ORGAN HISTORICAL SOCIETY
2011 NATIONAL CONVENTION
WASHINGTON, D.C.

DAILY SCHEDULE

Monday, June 27

9:00 AM – 6:00 PM Registration and Exhibits open
  Optional excursion to residence of Jack and Mildred Hardman, Great Falls, Va.
10:00 AM Buses board at hotel for Hardman residence (Group A)
10:15  Buses depart
11:00  Recital by Michael Britt at Hardman Residence (Group A)
11:30  Buses board at hotel for Hardman residence (Group B)
11:45  Buses depart for hotel
12:30 PM Recital by Michael Britt at Hardman Residence, (Group B)
      Group A returns to hotel
1:30  Group B returns to hotel

CONVENTION GRAND OPENING EVENT

6:15 PM  Buses board at hotel
6:30  Buses depart hotel for Washington National Cathedral
7:30  Recital by Nathan Laube at Washington National Cathedral
9:30  Buses return to hotel
9:45  Cash Bar and Exhibits open until midnight

Tuesday, June 28

7:30–8:15 AM Registration
8:00  Buses board at hotel
8:15  Buses depart for George Washington Masonic Memorial
9:00  Recital by Charles Miller at George Washington Masonic Memorial
10:00  Buses depart for St. John’s Episcopal Church, Broad Creek, Md.

Group A

10:30 AM Recital by Peter Crisafulli at St. John’s Episcopal Church, Broad Creek, Md.
11:15  Buses depart
12:15 PM Recital by Philip Stimmel at Holy Trinity Episcopal Church, Collington, Md.
12:45  Pick up box lunches in hall
1:15  Buses depart
2:15  Recital by Kevin Clemens at St. Paul’s Moravian Church, Upper Marlboro, Md.
3:00  Buses depart for Alexandria, Virginia
Group B
11:00 AM Recital by Philip Stimmel at Holy Trinity Episcopal Church, Collington, Md.
11:40 Pick up box lunches in hall
12:00 PM Buses board and depart
1:00 Recital by Kevin Clemens at St. Paul’s Moravian Church, Upper Marlboro, Md.
1:40 Buses depart
2:40 Recital by Peter Crisafulli at St. John’s Episcopal Church, Broad Creek, Md.

Groups A and B
4:00 Recital by Samuel Baker at Old Presbyterian Meeting House, Alexandria, Va.
4:40 Buses board for hotel
5:00 Cocktail reception and book signing honoring OHS Press, Shenandoah Ballroom
5:45 Dinner at hotel
7:15 Buses board at hotel
7:30 Buses depart for Capitol Hill United Methodist Church
8:00 Recital by Ken Cowan at Capitol Hill United Methodist Church
9:30 Buses return to hotel
9:45 Cash Bar and Exhibits open until midnight

Wednesday, June 29

Please carry a Photo ID.
All adults over the age of 18 are required by Federal law to have a Photo ID on their person while visiting the Armed Forces Retirement Home Facility.

7:00–8:15 AM Registration
8:00 Buses board at hotel
8:15 Buses depart
9:00 Recital by George Bozeman Jr., at St. Joseph’s R.C. Church on Capitol Hill
9:45 Buses depart
10:15 Recital by Carolyn Lamb Booth at St. Martin’s R.C. Church
11:00 Buses depart
11:30 Recital by Stephen J. Morris at St. Gabriel’s R.C. Church
12:15 PM Buses depart

Group A
12:30 Pick up box lunch at Pryzbyla Center, Catholic University of America
1:00 Buses depart for Riverdale, Maryland. Eat on bus.
1:45 Recital by Lawrence Young at St. John’s Evangelical Lutheran Church, Riverdale, Md.
2:20 Buses depart for Washington, D.C.
3:00 Recital by Rosalind Mohnsen at Armed Forces Retirement Home
**Group B**

12:30  Recital by Rosalind Mohnsen at Armed Forces Retirement Home
1:15  Pick up box lunch at Pryzbyla Center, Catholic University of America
1:45  Buses depart for Riverdale, Maryland. Eat on bus
2:30  Recital by Lawrence Young at St. John’s Evangelical Lutheran Church
3:10  Buses Depart for Washington, D.C.

**Groups A and B**

4:10  Recital by Peter Latona at National Shrine of the Immaculate Conception/Crypt Church
4:45  Pryzbyla Center, Catholic University of America; cash bar open
5:00  Buffet dinner at Pryzbyla Center
7:00  Buses board in front of National Shrine
7:15  Buses depart
7:45  Recital by Bruce Stevens at Immaculate Conception R.C. Church
9:10  Buses depart for hotel
9:30  Cash Bar and Exhibits open until midnight

**Thursday, June 30**

7:00–8:15 AM  Registration
8:00  Buses board at hotel
8:15  Buses depart

**Group A**

9:00 AM  Recital by Kimberly Ann Hess at Epiphany R.C. Church, Georgetown
9:40  Buses depart for Washington Hebrew Congregation
10:00  Recital by Lorenz Maycher at Church of the Pilgrims
10:45  Buses depart for Washington Hebrew Congregation

**Group B**

9:00 AM  Recital by Lorenz Maycher at Church of the Pilgrims
9:40  Buses depart for Epiphany R.C. Church, Georgetown
10:00  Recital by Kimberly Ann Hess at Epiphany R.C. Church
10:45  Buses depart for Washington Hebrew Congregation

**Groups A and B**

11:30 AM  Recital by B. Michael Parrish at Washington Hebrew Congregation
12:00 PM  Buses depart
12:30  Lunch at National City Christian Church
1:45  Recital by John Weaver at National City Christian Church
2:45  Buses depart
3:15  Recital by Eileen Morris Guenther at All Souls Unitarian Church
4:00  Buses board for hotel
4:30  Buses arrive at hotel. Dinner on your own; free time.
6:45  Buses leave hotel
7:30  Choral Evensong at St. Paul’s Episcopal Chrch, K Street
       Robert McCormick, John Bradford Bohl, and Parish Choir
8:40  Buses depart for hotel; Cash Bar and Exhibits open until midnight
Friday, July 1

