

ORGAN HISTORICAL SOCIETY  
CONVENTION HANDBOOK  
PITTSBURGH, PENNSYLVANIA  
2010



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The Organ Historical Society  
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[www.organsociety.org](http://www.organsociety.org)

ORGAN HISTORICAL SOCIETY  
CONVENTION HANDBOOK

Pittsburgh, Pennsylvania

2010

## **CONVENTION COMMITTEE**

J.R. Daniels, CO-CHAIR	Victoria Fitzsimmons
James M. Stark, CO-CHAIR	Phillip H. Johnson
The Rev. John M. Cawkins*	Phillip M. Johnson
Donald K. Fellows*	A. George Kohl
Joseph G. Zamberlan*	Laurence Libin
Walt Adkins	Philip A. Maye
Douglas Fitzsimmons	Andrew Scanlon
	Judith W. Stark

\*Executive Committee

## **ORGAN PREPARATION**

A. Thompson-Allen Co.  
Adkins & Associates  
Michael Ainor  
Allegheny Pipe Organ Co., David Richards  
James Berna  
Brian Burns  
The Rev. John M. Cawkins  
Phillip H. Johnson  
Peter Luley  
Paul Marchesano  
Organcraft, William Hain & Son  
Pittsburgh Organ Service, David Kerr  
Siedle Organ Company  
James M. Stark  
J. Zamberlan & Co.

Thanks to Michael D. Friesen for his expert proofreading.



ORGAN HISTORICAL SOCIETY NATIONAL CONVENTION 2010  
PITTSBURGH, PENNSYLVANIA

DAILY SCHEDULE

**Monday, June 21**

- 10:00 AM–7:00 PM Registration (Second Floor Lobby),  
Sheraton Station Square Hotel
- 12:00–7:00 Exhibits (Fountain View Room)
- 12:30 PM Buses depart for Clayton, the Henry Clay Frick Residence
- 1:00 Optional tour of Clayton
- 3:15 Buses depart for Sheraton Station Square Hotel
- 3:45 Free time / Dinner on your own
- 5:30–7:30 Registration (Second Floor Lobby), Sheraton Station Square Hotel
- 7:00 Buses depart for Calvary Episcopal Church, Pittsburgh
- 7:30 Recital by Peter Guy at Calvary Episcopal Church
- 9:15 Buses depart for Sheraton Station Square Hotel
- 9:45–11:00 Registration (Second Floor Lobby), Sheraton Station Square Hotel
- 9:45–12:00 Exhibits and Cash Bar (Fountain View Room)

**Tuesday, June 22**

- 7:30–8:30 Registration (Second Floor Lobby), Sheraton Station Square Hotel

**Group A**

- 8:30 Buses depart for the Church of the Assumption, Bellevue
- 9:00 Recital by Ann Labounsky at Church of the Assumption
- 10:00 Buses depart for St. John's Evangelical Lutheran Church, Perrysville
- 10:30 Recital by Charlotte Roederer at  
St. John's Evangelical Lutheran Church
- 11:00 Buses depart for Hartwood Acres
- 11:30 Lunch, Hartwood Acres
- 12:15 PM Tour mansion
- 1:45 Buses depart for Nativity Lutheran Church, Allison Park
- 2:15 Recital by James Cook at Nativity Lutheran Church
- 3:15 Buses depart for St. Benedict the Moor R.C. Church, Pittsburgh

### **Group B**

- 8:30 AM Buses depart for the Church of the Assumption, Bellevue  
9:00 Recital by Ann Labounsky at Church of the Assumption  
10:00 Buses depart for Hartwood Acres  
10:30 Tour mansion  
12:00 PM Lunch, Hartwood Acres  
12:45 Buses depart for Nativity Lutheran Church, Allison Park  
1:15 Recital by James Cook at Nativity Lutheran Church  
2:15 Buses depart for St. John's Evangelical Lutheran Church, Perrysville  
2:45 Recital by Charlotte Roederer at  
St. John's Evangelical Lutheran Church  
3:15 Buses depart for St. Benedict the Moor R.C. Church, Pittsburgh

### **Groups A and B**

- 4:00 Recital by Kevin Birch at St Benedict the Moor Church, Pittsburgh  
5:15 Buses depart for Sheraton Station Square Hotel  
6:00 Three Rivers Dinner Cruise on the *Gateway Clipper* Fleet  
9:00–11:00 Registration (Woodlawn II) Sheraton Station Square Hotel  
9:00–12:00 Exhibits and Cash Bar (Fountain View Room)

### **Wednesday, June 23**

- 8:00–8:30 Registration (Woodlawn II), Sheraton Station Square Hotel  
8:30 Buses depart for Calvary United Methodist Church, Pittsburgh  
9:00 Recital by James Hammann at Calvary United Methodist Church  
10:00 Buses depart for Holy Trinity Lutheran Church, Beaver  
11:00 Recital by Richard Konzen at Holy Trinity Lutheran Church  
11:45 Buses depart for Jeffrie's Landing, Beaver  
12:00 PM Lunch at Jeffrie's Landing  
1:15 Buses depart for First Presbyterian Church, New Brighton  
1:30 Recital by Andrew Scanlon at First Presbyterian Church  
2:15 Buses depart for  
St. John's United Evangelical Protestant Church, Zelienople  
2:45 Recital by Gregory Crowell and Pablo Mahave-Veglia at  
St. John's United Evangelical Protestant Church  
3:30 Buses depart for Center Presbyterian Church, Slippery Rock  
4:15 Recital by Paul Weber at Center Presbyterian Church  
5:00 Buses depart for Grove City College  
5:15 Demonstration of the Noack organ  
(Pew Fine Arts Center) and free time

- 6:15 Dinner Mary Anderson Pew West Dining Hall
- 7:30 Recital by Thomas Murray at Harbison Chapel
- 9:30 Buses depart for Sheraton Station Square Hotel
- 10:40–11:00 Registration (Woodlawn II), Sheraton Station Square Hotel
- 10:40–12:00 Exhibits and Cash Bar (Fountain View Room)

### **Thursday, June 24**

- 8:00–8:30 Registration (Woodlawn II), Sheraton Station Square Hotel
- 8:30 Buses depart for St. Andrew's Episcopal Church, Pittsburgh
- 9:00 Recital by Charles Huddleston Heaton and Donald Wilkins at St. Andrew's Episcopal Church
- 10:00 Buses depart for St. James R.C. Church, Wilkesburg
- 10:20 Recital by Will Headlee at St. James Church
- 11:20 Buses depart for St. Therese of Lisieux R.C. Church, Munhall
- 11:50 Recital by Stephen Schnurr at St. Therese of Lisieux R.C. Church
- 12:35 PM Buses depart for Pleasant Hills Presbyterian Church
- 1:00 Lunch Pleasant Hills Presbyterian Church
- 1:45 Annual meeting Pleasant Hills Presbyterian Church
- 3:30 Recital by George Bozeman at Pleasant Hills Presbyterian Church
- 4:30 Buses depart for Sheraton Station Square Hotel
- 4:55 Buses arrive at Sheraton Station Square Hotel
- 6:00 Dinner (Grand Station Ballroom I-II, First Floor) Sheraton Station Square Hotel
- 7:30 Buses depart for East Liberty Presbyterian Church, Pittsburgh
- 8:00 Recital by Paul Jacobs at East Liberty Presbyterian Church
- 9:45 Buses depart for Sheraton Station Square Hotel
- 10:15–12:00 Exhibits and Cash Bar (Fountain View Room)

### **Friday, June 25**

- 8:00–8:30 Registration (Woodlawn II), Sheraton Station Square Hotel
- 8:30 Buses depart for Verona United Methodist Church, Verona
- 9:00 Recital by Carol Britt at Verona United Methodist Church
- 9:45 Buses depart for All Saints Church, Etna
- 10:15 Recital by Russell Weismann at All Saints Church

### **Groups A and C**

- 11:00 Buses depart for Temple Rodef Shalom, Pittsburgh



- 11:30 Lunch at Temple Rodef Shalom
- 12:15 PM Recital by Donald Fellows at Temple Rodef Shalom
- 1:15 Buses depart for, or walk to, First Unitarian Church, Pittsburgh
- 1:30 Recital by Mark Frazier at First Unitarian Church

**Group B**

- 11:00 Buses depart for First Unitarian Church, Pittsburgh
- 11:30 Recital by Mark Frazier at First Unitarian Church
- 12:15 PM Buses depart for, or walk to Temple Rodef Shalom, Pittsburgh
- 12:30 Lunch at Temple Rodef Shalom
- 1:30 Recital by Donald Fellows at Temple Rodef Shalom

**Groups A and B**

- 2:15 Buses depart for Sheraton Station Square Hotel. Optional: visit Oakland area museums, walk or bus.

**Group C (Optional, limited to 100)**

- 2:15 Symposium: An Organ in 18th-century Western Pennsylvania: Joseph Downer ca. 1788 Chamber Organ
- 4:00 Buses depart for Carnegie Music Hall, Pittsburgh

**Groups A and B**

- 4:00 Buses depart Sheraton Station Square Hotel for Carnegie Music Hall
- 4:30 Lecture by James Stark at Carnegie Music Hall
- 5:30 Cocktails (Cash Bar), Music Hall Foyer
- 6:00 Dinner, Music Hall Foyer
- 7:30 Walk to St. Paul Cathedral via Heinz Chapel
- 7:45 Buses depart for St. Paul Cathedral, Pittsburgh
- 8:00 Recital by Wolfgang Rübsam at St. Paul Cathedral
- 9:45 Buses depart for Sheraton Station Square Hotel
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**Saturday, June 26**

- 8:00–8:30 Registration (Woodlawn II), Sheraton Station Square Hotel
- 9:00 Buses depart for First United Methodist Church, West Newton
- 10:00 Recital by Joseph Tuttle, Dimitri Sampas, and Adam Gruber at First United Methodist Church
- 11:00 Pick up box lunches at First United Methodist Church
- 11:15 Buses depart for Holy Rosary R.C. Church, Pittsburgh

- 12:30 PM Recital by Br. Jonathan Ryan at Holy Rosary R.C. Church
- 1:30 Buses depart for Trinity Lutheran Church, North Side
- 2:00 Recital by Christopher J. Howerter at Trinity Lutheran Church
- 2:30 Hymn Sing at Trinity Lutheran Church
- 3:45 Buses depart for Sheraton Station Square Hotel  
Dinner on your own
- 7:15 Buses depart for Eastminster Presbyterian Church, Pittsburgh
- 8:00 Recital by Neil Stahurski and Yeeha Chiu at Eastminster Presbyterian Church
- 9:50 Buses depart for Sheraton Station Square Hotel

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PETER GUY

Prelude, Adagio, and Chorale Variations on “Veni Creator”	Maurice Duruflé 1902–1986
Fantasia and Fugue in C Minor, BWV 537	Johann Sebastian Bach 1685–1750
Introduction, Pastorale, and Fugue on LEONI*	Keith Noake 1915–1968
Cantilène	Théodore Salomé 1834–1896
Gothic Toccata*	Graeme Koehne b. 1956

This program is made possible by a gift from James Johnston.

\*Australian works.

Graeme Koehne was awarded the Harkness Scholarship to Yale University. The Gothic Toccata was commissioned for performance at the Sydney Opera House.

Keith Noake was the cathedral organist and at the time of his death was acting principal of the Newcastle Conservatorium.



CASAVANT ORGAN, Opus 2729 (1963)

II. GRAND-ORGUE

16 Montre  
 16 Bourdon\* (ext.)  
 8 Montre  
 8 Diapason†  
 8 Bourdon  
 8 Dulciana†  
 4 Prestant  
 4 Octave†  
 4 Flûte ouverte†  
 2<sup>2</sup>/<sub>3</sub> Quinte  
 2 Doublette  
 Cornet V (c<sup>1</sup>-c<sup>4</sup>)  
 2<sup>2</sup>/<sub>3</sub> Grande Fourniture II-III\*  
 1<sup>1</sup>/<sub>3</sub> Fourniture IV  
 2<sup>2</sup>/<sub>3</sub> Cymbale III  
 16 Bombarde  
 8 Trompette  
 4 Clairon  
 8 Tuba†  
 8 Trompette royale\*  
 Récit to Grand-Orgue 16, 8, 4  
 Positif to Grand-Orgue 8  
 Chœur to Grand-Orgue 16, 8, 4  
 Antiphonal to Grand-Orgue 8

III. RÉCIT (expressif)

16 Bourdon doux  
 8 Principal étroit  
 8 Viole de gambe  
 8 Voix céleste (61 pipes)  
 8 Flûte à cheminée  
 4 Octave  
 4 Flûte octaviant  
 2 Octavin†  
 2 Fourniture IV  
 1 Cymbale IV  
 16 Bombarde  
 16 Basson (ext.)†  
 8 Trompette  
 8 Hautbois  
 8 Voix humaine  
 4 Clairon  
 Tremblant  
 Récit 16, Unison Off, 4  
 Positif to Récit 8

\*Renovations and additions by  
 Casavant Frères, 1991.

†Additions and tonal modifications  
 by Luley & Associates, 2004-  
 10.

