earned her bachelor and master of music degrees (Organ Performance) from the University of Cincinnati College-Conservatory of Music, and she also holds the American Guild of Organists' Fellowship and Choirmaster certificates. She is organist/director of music at Forest Hill Presbyterian Church in Cleveland Heights where she directs five choirs and organizes a concert series. Anne Wilson is also active as a collaborative pianist, accompanying ensembles such as Apollo’s Fire, and she is on the collaborative piano faculty at Case Western Reserve University. At Heights High School, she accompanies and coaches the choral groups. In addition to her choral conducting and piano work, she is the founder, past director, and board member of the Cleveland Classical Guitar Society.
St. Andrew’s E. & G.G. Hook & Hastings organ, Opus 681 (1873)

**SKINNER ORGAN, Opus 398 (1923)**

<table>
<thead>
<tr>
<th>II. GREAT</th>
<th>III. SWELL (enclosed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Diapason</td>
<td>16 Bourdon</td>
</tr>
<tr>
<td>8 Clarabella</td>
<td>8 Diapason</td>
</tr>
<tr>
<td>8 Gedeckt (Sw.)</td>
<td>8 Gedeckt</td>
</tr>
<tr>
<td>8 Aeoline (Sw.)</td>
<td>8 Salicional</td>
</tr>
<tr>
<td>8 Unda Maris (Sw.)</td>
<td>8 Voix Celeste</td>
</tr>
<tr>
<td>4 Octave</td>
<td>8 Aeoline</td>
</tr>
<tr>
<td>4 Flute (Sw.)</td>
<td>8 Unda Maris (t.c.)</td>
</tr>
<tr>
<td>8 Cornopean (Sw.)</td>
<td>4 Flute</td>
</tr>
<tr>
<td>8 Flügel Horn (Sw.)</td>
<td>8 Cornopean</td>
</tr>
<tr>
<td>Swell to Great 16, 8, 4</td>
<td>8 Flügel Horn</td>
</tr>
<tr>
<td>Choir to Great 16, 8, 4</td>
<td>8 Vox Humana</td>
</tr>
</tbody>
</table>

**PEDAL**

| 16 Subbass | Tremolo |
| 16 Bourdon | Swell 16, Unison Off, 4 |
| 16 Echo Bourdon (Sw.) |  |
| 8 Octave (ext. Subbass) |  |
| 8 Gedeckt (ext. Bourdon) |  |
| 8 Still Gedeckt (Sw.) |  |
| Chimes (Gt.) |  |
| GREAT to Pedal |  |
| Swell to Pedal 8, 4 |  |
| Choir to Pedal |  |

**I. CHOIR (enclosed)**

| 8 Diapason | Tremolo |
| 8 Concert Flute | Harp (61 bars) |
| 4 Flute       | Celesta (Harp)  |
| 8 Clarinet    | Choir 16, Unison Off, 4 |
|               | Swell to Choir   |
St. Mary’s R.C. Church
Elyria, Ohio

Thursday, July 9
11:45 A.M.

YUN KYONG KIM

Prélude, *Trois Pièces*, Op. 29, No. 1
Gabriel Pierné
1863–1937

Hymn, “I heard the voice of Jesus say”
Verse 1, Unison
Verse 2, parts
Verse 3, unison

VOX DILECTI

Partita, Ach wie nichtig, ach wie flüchtig
Georg Böhm
1661–1733

Home, Sweet Home, Op. 30 (1868)
Dudley Buck
1839–1909

Dedicated to his friend W.H. Johnson

Etude in D Minor
George Elbridge Whiting
1840–1923

*Four Concert Etudes*, Op. 51, No. 4 (1904)

YUN KYONG KIM is delighted to be making her second appearance as an OHS recitalist. She received her Doctoral degree in organ performance in 2005 from Indiana University with minors in early music and music theory. Her primary teacher was Christopher Young. She also holds a MM degree from Indiana University and a BM degree from the University of Washington, where she was a student of Carole Terry. She is presently organist and choirmaster at Christ Episcopal Church in Dayton, Ohio, and is instructor of organ and harpsichord at Sinclair Community College.

Yun Kyong Kim was first prize winner at the 1993 Northwest Regional Competition for Young Organists, and was awarded Third Prize at the 2000 AGO National Young Artists Competition in Organ Performance in Seattle. Recent solo engagements were at Washington National Cathedral and on performing artist series at Ohio University and Miami University. She may be heard on her debut CD *Pops & Pipes!*, and on the four-CD set, *Historic Organs of Indiana*. Both recordings are available through the OHS catalog.
WILLIAM A. JOHNSON ORGAN, Opus 195
Rebuilt by Philipp Wirsching
Rebuilt by Homer Blanchard

Compass: Manuals, 56 notes
       Pedal, 27 notes

I. GREAT
8 Open Diapason
8 Clarabella
8 Keraulophon
4 Octave
4 Rohr Flute
2 Super Octave
       Mixture II
       Swell to Great