7:00–8:15 AM Registration
8:00  Buses board at hotel
8:15  Buses leave hotel
9:00  Recital by William Neil at National Presbyterian Church
9:45  Buses depart for St. Columba’s Episcopal Church
10:00 Recital by Mark Steinbach at St. Columba’s Episcopal Church
10:45 Buses depart for Trinity United Methodist Church
11:30 Annual Meeting, Trinity United Methodist Church, McLean, Va.
12:30 PM Lunch
2:00  Recital by Kevin Birch at Trinity United Methodist Church
3:00  Buses leave for hotel
3:30  Arrive at hotel
4:45  Buses board at hotel
5:00  Buses depart for the National Museum of the American Indian, Smithsonian Institution
5:30  Buffet dinner at the museum
7:00  Walk or ride bus to St. Dominic’s R.C. Church
7:30  Recital by Thomas Murray at St. Dominic’s R.C. Church
9:00  Return to hotel
9:30  Cash bar and Exhibits open until midnight

Saturday, July 2

Optional Extra Day

8:45 AM  Buses board at hotel
9:00  Buses depart
9:30  Recital by Philip T.D. Cooper at St. Vincent de Paul R.C. Church
10:30  Recital by Ronald Stolk at St. Patrick’s in the City R.C. Church
11:30  Recital by Timothy Edward Smith at St. Mary Mother of God R.C. Church
12:00 PM Buses board for hotel (or continue downtown on your own, if you wish)
WURLITZER

Specification by Simon Gledhill
Four manuals
10" wind pressure (wp)

MAIN CHAMBER (enclosed)
16–4 Open Diapason (85 pipes, 15" and 10" wp)
8–2 Tibia Clausa (85 pipes)
16–2 Concert Flute (97 pipes)
4 Concert Flute Celeste (61 pipes)
8–2 Lieblich Flute (85 pipes)
8–2 Viole d’Orchestre (85 pipes)
8–4 Viole Celeste (73 pipes)
8–4 Salicional (73 pipes)
8–4 Salicional Celeste (73 pipes)
16–4 Tuba Horn (85 pipes, 15" wp)
16–8 Clarinet (97 pipes)
8 French Horn (Skinner, 61 pipes)
8 Krumet (61 pipe)
8 Vox Humana (61 pipes 6" wp)

SOLO CHAMBER (enclosed)
32–2 Tibia Clausa (109 pipes 15" wp, 1–12 digital)
16–4 Horn Diapason (85 pipes)
16–4 Solo String (85 pipes)
16–4 Solo String Celeste (85 pipes)
8–4 Gamba (73 pipes)
8–4 Gamba Celeste (73 pipes)
8 Quintadena (61 pipes)
8–4 Dulciana (73 pipes)
4 Unda Maris (61 pipes)
16–8 Oboe Horn (73 pipes)
16–8 English Horn (73 pipes 15" wp)
8 Tuba Mirabilis (61 pipes 15" wp)
8 Trumpet (61 pipes)
8 Orchestral Oboe (61 pipes)
8 Cor Anglais (61 pipes)
8 Saxophone (61 pipes)
8 Kinura (61 pipes)
8 Musette (61 pipes)
8 Vox Humana (61 pipes)

WURLITZER VOX CHORUS (61 pipes, 6" wp)
16 Vox Humana
8 Vox Humana
8 Vox Humana Celeste
8 Vox Humana

ENCLOSED SOLO
Glockenspiel (37 notes 12" wp)
Xylophone (37 notes 12" wp)
Selected Traps (12" wp)

(unenclosed)
Chimes (25 notes, solenoid action)
Chrysoglott (49 notes, 12" wp)
Marimba/Harp (49 notes, 12" wp)
Master Xylophone (37 notes, 12" wp)
Grand Piano (85 notes, solenoid action)
Tuned Sleigh Bells (25 notes 12" wp)
Vibraphone (49 notes MIDI)
8 Pedal Tibia (24 pipes 10" wp)

17 Tremolos
17 Wind Regulators
WASHINGTON NATIONAL CATHEDRAL  
WASHINGTON, D.C.  

Monday, June 27  
7:30 PM

NATHAN LAUBE

Pièces de Fantaisie, Suite No. 4, Op. 55  
Cathédrales  

Louis Vierne  
1870–1937

Berceuse à la mémoire de Louis Vierne

Pierre Cocherseau  
1924–1984  
transcribed Frédéric Blanc

Harpe de Marie  

Jean-Louis Florentz  
1947–2004

Harmonies poétiques et religieuses, S. 173, No. 7  
Funérailles (d’après Lamartine)

Franz Liszt  
1811–1886  
transcribed by Nathan Laube

INTERMISSION

Evocation, Poème symphonique, Op. 37  
Allegro Deciso  

Marcel Dupré  
1886–1971

Requiescat in Pace

Leo Sowerby  
1895–1968

Hymn, “Rejoice, ye pure in heart”  

VINEYARD HAVEN (Richard Wayne Dirksen)

Les Préludes, Poème symphonique No. 3, S. 97  
after Lamartine’s Méditations poétiques  

transcribed by Nathan Laube  

Franz Liszt

What is life but a series of preludes to that unknown hymn, the first and solemn note of which is intoned by Death?  

Love is the enchanted dawn of all existence; but what fate is there whose first delights of happiness are not interrupted by some storm, whose fine illusions are not dissipated by some mortal blast, consuming its altar as though by a stroke of lightning?  

And what cruelly wounded soul, issuing from one of these tempests, does not endeavor to solace its memories in the calm serenity of rural life?  

Nevertheless, man does not resign himself for long to the enjoyment of that beneficent warmth which he first enjoyed in Nature’s bosom, and when ’the trumpet sounds the alarm’ he takes up his perilous post, no matter what struggle calls him to its ranks, that he may recover in combat the full consciousness of himself and the entire possession of his powers.