I. POSITIF

16 Bourdon\*  
 8 Montre  
 8 Gambe  
 8 Flûte à cheminée  
 8 Flûte harmonique\*  
 4 Prestant  
 4 Flûte à fuseau  
 2<sup>2</sup>/<sub>3</sub> Nazard  
 2 Doublette\*  
 2 Quarte de Nazard  
 1<sup>3</sup>/<sub>5</sub> Tierce  
 1<sup>1</sup>/<sub>3</sub> Larigot  
 1 Sifflet  
 2<sup>2</sup>/<sub>3</sub> Sesquialtera II†  
 1 Fourniture IV  
 1/2 Cymbale IV  
 16 Ranquette\*  
 8 Trompette  
 8 Trompette royale (G.-O.)  
 8 Tuba (G.-O.)  
 8 Cromorne  
 4 Clairon\*  
 Clochettes  
 Récit to Positif 8  
 Chœur to Positif 8  
 Chœur to Récit 8  
 Positif Unison Off

IV. CHŒUR (expressif)

16 Contra Salicional (ext.)  
 8 Diapason†  
 8 Gambe†  
 8 Celeste  
 8 Salicional†  
 8 Celeste†  
 8 Flûte harmonique†  
 8 Cor de nuit  
 8 Flûte conique  
 8 Flûte céleste(t.c.)  
 4 Principal†  
 4 Violine† (ext. Salicional)  
 4 Flûte octaviant (ext.)†  
 4 Flute douce  
 2 Octave†  
 1 Plein jeu III†  
 16 Tuba (Gt.)  
 16 Cor Anglais†  
 8 Trompette royale (G.-O.)  
 8 Tuba (G.-O.)  
 8 Clarinet  
 4 Tuba (G.-O.)  
 Tremblant  
 Chœur 16, Unison Off, 4  
 Antiphonal to Chœur 8

ANTIPHONAL (II or IV)

8 Principal  
 8 Bourdon  
 4 Octave  
 4 Flûte†  
 2 Octave  
 2<sup>2</sup>/<sub>3</sub> Sesquialtera II†  
 1<sup>1</sup>/<sub>3</sub> Fourniture IV  
 16 Bombarde (hooded)  
 8 Trompette-en-chamade  
 4 Clairon-en-chamade

PÉDALE

32 Soubasse\*(ext.)  
 16 Principal  
 16 Basse ouverte†  
 16 Contrebasse\*  
 16 Soubasse  
 16 Bourdon (Réc.)†  
 16 Salicional (Ch.)†  
 10<sup>2</sup>/<sub>3</sub> Quinte (G.-O.)†  
 8 Prestant†  
 8 Violon  
 8 Flûte bouchée  
 8 Salicional (Ch.)†  
 4 Octave  
 4 Flûte ouverte  
 2 Flûte à cheminée  
 4 Fourniture VI†  
 4 Cornet V (G.-O.)†  
 32 Contrebombarde\* (ext.)  
 16 Bombarde\*  
 16 Basson  
 8 Trompette  
 8 Tuba (G.-O.)  
 8 Chalumeau\*  
 8 Trompette royale (G.-O.)  
 4 Trompette-en-chamade  
 4 Tuba (G.-O.)  
 4 Clairon  
 4 Hautbois  
 Grand-Orgue to Pedal 8  
 Récit to Pedal 8, 4  
 Positif to Pedal 8, 4  
 Chœur to Pedal 8, 4  
 Antiphonal to Pedal 8

ANTIPHONAL PÉDALE

16 Principal  
 8 Octave  
 16 Bombarde (man.)

**Church of the Assumption of the  
Blessed Virgin Mary on the Beautiful River  
Bellevue, Pennsylvania**

**Tuesday, June 22  
9 AM**

ANN LABOUNSKY

Hymne d'actions de grâce "Te Deum" Jean Langlais  
1907-1991  
*Trois Paraphrases grégoriennes*

Hymn, "Holy God, we praise Thy name" GROSSER GOTT

Stanza 1, Unison Stanza 2, Women Stanza 3, Men  
Stanza 4, Harmony Stanza 5, Harmony Stanza 6, Men Stanza 7, Unison

Six More Pieces for Organ, Op. 133 Joseph Willcox Jenkins  
b. 1928  
I. Sonatina  
II. Arioso  
III. Ludus Angelorum  
IV. Ochone (for Dr. James Hunter)  
V. Dona Nobis Pacem  
VI. Toccata (This Service Ends, Let Yours Begin)

This program is made possible by a gift from the  
Church Music Association of America.

CASAVANT ORGAN, Opus 2813 (1964)

GREAT	SWELL
16 Quintadena	8 Nachthorn
8 Principal	8 Salicional
8 Rohrflöte	8 Salicional Celeste (GG)
4 Octave	4 Principal
4 Rohrflöte	2 Octave
2 Octave	Scharf IV
Mixture IV	16 Fagott
	8 Trompete
	Tremulant
CHOIR	
8 Gedackt	
8 Spitzflöte	PEDAL
8 Spitzflöte Celeste (GG)	16 Principal
4 Gemshorn	16 Subbass
2 <sup>2</sup> / <sub>3</sub> Nasat	8 Octave
2 Blockflöte	8 Gedackt
1 <sup>3</sup> / <sub>5</sub> Terz	4 Choralbass
1 <sup>1</sup> / <sub>3</sub> Quintflöte	Mixture IV
8 Krummhorn	16 Posaune

**CHARLOTTE ROEDERER**

Variations on TALLIS'S CANON	Franklin D. Ashdown b. 1942
Prelude, Op. 19, No. 1	John Knowles Paine 1839–1906
Concert Variations on "The Star-Spangled Banner," Op. 23 Variation IV	Dudley Buck 1839–1909
Hymn, "Praise to the Lord, the almighty"	LOBE DEN HERREN

**ESTEY ORGAN, Opus 1558 (ca. 1911)**

Compass: Manuals, 61 notes  
Pedal, 30 notes  
Wind Pressure 4"

**GREAT** (each rank has 12 Haskell basses)

8 Open Diapason  
8 Melodia  
8 Dulciana  
Great Unison Separation  
Swell to Great 16, 8, 4

**SWELL** (expressive)

8 Stopped Diapason  
8 Salicional  
4 Harmonic Flute  
8 Oboe (reedless)  
Tremolo  
Swell to Swell 16, Unison Separation, 4

**PEDAL**

16 Bourdon (wood)  
Great to Pedal, with reversible toe pedal  
Swell to Pedal

Balanced Swell pedal (mechanical)  
Crescendo Pedal (mechanical) with indicator

AEOLIAN ORGAN, Opus 1091 (1909)

Manual and Pedal 4" wind pressure  
Echo, 3½" wind pressure

MANUAL I and II (enclosed)

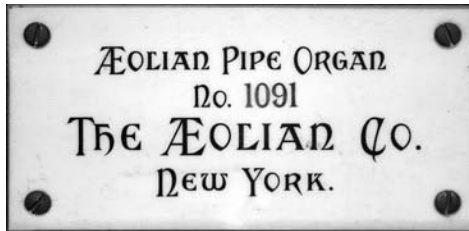
- 8 Diapason [*Open Diapason*]
- 8 Flute [*Stopped Diapason*]
- 8 String F [*Gamba*]
- 8 String P [*Viol d'Orchestre*]
- 8 String PP [*Aeoline*]
- 4 HIGH Flute [*Flute Harmonique*]
- 8 Trumpet [*Cor d'Amour*]
- 8 Oboe [*Orchestral, ¼-length*]
- 8 Vox Humana
- Tremolo
- Harp
- Chimes
- Manual II to Manual I 8, 4
- Manual II 16, Unison Release, 4
- Manual I 16, Unison Release, 4

ECHO (enclosed)

- 8 Vox Humana
- 8 Flute [*Stopped Diapason*]
- Tremolo

PEDAL

- 16 DEEP Flute [*Bourdon*]
- 16 DEEP Flute P [*Bourdon*]
- Manual I to Pedal
- Manual II to Pedal



**Nativity Lutheran Church**  
**Allison Park, Pennsylvania**

**Tuesday, June 22**  
**1:15 and 2:15 PM**

JAMES HEUSTIS COOK

Fantasia in C, BWV 570	Johann Sebastian Bach 1685–1750
Ein' feste Burg ist unser Gott	Johann Nikolaus Hanff 1665–1711
Nun freut euch, lieben Christen g'mein, BWV 734	Johann Sebastian Bach
Lobe den Herren, den mächtigen König der Ehren	Johann Gottfried Walther (1684–1748)
Hymn, "Praise to the Lord, the almighty"	LOBE DEN HERREN
Two Pieces for a Musical Clock Marche Presto	Franz Joseph Haydn 1732–1809
Schönster Herr Jesu	Hermann Schroeder 1904–1984
Scherzo, Symphonie II	Louis Vierne 1870–1937
Music for a Sunday Morning Prelude (Psalm 122:1) Offertory (Prayer) Postlude (Psalm 117)	Allen Orton Gibbs 1910–1996
Two movements from <i>Rubrics</i> ...and Thanksgivings may follow The Peace may be exchanged	Dan Locklair b. 1949



M.P. MÖLLER ORGAN, Opus 10656-T (1970)

Compass: Manuals, 56 notes

Pedal, 32 notes

HAUPTWERK

8 Prinzipal  
8 Rohr Pflöfe  
4 Octave  
2 Waldflöte  
Mixture III  
8 Trumpet  
Positiv to Hauptwerk  
Zimbelstern (7 bells)

POSITIV

8 Holz Gedackt  
8 Gemshorn  
4 Koppel Flute  
2 Prinzipal  
1 $\frac{1}{3}$  Quinte  
4 Krummhorn  
Tremulant

PEDAL

16 Subbass  
8 Octave  
4 Nachthorn  
16 Fagott  
Positiv to Pedal  
Hauptwerk to Pedal

**KEVIN BIRCH**

Flötenkonzert, Op. 55	Johann C.H. Rinck
1. Allegro maestoso	1770—1846
2. Adagio	
3. Rondo (Allegretto)	
Consolation in D-flat ( <i>Cantabile con divozione</i> )	Franz Liszt
Ave Maris Stella ( <i>Andante sostenuto</i> )	1811—1886
Hymn, “Hail, Holy Queen enthroned above”	SALVE REGINA COELITUM
Scherzo	Ludwig van Beethoven
	1839—1909
Sonata IV, Op. 98	Josef Rheinberger
2. Intermezzo	1835—1901
Fantasie-Sonate No. 2	Samuel de Lange Sr.
1. Maestoso	1811—1884
2. Andante	
3. Allegro con fuoco	

This program is made possible by a gift from Scot L. Huntington  
and the Pittsburgh Chapter of the American Guild of Organists.

**DERRICK & FELGEMAKER ORGAN, Opus 95 (1872)**

GREAT	SWELL	PEDAL
16 Bourdon	8 Open Diapason	16 Double Open Diapason
8 Grand Open Diapason	8 St. Diapason	16 Bourdon
8 Viola D’Gamba	8 Keraulophon	8 Violoncello
8 Melodia	4 Octave	Great to Pedal
4 Principal	4 Flauto Traverso	Swell to Pedal
4 Flute d’Amour	2 Flautina	
4 Violina	Dolce Cornet III	
2 <sup>2</sup> / <sub>3</sub> Twelfth	8 Bassoon/Oboe	
2 Fifteenth	Tremolo	
Mixture IV	Bellows Signal	
8 Trumpet		
Swell to Great		

JAMES HAMMANN

MUSIC OF HORATIO PARKER  
1863–1919

Sonata for the Organ in E-flat Minor, Op. 65

- 1. Allegro moderato
- 2. Andante
- 3. Allegretto
- 4. Fugue

Hymn, “Forth in Thy name, O Lord”

PIXHAM

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

FARRAND & VOTEY ORGAN, Opus 734 (1895)

GREAT

- 16 Open Diapason
- 8 Open Diapason
- 8 Gamba
- 8 Doppel Flute
- 4 Octave
- 4 Hohl Flute
- 2<sup>2</sup>/<sub>3</sub> Octave Quint\*
- 2 Super Octave\*
- 8 Trumpet

CHOIR

- 8 Geigen Diapason
- 8 Melodia
- 8 Dolce
- 4 Rohr Flute
- 2 Piccolo
- 8 Clarinet

SWELL

- 16 Lieblich Gedeckt
- 8 Open Diapason
- 8 Stopped Diapason
- 8 Salicional
- 8 Vox Celeste (t.c.)
- 8 Aeoline
- 4 Harmonic Flute
- 4 Gemshorn
- 2 Flageolet
- Cornet III
- 8 Cornopean
- 8 Oboe
- 8 Vox Humana

PEDAL

- 16 Open Diapason
- 16 Bourdon
- 16 Lieblich Gedeckt (Sw.)
- 8 Cello
- 32 Contra Bombarde†
- 16 Bombarde†
- 8 Bombarde†

\*The 1940s Dulciana and Gemshorn were replaced with recycled 2' and 2<sup>2</sup>/<sub>3</sub>' pipes as well as restored chest action and rack boards.