II. SWELL (enclosed)
8 Stopped Diapason
8 Salicional
4 Flute Harmonic

PEDAL
16 Bourdon
       Great to Pedal
       Swell to Pedal

59
<table>
<thead>
<tr>
<th>First Congregational UCC Wellington, Ohio</th>
<th>Thursday, July 9 2:15 P.M.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GRANT EDWARDS</strong></td>
<td></td>
</tr>
<tr>
<td>Voluntary in G Major, Op. 7, No. 9</td>
<td>John Stanley</td>
</tr>
<tr>
<td></td>
<td>1712–1786</td>
</tr>
<tr>
<td>Récit, <em>Suite du premier ton</em></td>
<td>Denis Bédard</td>
</tr>
<tr>
<td></td>
<td>b. 1950</td>
</tr>
<tr>
<td>Adagio, from Sonata No. 4</td>
<td>C. Ph. E. Bach</td>
</tr>
<tr>
<td></td>
<td>1714–1788</td>
</tr>
<tr>
<td>Hymn Introduction, Fughetta on “Austria”</td>
<td>Grant Edwards</td>
</tr>
<tr>
<td></td>
<td>b. 1972</td>
</tr>
<tr>
<td>Hymn, “God whose giving knows no ending”</td>
<td>AUSTRIA</td>
</tr>
<tr>
<td>Schmücke dich, O liebe Seele</td>
<td>Johannes Brahms</td>
</tr>
<tr>
<td></td>
<td>1833–1897</td>
</tr>
<tr>
<td>Canzonetta, Op. 71, No. 4</td>
<td>Arthur Foote</td>
</tr>
<tr>
<td></td>
<td>1853–1937</td>
</tr>
<tr>
<td>Partita on “Simple Gifts” (7 variations)</td>
<td>Noel Goemanne</td>
</tr>
<tr>
<td></td>
<td>b. 1926</td>
</tr>
</tbody>
</table>

This program is made possible by a gift from Randy Wagner, Erie, Pennsylvania

**GRANT EDWARDS** is organist of First Congregational UCC, in Portland, Oregon, having served there since the 100th anniversary celebration of the landmark edifice in 1995. He holds a BA in organ from Lewis and Clark College, and studied at the Ludwig-Maximilians-Universität in Munich and in Weimar, East Germany. As organbuilder, he has been a craftsman at Bond Organ Builders since 1993. In 2001, he installed his first self-designed tracker organ (II/16) at the Episcopal Church of the Nativity in Fort Oglethorpe, Georgia (a Chattanooga suburb). In collaboration with Bond, he also constructed in several stages the III/55 electropneumatic instrument at his own church, which incorporates Odell woodwork and case pipes dating from 1877. Other pursuits include composition. He is currently completing a large-scale choral work based on the poetry of Emily Dickinson.

J.W. STEERE & SON ORGAN, Opus 417 (1896)

Compass: Manual, 58 notes 
          Pedal, 27 notes

<table>
<thead>
<tr>
<th>I. GREAT (in Swell)</th>
<th>II. SWELL (enclosed)</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Open Diapason (unenclosed)</td>
<td>8 Diapason</td>
<td>16 Bourdon (wood)</td>
</tr>
<tr>
<td>8 Melodia</td>
<td>8 Stopped Diapason</td>
<td>Great to Pedal</td>
</tr>
<tr>
<td>8 Dulciana</td>
<td>8 Salicional</td>
<td>Swell to Pedal</td>
</tr>
<tr>
<td>4 Octave</td>
<td>8 Aeoline</td>
<td></td>
</tr>
<tr>
<td>4 Flute d’Amour</td>
<td>4 Violina</td>
<td></td>
</tr>
<tr>
<td>2 Super Octave</td>
<td>8 Oboe</td>
<td></td>
</tr>
<tr>
<td>Swell to Great</td>
<td></td>
<td>Tremolo</td>
</tr>
</tbody>
</table>
First Church UCC  
Oberlin, Ohio  
Thursday, July 9  
3:15 P.M.

JACK MITC HENER

Three Pieces  
Andante Moderato in C Minor  
Adagio in E Major  
Allegro con spirito in B-flat Major

Fantaisie in D-flat Major, Op. 101  
Camille Saint-Saëns  
1835–1921

Spring Song  
Harry Rowe Shelley  
1858–1947

Hymn, “All my hope on God is founded”  
Stanzas 1–3  
MICHAEL

Sonata No. 1 in F Minor, Op. 65  
Felix Mendelssohn  
1809–1847

Andante — Recitativo  
Allegro assai vivace

JACK MITC HENER earned his doctorate from the Eastman School of Music, where he also obtained two master’s degrees and the performer’s certificate in both organ and harpsichord. During his two years studying in Paris, he won the Médaille d’or, Prix d’Excellence, and Prix de Virtuosité at the Conservatoire National de Région de Rueil-Malmaison. He is a laureate of the Philadelphia AGO, MTNA National, and Dublin International Organ Competitions.