This program is made possible by a gift from Richard Wilson.
<table>
<thead>
<tr>
<th>II. GREAT</th>
<th>III. SWELL</th>
<th>I. CHOIR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First bay, north triforium</strong></td>
<td><strong>First bay, south triforium</strong></td>
<td><strong>Third bay, north triforium</strong></td>
</tr>
<tr>
<td>16 Diapason</td>
<td>16 Violoncelle (ext.)</td>
<td>16 Gemshorn</td>
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<tr>
<td>16 Violon (ext.)</td>
<td>8 Montre</td>
<td>8 Chimney Flute</td>
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<tr>
<td>16 Bourdon</td>
<td>8 Violoncelle Céleste II</td>
<td>8 Viola Pomposa</td>
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<tr>
<td>8 Prinzipal</td>
<td>4 Prêtant</td>
<td>8 Viola Pomposa Céleste</td>
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<tr>
<td>8 Spitz Prinzipal</td>
<td>Plein Jeu V</td>
<td>8/4 Chœur des Violes V (Sw.)</td>
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<tr>
<td>8 Waldflöte</td>
<td>Cymbale IV</td>
<td>8 Viole Céleste II</td>
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<tr>
<td>8 Holz Bordun</td>
<td>16 Bombarde</td>
<td>8 Kleine Erzähler II</td>
</tr>
<tr>
<td>8 Salicional</td>
<td>8 Trompette</td>
<td>4 Principale</td>
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<tr>
<td>8 Violon</td>
<td>4 Clairon</td>
<td>4 Harmonic Flute</td>
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<tr>
<td>8 Erzähler</td>
<td><strong>Second bay, north triforium</strong></td>
<td>4 Fugara</td>
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<tr>
<td>4 Oktav</td>
<td>16 Flûte Courte</td>
<td>2 1/3 Rohrmasat</td>
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<tr>
<td>4 Spitzoktav</td>
<td>8 Bourdon</td>
<td>2 Hellflöte</td>
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<tr>
<td>4 Koppel Flöte</td>
<td>8 Flûte à Fuscau</td>
<td>1 1/3 Terz</td>
</tr>
<tr>
<td>2 1/2 Quinte</td>
<td>8 Viole de Gambe</td>
<td>Moture III–IV</td>
</tr>
<tr>
<td>2 Super Oktav</td>
<td>8 Viole Céleste</td>
<td>Glockenspiel II</td>
</tr>
<tr>
<td>2 Blockflöte</td>
<td>8 Voix Céleste II</td>
<td>16 Orchestral Bassoon</td>
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<tr>
<td>Sesquialtera II</td>
<td>8 Flûte Céleste II</td>
<td>8 Trumpet</td>
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<tr>
<td>Klein Mixtur IV</td>
<td>4 Octave</td>
<td>8 Cromorne</td>
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<tr>
<td>Mixtur IV–V</td>
<td>4 Flûte Traversière</td>
<td>4 Regal</td>
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<tr>
<td>Scharf IV</td>
<td>2 1/2 Nasard</td>
<td>8 Tubà Mirabilis (Solo)</td>
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<tr>
<td>Terzzymbel VI–X</td>
<td>2 Octavin</td>
<td>8 Trompette-en-Chamade (Solo)</td>
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<tr>
<td>16 Bombarde</td>
<td>1 1/3 Tierce</td>
<td>8 Posthorn (Gt.)</td>
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<tr>
<td>8 Posthorn</td>
<td>16 Posaune</td>
<td>Tremolo</td>
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<tr>
<td>8 Trompette</td>
<td>8 2ème Trompette</td>
<td>Harp</td>
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<tr>
<td>4 Clairon</td>
<td>8 Hautbois</td>
<td>Celesta</td>
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<tr>
<td>8 Trompete en Chamade (Solo)</td>
<td>8 Cor d’Amour</td>
<td>Zimbelstern</td>
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<tr>
<td>8 Tuba Mirabilis (Solo)</td>
<td>4 2ème Clairon</td>
<td>IV. SOLO</td>
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<tr>
<td><strong>BRUSTWERK (floating)</strong></td>
<td>Tremolo</td>
<td><strong>Fourth bay, north triforium</strong></td>
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<tr>
<td><strong>First bay, north gallery</strong></td>
<td></td>
<td>8 Diapason</td>
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<tr>
<td>8 Spitz Prinzipal</td>
<td>8 Flûte d’Argent II</td>
<td>8 Flauto Mirabilis II</td>
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<tr>
<td>4 Praestant</td>
<td>8/4 Chœur des Violes V</td>
<td>8 Gamba</td>
</tr>
<tr>
<td>2 1/2 Koppel Nasat</td>
<td>8 Éoliène Céleste II</td>
<td>8 Gamba Céleste</td>
</tr>
<tr>
<td>2 Lieblich Prinzipal</td>
<td>8 Voix Humaine</td>
<td>4 Orchestral Flute</td>
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<tr>
<td>Mixtur IV–VI</td>
<td></td>
<td>Full Mixture VII</td>
</tr>
<tr>
<td>8 Rankett</td>
<td></td>
<td>16 Corno di Bassetto (ext.)</td>
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<tr>
<td><strong>POSITIV (floating)</strong></td>
<td>Tremolo</td>
<td>8 Trompette Harmonique</td>
</tr>
<tr>
<td><strong>First bay, south gallery</strong></td>
<td></td>
<td>8 French Horn</td>
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<tr>
<td>8 Nason Gedackt</td>
<td>8 Corno di Bassetto</td>
<td>8 English Horn</td>
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<tr>
<td>4 Rohrflöte</td>
<td>8 Gamba</td>
<td>8 Flügel Horn</td>
</tr>
<tr>
<td>2 Nachthorn</td>
<td>4 Clairon Harmonique</td>
<td>8 Trompette-en-Chamade</td>
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<tr>
<td>1 1/2 Terz</td>
<td>8 Trompette en Chamade</td>
<td>8 Tuba Mirabilis</td>
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<tr>
<td>1 1/2 Larigot</td>
<td></td>
<td>16 Posthorn (Gt.)</td>
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<tr>
<td>1 Sifflo tre</td>
<td>8 Posthorn (Gt.)</td>
<td>Tremolo</td>
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<tr>
<td>Zymbel IV</td>
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</tbody>
</table>
PEDAL