†This 2009 addition is a unit rank.



**RICHARD KONZEN**

Præludium in C	Johann Christoph Kellner 1736–1803
Ricercar arioso (IV)	Andrea Gabrieli 1532/3–1585
Dreissig Spielstücke für die Kleinorgel 1. Schnelle 2. Schnelle 3. Gehende 4. Flincke	Hugo Distler 1908–1942
Hymn, “All my hope on God is founded”	MICHAEL
Humoresque “L’Organo Primitivo”	Pietro A. Yon 1886–1943
Prelude and Fugue in D Minor, BWV 539	Johann Sebastian Bach 1685–1750

**A.B. FELGEMAKER ORGAN, Opus 665 (1898)**

**MANUAL (61 notes)**

- 8 Open Diapason
- 8 Melodia
- 8 Dulciana
- 8 Unison Bass
- 4 Octave
- 4 Flute d’Amour
- 2 Fifteenth

**PEDAL (27 notes)**

- 16 Bourdon
- Manual to Pedal
- Bellows Signal

**First Presbyterian Church  
New Brighton, Pennsylvania**

**Wednesday, June 23  
1:30 PM**

ANDREW SCANLON

Six Pieces Deo Gracias Arioso Rondeau	Joseph Willcox Jenkins b. 1928
Fantasia and Fugue in C Minor, BWV 537	Johann Sebastian Bach 1685–1750
Fideles, from <i>Four Extemporizations</i>	Percy Whitlock 1903–1946
Hymn, “God moves in a mysterious way”	LONDON NEW
Three Characteristic Pieces Pastorale-Prelude Interlude Bells	Jean Langlais 1907–1991

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

HOOK & HASTINGS ORGAN, Opus 2548 (1928)

GREAT	SWELL	PEDAL
8 Open Diapason	16 Bourdon	16 Bourdon
8 Viola Da Gamba	8 Violin Diapason	16 Lieblich Gedeckt (Sw)
8 Dulciana	8 Salicional	8 Flute
4 Octave	8 Voix Celeste (t.c.)	Great to Pedal
4 Flute d'Amour	8 Stopped Diapason	Swell to Pedal 8, 4
8 Harp	8 Aeoline	
4 Celesta (ext.)	4 Orchestral Flute	
Great to Great 16, 4	Dolce Cornet III	
Swell to Great 16, 8 4	8 Cornopean	
	8 Oboe	
	Tremolo	
	Swell to Swell 16, 4	

**St. John's United  
Evangelical Protestant Church  
Zelienople, Pennsylvania**

**Wednesday, June 23  
2:45 PM**

GREGORY CROWELL, organ  
PABLO MAHAVE-VEGLIA, cello

Voluntary (Adagio) Charles Zeuner  
1795–1857

Festival Voluntary  
from Cutler & Johnson's *American Church Voluntaries* (1856)

Sanahin Alan Hovhanness  
VII. Apparition in the Sky (Bird-like) 1911–2000

Sonata in B-flat Major, Op. 65, No. 4 Felix Mendelssohn-Bartholdy  
II. Andante religioso 1809–1847

*Lied ohne Worte*, Opus 30  
III. Adagio non troppo

Hymn, "I would be true" ASPIRATION

Fugue in D Minor (1778) Wilhelm Friedemann Bach  
1710–1784

Sonata VI for Cello and Continuo in B-flat Major, RV 46 Antonio Vivaldi  
Preludio – Allemanda – Largo – Corrente 1678–1741

JOSEPH HARVEY ORGAN (1838)

MANUAL (1½" wind pressure)  
[8] Open Diapason (t.g., 35 pipes)  
[8] Stp<sup>d</sup> Diapason Bass (t.f<sup>#</sup>., 19 pipes)  
[8] Stp<sup>d</sup> Diapason Treble (t.g., 35 pipes)  
[4] Principal (54 pipes)  
[2] Fifteenth (54 pipes)

Hitchdown pedal to operate a separate slider to remove Principal and Fifteenth.

PAUL WEBER

*Messe à l'usage des Paroisses*  
Offertoire sur les grands jeux

François Couperin  
1668–1733

Mein junges Leben hat ein End

Jan Pieterszoon Sweelinck  
1562–1621

Herzlich tut mich erfreuen, Op. 122, No. 4

Johannes Brahms  
1833–1897

Hymn, “Herzlich tut mich erfreuen”

Toccata in G Minor, BuxWV 163

Dieterich Buxtehude  
ca. 1637–1707

FLENTROP ORGAN (1969)

HOOFDWERK (56 notes)

8 Prestant  
8 Roerfluit  
4 Octaaf  
4 Fluit  
2 Octaaf  
Mixtur IV  
8 Trompet  
Borstwerk to Hoofdwerk

BORSTWERK (56 notes)

8 Gedekt  
4 Koppelfluit  
2 Prestant  
1<sup>1</sup>/<sub>3</sub> Larigot  
Sesquialter II  
8 Regal

PEDAAL (32 notes)

16 Subbass  
8 Prestant  
8 Gedekt  
4 Octaaf  
2 Fluit  
Hoofdwerk to Pedaal  
Borstwerk to Pedaal

THOMAS MURRAY

- Rhapsody on a Breton Theme, Op. 7 Camille Saint-Saëns  
1835–1921
- Sonata II Paul Hindemith  
1895–1963  
I. Lebhaft  
II. Ruhig bewegt  
III. Fugue
- Symphonie II Charles-Marie Widor  
1844–1937  
Praeludium Circulare  
Pastorale  
Andante  
Final
- Hymn, “God, you made all things for singing” UNION SEMINARY

INTERMISSION

- Im Garten, *Rustic Wedding Symphony*, Op. 26 Karl Goldmark  
1830–1915
- Scherzo, Op. 70, No. 3 Heinrich Hofmann  
1842–1902  
*Transcribed by Edwin H. Lemare*

- Glory and Peace Dan Locklair  
b. 1949  
A Suite of Seven Reflections (2008)  
I. “King of Glory, King of Peace” (Prelude)  
II. “. . . seven whole days...” (Pavane)  
III. “. . . I will praise Thee...” (Galliard)  
IV. “. . . I will love Thee...” (Aria)  
V. “. . . with my utmost heart...” (Scherzo)  
VI. “. . . I will sing Thee...” (Trio)  
VII. “. . . e’en eternity’s too short to extol Thee” (Finale)

Exclusive Management Karen McFarlane Artists, Inc.

This program is made possible by a gift from  
Chester Cooke and Richard Willson

The Francis St. Leger Babcock Memorial Organ  
 W.W. KIMBALL ORGAN, Opus 7102 (1931)

Stops in bold face are actual ranks.

Stops in light Roman type are borrows and extensions.

GREAT (enclosed with Choir)		<b>Swell</b> (enclosed)
16 Double Open Diapason (ext. Second Diapason)		16 Bourdon (ext. Rohrflöte)
<b>8 First Diapason</b>		<b>8 Diapason</b>
<b>8 Second Diapason</b>		<b>8 Salicional</b>
<b>8 Flute Harmonique</b>		<b>8 Vox Celeste</b>
8 Concert Flute (Ch.)		<b>8 Clarabella</b>
8 Viola (Ch. Violin Diapason)		<b>8 Rohrflöte</b>
8 Dulciana (Ch.)		<b>4 Chimney Flute</b>
<b>4 Octave</b>		2 <sup>2</sup> / <sub>3</sub> Nazard (ext. Rohrflöte)
<b>4 Waldflöte</b> (73 pipes)		2 Piccolo (ext. Rohrflöte)
2 <sup>2</sup> / <sub>3</sub> <b>Quint</b>		<b>Mixture IV</b> (15-17-19-22)
<b>2 Super Octave</b>		16 Bassoon (ext. Oboe)
Grave Mixture II (draws 2 <sup>2</sup> / <sub>3</sub> ' and 2')		<b>8 French Trumpet</b>
<b>8 Tromba</b> (15" wind)		<b>8 Oboe</b>
Tremolo		<b>8 Vox Humana</b> (5" wind)
Chimes (Ch.)		<b>4 Clarion</b>
Harp (Ch.)		Tremolo
Great 16, Unison Off, 4		Vox Tremolo
Swell to Great 16, 8, 4		Harp (Ch.)
Choir to Great 16, 8, 4		Celesta (Ch.)
Solo to Great 16, 8, 4		Swell 16, Unison Off, 4
		Solo to Swell 8
CHOIR (enclosed)	SOLO (10" wind)	PEDAL (enclosed with Great)
<b>8 Violin Diapason</b>	<b>8 Gross Gamba</b>	32 Acoustic Bass
<b>8 Concert Flute</b>	<b>8 Gross Gamba Celeste</b>	<b>16 First Open Diapason</b>
<b>8 Dulciana</b>	<b>8 Flauto Mirabilis</b>	16 Second Open Diapason (Gt.)
<b>8 Unda Maris</b>	<b>4 Orchestral Flute</b>	<b>16 Bourdon</b>
4 Waldflöte (Gt.)	<b>8 French Horn</b>	16 Lieblich Gedeckt (Sw.)
4 Dulcet (ext.)	Tremolo	8 Octave (Gt. Second Diapason)
2 <sup>2</sup> / <sub>3</sub> Dulciana (ext.)	<b>8 Tuba Mirabilis</b> (20")	8 Major Flute (ext. Bourdon)
2 Dulciana (ext.)	Solo 16, Unison Off, 4	8 Still Gedeckt (Sw. Rohrflöte)
<b>8 Clarinet</b>		4 Flute (ext. Bourdon)
Tremolo	ECHO (prepared for)	<b>16 Trombone</b> (15" wind)
<b>Harp</b> (61 bars)		16 Contra Fagotto (Sw.)
<b>Chimes</b> (25 tubes)		8 Tromba (ext.)
Choir 16, Unison Off, 4		8 Chimes (Ch.)
Swell to Choir 16, 8, 4		Great to Pedal 8, 4
Solo to Choir 16, 8, 4		Swell to Pedal 8, 4
		Choir to Pedal 8, 4
		Solo to Pedal 8, 4
		Echo to Pedal 8

**DONALD WILKINS**

**MUSIC BY PITTSBURGH COMPOSERS**

Postludium Circulaire	Harvey Gaul 1881–1945
Western Pennsylvania Suite (1958) Dunlap's Creek Fading Flowers Belleverson The Spacious Firmament	Reuel Lahmer b. 1912
Gloria Te Deum	Nancy Galbraith b. 1951
Trois Cadeaux, Op. 206 (2005) Cantique Joyeux	Joseph Willcox Jenkins b. 1928

**CHARLES HUDDLESTON HEATON**

Prelude and Fugue in G Minor, Op. 7, No. 3	Marcel Dupré 1886–1971
Prelude on CHRISTMAS CAROL	Morgan Simmons b. 1929
Fanfare-Improvisation on AZMON	Alec Wyton 1921–2007
At the finale, please stand to sing the hymn, No. 493. No further introduction will be needed!	
Hymn, "O for a thousand tongues to sing"	AZMON

E.M. SKINNER ORGAN, Opus 202 (1913)  
 Rebuilt by Luley and Associates (1990)

GREAT

16 Bourdon  
 8 First Diapason  
 8 Second Diapason  
 8 Bourdon  
 4 Octave  
 4 Flute  
 2 Fifteenth  
 Cornet III  
 Mixture IV  
 16 Trombone  
 8 Trumpet  
 4 Clarion

SWELL

16 Lieblich Gedeckt  
 8 Open Diapason  
 8 Gedeckt  
 8 Clarabella  
 8 Salicional  
 8 Voix Celeste  
 8 Flute Celeste II  
 4 Octave  
 4 Harmonic Flute  
 2 Fifteenth  
 Plein Jeu IV  
 16 Posaune  
 8 Trumpet  
 8 Cornopean  
 8 Oboe  
 8 Vox Humana  
 4 Clarion

CHOIR

8 Claribel Flute  
 8 Erzähler  
 8 Erzähler Celeste  
 4 Principal  
 4 Chimney Flute  
 2<sup>2</sup>/<sub>3</sub> Nazard  
 2 Octave  
 2 Flute  
 1<sup>3</sup>/<sub>5</sub> Tierce  
 1<sup>1</sup>/<sub>3</sub> Larigot  
 Mixture III  
 8 Clarinet

SOLO

8 Harmonic Flute  
 8 Gamba  
 8 Gamba Celeste  
 16 Trombone (Gt.)  
 8 Fanfare Trumpet (above west doors)  
 8 Tuba Mirabilis (unenclosed)  
 8 Trumpet (Gt.)  
 8 English Horn  
 8 French Horn  
 8 Orchestral Oboe  
 4 Clarion (Gt.)

PEDAL

32 Contra Bourdon  
 16 Open Wood  
 16 Bourdon  
 16 Lieblich Gedeckt  
 8 Principal  
 8 Gedeckt  
 4 Octave  
 Mixture IV  
 32 Contra Trombone  
 16 Ophicleide  
 16 Trombone (Gt.)  
 16 Posaune (Sw.)  
 8 Tromba  
 4 Tromba

The  
**Ernest M. Skinner Company** •  
 Boston, Mass.