In addition to teaching and performing, Jack Mitchener has served as organist in several congregations including the American Cathedral in Paris, and St. Paul’s Episcopal Church, Winston-Salem, N.C. Formerly the Kenan professor of organ at the University of North Carolina School of the Arts and associate professor at Salem College, he was appointed associate professor of organ at the Oberlin College Conservatory of Music in 2008.
### Gober Organ (2004)

*Skinner pipework

<table>
<thead>
<tr>
<th>Great</th>
<th>Swell I</th>
<th>Swell II (enclosed)</th>
<th>Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Bourdon*</td>
<td>Bourdon*</td>
<td>32</td>
</tr>
<tr>
<td>8</td>
<td>Principal</td>
<td>16 Wood Diapason*</td>
<td>16</td>
</tr>
<tr>
<td>8</td>
<td>Stopped Diapason*</td>
<td>16 Double Diapason</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Viola da Gamba*</td>
<td>16 Bourdon*</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Vox Coelestis*</td>
<td>16 Violine</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Octave</td>
<td>8 Octave (ext.)</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>Flauto Traverso</td>
<td>8 Violoncello (ext.)</td>
<td></td>
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<tr>
<td>2½</td>
<td>Nazard</td>
<td>8 Bourdon (ext.)</td>
<td>8</td>
</tr>
<tr>
<td>2</td>
<td>Flauto Traverso</td>
<td>4 Superoctave</td>
<td></td>
</tr>
<tr>
<td>Mixed</td>
<td>1⅔ Tierce</td>
<td>16 Trombone</td>
<td>16</td>
</tr>
<tr>
<td>Cornet V (t.g.)</td>
<td>Mixture IV</td>
<td>8 Trumpet (ext.)</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Trumpet</td>
<td>4 Clarion</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>Cornopean</td>
<td>Great to Pedal</td>
<td></td>
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<tr>
<td>8</td>
<td>Oboe</td>
<td>Swell to Pedal</td>
<td></td>
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<tr>
<td>4</td>
<td>Clarion</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tremolo</td>
<td></td>
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</tr>
</tbody>
</table>
Fairchild Chapel, John Brombaugh Organ
Fairchild Chapel, Oberlin College  
Oberlin, Ohio  
Thursday, July 9  
4:40 and 5:10 P.M.

JACK MITCHEENER

Hymn, “O Holy Spirit, by whose breath”  
Stanzas 1–3  
KOMM, GOTT, SCHÖPFER  
The Hymnal 1982, 501

Komm, Gott, Schöpfer, heiliger Geist, BWV 667  
Johann Sebastian Bach  
1685–1750

Chi non crede  
Andrea Antico  
ca. 1480–after 1539

Canzon quarta: La Pace  
Giovanni Paolo Cima  
ca. 1570–after 1622

The Carmans Whistle  
William Byrd  
1543–1623

Praeludium in C Major, BuxWV 137  
Dieterich Buxtehude  
ca. 1637–1707

JOHN BROMBAUGH ORGAN, Opus 25 (1981)

I. GREAT  
8 Praestant (in facade)  
8 Gedackt  
8 Oak Principal  
4 Octava  
4 Spitzpype  
3 Sesquialtera II  
3 Quinta  
2 Octava  
Mixtura V–VII  
8 Trommett

II. BRUST  
8 Regal  
3 Hohlquinta (treble)  
PEDAL  
16 Subbaß  
8 Praestant (Gt.)  
8 Trommett (Gt.)  
Great to Pedal  
Tremulant (to entire organ)
Diane Meredith Belcher

Three Preludes and Fugues, Op. 37
1. C Minor
2. G Major
3. D Minor

Prière en fa majeur, Op. 16, No. 2

Élévation ou communion en la mineur

Pièce jubilaire

INTERMISSION

Suite, Op. 5
Prélude
Sicilienne
Toccata

This program is made possible by a gift from an anonymous donor and Lynn R. Clock, Lompoc, California

Diane Meredith Belcher is a graduate of the Curtis Institute of Music and The Eastman School of Music. She has studied with David Spicer, John Weaver, Clarence Watters, David Craighead, and Wilma Jensen. Laureate of both the St. Albans (England) and Chartres (France) international organ competitions, Belcher was also awarded the American Guild of Organists’ top prize in its professional certification examinations.

Diane Belcher has served as a church musician for over three decades, and was the founding director of the Memphis Concert Chorale. She has taught organ extensively, and has served on the faculties of Westminster Choir College and the University of Memphis, Tennessee. She is currently the organ instructor at the University of Pennsylvania, and serves as co-organist/choirmaster of Saint Mark’s Episcopal Church, Philadelphia.