First through fourth bays, south triforium

32  Subbass (ext.)
32  Kontra Violon (ext.)
16  Contre Basse
16  Principal
16  Diapason (Gt.)
16  Bourdon
16  Violon (Gt.)
16  Violoncelle (Sw.)
16  Gemshorn (Ch.)
16  Flûte Courte (Sw.)
10 1/3 Quinte (from Gr. Kornett)
8   Octave
8   Diapason (Gt.)
8   Spitzflöte
8   Gedackt
8   Violoncelle Céléste II (Sw.)
8   Flûte Courte (Sw.)
5 1/3 Quinte
4   Choralbass
4   Cor de Nuit
2   Fife
   Rauschquint II
   Fourmiture IV
   Acuta III
   Gross Kornett IV
64  Bombarde Basse (ext.)
32  Contra Bombarde (ext.)
32  Contra Fagotto (ext.)
16  Ophicleide
16  Bombarde (Sw.)
16  Fagotto
8   Trompette
8   Bombarde (Sw.)
8   Posthorn (Gt.)
8   Tuba Mirabilis (Solo)
8   Trompette-en-Chamade (Solo)
4   Clairon
2   Zink

GALLERY PEDAL

First bays north and south galleries

16  Gedacktbass (ext.)
8   Oktav
8   Nason Gedackt (Positiv)
4   Superoktav (ext.)
4   Rohrflöte (Positiv)
16  Rankett (Brustwerk)
4   Rankett (Brustwerk)
Marche aux Flambeaux
Frederick Scotson Clark
1840–1883

Introduction and Fugue in D Minor
John Zundel
1815–1882

Sonata II in C Minor, Op. 65
Felix Mendelssohn-Bartholdy
1809–1847
Grave – Adagio
Allegro maestoso e vivace
Fuga

Chorale Prelude on Picardy
Leo Sowerby
1895–1968

Scherzo (from Grand Sonata in E-flat)
Dudley Buck
1839–1909

Variations on “The Star-Spangled Banner”
Dudley Buck

Hymn, “O beautiful for spacious skies”
MATERNAL
M.P. Möller, Opus 8540 (1953)

<table>
<thead>
<tr>
<th>GREAT</th>
<th>SWELL (expressive)</th>
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<tbody>
<tr>
<td>16 Spitzprincipal</td>
<td>16 Flute Conique</td>
</tr>
<tr>
<td>8 Diapason</td>
<td>8 Geigen Principal</td>
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<tr>
<td>8 Hohlflöte</td>
<td>8 Rohrflöte</td>
</tr>
<tr>
<td>8 Gemshorn</td>
<td>8 Flute Conique</td>
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<tr>
<td>5½ Quint</td>
<td>8 Flute Celeste (t.c.)</td>
</tr>
<tr>
<td>4 Octave</td>
<td>8 Gamba</td>
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<tr>
<td>4 Harmonic Flute</td>
<td>8 Gamba Celeste</td>
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<tr>
<td>2½ Octave Quint</td>
<td>4 Geigen Octave</td>
</tr>
<tr>
<td>2 Super Octave</td>
<td>4 Flute Triangulaire</td>
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<tr>
<td>Mixture IV</td>
<td>2 Fifteenth</td>
</tr>
<tr>
<td>8 Bombarde (Ch.)</td>
<td>Plein Jeu III</td>
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<tr>
<td>Chimes</td>
<td>16 Contra Fagotto (ext.)</td>
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<tr>
<td></td>
<td>8 Trompette</td>
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<tr>
<td></td>
<td>8 Fagotto</td>
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<tr>
<td></td>
<td>4 Clarion</td>
</tr>
</tbody>
</table>

| CHOIR (expressive)            | PEDAL               |
| 8 Viola                       | 16 Double Diapason  |
| 8 Cor de Nuit                 | 16 Bourdon          |
| 8 Erzähler                    | 16 Spitzprincipal (Gt.) |
| 8 Erzähler Celeste            | 16 Flute Conique (Sw.) |
| 4 Nachthorn                   | 10½ Quint           |
| 4 Prestant                    | 8 Octave (ext.)     |
| 2½ Nasat                      | 8 Bourdon (ext.)    |
| 2 Blockflöte                  | 8 Spitzprincipal (Gt.) |
| 1½ Tierce                     | 8 Flute Conique (Sw.) |
| 8 Cromorne                    | 5½ Octave Quint (ext.) |
| 8 Bombarde                    | 4 Super Octave (ext.) |
| Chimes                        | 16 Contra Bombarde (ext. Ch.) |
| Tremulant                     | 16 Contra Fagotto (Sw.) |
|                                | 8 Bombarde (Ch.)    |
|                                | 4 Clarion (Ch.)     |
PETER CRISAFULLI

General Washington’s March
Anonymous

Cornet Voluntary
John Travers
1703–1758

Greensleeves
Peter Crisafulli
(from In Sweet Jubilee — A Suite of Carols for Harpsichord)
b. 1946

Adagio, K. 356
Wolfgang Amadeus Mozart
1756–1791

Choral Song
Samuel Sebastian Wesley
1810–1876

Prelude and Fugue
Samuel Wesley
1766–1837

Hymn, “From all that dwell below the skies”
OLD 100TH

JACOB HILBUS (1819)