WILL HEADLEE

HOMAGE TO ERNEST WHITE (1901–1980)

From *Graveyard Gems*, a collection by Ernest White  
New York: St. Mary's Press, 1954

Allegro pomposo	Thomas Roseingrave 1690–1766
Adagio	Josef Hector Fiocco 1703–1741
Flute Solo	Thomas Arne 1710–1778
Prelude in D Minor Ciacona [in D Minor] from Prelude, Fugue, and Chaconne in D minor, likely played by White from the Karl Straube's <i>Alte Meister des Orgelspiels</i> , II	Johann Pachelbel 1653–1706
Scherzo in E Major <i>Dix pièces</i> , No. 8, 1892	Eugène Gigout 1844–1925
Basse et dessus de trompette <i>Livre d'orgue</i> , 1710	Louis-Nicolas Clérambault 1676–1749
O Welt, ich muß dich lassen, Op. post. 122, No. 3	Johannes Brahms 1833–1897
Dieu parmi nous <i>La Nativité du Seigneur</i> , No. 9, 1935	Olivier Messiaen 1908–1992
Hymn, "Lift high the cross" descant by Richard Proulx, 1913–2010 Refrains in unison, last time with descant in high voices Stanzas in parts (omitting stanza 2 in the handout) (omitting stanzas 2 and 3 in the <i>Worship Hymnal</i> )	CRUCIFER

This program is made possible by a gift from Randall E. Wagner.

M.P. MÖLLER ORGAN, Opus 9628 (1962)

II. GREAT (right side)

16 Quintaton  
 8 Prinzipal  
 8 Rohrflöte  
 4 Octave  
 4 Spitzflöte  
 2<sup>2</sup>/<sub>3</sub> Twelfth  
 2 Octavin  
 5<sup>1</sup>/<sub>3</sub> Sesquialtera II (5<sup>1</sup>/<sub>3</sub>, 3<sup>1</sup>/<sub>3</sub>)  
 1<sup>1</sup>/<sub>3</sub> Fourniture IV  
 Harmonics IV  
 8 Trumpet  
 Tremolo  
 Great Unison Off  
 Swell II to Great  
 Pos to Great 16, 8

III. SWELL I (right side)

8 Gemshorn  
 8 Gemshorn Celeste  
 4 Principal  
 2 Blockflöte  
 16 Bombarde  
 8 Trompette  
 4 Clarion  
 Tremolo  
 Swell I 16, Unison Off, 4  
 Great to Swell  
 Positiv to Swell

I. POSITIV (left side)

8 Gedeckt  
 4 Principal  
 4 Koppelflöte  
 2 Prinzipal  
 1<sup>1</sup>/<sub>3</sub> Larigot  
 1 Sifflöte  
 Cornet II  
 Zimbel II  
 16 Holzregal  
 8 Holzregal  
 4 Oboe Schalmei  
 Tremolo  
 Positiv 16, Unison Off  
 Great to Positif  
 Swell I to Positif 8, 4  
 Swell II to Positif 8, 4

III. SWELL II (left side)

16 Rohrgedeckt  
 8 Rohrgedeckt (ext.)  
 8 Gambe  
 8 Gamba Celeste  
 4 Nachthorn  
 2<sup>2</sup>/<sub>3</sub> Nazat  
 2 Geigen  
 Plein Jeu III  
 Tremolo  
 Swell II 16, Unison Off, 4

PEDAL

16 Prinzipal  
 16 Bourdon  
 16 Quintaton (Gt.)  
 16 Rohr Gedeckt (Sw. II)  
 8 Principal (ext.)  
 8 Bourdon (ext.)  
 8 Quintaton (Gt.)  
 8 Dolce Flute  
 8 Rohr Gedeckt (Sw. II)  
 4 Principal  
 4 Rohrgedeckt (Sw. II)  
 3<sup>1</sup>/<sub>5</sub> Terz  
 2 Doublette (ext.)  
 1<sup>3</sup>/<sub>5</sub> Terz (ext.)  
 Grave Mixture II  
 Rausch Quinte II (ext.)  
 16 Posaune  
 16 Holzregal (Pos.)  
 8 Trompette (ext.)  
 8 Holzregal (Pos.)  
 4 Holzregal (Pos.)  
 Great to Pedal  
 Swell I to Pedal  
 Swell II to Pedal  
 Positiv to Pedal



STEPHEN SCHNURR

Präludium in G Major	Nicolaus Bruhns 1665–1697
Nun freu' dich, liebe Christa mein', S. 21	R.E. Bach fl. 1740s
A Gigue for the Tuba Stop (2004)	Donald Stuart Wright b. 1940
Hymn, "Lord, You give the great commission"	ABBOT'S LEIGH
My Old Kentucky Home (Stephen Foster)	Edwin H. Lemare 1865–1934
Moto ostinato, from <i>Musica Dominicalis</i> (1958)	Petr Eben 1929–2007

CASAVANT ORGAN, Opus 2593 (1960)

NAVE GREAT (rear, floating)	II. SWELL (front)
8 Montre	8 Salicional
4 Prestant	8 Salicional Céleste
2 <sup>2</sup> / <sub>3</sub> Grand Fourniture VI	8 Bourdon
1 Cymbal IV	4 Flûte a Fuseau
	2 Doublette
I. SANCTUARY GREAT (front)	2 <sup>2</sup> / <sub>3</sub> Sequaltera II
8 Montre	8 Krumhorn
8 Flûte à Cheminée	Swell Unison Off
4 Cor de Chamois	Sanctuary Great to Swell
2 Flûte à Bec	Nave Great to Swell
1 <sup>1</sup> / <sub>3</sub> Fourniture IV	Bombarde to Swell
Swell to Great	Bombarde off Swell
Bombarde to Great	
SANCTUARY PEDAL (front)	BOMBARDE (rear)
16 Contrebasse	16 Bombarde
8 Violoncello (ext.)	8 Trompette
4 Gamba (ext.)	4 Clarion
16 Bombarde (Bomb.)	NAVE PEDAL (rear)
8 Trompette (Bomb.)	16 Soubasse
4 Clarion (Bomb.)	8 Bourdon (ext.)
Sanctuary Great to Pedal	4 Flute (ext.)
Sanctuary Swell to Pedal	Nave Great to Pedal
	Bombarde to Pedal

**Pleasant Hills Community Presbyterian Church    Thursday, June 24  
3:30 PM**

**GEORGE BOZEMAN**

Sonate I (1937)	Paul Hindemith
I. Mäßig schnell	1895–1963
II. Sehr langsam	
A Day in Venice, Op. 25	Ethelbert Nevin
Alba (Dawn)	1862–1901
Gondolieri (Gondoliers)	<i>transcribed by George Bozeman</i>
Canzone Amorosa (Venetian Love Song)	
Buona Notte (Good Night)	
Hymn, “A stable lamp is lighted”	ANDÚJAR
Präludium und Fuge in E Major, BWV 877	Johann Sebastian Bach
<i>The Well-Tempered Clavier</i> , Book Two	1685–1750
Präludium: Flutes Sw. 8', Gt. 4'; Gt. 8', Sw. 4'	
Fuge: Reeds and Foundations	

This program is made possible by a gift from James M. Stark.

**HOLTKAMP ORGAN (1970)**

GREAT	SWELL	PEDAL
16 Quintadena	8 Gamba	16 Subbass
8 Principal	8 Vox Celeste (56 notes)	16 Quintadena (Gt.)
8 Gedackt	8 Copula	8 Octave
4 Octave	4 Spitzflöte	8 Flute
4 Rohrflöte	2 <sup>2</sup> / <sub>3</sub> Nazard	4 Choralbass
2 Doublette	2 Octave	Rauschquint III
Mixture IV	Scharf III	16 Posaune
8 Trumpet	8 Cromorne	4 Schalmei
Swell to Great	Swell to Swell 16	Great to Pedal
		Swell to Pedal



PAUL JACOBS

Sonata in F Minor, Op. 65, No. 1  
Allegro moderato e serioso  
Adagio  
Andante – Recitativo  
Allegro assai vivace

Felix Mendelssohn  
1809–1847

Four Duettos, BWV 802–805  
E Minor  
F Major  
G Major  
A Minor

Johann Sebastian Bach  
1685–1750

Final in B-flat, Op. 21

César Franck  
1822–1890

INTERMISSION

Hymn, “The Church’s one foundation” (No. 442)

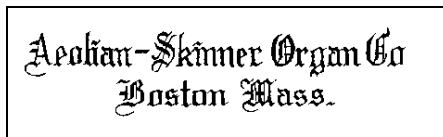
AURELIA

Fantasy and Fugue on “Ad nos, ad salutarem undam”

Franz Liszt  
1811–1886

This program is made possible by a gift from  
Richard E. Willson and Paul Bender.

Paul Jacobs is represented by Phillip Truckenbrod Concert Artists.



AEOLIAN-SKINNER ORGAN, Op. 884 (1935)  
GOULDING & WOOD (2007)

GREAT

16 Diapason  
16 Bourdon  
8 First Diapason  
8 Second Diapason  
8 Third Diapason  
8 Violoncello  
8 Claribel Flute  
8 Bourdon  
8 Gemshorn  
8 String Organ  
5<sup>1</sup>/<sub>3</sub> Quint  
4 Principal  
4 Octave  
4 Flute  
3<sup>1</sup>/<sub>5</sub> Tenth  
2<sup>2</sup>/<sub>3</sub> Twelfth  
2 Fifteenth  
2 Flageolet  
1<sup>3</sup>/<sub>5</sub> Seventeenth  
1<sup>1</sup>/<sub>3</sub> Plein Jeu IV  
2 Harmonics V (expressive)  
16 Contra Tromba (expressive)  
8 Tromba (exp.)  
4 Octave Tromba (exp.)  
8 Trompette en Chamade (Ant.)  
4 Trompette en Chamade (Ant.)  
8 Tuba Mirabilis (Solo)  
8 State Trumpet (Solo)  
Tremulant  
Chimes  
Harp  
Greet Reeds Off Great  
Great 16, Unison Off, 4  
Swell to Great 16, 8, 4  
Choir to Great 16, 8, 4  
Solo to Great 16, 8, 4

SWELL

16 Contre Gambe (ext. Viole)  
16 Bourdon  
8 Diapason  
8 Geigen Diapason  
8 Nachthorn  
8 Stopped Diapason  
8 Viole de Gambe  
8 Voix Celeste (CC)  
8 Salicional  
8 Salicional Celeste  
8 Flauto Dolce  
8 Flute Celeste (t.c.)  
8 String Organ VI  
4 Octave  
4 Flute Δ  
2 Super Octave  
2 Flautino  
2 Chorus Mixture IV  
1 Cymbale III  
16 Double Trumpet  
8 French Trumpet  
8 Cornopean  
8 Oboe  
8 Vox Humana  
4 Clarion  
8 Tuba Mirabilis (Solo)  
8 State Trumpet (Solo)  
Tremulant  
Harp  
Chimes  
Great Reeds on Swell  
Swell 16, Unison Off, 4  
Choir to Swell 8  
Solo to Swell 8  
Great to Choir 8

## CHOIR

16 Contre Viole (ext. Viole)  
 16 Quintaton  
 8 Diapason  
 8 Concert Flute  
 8 Chimney Flute  
 8 Viole d'Orchestre  
 8 Viole Celeste  
 8 Erzähler  
 8 Kleine Erzähler (t.c.)  
 8 String Organ VI  
 4 Fugara  
 4 Violina  
 4 Spindle Flute  
 2<sup>2/3</sup> Nasard  
 2 Piccolo  
 1<sup>3/5</sup> Tierce  
 1<sup>1/3</sup> Larigot  
 1 Sifflute  
 2 Full Mixture V  
 32 Contra Bassoon (ext.)  
 16 Bassoon  
 8 Corno di bassetto  
 8 Orchestral Oboe  
 8 Trumpet  
 4 Clarion  
 8 Trompette en Chamade (Ant.)  
 8 Tuba Mirabilis (Solo)  
 8 State Trumpet (Solo)  
 Tremulant  
 Harp  
 Chimes  
 Great Reeds on Choir  
 Choir 16, Unison Off, 4  
 Swell to Choir 16, 8, 4  
 Solo to Choir 8  
 Pedal to Choir 8

## SOLO

8 Gamba  
 8 Gamba Celeste  
 8 String Organ VI  
 8 Flauto Mirabilis  
 4 Orchestral Flute  
 8 Cornet V (g<sup>o</sup>-c<sup>4</sup>)  
 8 English Horn  
 8 French Horn  
 8 Tuba Minor  
 8 State Trumpet (unenclosed)  
 8 Tuba Mirabilis (hooded)  
 8 Trompette en Chamade (Ant.)  
 Tremulant  
 Harp  
 Celesta  
 Chimes  
 Cymbelstern  
 Rossignol  
 Great Reeds on Solo  
 Solo 16, Unison Off, 4  
 Great to Solo 8, 4  
 Swell to Solo 8, 4  
 Choir to Solo 8