EXCLUSIVE MANAGEMENT

Karen McFarlane Artists, Inc.
C. B. Fisk Organ, Opus 116 (2001)

I. Grand-Orgue
16 Montre
16 Bourdon
8 Montre
8 Gambe
8 Flûte harmonique
8 Bourdon
4 Prestant
4 Octave
2 Doublette
     Dessus de Cornet V (middle c)
     Grande Fourniture II
     Petite Fourniture V–VII
16 Bombarde
8 Trompette
4 Clairon
Copula Grand-Orgue
Octaves graves
Copula Positif
Copula Récit

II. Positif (enclosed)
16 Quintaton
8 Principal
8 Cor de nuit
8 Salicional
8 Anda maris
4 Prestant
4 Flûte douce
2⁵⁄₈ Nasard
2 Doublette
1³⁄₈ Tierce
1⁵⁄₈ Larigot
1 Piccolo
     Plein jeu IV
16 Cor anglais
8 Trompette
8 Clarinette
     Trompette
     Copula Récit

III. Récit (enclosed)
16 Bourdon
8 Diapason
8 Flûte traversière
8 Bourdon
8 Viole de gambe
8 Voix céleste
4 Dulciane
4 Flûte octaviant
2 Octavin
     Plein Jeu IV
16 Basson
8 Trompette
8 Basson-hautbois
8 Voix humaine
4 Clairon
     Trémolo

Pédale
32 Montre
32 Bourdon
16 Contra-basse
16 Montre
16 Violon-basse
16 Soubasse (ext. 32' Bd.)
8 Flûte
8 Violoncelle
8 Bourdon
4 Flûte
32 Contre Bombarde
16 Bombarde
8 Trompette
4 Clairon
     Effet d'Orage
     Tirasse Grand-Orgue
     Tirasse Positif
     Tirasse Récit
A Song of the Sea  
H. Alexander Matthews  
1879–1973

Caressing Butterfly  
Richard Barthélemy  
1869–1937  
transcribed by Firmin Swinnen

Forgotten Melody  
Gus Kahn and Jesse Crawford  
(1886–1941)  (1895–1962)  
arranged by Rosa Rio

The Whistler and His Dog  
Arthur Pryor  
1870–1942  
transcribed by Justin Hartz

Trees  
Otto Rasbach  
transcribed by Justin Hartz

Hymn, “May He who kept us”  
James H. Rogers  
1857–1940

Pièce héroïque  
César Franck  
1822–1890

A graduate of Westminster Choir College, Justin Hartz also earned a master of music degree from the Juilliard School. He is the recipient of numerous scholarships and was an E. Power Biggs Fellow of the Organ Historical Society.

In 1989, Hartz began his work at Longwood Gardens in Kennett Square, Pennsylvania as a guest organist. At Longwood, he performs annual recitals and popular Christmas sing-alongs. His CD, Hartz And Flowers, has been a best selling recording of the Longwood Aeolian organ.

Justin Hartz has performed at OHS conventions on the Longwood Gardens Aeolian, the William Davis organ at St. James Church, Mechanicsburg, Pennsylvania, and, most recently, at Forest Lawn Cemetery, Buffalo, New York, on the Crematory Chapel Wurlitzer.

Hartz is past dean of the Central New Jersey Chapter of the American Guild of Organists and organist and choirmaster of Christ Church, Riverton, New Jersey.
W.W. KIMBALL ORGAN, Opus 6739 (1924)
Present Stoplist

II. GREAT (in Choir box)
16 Diapason
16 Waldhorn
8 Diapason (ext.)
8 Orchestral Flute
8 Claribel Flute
8 Waldhorn (ext.)
8½ Waldhorn (ext.)
4 Diapason (ext.)
4 Harmonic Flute
4 Waldhorn (ext.)
2½ Waldhorn (ext.)
8 Harmonic Trumpet
Great 16, Unison Off, 4
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Solo to Great 16, 8, 4

I. CHOIR
8 Stopped Flute)
8 Claribel Flute (Gt.)
8 Dulciana
8 Unda Maris (t.c.)
4 Claribel Flute (ext.)
2½ Claribel Flute (ext.)
2 Claribel Flute (ext.)
8 Clarinet
Choir 16, Unison Off, 4
Swell to Choir 16, 8, 4
Solo to Choir 16, 8, 4

TREMULANTS
Violes
Tuba
Tibia
Solo
Swell

III. SWELL (enclosed)
16 Gedackt
16 Salicional
8 Clarabella
8 Gedackt (ext.)
8 Viole
8 Salicional (ext.)
8 Voix Celeste
4 Diapason
4 Gedackt (ext.)
4 Salicional (ext.)
2½ Gedackt (ext.)
2 Gedackt (ext.)
Mixture III (183 pipes)
16 Double Oboe
8 Cornopean
8 Oboe (ext.)
8 Vox Humana
Vox Humana Tremolo
Swell 16, Unison Off, 4