Mechanical action

MANUAL (59 notes: GGG to f³, GGG♯ non-playing)
8 Stopped Diapason Bass and Treble
8 Dulciana Treble
4 Principal (stopped wood to D♯)
4 Flute (from CC)
2 Fifteenth
Sesquialtera Bass and Cornet Treble II

Divided stops split at b⁰/c¹
Echo pedal affects Principal, Fifteenth, and Sesquialtera/Cornet
PHILLIP L. STIMMEL

Praeludium in A Minor
H. Clarence Eddy
1851–1937

Ballade in D
Joseph W. Clokey
1890–1960

Prelude on an Old Folk Tune, “The Fair Hills of Eire, O”
Mrs. H.H.A. Beach
1867–1944

Will o’ the Wisp
Gordon Balch Nevin
1892–1943

Hymn, “O holy city, seen of John”
MORNING SONG

“Once more, my soul, the rising day” (Consolation)
Gardner Read
1913–2005

Estey, Opus 655 (1908)

Tubular-pneumatic action
Compass: Manuals, 61 notes
Pedal, 30 notes

GREAT
8 Open Diapason
8 Dulciana
4 Octave
Swell to Great
Swell to Great 8ves

SWELL
8 Stopped Diapason
8 Salicional (common bass)
4 Flute
8 Oboe (t.c., reedless)

PEDAL
16 Bourdon
Great to Pedal
Swell to Pedal

Bellows Signal
St. Paul Moravian Church  
Upper Marlboro, Maryland  

Tuesday, June 28  
1:00 PM and 2:15 PM

KEVIN CLEMENS

Tone Poem in F, Op. 22, No. 1  
1817–1890  
Niels W. Gade

Arioso in the Ancient Style  
James H. Rogers  
1857–1940

Caprice  
Cuthbert Harris  
1870–1932

Élévation (from Messe Basse)  
Louis Vierne  
1870–1937

The Cuckoo (Scherzino)  
Powell Weaver  
1890–1951

Hymn, “Sing praise to God who reigns above”  
MIT FREUDEN ZART

The Liberty Bell March  
John Philip Sousa  
1854–1932  
ad arranged by Martin Setchell

This program is made possible by a gift from Gordon Biscomb.

E. & G.G. HOOK & HASTINGS, Opus 702 (1873)  

Mechanical action  
Compass: Manuals, 58 notes  
Pedal, 27 notes

GREAT  
8 Open Diapason  
8 Melodia 8 (t.c.)  
8 Unison Bass  
4 Octave  
2½ Twelfth*  
2 Fifteenth (new 1985)  
Swell to Great  
*new 2004, replaced Dulciana (t.c.)

SWELL  
8 Viola (t.c.)  
8 Celeste (t.c., former Gt. Dulciana, 2010)  
8 Stopped Diapason (t.c.)  
8 Unison Bass  
4 Flute  
4 Fugara (new 2010)  
2 Flautino (new 2010)  
8 Oboe (CC–BB new 1995)  
Tremulo

PEDAL  
16 Sub Bass  
Great to Pedal  
Swell to Pedal
SAMUEL BAKER

Voluntary
William Croft
1678–1727

Festival Voluntary
Cutler & Johnson’s American Church Organ Voluntaries (1856)

Hymn, “As with gladness men of old”
Stanza 1 only
DIX

Variations on the Hymn Tune Dix “As with gladness men of old” (2010)
David P. Dahl
b. 1937

Introduction
1. “As with gladness men of old did the guiding star behold”
2. “As with joyful steps they sped”
3. “As they offered gifts most rare at the manger rude and bare”
4. “Holy Jesus! every day keep us in the narrow way”
5. “In the heavenly country bright . . . may we sing alleluias to our King”

Air (1963)
Gerre Hancock
b. 1934

Hymn, “Ye watchers and ye holy ones”
LASST UNS ERFREUEN
Stanzas 1–3, unison and parts as indicated
Stanza 4, unison with descant

HENRY ERBEN (1849)
Current stoplist labels from 1963 renovation
Compass: CC–g³, 56 notes

8 Open Diapason (t.c.)
8 Diapason Bass (unenclosed)
8 Stopped Diapason (t.c.)
8 Stopped Diapason Bass
4 Principal
4 Flute (t.c.)
8 Dulciana (t.c.)
2 Picciana
8 Trumpet (t.f.)

Horizontal swell shades originally controlled by a hitch-down lever left of center, later replaced with a balanced swell pedal at the right.

A 20-note Pedal Sub Bass, installed in the early 1870s, was removed in 1997.
LIVELY - FULCHER (1997)

Mechanical key action; electric stop action
Compass: Manuals, 61 notes
Pedal, 32 notes

<table>
<thead>
<tr>
<th>GREAT</th>
<th>SWELL</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Bourdon (1–12 Subbass)</td>
<td>8 Diapason</td>
</tr>
<tr>
<td>8 Open Diapason</td>
<td>8 Chimney Flute</td>
</tr>
<tr>
<td>8 Stopt Diapason</td>
<td>8 Salicional</td>
</tr>
<tr>
<td>8 Harmonic Flute (common bass)</td>
<td>8 Voix Celeste (from FF)</td>
</tr>
<tr>
<td>4 Principal</td>
<td>4 Principal</td>
</tr>
<tr>
<td>4 Open Flute</td>
<td>4 Tapered Flute</td>
</tr>
<tr>
<td>2(\frac{2}{3}) Twelfth</td>
<td>2 Flageolet</td>
</tr>
<tr>
<td>2 Fifteenth</td>
<td>2(\frac{2}{3}) Sesquialtera II</td>
</tr>
<tr>
<td>2(\frac{1}{3}) Cornet III</td>
<td>1(\frac{1}{3}) Lariot</td>
</tr>
<tr>
<td>1(\frac{1}{3}) Furniture IV</td>
<td>1 Mixture III</td>
</tr>
<tr>
<td>8 Trumpet</td>
<td>16 Bassoon</td>
</tr>
<tr>
<td>Tremulant</td>
<td>8 Hautboy</td>
</tr>
<tr>
<td>Swell to Great 8</td>
<td>Tremulant</td>
</tr>
</tbody>
</table>