## ANTIPHONAL (prepared)

8 Diapason  
 8 Melodia  
 4 Octave  
 4 Hohlflöte  
 2 Fifteenth  
 1<sup>1/3</sup> Mixture IV  
 8 Tuba  
 4 Tuba Clarion  
 16 Major Bass (Pedal)  
 8 Octave (Pedal)

## ANTIPHONAL EXPRESSIVE (prepared)

8 Viole  
 8 Vox Angelica  
 8 Zartflöte  
 4 Fernflöte  
 2 Blockflöte  
 16 Bassoon-Oboe (ext.)  
 8 Oboe  
 8 Echo Vox Humana  
 Tremulant  
 Echo Chimes  
 16 Gemshorn (Ped.)  
 8 Gemshorn (Ped.)  
 16 Bassoon (borrow to Pedal)  
 8 Bassoon (borrow to Pedal)  
 4 Bassoon (borrow to Pedal)

PEDAL

- 32 Bourdon (ext.)
- 16 Double Open Diapason
- 16 Contrabass
- 16 Bourdon
- 16 Diapason (Gt.)
- 16 Contre Gambe (Sw.)
- 16 Contre Viole (Ch.)
- 16 Bourdon (Gt.)
- 16 Echo Lieblich Gedeckt (Sw.)
- 16 Quintaton (Ch.)
- 8 Octave Metal
- 8 Principal (ext. Contrabass)
- 8 Octave Wood (ext. Double Diapason)
- 8 Stopped Flute
- 8 Gambe (Sw.)
- 8 Bourdon (Gt.)
- 8 Still Gedeckt (Sw.)
- 8 Quintaton (Ch.)
- 8 String Organ VI
- 4 Fifteenth
- 4 Cantus Flute
- 2<sup>2/3</sup> Nineteenth
- 2 Twenty-Second
- 1<sup>1/3</sup> Mixture IV
- 32 Grand Cornet VI (derived)
- 32 Contra Bombarde (ext.)
- 32 Contra Bassoon (Ch.)
- 16 Bombarde
- 16 Double Trumpet (Sw.)
- 16 Bassoon (Ch.)
- 8 Tromba
- 8 Bassoon (Ch.)
- 4 Tromba Clarion (ext.)
- 4 Schalmei
- 8 Trompette en Chamade (Ant.)
- 8 Tuba Mirabilis (Solo)
- 8 State Trumpet (Solo)
- Tremulant
- Pizzicato Bass
- Pedal Divide 12/13
- Chimes
- Harp
- Great Reeds on Pedal
- Pedal Unison Off
- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Choir to Pedal 8, 4
- Solo to Pedal 8, 4
- Antiphonal to Pedal 8
- Antiphonal Expressive to Pedal 8



CAROL BRITT

Hymn, “When morning gilds the skies” (No. 185) LAUDES DOMINI  
Stanzas 1 and 4, in unison  
Stanzas 2 and 3, in parts

Four Compositions Charles Albert Stebbins  
3. At Twilight 1874–1958  
4. The Swan

Variations on “Les Beaux Mots” Setting by John David Peterson  
b. 1946

Massa’s in the Cold, Cold Ground Stephen Foster  
1826–1864  
*transcribed and paraphrased by Edwin H. Lemare*

Sonata III, Op. 65 No. 3 Felix Mendelssohn  
1. Con moto maestoso 1809–1847  
2. Andante tranquillo



WIRSCHING ORGAN (1915)

1967 console stop names [original contract stop names]

GREAT	SWELL
8 Open Diapason	8 Principal [Principale Minore]
8 Melodia [Clarabella]	8 Stopped Diapason [Bordone Amabile]
8 Dulciana	8 Salicional [Violoncello]
4 Gemshorn	8 Aeoline
2 Piccolo	4 Flute Harmonique (harmonic from c <sup>1</sup> )
	8 Oboe

PEDAL (30 notes)  
16 Bourdon [Sub Base] [*sic*]  
8 Flauto Bass (ext.) [Flauto Base] [*sic*]

**All Saints R.C. Church  
Etna, Pennsylvania**

**Friday, June 25  
10:15 AM**

RUSSELL WEISMANN

Prelude and Fugue in C Minor, Op. 37, No. 1	Felix Mendelssohn 1809–1847
Folk Tune ( <i>Five Short Pieces</i> , No.2)	Percy Whitlock 1903–1946
Hymn, “Father, Lord of all creation”	GENEVA
Concert Variations on the Star Spangled Banner	Dudley Buck 1839–1909

HOOK & HASTINGS ORGAN, Opus 1687 (1895)

Wind pressure 3"

I. GREAT (58 notes)	II. SWELL (enclosed, 58 notes)
8 Open Diapason	16 Bourdon Bass (12 pipes)
8 Melodia	16 Bourdon Treble (t.c., 46 pipes)
4 Octave	8 Open Diapason
4 Flute d’Amour	8 Stopped Diapason
2 Fifteenth	8 Salicional
Mixture III (19-22-26, 174 pipes)	8 Celeste (t.c., 46 pipes)
8 Trumpet	4 Principal
Tremolo (affects entire organ)	4 Flute Harmonique
Swell to Great	2 Flautino
	Cornet II (12-17, 92 pipes)
	8 Bassoon (12 pipes)
	8 Oboe (t.c., 46 pipes)

PEDAL (27 notes)  
16 Bourdon  
8 Open Diapason  
Swell to Pedal  
Great to Pedal

**Temple Rodef Shalom**

**Friday, June 25  
12:15 and 1:30 PM**

DONALD K. FELLOWS

<i>Twelve Pieces</i> , Grand Chorus	Theodore Dubois 1837–1924
Twelve Choral Preludes O Filii et Filiae — <i>Variations</i>	Jeanne Demessieux 1921–1968
<i>Six Preludes</i> V. Un poco animato	Ernest Bloch 1880–1959
Variations on <i>Laudate Dominum</i> Introduction Bicinium Trumpet Tune Trio Fugue	Richard Proulx 1937–2010
Hymn, “Sing praise to the Lord”	LAUDATE DOMINUM

W. W. KIMBALL ORGAN (1907)

I. GREAT

8 Bell Diapason  
 8 Clarabel Flute  
 8 Gemshorn  
 8 Flauto Dolce  
 8 Dulciana  
 4 Octave  
 4 Waldflute  
 2<sup>2</sup>/<sub>3</sub> Nazard  
 2 Super Ocatve  
 1<sup>3</sup>/<sub>5</sub> Tierce  
 1<sup>1</sup>/<sub>3</sub> Larigot  
 1 Octave Fifteenth  
 Swell to Great 16, 8, 4  
 Choir to Great 16, 8, 4  
 Solo to Great 16, 8, 4

II. SWELL

16 Bourdon  
 8 Horn Diapason  
 8 Violoncello  
 8 Stopped Flute  
 8 Viol d'Orchestra  
 8 Viol Celeste  
 8 Aeoline  
 4 Octave  
 4 Flauto Traverso  
 4 Celestina  
 2<sup>2</sup>/<sub>3</sub> Nazard  
 2 Flageolet  
 16 Oboe Fagotto  
 8 Harmonic Trumpet  
 8 Oboe  
 8 Vox Humana  
 4 Harmonic Clarion  
 Tremolo  
 Swell to Swell 16, 4  
 Solo to Swell

I. CHOIR

8 French Diapason  
 8 Harmonic Flute  
 8 Spitzflute  
 8 Quintadena  
 8 Salicional  
 8 Dolce  
 4 Flute Octavante  
 2<sup>2</sup>/<sub>3</sub> Nazard  
 2 Harmonic Piccolo  
 8 Clarinet  
 Tremolo  
 Choir to Choir 16, 4  
 Solo to Choir  
 Swell to Choir 16, 8, 4

IV. SOLO

16 Contra Gamba  
 8 Open Diapason  
 8 Waldhorn  
 8 Gamba  
 4 Flute d'Orchestra  
 16 Tuba Profunda  
 8 Tuba Shophar  
 8 Clarinet  
 Solo to Solo 16, 4

PEDAL

32 Sub Bourdon  
 16 Contra Bass  
 16 Bourdon  
 16 Open Diapason  
 8 Lieblich Gedackt  
 8 Principal  
 8 Violoncello  
 8 Flute  
 4 Octave (Sw.)  
 2<sup>2</sup>/<sub>3</sub> Nazard (Sw.)  
 Great to Pedal 8, 4  
 Swell to Pedal 8, 4  
 Choir to Pedal 8, 4  
 Solo to Pedal 8, 4

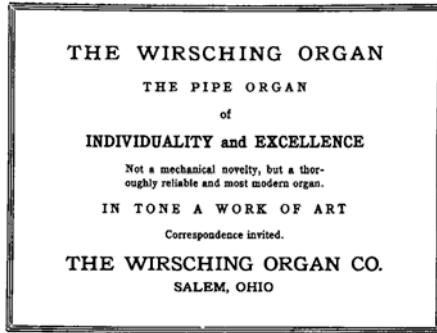
**W.W.KIMBALL CO.**  
**CHICAGO**

**First Unitarian Church**

**Friday, June 25  
11:30 and 1:30 PM**

**MARK W. FRAZIER**

Hymn, "Sing praise to God who reigns above"	MIT FREUDEN ZART
<i>Zwölf Charackterstücke</i> Op. 156 (1888) No. 11, Passacaglia	Josef Rheinberger 1839–1901
Two Chorale Preludes Mein Hertz, gedenk' was Jesus Thut Pastorale Die ganze Welt	Roland Leich 1911–1995
Légende	Luke Mayernik b. 1981
The Whimsical Frustrétude (1995)	Mark Frazier b. 1959
Toccata on "Litaniae Sanctorum" (2009)	Robert Farrell b. 1945



**WIRSCHING CHURCH ORGAN COMPANY (1904)**

GREAT (enclosed)	SWELL	PEDAL
8 Diapason	16 Bourdon	16 Diapason
8 Viol D’Gamba	8 Violin Diapason	16 Bourdon
8 Doppel Flute	8 Voix Celeste	16 Lieblich Gedackt (Sw.)†
8 Harmonica	8 Stopped Diapason	8 Open Flute (ext.)†
8 Dulciana	8 Salicional	8 Flute (ext.) †
4 Octave	8 Aeoline	8 Dolce Flute (ext.)†
4 Flute Harmonique	4 Chimney Flute	8 Cello
8 Tuba	4 Violina	†Not in original specification
	8 Trumpet*	
	8 Oboe	

\*Replaced an 8' Quintadena in the 1950s

**A SYMPOSIUM**

**An Organ in 18th-Century Western Pennsylvania:  
Joseph Downer's ca. 1788 Chamber Organ**

Thursday, June 24, 2010

Visit and inspection of the organ by panel participants at the  
History Center storage facility

2:15 – 4:00 PM Friday, June 25, 2010

Symposium, First Unitarian Church, Shadyside,  
immediately following the recital

Introduction and Illustrative Photography  
by Philip Maye

**THE PANEL**

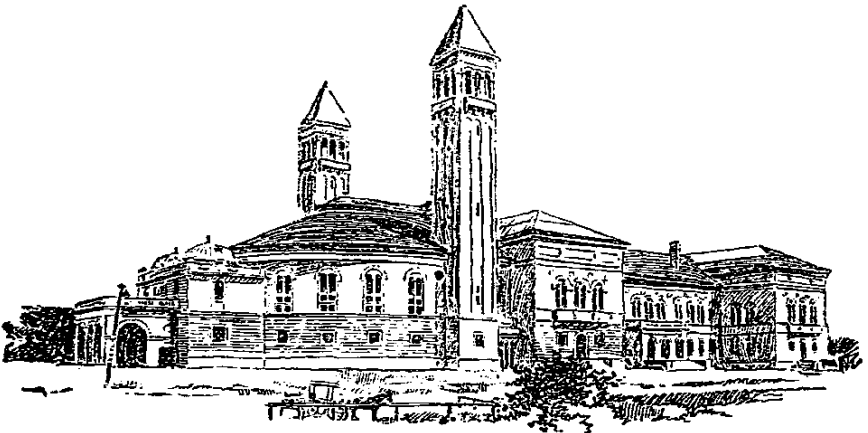
Raymond Brunner, Richard Hamar, Dana Hull,  
Scot L. Huntington, Laurence Libin, and Michael D. Friesen

JAMES STARK

AN OUTLINE OF THE HISTORY  
OF THE ORGANS IN CARNEGIE MUSIC HALL

On Tuesday evening, November 5, 1895, a large group of dignitaries, including the donor, Andrew Carnegie, gathered in the Music Hall auditorium for the formal dedication on the new Carnegie Library, Museum and Music Hall complex (Carnegie Institute) in the Oakland section of the City of Pittsburgh. Frederic Archer, the newly-appointed music director and organist, inaugurated the festivities with a performance of Carl Maria von Weber's *Jubilee Overture* played on the newly-installed Farrand & Votey pipe organ. The Mozart Club, Pittsburgh's oldest choral society, sang two numbers and then Mr. Carnegie took the podium to greet his guests. The following day, Mr. Archer performed the first of many public recitals on the new organ.