PEDAL
32 Acoustic Bass (Solo Tibia)
16 Diapason (Gt.)
16 Diapone (ext. Solo)
16 Tibia (ext. Solo)
16 Waldhorn (Gt.)
16 Clarabella (ext. Sw.)
16 Gedackt (Sw.)
16 Salicional (Sw.)
8 Diapason (ext Gt.)
8 Waldhorn (ext. Gt.)
4 Claribel Flute (ext. Gt.)
8 Gedackt (ext. Sw.)
8 Salicional (Sw.)
8 Viole (Solo)
5½ Waldhorn (ext. Gt.)
4 Diapason (ext. Gt.)
4 Waldhorn (ext. Gt.)
16 Tuba (Solo)
16 Bassoon (Solo)
16 Double Oboe (Sw.)
8 Tuba (ext. Solo)
4 Tuba (ext. Solo)
Great to Pedal 8
Swell to Pedal 8, 4
Choir to Pedal 8
Solo to Pedal 8, 4

SOLO (floating, enclosed)
8 Diapone
8 Viole
8 Viole Celeste II
8 Tibia
4 Viole (ext.)
4 Tibia (ext.)
16 Tuba
16 Bassoon
8 Tuba (ext.)
8 Bassoon (ext.)
8 Orchestral Oboe
8 French Horn
4 Tuba (ext.)

69
Fiori musicali (1635)  Girolamo Frescobaldi
    Bergamasca
    Toccata per l’Elevazione
    Ricercar cromatico dopo il Credo

Variations on the Marseillaise and Ça Ira  Claude-Benigne Balbastre

—Brief Pause in the Program—

Hymn, “God of our fathers, whose almighty hand”  NATIONAL HYMN
    Hymnal 1982, 718

Trois Danses  Jehan Alain
    Joies
    Deuils
    Luttes

This program is made possible by a gift from the Chicago-Midwest Chapter,
Organ Historical Society, Chicago, Illinois

DAVID SCHRADER received a doctor of music degree in organ from Indiana
University as well as the performer’s certificate. He is on the faculty of Roosevelt University, Chicago College of Performing Arts—Music Conservatory for performance and academic studies where he has taught both graduate and undergraduate courses since 1986. He has also taught at the Music Institute of Chicago (formerly known as The Music Center of the North Shore). Since 1980, he has been the organist of the Church of the Ascension. He performs with Baroque Band (Chicago’s period instrument orchestra), Music of the Baroque, the Newberry Consort, and Bach Week in Evanston. Mr. Schrader has appeared with Chicago Chamber Musicians, Contemporary Chamber Players, Chicago Baroque Ensemble, and The City Musick.

David Schrader’s recordings include concerti of J.S. Bach with the Stuttgart Chamber Orchestra, and continuo with the Chicago Symphony Orchestra for both recordings of Sir Georg Solti’s Creation, the Saint Matthew Passion, and Messiah. Schrader has many releases of solo repertoire on the Cedille label, including the music of J.S. Bach, Soler, Franck, Vivaldi, Dupré, and Domenico Scarlatti.
# Holtkamp Organ, Opus 1657 (1952)

## II. GREAT
- 16 Quintadena
- 8 Principal
- 8 Flute
- 8 Gedackt
- 4 Octave
- 4 Spitzflöte
- $2\frac{2}{3}$ Quinte
- 2 Superoctave
- Mixture IV
- Scharf III
- 8 Trumpet
  - Great to Great 4
  - Swell to Great 16, 8, 4
  - Positiv to Great 16, 8, 4
  - Midi on Great

## III. SWELL
- 8 Rohrflöte
- 8 Lieblich Gedackt
- 8 Gamba
- 8 Gamba Celeste
- 4 Octave
- 4 Bourdon
- 4 Aeoline
- 2 Flauto
- Dolce Cornet III
- Plein Jeu IV
- 16 Basson
- 8 Fagott
- 4 Rohr Schalmey
- Tremolo
- Midi on Swell

## I. POSITIV
- 8 Copula
- 4 Praestant
- 4 Rohrflöte
- $2\frac{2}{3}$ Nazard
- 2 Doublette
- $1\frac{1}{3}$ Tierce
- Fourniture III
- 8 Cromorne
  - Great Positiv Transfer
  - Swell to Positiv 16, 8, 4
  - Swell to Swell 16, 4
  - Midi on Positiv

## PEDAL
- 32 Resultant
- 16 Principal
- 16 Soubasse
- 16 Quintadena (Gt.)
- 8 Octave
- 8 Gedack
- 4 Choralbass
- 4 Nachthorn
- Mixture III
- 32 Cornet
- 16 Cornet (ext.)
- 16 Posaune
- 8 Trumpet
- 4 Schalmey
  - Great to Pedal 8, 4
  - Swell to Pedal 8, 4
  - Positiv to Pedal
  - Midi on Pedal
The Holtkamp Organ

GERHARD HRADETZKY ORGAN (1986)