PEDAL
32 Contra Bourdon (32 generators)
16 Open Diapason
16 Subbass
8 Principal
8 Bass Flute (ext. Subbass)
4 Fifteenth (ext. Principal)
16 Trombone
8 Trumpet (ext. Trombone)
Great to Pedal 8
Swell to Pedal 8
KEN COWAN

Marche héroïque
Herbert Brewer
1865–1928

The Soul of the Lake, Op. 96, No. 1
(from Pastels from the Lake of Constance)
Sigfrid Karg-Elert
1877–1933

Fantasia in F Minor, K. 608
Wolfgang Amadeus Mozart
1756–1791

Hymn, “Songs of thankfulness and praise”
SALZBURG

Prelude to Act III, Parsifal
Richard Wagner
1813–1883
arranged by Frederic Archer

INTERMISSION

Prelude and Fugue in B Minor
Henry Martin
b. 1950

Canon in B Minor, Op. 56, No. 5
Robert Schumann
1810–1856
Canon in A-flat Major, Op. 56, No. 4
Fugue on B-A-C-H, Op. 60, No. 5

Danse macabre
Camille Saint-Saëns
1835–1921
arranged by Ken Cowan

Deux Esquisses, Op. 41
Marcel Dupré
1886–1971
E Minor
B-flat Minor

This program is made possible by a gift from Richard Willson.
M.P. MÖLLER, Opus 6835 (1936)

<table>
<thead>
<tr>
<th>GREAT (61 notes)</th>
<th>SWELL (73 notes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Violon</td>
<td>16 Lieblich Bourdon</td>
</tr>
<tr>
<td>8 Diapason</td>
<td>8 Diapason</td>
</tr>
<tr>
<td>8 Principal</td>
<td>8 Melodia</td>
</tr>
<tr>
<td>8 Stopped Diapason</td>
<td>8 Salicional</td>
</tr>
<tr>
<td>8 Claribel Flute</td>
<td>8 Voix Celeste</td>
</tr>
<tr>
<td>8 Gemshorn</td>
<td>8 Viole Sourdine</td>
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<tr>
<td>4 Octave</td>
<td>8 Viole Celeste</td>
</tr>
<tr>
<td>4 Harmonic Flute</td>
<td>4 Principal</td>
</tr>
<tr>
<td>4 Gemshorn</td>
<td>4 Flute Triangulaire</td>
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<tr>
<td>2½ Twelfth</td>
<td>2 Fifteenth</td>
</tr>
<tr>
<td>2 Fifteenth</td>
<td>2½ Plein Jeu IV</td>
</tr>
<tr>
<td>1½ Fourniture IV</td>
<td>16 Wald Horn</td>
</tr>
<tr>
<td>8 Trumpet</td>
<td>8 Trumpet</td>
</tr>
<tr>
<td>8 Tromba (Solo)</td>
<td>8 Oboe</td>
</tr>
<tr>
<td>4 Clarion (Solo)</td>
<td>8 Vox Humana</td>
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<td></td>
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<tr>
<td>CHOIR (61 notes)</td>
<td>SOLO (61 notes)</td>
</tr>
<tr>
<td>16 Dulciana</td>
<td>8 Gamba</td>
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<tr>
<td>8 Concert Flute</td>
<td>8 Gamba Celeste</td>
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<tr>
<td>8 Dulciana</td>
<td>8 Hohlflute (ext. Flute 4)</td>
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<tr>
<td>8 Unda Maris</td>
<td>4 Orchestral Flute</td>
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<tr>
<td>4 Principal</td>
<td>4 Gamba</td>
</tr>
<tr>
<td>4 Flute d’Amour</td>
<td>2 Piccolo (ext. Flute 4)</td>
</tr>
<tr>
<td>4 Dulciana</td>
<td></td>
</tr>
<tr>
<td>4 Unda Maris</td>
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<tr>
<td>2½ Rohr Nazard</td>
<td>8 Tromba</td>
</tr>
<tr>
<td>2 Piccolo</td>
<td>8 French Horn</td>
</tr>
<tr>
<td>1½ Larigot (Dulciana)</td>
<td>8 English Horn</td>
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<tr>
<td>1 Siffloë (Dulciana)</td>
<td>8 Orchestral Oboe</td>
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<tr>
<td>8 Clarinet</td>
<td>4 Clarion (ext. Tromba)</td>
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<tr>
<td></td>
<td>Tremolo</td>
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<tr>
<td></td>
<td>Choir 16, UO, 4</td>
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<tr>
<td></td>
<td>Harp 8</td>
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<tr>
<td></td>
<td>Celesta 4</td>
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<tr>
<td></td>
<td>Swell to Choir 16, 8, 4</td>
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<td></td>
<td>Solo to Choir 16, 8, 4</td>
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</tr>
</tbody>
</table>
Pedal (32 notes)
32 Double Diapason*
32 Subbass*
16 Diapason*
16 Violon (Gl.)
16 Bourdon
16 Lieblich Bourdon (Sw.)
16 Dulciana (Ch.)
8 Diapason
8 Bourdon Flute
8 Lieblich Flute (Sw.)
8 Gamba
8 Dulciana (Ch.)
4 Octave
4 Flute

Mixture II
32 Contra Trombone*
16 Trombone
16 Waldhorn (Sw.)
8 Trumpet
8 Tromba (Solo)
4 Clarion (Solo)
Chimes
Great to Pedal
Swell to Pedal 8, 4
Choir to Pedal 8, 4
Solo to Pedal 8, 4

*Walker Technical Company, Inc., digital

Hook & Hastings, Opus 1491 (1891)

Compass: Manuals, 58 notes
Pedal, 27 notes
Great and Swell have tracker-pneumatic action C–g⁰, 20 notes

GREAT
16 Open Diapason
8 Open Diapason
8 Doppel Flute
4 Octave
2½ Twelfth
2 Fifteenth
1½ Mixture III
8 Trumpet

SWELL (enclosed)
16 Bourdon Bass
16 Bourdon Treble
8 Open Diapason
8 Stopped Diapason
8 Viola
4 Flauto Traverso
4 Violina
1½ Dolce Cornet III (no tierce)
8 Oboe & Bassoon
Tremolo

CHOIR
8 Geigen Principal
8 Melodia
8 Dulciana
4 Flute d'Amour
2 Piccolo
8 Clarinet

PEDAL
16 Open Diapason
16 Bourdon
8 Violoncello
Great to Pedal
Swell to Pedal
Choir to Pedal
St. Joseph’s R.C. Church  Wednesday, June 29
Washington D.C.  9:00 AM

GEORGE BOZEMAN JR.