Frederic Archer died on October 22, 1901, which event initiated a search for a new municipal organist. Edwin H. Lemare was at that time touring the United States and was asked to play a recital in Pittsburgh. Lemare was appointed municipal organist in late December 1901.



Carnegie Music Hall



Frederic Archer at the console of the Farrand & Votey organ  
Carnegie Music Hall



In February 1903, it was reported that the Music Hall organ would be rebuilt by the Hutchings-Votey Company of Boston and would incorporate “some of organist Edwin H. Lemare’s mechanical ideas.” The estimated cost was \$2,500.

Lemare resigned effective the end of the 1904–5 season; he actually played his last Pittsburgh recital on January 29, 1905.

An almost-two-year search ensued and, in April 1907, Charles Heinroth of New York City, was appointed and played his first recital on October 5, 1907. Heinroth, however, was not shy about telling the public that the organ was “not up to date,” a comment that appeared in an interview published in the *New York Times*.

The economic downturn in 1907 and the substantial enlargement of the Carnegie Institute building during 1906–7 probably delayed work on the organ, but in May 1910 a contract was signed with Ernest M. Skinner for radical changes in the tonal design of the instrument.

Again, in May 1917, the Skinner Company was engaged to rebuild the organ completely—this time with new chests and all pipes either new or revoiced.

Heinroth left in 1932 and Marshall Bidwell, formerly of Coe College, Cedar Rapids, Iowa, was appointed organist.

Aeolian-Skinner undertook a further rebuilding of the organ, under the direction of Ernest M. Skinner, in the summer and fall of 1933.

The last alterations occurred in 1950 when Aeolian-Skinner was engaged to install a number of Skinner percussions that had been donated by the H.J. Heinz Company. A few tonal changes were also carried out at that time.

Paul Koch, who succeeded Bidwell in 1966, played the 4,737th, and probably last, regularly scheduled free recital on Sunday, December 20, 1981.

The organ has remained silent for most of the last 20 years.

Our visit to Carnegie music Hall has been underwritten by  
Joseph Dzeda and Nelson Barden.

## AEOLIAN-SKINNER ORGAN, Opus 907 (1933)

### GREAT

- 16 Double Diapason
- 8 First Diapason
- 8 Second Diapason
- 8 Third Diapason
- 8 Fourth Diapason
- 8 Principal Flute
- 8 Erzähler Celeste II\*\*
- 8 Wald Flute\*\*
- 8 Erzähler\*\*
- 4 Octave
- 4 Principal
- 4 Flute Harmonique\*\*
- Grave Mixture II\*\*
- Mixture V\*\*
- 16 Ophicleide\*\*
- 8 Tromba\*\*
- 4 Clarina\*\*
- 8 Piano (Chickering Grand)
- 4 Piano
- 8 Harp (Ch.)
- 4 Celesta (Ch.)

### CHOIR

- 16 Contra Gamba
- 8 Violin Diapason
- 8 Concert Flute
- 8 Flute Celeste
- 8 Dulciana
- 8 Dulcet II
- 8 Unda Maris
- 4 Gemshorn
- 4 Flute d'Amour
- 2<sup>2</sup>/<sub>3</sub> Nazard
- 2' Piccolo
- 1<sup>3</sup>/<sub>5</sub> Tierce
- 1<sup>1</sup>/<sub>3</sub> Larigot
- 1<sup>1</sup>/<sub>7</sub> Septième
- 16 Double English Horn
- 8 French Trumpet
- 8 Orchestral Oboe
- 8 Clarinet
- 8 Bassoon
- Tremolo
- 8 Harp
- 4 Celesta
- Vibra Harp

### SWELL

- 16 Bourdon
- 8 Diapason
- 8 Spitz Flute
- 8 Flute Celeste
- 8 Clarabella (t.c.)
- 8 Viol d'Orchestre
- 8 Voix Celeste II
- 8 Gedeckt
- 4 Octave
- 4 Flute Harmonique
- 4 Dolce Celestina
- 4 Violette II
- 2<sup>2</sup>/<sub>3</sub> Nazard
- 2 Flageolet
- Plein Jeu III-V\*\*\*
- Carillon III
- 16 Double Trumpet\*\*\*
- 8 Cornopean
- 8 Trumpet\*\*\*
- 8 Oboe
- 8 Vox Humana
- 4 Clarion\*\*\*
- Tremolo
- Sting Organ
- 8 Harp (Ch.)
- 4 Celesta (Ch.)
- \*\*\*new or revoiced

### ECHO

- 16 Double Dulciana
- 8 Cor de Nuit
- 8 Lieblich Gedeckt
- 8 Viol Sourdine
- 8 Vox Angelica
- 4 Flute Harmonique
- String Mixture III
- 8 Vox Humana
- Tremolo
- Cathedral Chimes (Gt.)

### STRING (floating)

- 8 String Tone VI
- Tremolo

PEDAL

32 Double Diapason  
 32 Contra Bourdon  
 16 First Diapason  
 16 Second Diapason  
 16 Violone  
 16 Dulciana (Echo)  
 16 Bourdon  
 16 Contra Gamba (Ch.)  
 16 Lieblich Gedeckt (Sw.)  
 10<sup>2</sup>/<sub>3</sub> Quint  
 8 Octave  
 8 Gemshorn  
 8 Violoncello  
 8 Gedackt (Sw.)  
 8 Flute  
 4 Principal  
 4 Gemshorn  
 Mixture V  
 32 Bombarde  
 16 Trombone  
 16 Ophicleide (Gt.)  
 16 Double Trumpet (Sw.)  
 8 Tromba  
 16 Piano  
 8 Piano  
 Chimes (Gt.)

SOLO

8 Stentorphone  
 8 Diapason  
 8 Orchestral Flute  
 8 Gamba  
 8 Gamba Celeste  
 4 Hohl Pfeife  
 4 Octave  
 Mixture VII  
 16 Trombone  
 16 Double English Horn (Ch.)  
 8 Tuba Mirabilis  
 8 Tuba Minor  
 8 Trompette  
 8 French Horn  
 8 Corno di Bassetto  
 8 Orchestral Oboe (Ch.)  
 8 Cor Anglais  
 4 Tuba Clarion  
 Tremolo  
 String Organ

Aeolian-Skinner Organ Co  
 Boston Mass.

**St. Paul R.C. Cathedral**

**Friday, June 25**

**8 PM**

**WOLFGANG RÜBSAM**

Symphonie II in E Minor, Op. 20 Allegro Choral	Louis Vierne 1870–1937
Fantaisie in A Major	César Franck 1822–1890
Sonata No 5 in F-sharp Minor Op. 111 I. Grave-Allegro moderato II. Adagio non troppo III. Finale (Allegro maestoso)	Josef Rheinberger 1839–1901
Polyphonic Improvisation on RENDEZ À DIEU Choral Bicinium Cantus Firmus Soprano Aria: Cantus Firmus Alto Organo Pleno, c.f. Tenor	
Hymn, “New songs of celebration”	RENDEZ À DIEU
Pièce d’Orgue, BWV 572 Très vite ment – Gravement – Lentement	Johann Sebastian Bach 1685–1750
Symphonie III in E Minor Adagio Final	Charles-Marie Widor 1844–1937

This program is made possible by St. Paul Cathedral and gifts from  
Richard Walker and the Church Music Association of America.



RUDOLPH VON BECKERATH ORGAN (1962)

GREAT	RÜCKPOSITIV
16 Principal	8 Principal
8 Principal	8 Quintadena
8 Koppelgedackt	8 Rohrflöte
4 Octave	4 Octave
2 <sup>2</sup> / <sub>3</sub> Quinte	4 Blockflöte
2 Octave	2 <sup>2</sup> / <sub>3</sub> Nasat
1 <sup>1</sup> / <sub>3</sub> Mixture V	2 Octave
2 <sup>2</sup> / <sub>3</sub> Scharf IV	2 Gemshorn
16 Trumpet	1 <sup>1</sup> / <sub>3</sub> Quinte
8 Trumpet	1 Scharf V
4 Trumpet	Sesquialtera II
Swell to Great	16 Bärpfeife
Solo to Great	8 Cromorne
Rückpositiv to Great	

SWELL	SOLO	PEDAL
16 Quintadena	8 Gedack	32 Principal
8 Violflöte	4 Principal	16 Principal
8 Flute	4 Rohrflöte	16 Subbass
8 Gemshorn	2 <sup>2</sup> / <sub>3</sub> Quintflöte	16 Flute
8 Gemshorn Celeste	2 Waldflöte	8 Octave
4 Violflöte	1 <sup>3</sup> / <sub>5</sub> Tierce	8 Spielflöte
4 Nachthorn	1 <sup>1</sup> / <sub>3</sub> Nasat	4 Octave
2 <sup>2</sup> / <sub>3</sub> Nasat	1 Sifflöte	4 Rohrflöte
2 Blockflöte	1 <sup>1</sup> / <sub>2</sub> Cymbel III	2 Nachthorn
1 <sup>1</sup> / <sub>3</sub> Mixture VI	8 Vox Humana	2 Mixture VI
Cornet V	4 Musette	Rauschpfeife III
16 Fagott	Tremulant	32 Posaune
8 Oboe		16 Posaune
4 Schalmei		8 Trumpet
8 Trompette en chamade		4 Trumpet
4 Clairon en chamade		16 Fagott
Tremulant		Swell to Pedal
		Great to Pedal (2008)

JOSEPH TUTTLE, DIMITRI SAMPAS, ADAM GRUBER

AUSTIN ORGAN, Opus 131 (1905)

GREAT

8 Diapason  
8 Concert Flute  
8 Dulciana  
4 Gemshorn  
Swell to Great 16, 8, 4

SWELL

8 Geigen Principal  
8 Rohr Flute  
8 Salicional  
4 Harmonic Flute  
8 Oboe Gamba  
Swell to Swell 16, Unison Off, 4

PEDAL (30 notes)

16 Bourdon  
16 Gedackt  
Great to Pedal 8  
Swell to Pedal 8, 4

**Holy Rosary R.C. Church**

**Saturday, June 26  
12:30 PM**

**BRO. JONATHAN RYAN**

Prelude and Fugue in D Major, BWV 532	Johann Sebastian Bach 1685–1750
Noël: Où s'en vont ces gais bergers?	Claude Balbastre 1724–1799
Pastorale and Toccata (1991)	David Conte b. 1955
Hymn, "My song is love unknown"	LOVE UNKNOWN
I Love Thee, Lord	George Shearing b. 1919
Passion Symphony, Op. 23 The World Awaiting the Savior	Marcel Dupré 1886–1971

Exclusive Management Karen McFarlane Artists, Inc.

## CASAVANT ORGAN, Opus 2311 (1956)

### GREAT

16 Flute Conique  
8 Diapason  
8 Hohlflöte  
8 Erzähler  
4 Octave  
2<sup>2</sup>/<sub>3</sub> Twelfth  
    Harmonics III  
    Carillonic Bells  
    Swell to Great 16, 8, 4  
    Choir to Great 16, 8, 4  
    Antiphonal to Great

### CHOIR

8 Viola  
8 Dulciana  
8 Cor de Nuit  
8 Unda Maris  
4 (missing name)  
2<sup>2</sup>/<sub>3</sub> Nazard  
2 Piccolo  
1<sup>3</sup>/<sub>5</sub> Tierce  
8 Clarinet  
    Tremulant  
    Choir 16, Unison Off, 4  
    Swell to Choir 16, 8, 4  
    Antiphonal to Choir

### ANTIPHONAL (prepared for)

### SWELL

8 Rohrflöte  
8 Viola da Gamba  
8 Voix Celeste (GG)  
4 Principal  
4 Flauto Traverso  
2 Flautino  
    Mixture IV  
16 Contra Fagotto  
8 Trumpet  
4 Oboe Clarion  
    Tremulant  
    Swell 16, Unison Off, 4

### PEDAL

16 Principal  
16 Bourdon  
16 Flute Conique (Gt.)  
8 Principal (ext.)  
8 Bass Flute (ext.)  
8 Flute Conique (ext.)  
4 Super Octave (ext.)  
4 Bourdon (ext.)  
2 Octavin (ext.)  
16 Trombone  
16 Fagotto (Sw.)  
8 Tromba (ext.)  
4 Clarion (ext.)  
    Great to Pedal 8, 4  
    Swell to Pedal 8, 4  
    Choir to Pedal 8, 4



CHRISTOPHER J. HOWERTER

Opening Voluntary	James Cox Beckel 1811–1880
Trumpet Air	James Bremner d. 1780
The Sufferings of the Queen of France, Op. 23 Expressing the feelings of the unfortunate Marie Antoinette, during her imprisonment, trial, &c.	Jan Ladislav Dussek 1760–1812
Scherzo, from Grand Sonata in E-flat	Dudley Buck 1839–1909
Hymn, “Rejoice, the Lord is King!”	JUBILATE
Postlude in C	Walter H. Lewis fl. 1890s

This program is made possible by a gift from James M. Stark.

JARDINE ORGAN (1863)

GREAT (56 notes)

- 8 Open Diapason
- 8 Stop Diapason
- 8 Clariana (t.c.)
- 4 Principal
- 4 Flute (t.c.)