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<td>8 Voce Umana (from c)</td>
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<td>4 Ottava</td>
<td>2 Flauto XV</td>
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<td>4 Flauto VIII</td>
<td>1 1/3 XIX</td>
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<td>3 Flauto XII</td>
<td>1 XXII</td>
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<tr>
<td>2 Quintadecima</td>
<td>XXVI-XXIX II</td>
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<td>1 1/3 Decimana</td>
<td>Cornetto II (12-17, from c)</td>
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<td>Cornetta II</td>
<td>Campanelli (25 tuned “Tuscan style” bells)</td>
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<td>1 Vigesimaseconda</td>
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<td>Vigesimasestanzona II</td>
<td>PEDAL</td>
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<td>8 Tromboncini</td>
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<td>8 Tromboncini</td>
<td>8 Ottava di Contrabassi</td>
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<td>Unione I &amp; II</td>
<td>8 Tromboni</td>
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<td>Pedale I</td>
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<td>Pedale II</td>
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Church of the Covenant
Friday, July 10
Hymn, 11:50 A.M.
Carillon Recital, 12:10 P.M.

Hymn, “All Creatures of Our God and King”
LASST UNS ERFREUEN

JONATHAN MOYER, organist

JOHN GOUWENS, carillonneur

Prelude and Toccata II
(1954) Johan Franco
1908–1988

Sonatine (2001) Stefano Colletti
b. 1973

Adagio for harpsichord Joseph-Hector Fiocco
1703–1741
transcribed by Wendell Westcott

Aria Variata alla Maniera Italiana, S. 989 Johann Sebastian Bach
1685–1750
transcribed by Bernard Winsemius

Improvisation on a Submitted Theme
JOHN GOUWENS holds degrees from the University of Michigan and the University of Kansas, studying carillon with Albert Gerken at the latter. He was appointed organist and carillonneur of the Culver Academies (Culver Military Academy/Culver Girls Academy—a preparatory boarding school in Northern Indiana) in the fall of 1980. From 1989 to 1990 and again from 1996 to 2004 he served as choir director of the Academies. In the fall of 2002, he was appointed visiting lecturer in carillon at Ball State University. He has produced four CD recordings of the organ and carillon of Culver.

John Gouwens is a Carillonneur Member of the GCNA, where he has chaired the Johan Franco Composition Fund Committee (which sponsors competitions and commissions of new carillon music) for many years. He also chairs the subcommittee of the GCNA’s Music Publications Committee charged with selecting original carillon compositions for publication.

JONATHAN MOYER is the music director and organist of the Church of the Covenant in Cleveland, where he directs a semi-professional choir, handbells, children’s music program, and concert series. He is a doctoral candidate in organ as a student of Donald Sutherland at the Peabody Conservatory of Music in Baltimore, where he completed both a graduate performance diploma in organ and a master’s degree in piano as a student of Ann Schein. He received a bachelor of music degree in piano from Bob Jones University where he studied with Laurence Morton. Jonathan Moyer performs regularly throughout the Eastern United States, having most recently performed the complete organ works of Olivier Messiaen at the Cathedral of Mary Our Queen in Baltimore.
AEOLIAN-SKINNER ORGAN, Opus 844-A (1958–59)

II. GREAT
16 Violone*
8 Principal*
8 Holzgedackt*
8 Gemshorn
8 Cor de Nuit (Ch.)
8 Spitzviol (Ch.)
4 Octave
4 Rohrflöte
2½ Twelfth
2 Fifteenth
Grand Cornet V
Fourniture IV
Scharf III
16 Trumpet
8 Trumpet
Chimes (Solo, 25 tubes)
Positiv on Great
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Solo to Great 16, 8, 4
Gallery Swell to Great 16, 8, 4

PEDAL
32 Contre Violone (elec.)
32 Contre Bourdon
16 Contrebass
16 Violone (Gt.)
16 Bourdon (ext. 32')
16 Rohr Bourdon (Sw.)
10¾ Quint (Gal. Gt. 16')
8 Octave
8 Violone (Gt.)
8 Bourdon (ext. 32')
8 Rohr Bourdon (Sw.)
4 Choral Bass (Gal. Gt.)
4 Nachthorn
2 Blockflute
Mixture IV
32 Contre Bombarde (Skinner)
32 Petite Bombarde
16 Bombarde
16 Trumpet (Gt.)
16 Contre Trompette (Sw.)
16 Dulzian (Ch.)
8 Trompette
8 Trompette Harmonique (Solo)
8 Hooded Trumpet (Gal. Sw.)
8 Petite Trompette (Sw.)
4 Clairon
4 Rohr Schalmei (Ch.)
Chimes (Gt.)
Great to Pedal 8
Swell to Pedal 8, 4
Choir to Pedal 8, 4
Positiv to Pedal 8
Solo to Pedal 8, 4