“Christmas in June”

Weihnachten, Op. 145, No. 3  Max Reger
Incorporating “Es kommt ein Schiff,”
“Äch, was soll ich Sünder machen,” “Vom Himmel hoch,” and “Stille Nacht”

Prelude (from The Coming of the King, Cantata for Advent and Christmas)  Dudley Buck
Incorporating “Silent Night” and “Adeste fideles”

Hymn, “Adeste fideles”

Allegretto  Katharine E. Lucke

Four Fleeting Pieces, Op. 15  Clara Wieck Schumann
   Larghetto
   Un poco agitato
   Andante espressivo
   Scherzo  
   transcribed by George Bozeman

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

HOOK & HASTINGS CO.
BOSTON
St. Martin of Tours R.C. Church  
Washington D.C.  

**Wednesday, June 29**  
**10:15 AM**

**CAROLYN LAMB BOOTH**

Grand Triumphant Chorus in A Major, Op. 47, No. 2  
Alexandre Guilmant  
1837–1911

Evening Song  
Edward Bairstow  
1874–1946

Hymn, “Christ, be our light”  
Bernadette Farrell

Elegy  
George Thalben-Ball  
1896–1987

Prelude and Fugue in E-flat Major, Op. 99, No.3  
Camille Saint-Saëns  
1835–1921

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**M.P. MöLLER, Opus 6809 (1939)**  
Most pipework old and of unknown origin

<table>
<thead>
<tr>
<th>GREAT (61 notes)</th>
<th>SWELL (73 notes, expressive)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Diapason</td>
<td>8 Diapason</td>
</tr>
<tr>
<td>8 Clarabella</td>
<td>8 Rohr Gedeckt</td>
</tr>
<tr>
<td>8 Gemshorn</td>
<td>8 Gamba</td>
</tr>
<tr>
<td>4 Octave</td>
<td>8 Voix Celeste (t.c.)</td>
</tr>
<tr>
<td>2 Plein Jeu II-III</td>
<td>4 Rohr Flöte (ext. 8')</td>
</tr>
<tr>
<td>Chimes*</td>
<td>2 Flautino</td>
</tr>
<tr>
<td>Swell to Great</td>
<td>2½ Mixture III–IV (prepared)</td>
</tr>
<tr>
<td>Choir to Great</td>
<td>8 Trumpet</td>
</tr>
<tr>
<td>*By switch on right key cheek</td>
<td>8 Oboe</td>
</tr>
<tr>
<td></td>
<td>8 Vox Humana</td>
</tr>
<tr>
<td></td>
<td>Tremolo</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PEDAL (32 notes)</th>
<th>CHOIR (73 notes, expressive)</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Violone</td>
<td>8 Viola</td>
</tr>
<tr>
<td>16 Bourdon (ext. Sw.)</td>
<td>8 Melodia</td>
</tr>
<tr>
<td>10½ Quint (ext. Sw. Rohr Ged.)</td>
<td>8 Dulciana</td>
</tr>
<tr>
<td>8 Octave (ext. Violone)</td>
<td>4 Rohr Flöte</td>
</tr>
<tr>
<td>8 Gedeckt (Sw.)</td>
<td>8 Clarinet</td>
</tr>
<tr>
<td>8 Dulciana (Ch.)</td>
<td>Tremolo</td>
</tr>
<tr>
<td>16 Trombone (prepared)</td>
<td>Swell to Choir 8</td>
</tr>
<tr>
<td>Great to Pedal</td>
<td>Swell to Swell 4</td>
</tr>
<tr>
<td>Swell to Pedal</td>
<td>Choir to Swell 16, 8, 4</td>
</tr>
<tr>
<td>Choir to Pedal</td>
<td></td>
</tr>
</tbody>
</table>
Hymn, “Sing to God! Lift up your voices”

War March of the Priests, from *Athalie*, Op. 74

Andante “Chœur de Voix humaines”, Op. 122, No. 7

Rhythmic Trumpet (from *Baroques*, Op. 41)

The Squirrel

Introduction and Fugue (after Johann Sebastian Bach, from Cantata 21, *Ich hatte viel Bekummernis*)

Allegretto in E-flat, Op. 17, No. 2

Claire de Lune, from *Trois Impressions*, Op. 72

March upon a Theme of Handel, Op. 15, No. 2

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**LEWIS & HITCHCOCK, Opus 165 (1930)**