SWELL (56 notes)

- 8 Stopped Diapason
- 8 Dulciana (t.c.)
- 4 Principal
- 2 Fifteenth

PEDAL (18 notes)

- 16 Pedal Pipes

2:30

**Eastminster Presbyterian Church**

**Saturday, June 26**

**8 PM**

NEAL STAHURSKI, organ  
YEEHA CHIU, piano

Simple Gifts

arr. Charles Callahan  
b. 1951

Mr. Stahurski

Polonaise in C-sharp Minor, Op. 26, No. 1

Frédéric Chopin

Waltz in C-sharp Minor, Op. 64, No. 2

1810–1849

Ms. Chiu

Concerto for Two Violins in D Minor

Johann Sebastian Bach

Largo

1685–1750

arranged by Gerald Near

Suite

Jehan Alain

I. Introduction et Variations

1911–1940

II. Scherzo

III. Choral

Mr. Stahurski

Nocturne in F-sharp Major, Op. 15, No. 2

Ms. Chiu

Duo Concertant

Naji Hakim

II. Andante

b. 1955

Ms. Chiu and Mr. Stahurski

PAUSE

Variations on Two Themes for piano and organ, Op. 35

Marcel Dupré

1886–1971

Mazurka in G Minor, Op. 67, No. 2

Frédéric Chopin

Mazurka in B-flat Major, Op. 7, No. 1

Ms. Chiu

It is Well with My Soul

arr. David Schwoebel

Eternal Father Strong to Save

arr. David Schwoebel

Ms. Chiu and Mr. Stahurski

Hymn, “Eternal Father strong to save”

MELITA

This program has been underwritten by a grant in honor of the  
Steinway Society of Western Pennsylvania.

The Steinway Model D piano is courtesy of Trombino Piano Gallerie.

AEOLIAN-SKINNER ORGAN, Opus 1266 (1955)

GREAT (61 pipes)	SWELL (68 pipes)	CHOIR (68 pipes)
16 Quintaton	16 Contra Salicional	8 Viola Pomposa
8 Principal	8 Geigen	8 Concert Flute
8 Bordun	8 Gedeckt	8 Dolcan
4 Principal	8 Viole de Gambe	8 Dolcan Celeste (t.c.)
2 <sup>2</sup> / <sub>3</sub> Quint	8 Viole Celeste	4 Prestant
2 Super Octave	8 Flauto Dolce	4 Koppelflöte
Fourmiture IV (244 pipes)	4 Octave Geigen	2 <sup>2</sup> / <sub>3</sub> Nasat (61 pipes)
Cymbel III (183 pipes)	4 Flauto Traverso	Scharf III (183 pipes)
Great Unison Off	2 Fifteenth	16 Dulzian
Chimes	Plein Jeu III (183 pipes)	8 Cromorne
Zimbelstern	16 Contre Trompette	4 Regal
Positiv on Great	8 Trompette	Tremulant
	8 Hautbois	Harp 61 bars
PEDAL (32 pipes)	4 Clairon	Choir 16, Unison Off, 4
32 Contre Flute Conique (ext.)	Tremulant	Swell to Choir 16, 8, 4
16 Contre Basse	Swell 16, Unison Off, 4	Positiv on Choir
16 Flute Conique	Positiv on Swell	
16 Quintaton (Gt.)		POSITIV (61 pipes)
16 Contra Salicional (Sw.)	ANTIPHONAL (68 pipes)	8 Singendgedeck
8 Principal	8 Spitzprinzial	4 Nachthorn
8 Spitzflöte	8 Gedeckt	2 Spillflöte
4 Choralbass	4 Principal	1 <sup>3</sup> / <sub>5</sub> Tierce
Fourmiture IV (128 pipes)	4 Flute Harmonic	1 <sup>1</sup> / <sub>3</sub> Larigot
16 Posaune	Acuta III (183 pipes)	1 Siffflöte
16 Contre Trompette (Sw.)	Tremulant	Zimbel III (183 pipes)
8 Trumpet (ext.)	Antiphonal 16, 4	
8 Trompette (Sw.)		
4 Clairon (ext.)		
4 Clairon (Sw.)		
Chimes		
Swell to Pedal 8, 4		
Great to Pedal 8		
Choir to Pedal 8, 4		
Positiv to Pedal 8, 4		

## THE ARTISTS



**KEVIN BIRCH** earned the BMus degree at New England Conservatory (with Distinction in Performance) in 1987. He continued studies with Klaas Bolt at the Sweelinck Conservatory in Amsterdam and later with Delores Bruch at the University of Iowa, where he earned the MM and DMA degrees.

Since 1992, Birch has been director of music at St. John's Catholic Church in Bangor, Maine, where, in addition to choir training and service playing, he directs the St. John's Organ Society ([www.hookopus-288.org](http://www.hookopus-288.org)), an organization dedicated to the preservation and stewardship of E. & G.G. Hook's Opus 288 built for St. John's Church in 1860. He is a member of the music faculty at the University of Maine's School of the Performing Arts in Orono.

Kevin Birch has performed throughout the United States, Europe and in South America, most recently at the 2007 and 2009 International Organ Festivals in Berlin, the Meisterkonzert Series at the Kaiser Wilhelm Gedächtnis Kirche in Berlin. He can be heard on OHS recordings and on *Exsultate — Sacred Choral and Organ Music*, recorded at St. John's in Bangor.



**GEORGE BOZEMAN** first played for an OHS Convention in 1972 at Brandon, Vt. He is a native of Texas and majored in organ at North Texas University under the late Helen Hewitt. He apprenticed as an organbuilder with Otto Hofmann, a pioneer in the reintroduction of tracker organs in America. Later work was with Joseph E. Blanton, author of *The Organ in Church Design*, a major inspiration to the organ reform movement in this country. Bozeman received a Fulbright grant

in 1967 and studied with Anton Heiller in Vienna. In 1968, he returned to work for Fritz Noack before founding his own firm in 1971. With partner David Gibson, some 24 opus numbers were completed before he became sole owner of the firm. During his career as an organbuilder George Bozeman remained active in church music and concertizing. He has performed throughout the United States, in Canada, Mexico, the Caribbean, and Europe, and for conventions of the American Guild of Organists, the International Society of Organbuilders, the American Institute of Organbuilders, and the Organ Historical Society. Since his retirement from building organs several years ago, he has concentrated on performing. George Bozeman lives in Deerfield, N.H.



**CAROL BRITT**, DMA, AAGO, a native of Salem, Ill., holds degrees from the University of Alabama, the University of Evansville, and Southern Illinois University. Her teachers were Warren Hutton, Douglas Reed, and June Scannell. She performed for the OHS in Asheville in 2001 and for the New Orleans Organ Odyssey in 2002.

Carol Britt is head of the department of music and associate professor at Nicholls State University in Thibodaux, La., where she teaches organ, theory, and music history. She also maintains a private organ studio and is Parish Musician at St. Augustine's Episcopal Church, Metairie, La.

A former member of OHS National Council, she currently serves on the Archives Governing Board.



Steinway Artist, **YEEHA CHIU**, a Hong Kong-born pianist, is a graduate of the Royal College of Music in London and the Juilliard School.

Miss Chiu performed with the London Philharmonic Orchestra at the historic inauguration of the first Concert Hall in Hong Kong. Subsequently she performed as concerto soloist with the Taipei Municipal Symphony, the Hong Kong Philharmonic, the Portland Maine Symphony and the Vienna Symphony. She has also appeared in solo and chamber music recitals in Europe and the United States.

During the 2007–8 season, audiences heard Yeeha Chiu perform in a complete cycle of Beethoven's piano trios. She collaborates in recitals with members of the Pittsburgh Symphony, the Renaissance City Winds, flutist Barbara O'Brien, contralto Daphne Alderson, sopranos Lily Abue and Eva Ostrakovna, and the Alexander String Quartet in San Francisco. She is also on the faculty at the annual Keyboard Wellness Seminar in Texas directed by Sheila Paige.

Yeeha Chiu's discography includes a double CD of sonatas for piano and violin by Mozart and Brahms, solo music by Mozart, and art songs with soprano Eva Ostrakovna.



**JAMES COOK** holds degrees from Birmingham-Southern College and the University of Texas, and numbers among his teachers E.W. Doty of the University of Texas, René Saorgin of the Conservatoire National in Nice, and Russell Saunders of the Eastman School of Music. Cook holds several awards for outstanding

teaching, a point borne out in the success of his students, who have consistently won state and regional competitions. He has been on the staff of Birmingham's First United Methodist Church since 1974.

James Cook has contributed articles to *The American Organist*, *The Organ: an Encyclopedia*, and *The New Grove Dictionary of American Music*. From 2005 through 2009, he was editor of "Organ Update" in *The Tracker*, and he is responsible for transferring the OHS database of American pipe organs to the World Wide Web.



**GREGORY CROWELL** is university organist and affiliate professor of general music education at Grand Valley State University, and director of music at St. Mark's Episcopal Church in Grand Rapids, Mich. He has performed as organist, harpsichordist, and clavichordist in Europe, Japan, Canada, and the United States. A widely published author on matters related to early keyboard performance and the former director of publications for the Organ Historical Society, Crowell is the editor of *Clavichord International*, the only scholarly journal devoted entirely to the clavichord. His recent CD, *Ancestral Moons: The Music of Robert*

*Shechtman*, has received critical praise. He is embarking on a project to record the entire organ, harpsichord, and clavichord works of Alan Hovhaness. This is his eighth program for an OHS convention.



**DONALD FELLOWS** is organist and director of music of Saint Paul R.C. Cathedral in Pittsburgh. A native of Glen Cove, New York, he holds both the bachelor of music and master of music degrees from the State University of New York at Fredonia.



**MARK FRAZIER** grew up in a church musician's family in Pittsburgh, Pa., and has served as director of music ministry in churches in North Carolina, Iowa, Ohio, Virginia, and New Hampshire. In Ohio, he accompanied Metropolitan Opera singer Kathleen Battle in a program for the public schools of Scioto County. While in Washington, D.C., he was included as one of the five "government approved" private contract organists for weddings and funerals at Ft. Myer army base in Arlington, Virginia.

As a composer, Mr. Frazier has won the American Guild of English Handbell Ringers Area II composition and the national anthem competition sponsored by the Fairfax Methodist Church in Fairfax, Va. Mark Frazier was an adjunct faculty member of the University of North Carolina at Pembroke, where he taught music appreciation.

Mr. Frazier is currently the minister of music at South Congregational Church in Concord, N.H., and is an adjunct organ instructor at Plymouth State University. He is past dean of the Cape Fear AGO Chapter and past editor of that Chapter's newsletter, *The Cypher*.



**PETER GUY** is organist and master of the choristers at Christ Church Cathedral, Newcastle. Appointed at the age of 26, he is the youngest person to hold this position. Prior to this, he was director of music at St Stephen's Uniting Church, Sydney, and the inaugural director of chapel music at St Andrew's College at the University of Sydney.

Guy graduated from the University of Newcastle with First Class Honours and received the University Medal. He was the recipient of many awards while studying, including the Michael Dudman Scholarship, Newton John Prize for the most outstanding graduate, Vice Chancellor's Honours Scholarship and an Australian Postgraduate Award.

In 2009, his first solo recording of organ works was released, *Organ Classics from Newcastle Cathedral*. Peter Guy has toured the United Kingdom, France, South Korea and the United States, performing at venues including St Paul's Cathedral, Southwark Cathedral and Westminster Abbey, London, and Notre Dame Cathedral, Paris.



**JAMES HAMMANN** is acting chair of the music department at the University of New Orleans, where he teaches organ, music theory, and other related subjects. A native of Sidney, Ohio, he holds degrees in organ and church music from Ohio Wesleyan University and the University of Michigan. His teachers include Rexford Keller, Robert Clark and Marilyn Mason. Hammann serves the Chapel of the Holy Comforter as organist/choirmaster and is music director for the New Orleans Civic Symphony.

An active recitalist, Dr. Hammann has presented organ recitals throughout the United States, and has also played in Germany and France. His one man show, "Old Bach," where he dons costume and wig, has been presented over 100 times. Hammann's recordings made on historic organs in this country and in Germany are available through the Organ Historical Society. His latest CD features the organ music of Dudley Buck. An active member of both the American Guild of Organists and the Organ Historical Society, he has presented lectures and concerts for conventions of both organizations.



**WILL HEADLEE**, AAGO, is professor emeritus of organ and university organist emeritus at Syracuse University. Since 1990, he has been organist of Park Central Presbyterian Church. Headlee retired from Syracuse University in May 1992 after 36 years of varied academic responsibilities and choir directing activity, including six seasons with the Hendricks Chapel Choir. Headlee has been active in the American Guild of Organists and the Organ Historical Society, serving often on convention planning committees for both groups, and has been a member of the OHS Historic Organs Committee and

the Biggs Fellowship Committee. He has performed for AGO and OHS conventions and for the International Romantic Organ Music Symposia. His degrees are from the University of North Carolina (Chapel Hill) where he studied with Jan Philip Schinhan, and from Syracuse University where he studied with Arthur Poister. A new Raven CD is in preparation. It was recorded on the Kimball organ in St. Louis Church, Buffalo, N.Y. (remembered by many when Headlee played it for the 2004 OHS convention).