III. SWELL
16 Rohr Bourdon
8 Geigen Prinzipal
8 Rohrflöte
8 Flöte Conique
8 Flöte Céleste
8 Viole de Gambe
8 Viole Céleste
4 Geigen Oktav
4 Flöte Triangulaire
2 Doublette
Plein Jeu IV
16 Contre Trompette
8 Trompette
8 Hautbois
8 Vox Humana
4 Clairon
Tremulant
Carillon
Positiv on Swell
Swell 16, Unison Off, 4

IV. SOLO (enclosed)
8 Gamba
8 Gamba Celeste
8 Solo Flute
4 Flöte Harmonique
8 English Horn
8 French Horn
8 Corno di Bassetto
16 Trompette Harmonique
Solo 16, Unison Off, 4

GALLERY GREAT
16 Quintaten
8 Principal
8 Quintaten (ext.)
4 Octave
2 Fifteenth
Plein Jeu III–IV
Great 4
Gal. Swell to Great 16, 8, 4

SANCTUARY PEDAL
16 Lieblich Gedackt (Gal. Sw.)
16 Quintaten (Gal. Gt.)
8 Spitz Prinzipal
8 Quintaten (Gt.)
4 Choral Bass (ext. Spitzpr.)
Gallery Great to Pedal 8
Gallery Swell to Pedal 8, 4

1 CHOIR
8 Spitzviol
8 Cor de Nuit
8 Erzähler
8 Erzähler Céleste
4 Fagura
4 Flauto Traverso
2½ Rohr Nasat
2 Blockflute
1½ Terz
Mixtur IV
16 Dulzian
8 Krummhorn
4 Rohr Schalmei
Tremulant
Celesta
Zymbelstern (8 bells)
Positiv on Choir
Choir 16, Unison Off, 4
Swell to Choir 16, 8, 4
Solo to Choir 8

POSITIV
8 Spitzflute
8 Nason fute
4 Praestant
4 Koppelflute
2 Klein Prinzipal
1½ Larigot
1 Siffloite
Zymbel III–V
Tremulant

GALLERY SWELL
8 Cor denuit
8 Viola
8 Viola Céleste
4 Gemshorn
Sesquialtera II
8 Fagotto
8 Hooded Trumpet
Tremulant
Carillon (Sw.)
Swell 16, Unison Off, 4
GREGORY CROWELL, organ
KATHRYN STIELER, soprano

<table>
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<th>Partite sopra La Romanesca</th>
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<th>1601–1656</th>
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<td>Amarilli, mia bella</td>
<td>Giulio Caccini</td>
<td>1551–1618</td>
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<td>Giovanni Legrenzi</td>
<td>1626–1690</td>
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<td>An Italian Suite</td>
<td>David Dahl</td>
<td>b. 1937</td>
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<td>Pavana</td>
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<td>Gagliarda</td>
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<td>Intorno all’idol mio</td>
<td>Antonio Cesti</td>
<td>1623–1669</td>
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<tr>
<td>Già il sole dal Gange</td>
<td>Alessandro Scarlatti</td>
<td>1660–1725</td>
</tr>
</tbody>
</table>

GREGORY CROWELL holds degrees from the New England Conservatory of Music and from the University of Cincinnati. His teachers include Bernard La-gacé, Brigitte Böhmer Dubiel, Roberta Gary, Yuko Hayashi, and Harald Vogel. He is university organist and affiliate professor of music at Grand Valley State University in Allendale, Michigan, and director of music of St. Mark's Episcopal Church in Grand Rapids, Michigan. Crowell has appeared as organist, harpsichordist, clavichordist, lecturer, and conductor throughout Europe, Canada, Japan, and the United States. He has performed in many festivals and conventions, including the Boston Early Music Festival, Ars Antigua Chicago, the Valparaiso Bach Institute, Regional Conventions of the American Guild of Organists, and seven National Conventions of the Organ Historical Society. In the spring of 2000, Dr. Crowell was the only non-Japanese invited to perform and lecture in the Bach Organ Festival held at St. Luke’s in Tokyo, during which time he also served as visiting scholar at Rikkyo University in Tokyo.

The former director of publications for the OHS, Gregory Crowell now serves as editor of *Clavichord International*. He has published widely on topics related to historical keyboards.

Dr. Crowell performs under the auspices of Independent Concert Artists.
**KATHRYN STIELER** is assistant professor of voice at Grand Valley State University, and serves on the faculty of the Interlochen Summer Arts Camp Vocal Soloist Studies Program. She has performed with the Académie Francis Poulenc in Tours, France, Opera Theatre of St. Louis, Des Moines Metro Opera, Opera Grand Rapids, Detroit Oratorio Society, the Toledo Symphony, and the Grand Rapids Symphony. She was the winner of the Metropolitan Opera District Auditions, and the National Association of Teachers of Singing Competition.

**HOLTKAMP PORTATIV (1935)**

Manual (49 pipes)
- 8 Quintadena
- 4 Principal
- 2\(\frac{2}{3}\) Twelfth
- 2 Octave
- 1 Super Octave

THE ANSWER

HOLTKAMP PORTATIV

THIS harmonium instrument of three straight stops meets a growing demand for a keyboard-controlled pipe organ, modern in conception and design. It requires less floor space than a true upright, is moved more easily, and costs no more. It is available in modern or period design—in natural wood or ébène.

WRITE FOR INTERESTING DETAILS

THE VOTTELER-HOLTKAMP-SPARLING ORGAN CO., CLEVELAND, OHIO • Since 1853
Severance Hall

Friday, July 10
8 P.M.

THOMAS MURRAY

Toccata in F Major, BWV 540
Johann Sebastian Bach
1685–1750

Sonata I (1937)
Paul Hindemith
1895–1963
Mäßig schnell
Sehr langsam
Phantasie, frei
Ruhig bewegt

Regina Pacis
Guy Weitz
1883–1970
from Symphony I on Gregorian Themes (1932)

An die Musik
Franz Schubert
1797–1828

INTERMISSION

Mouvement
Jean Berveiller
1904–1976

Symphony in D Minor (1886–88)
César Franck
1822–1890
Lento—Allegro non troppo
transcribed by Calvin Hampton
Allegretto
Allegro non troppo
1938–1984

This program is made possible by a gift from the Cleveland Chapter,
American Guild of Organists, Chester W. Cooke, Topsham, Maine,
and the Schantz Organ Company, Orville, Ohio

A California native, THOMAS MURRAY’s major organ teacher was Clarence Mader. He is university organist and professor of music at Yale University, where he joined the faculty of the School of Music and Institute of Sacred Music in 1981.

He has appeared in recitals and lectures at six national conventions of the American Guild of Organists. In 1986, the New York City Chapter named him International Performer of the Year. In 2003, he was named an honorary fellow of the Royal College of Organists in England, and, in 2005, he was awarded the Gustave Stoeckel Award for excellence in teaching from the Yale University School of Music.

EXCLUSIVE MANAGEMENT
Karen McFarlane Artists, Inc.

78
### II. GREAT
- 16 Double Diapason
- 8 First Diapason
- 8 Second Diapason
- 8 Third Diapason
- 8 Harmonic Flute
- 8 Gedeckt
- 8 Viola
- 8 Erzähler
- 5½ Quinte
- 4 Octave
- 4 Flute
- 2½ Twelfth
- 2 Fifteenth
- Chorus Mixture VII
- Harmonics IV
- 16 Trumpet
- 8 Tromba
- 4 Clarion
- Chimes (Solo)
- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4

### III. SWELL
- 16 Melodia
- 8 Diapason
- 8 Rohrflöte
- 8 Flauto Dolce
- 8 Flute Celeste
- 8 Salicional
- 8 Voix Celeste
- 8 Echo Gamba
- 8 Echo Gamba Celeste
- 4 Octave
- 4 Flute Triangulaire
- 2 Flautino
- Mixture V
- Cornet V
- Waldhorn
- Trumpet
- French Trumpet
- Oboe d’Amore
- Clarion
- Vox Humana
- Tremolo
- Celesta (Ch.)
- Swell to Swell 16, 4

### PEDAL
- 32 Major Bass
- 16 Diapason
- 16 Contra Bass
- 16 Diapason (Gt.)
- 16 Bourdon (ext. 32’)
- 16 Melodia (Sw.)
- 16 Dulciana
- 16 Gamba (Ch.)
- 8 Octave (ext. 16’)
- 8 Gedeckt (ext. 32’)
- 8 Cello (Ch.)
- 8 Still Gedeckt (Sw. 16’)
- 4 Super Octave (ext. Ct.Bs.)
- Mixture IV
- Solo to Great 16, 8, 4.

### I. CHOIR (enclosed)
- 16 Gamba
- 8 Geigen
- 8 Concert Flute
- 8 Gamba
- 8 Dulciana
- 8 Dulcet II
- 4 Octave
- 4 Flute
- 4 Gambette
- 4 Octave
- 2½ Nazard
- 2 Flautino
- 1½ Tierce
- 1½ Lariot
- Carillon III
- Waldhorn
- Trumpet
- French Trumpet
- Oboe d’Amore
- Clarinet
- Tremolo
- Harp (61 bars)
- Celesta (Harp)
- Choir to Choir 16, 4
- Swell to Choir 16, 8, 4
- Solo to Choir 8

### IV. SOLO (enclosed)
- 8 Flauto Mirabilis
- 8 Flauto Mirabilis
- 8 Gamba
- 8 Gamba Celeste
- 4 Orchestral Flute
- Corno di Bassetto
- 8 Tuba Mirabilis
- French Horn
- Corno di Bassetto
- English Horn
- Tuba Clarion
- Tremolo
- Chimes (25 tubes)
- Solo to Solo 16, 8, 4
- Great to Solo 8

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**The Ernest M. Skinner Company**

*Boston, Mass.*