A native of Centralia, Ill., **CHARLES HUDDLESTON HEATON, FAGO**, studied at DePauw University and at Union Theological Seminary's School of Sacred Music in New York City. He was organist/director of the Second Presbyterian Church and Temple Israel in St. Louis, and from 1972 to 1993 held a similar position at the East Liberty Presbyterian Church in Pittsburgh. Following retirement, Heaton has been organist-in-residence at Trinity Cathedral and held interim positions for a year each at Calvary Episcopal and Oakmont Presbyterian Churches. He has written two books,

published several anthems, and was the editor of the *Hymnbook for Christian Worship*. Dr. Heaton is a staff reviewer of organ CDs for *The Diapason*, and is listed in current editions of *Who's Who in America*.



**CHRISTOPHER J. HOWERTER** is a native of Emmaus, Pa., and has studied organ since age 13 with former teachers Stephen Williams and Michael Krentz. At 15, he was one of the youngest people to be awarded the Service Playing Certificate from the American Guild of Organists. Howerter received his bachelor of music in organ performance and master of music in historical performance at Oberlin College Conservatory of Music, studying with James David Christie. At the time, he was organ scholar at Cleveland's Trinity Cathedral. Howerter has won first prize in six organ competitions. He currently resides in Seattle, Wash., where he

will be pursuing a doctorate in organ performance under Carole Terry.

Mr. Howerter has held positions as sacred music intern at Brick Presbyterian Church in New York City (where he is summer substitute director of music and organist) and Glens Falls Presbyterian Church, N.Y. In addition, he has overseen a significant music program as director of music and organist of Bethel United Methodist in Bethel, Conn.



**PAUL JACOBS** made musical history at the age of 23 when, on the 250th anniversary of the death of J.S. Bach, in 2000, he played the composer's complete organ music in an 18-hour marathon in Pittsburgh. Jacobs opened his 2009–10 recital season in New York City with a performance of Bach's Six Trio Sonatas.

Paul Jacobs studied at the Curtis Institute of Music, where he double-majored in organ with John Weaver and harpsichord with Lionel Party. At Yale University, he studied organ with Thomas Murray and received a Master of Music degree, Artist Diploma, and Yale School of Music's Distinguished Alumni Award.

Paul Jacobs has been a featured performer at national and regional conventions of the American Guild of Organists and performs frequently at festivals throughout the United States and abroad. He is chairman of the organ department at the Juilliard School.



**RICHARD KONZEN**, AAGO, ChM, is professor of music and college organist at Grove City College, where he has been on the faculty since 1992. He is also the organist-choirmaster at St. John's Episcopal Church, Youngstown, Ohio.

At Grove City College, Dr. Konzen is the conductor of the Grove City College Symphony Orchestra. He was responsible for leading the effort to restore the Kimball organ in Harbison Chapel, and secured the new Noack studio organ in the Pew Fine Arts Center.

A native of Pontiac, Mich., Dr. Konzen attended DePauw University, and Yale University where he received both MM and DMA degrees. His teachers have included Arthur Carkeek, Charles Krigbaum, and Michael Schneider.

Richard Konzen has made several presentations on internet music to AGO chapters and will be a featured workshop presenter at the national AGO convention in Washington, D.C., next month.

Prior to his arrival on the faculty of Grove City College, Dr. Konzen taught at Duquesne University in Pittsburgh and at Syracuse University.



**ANN LABOUNSKY, FAGO**, is the author of the biography, *Jean Langlais: The Man and His Music*, published in 2000 by Amadeus Press. She has completed recording the complete organ works by Jean Langlais for the Musical Heritage Society and recently narrated and performed in a DVD based on this biography, a project sponsored by the Los Angeles AGO Chapter. As chair of organ and sacred music at Duquesne University, she oversees both undergraduate and graduate programs. An active member of the American Guild of Organists and the National Pastoral Musicians, Labounsky served as director of the AGO National Committee on Improvisation and as Councilor for Education, and national director of certification for the National Pastoral Musicians. She serves as organ-artist-in-residence at First Lutheran Church, Pittsburgh.

tion and as Councilor for Education, and national director of certification for the National Pastoral Musicians. She serves as organ-artist-in-residence at First Lutheran Church, Pittsburgh.



Chilean native **PABLO MAHAVE-VEGLIA** is an associate professor at Grand Valley State University. He is a cellist and teacher whose broad repertoire ranges from the early Baroque, performed on period instruments, to researching, performing, and recording the work of contemporary Latin-American composers. An alumnus of the Interlochen Arts Academy, Dr. Mahave-Veglia holds degrees from the University of Wisconsin-Madison, Indiana University, and the Eastman School of Music. He performs on a late 18th-century British cello restored by Australian luthier, Ian Watchorn, in 2005.



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.

Thomas Murray has appeared in recitals and lectures at six national conventions of the American Guild of Organists. In 1986, the New York City AGO 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.



**CHARLOTTE ROEDERER** has been organist and choir director at St. John's Evangelical Protestant Church in Perrysville, Pittsburgh, Pa., since 2005. In 1917, while celebrating its 50th anniversary, St. John's dedicated the new two-manual tubular-pneumatic Estey organ that is now being demonstrated. Roederer's experience with historical instruments also includes 17 years as organist and director of music at Lafayette Ave. Presbyterian Church in Buffalo, N.Y., with its 1896 George S. Hutchings organ, Opus 395.

Awarded a PhD in music history by Yale University, Dr. Roederer has combined a career in music with a career in financial services law. She was a member of the music faculties of Bryn Mawr College and the State University of New York at Buffalo. She has taught chant courses at Pitt and Duquesne University. As a lawyer, Charlotte Roederer has practiced for some 25 years in retail financial services, including at M&T Bank (Buffalo), Citibank (New York City) and PNC Bank (Pittsburgh). She has made professional presentations, published articles and contributed to books in the areas of medieval music, eleventh-century chant, copyright law as it affects librarians, and electronic financial services.



**WOLFGANG RÜBSAM** was born in Germany and received his musical training in Europe from Erich Ackermann, Helmut Walcha, and Marie-Claire Alain, and in the United States from Robert T. Anderson.

RübSam has been professor of church music and organ at Northwestern University since 1974, shortly after winning the 1973 Grand Prix de Chartres for Interpretation. He has also been university organist at Rockefeller Memorial Chapel of the University of Chicago. In great demand as a concert hall performer and as a festival artist, RübSam appears regularly at the Los Angeles Bach Festival, the Wiener Festwochen and the Royal Festival Hall.



**BR. JONATHAN RYAN, SJC**, is winner of the first and LeTourneau prizes in the 2009 Jordan II International Organ Competition. His other first prize awards include the Poister, Rodland, Schweitzer, and Augustana Arts-Reuter National Organ Competitions. Canon Ryan has concertized throughout the United States and France and holds degrees from the Cleveland Institute of Music and from the Eastman School of Music, where he studied with Todd Wilson and David Higgs. Since 2006, he has been principal organist at St. John Cantius Church, Chicago, Ill., and now divides his

time with Holy Apostles College and Seminary, Cromwell, Conn., where he serves as organist/music associate. Ryan is a member of the Canons Regular of St. John Cantius, an active Roman Catholic religious community founded at St. John Cantius Church, Chicago, in 1998.



A native of Methuen, Mass., **ANDREW SCANLON, FAGO**, is professor of organ and sacred music studies at East Carolina University, and organist-choirmaster at St. Paul's Episcopal Church in Greenville, North Carolina. Prior to his appointment at ECU, Scanlon was a member of the organ faculty at Duquesne University, director of music at the First Presbyterian Church of Pittsburgh, and director 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. Scanlon has performed in many significant venues throughout the United States, Canada, France, England, Italy, and Croatia. Actively involved in the American Guild of Organists, Andrew Scanlon serves on the National Board of Examiners in Professional Certification. This is his fourth recital for an OHS convention.



**STEPHEN SCHNURR** is completing his 20th year as director of music for Saint 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 was published in 2009. Stephen Schnurr resides in Gary, Indiana.



**NEIL E. STAHURSKI** holds a doctor of musical arts degree in organ performance and the performer's certificate from the Eastman School of Music. While at Eastman, he was a student of David Craighead and Michael Farris. He also holds a master's degree in sacred music from Duquesne University where he studied with Ann Labounsky.

Neil Stahurski is currently the director of music ministries at Assumption Parish in Bellevue. He has performed frequently as organ accompanist for the Bach Choir of Pittsburgh and has been featured on several of their compact disc recordings, one of which being a collaboration with the Pittsburgh Symphony Brass.

Dr. Stahurski has a special interest in research of the organ literature of Poland, and has presented recitals and programs featuring works by Polish composers, particularly works of the post-World War II era.



**JAMES M. STARK** holds BS and MS degrees in Physics from Bucknell University and an MBA degree from the University of Pittsburgh. Upon retirement, after 30 years in the investment business, Mr. Stark became active in the Organ Historical Society and has written several articles for *The Tracker*, as well as having served as Treasurer and a member of the Endowment Advisory Board. Stark has been involved in two pipe organ restoration projects: the 1915 Wirsching at Verona Methodist, heard on the 2010 Pittsburgh convention; and the 1909/10 Aeolian at Hartwood Acres, Pittsburgh,

which is currently undergoing restoration. As a musician, he has sung for many years with the Bach Choir of Pittsburgh. A native of Clarion County, Pennsylvania, he now lives in the Shadyside section of Pittsburgh.





**PAUL WEBER**, who resides in Pittsburgh, is a member of the music faculty at Franciscan University of Steubenville, Ohio, where he founded the school's Sacred Music Program, conducts the Franciscan Chamber Orchestra, the Schola Cantorum Franciscana, and directs the Program in Organ. He won second prize at the Arthur Poister National Competition in Organ Performance, the finalist prize at the Erfurt (Germany) International Organ Competition, and was acclaimed for his "sensitive and gentle" 2006 performance with the Sächsische Barockorchester on the 1746 Hildebrandt organ in Naumburg, Germany.

Dr. Weber studied with Miriam Clapp Duncan and Wolfgang Rübsum at Lawrence University and with Martin Jean, Thomas Murray, and William Porter (improvisation) at Yale University.



A native of Pittsburgh, **RUSSELL WEISMANN** is university organist and director of music and liturgy at Georgetown University. While leading a diverse music program for the university chapel, he also serves on the faculty for the department of performing arts, teaching courses in sacred music and directing the university chapel choir.

Weismann holds degrees from Yale and Duquesne universities in addition to completing post-graduate coursework at Carnegie-Mellon University. He has been organist for the University Church at Yale, a teaching fellow in the Yale School of Music, and former associate music director at Saint Paul Cathedral in Pittsburgh.

Russell Weismann's teachers have included Martin Jean and John Walker (organ); Jeffrey Douma and Brady Allred (conducting); Richard Rephann (harp-sichord); and Jeffrey Brillhart (improvisation). He has had additional organ coaching from Donald Wilkins, Ann Labounsky, and David Craighead.



**DONALD WILKINS, FAGO**, is interim organist at East Liberty Presbyterian Church. He began his musical career as a choirboy at Calvary Episcopal Church under Harvey Gaul, whom he later succeeded as organist and choirmaster. After graduating from Carnegie Tech, Wilkins studied organ in Paris with Maurice Duruflé and was organist and choirmaster of the American Cathedral for three years.

Wilkins earned a master's degree at Harvard, and returning to Pittsburgh, became organist at Calvary Episcopal Church and professor at Carnegie-Mellon University. He is a past dean of the Pittsburgh AGO Chapter, and past president of the Association of Anglican Musicians.

## PITTSBURGH, YOU'RE A GRAND OLD TOWN

Dedicated to the Pittsburgh Commercial Club  
"Pittsburgh Promotes Progress"

The East has many cities great,  
The West has quite a few;  
Both North and South the fame relate  
Of cities old and new,  
But listen, friend, above them all,  
The City I love best,  
Is dear, old Pittsburgh, I would call  
It greater than the rest.  
The products of its many mills  
Go out to all the earth,  
Its legions of hard workingmen  
Are giving it new birth,  
With arms of steel and hearts of iron,  
They're ready to acclaim,  
Pittsburgh — your eminence and fame.

So here's to the old historic City,  
Here's to its men and its mills,  
We'll sing your name, proclaim your fame,  
Till each heart with rapture thrills;  
Your sons will promote in accents loyal,  
Your progress and renown;  
May your workers for you ever toil,  
Pittsburgh, you're a grand old town.

Of all the towns, a trav'ler said,  
Where I delight to be,  
It's good old Pittsburgh—far ahead,  
In hospitality.  
And listen, friend, you'll hear folks say,  
That in the city's clime,  
There's nothing else by night or day,  
Than blurring smoke or grime;  
But Pittsburgh men are in the fight  
And working overtime,  
To make their city clean and bright,  
A living place sublime.  
Let's tender all the credit  
And the honor that is due,  
Pittsburgh—our hats are off to you.

ALBERT W. BENDIG (1915)