<table>
<thead>
<tr>
<th>GREAT</th>
<th>SWELL</th>
<th>PEDAL</th>
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</thead>
<tbody>
<tr>
<td>8 Diapason</td>
<td>16 Bourdon</td>
<td>16 Diapason</td>
</tr>
<tr>
<td>8 Gross Flute</td>
<td>8 Diapason</td>
<td>16 Bourdon</td>
</tr>
<tr>
<td>8 Dolce</td>
<td>8 Gedeckt</td>
<td>16 Lieblich Bourdon (Sw.)</td>
</tr>
<tr>
<td>8 Gedeckt (Sw.)</td>
<td>8 Salicional</td>
<td>8 Gedeckt (ext.)</td>
</tr>
<tr>
<td>8 Salicional (Sw.)</td>
<td>8 Voix Celeste(t.c.)</td>
<td>8 Still Gedeckt (Sw.)</td>
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<tr>
<td>4 Octave 61 pipes</td>
<td>8 Aeoline</td>
<td>8 Great to Pedal</td>
</tr>
<tr>
<td>4 Flute (Sw.)</td>
<td>4 Flute Harmonic</td>
<td>8 Swell to Pedal</td>
</tr>
<tr>
<td>2⅔ Mixture II (12-15)</td>
<td>2⅔ Mixture III (12-15-19)</td>
<td>4 Swell to Pedal</td>
</tr>
<tr>
<td>Great to Great 16, 4</td>
<td>8 Cornopean</td>
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</tr>
<tr>
<td>Swell to Great 16, 8, 4</td>
<td>8 Oboe</td>
<td></td>
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<tr>
<td></td>
<td>8 Vox Humana</td>
<td></td>
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<tr>
<td></td>
<td>Tremolo</td>
<td></td>
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<tr>
<td></td>
<td>Swell to Swell 16, 4</td>
<td></td>
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</tbody>
</table>
**Stanley Hall, Armed Forces Retirement Home**  
**Washington, D.C.**  

**Wednesday, June 29**  
**12:30 PM and 3:00 PM**

**ROSALIND MOHNSEN**

Allegro moderato maestoso  
Felix Mendelssohn  
1809–1847

Voluntary in A, Op. 7, No. 1  
Adagio — Allegro  
John Stanley  
1712–1786

Gavotte Pastorale  
Frederick Shackley  
1868–1937

Hymn, “Mine eyes have seen the glory”  
stanzas 1 and 4, unison; stanzas 2 and 3, harmony  
BATTLE HYMN OF THE REPUBLIC

Abraham Lincoln’s Funeral March, Op. 7 (1865)  
_In memory of a Country’s Martyred Father_  
William Wolfsieffer  
1805–1872

Melody (Homage to Grieg)  
George Elbridge Whiting  
1840–1923

Marche militaire  
Scotson Clark  
1841–1883

**STEVENS & JEWETT (ca. 1855)**

<table>
<thead>
<tr>
<th>GREAT (56 Notes)</th>
<th>SWELL (56 notes, 1–17 unenclosed)</th>
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</thead>
<tbody>
<tr>
<td>8 Open Diapason</td>
<td>16 Bourdon, Swell (t.f.)</td>
</tr>
<tr>
<td>8 Dulciana (t.f.)</td>
<td>8 Open Diapason (t.f.)</td>
</tr>
<tr>
<td>8 St. Diapason Bass</td>
<td>8 Viol d’ Gamba (t.f.)</td>
</tr>
<tr>
<td>8 Clarabelle (t.f.)</td>
<td>8 St. Diapason (t.f.)</td>
</tr>
<tr>
<td>4 Principal</td>
<td>8 St. Diapason Bass</td>
</tr>
<tr>
<td>4 Flute (t.c.)</td>
<td>4 Principal (t.f.)</td>
</tr>
<tr>
<td>2½ Twelfth</td>
<td>4 Principal Bass</td>
</tr>
<tr>
<td>2 Fifteenth</td>
<td>2½ Twelfth (t.f.)</td>
</tr>
<tr>
<td>Sesquialtera III</td>
<td>2 Fifteenth (t.f.)</td>
</tr>
<tr>
<td>8 Trumpet Treble (t.f.)</td>
<td>8 Hautboy (t.f.)</td>
</tr>
<tr>
<td>8 Trumpet Bass</td>
<td>Tremulant (in wind trunk)</td>
</tr>
<tr>
<td>Great to Swell</td>
<td></td>
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</table>

**PEDAL (18 notes)**

<table>
<thead>
<tr>
<th>16 Double Open Diapason*</th>
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</thead>
<tbody>
<tr>
<td>Pedals to Great</td>
</tr>
<tr>
<td>Pedals to Swell</td>
</tr>
</tbody>
</table>

*12 pipes only

Pedal Check  
Hitch-down swell pedal

24
St. John’s Evangelical Lutheran Church  
Riverdale, Maryland  

LAWRENCE YOUNG

Selections from The Green Mountain Organ Book
Prelude
Fugue
Rondeau
Procession

Charles Callahan
b. 1951

Prelude and Fugue in G Major, Op. 37, No. 2
Felix Mendelssohn
1809–1847

Be Thou My Vision: Partita on “Slane”
1. Canon at the octave
2. Melody in the bass
3. Counter-melody in the middle voice
4. Gigue
5. Aria
6. Melody in the Soprano
Daniel Pinkham
1923–2006

Hymn, “Be Thou my vision”

SLANE

GEORGE JARDINE (1853, enlarged ca. 1890)
James Baird (1992 and later)

Compass: Manuals, 56 notes
Pedal, 27 notes
All manual stops except Montre bass enclosed in Swell.

MANUAL I [Great] MANUAL II [Swell] PEDAL
8 Open Diapason (treble) 8 Stopped Diapason Treble 16 Bourdon Pedal
8 Montre (bass) 8 Stopped Diapason Bass 8 Octave Pedal
8 Keraulophon 8 Gamba Great to Pedal
4 Principal 4 Flute
2 Fifteenth 2 Fifteenth
Mixture II Swell to Great

Balanced swell pedal
Swell to Great coupler by On / Off piston between the manuals.
Wednesday June 29
4:10 PM

PETER LATONA

Praeludium in F-Sharp Minor, BuxWV 146

Dietrich Buxtehude
1637–1707

Sonata IV, BWV 528
II. Andante

Johann Sebastian Bach
1685–1750


Johannes Brahms
1833–1897

Petit Prélude

Joseph Jongen
1873–1953

Improvisation, Suite on "Rendez à Dieu"

Peter Latona
b.1968

I. Trompette en taille
II. Hymn 558, "Father, we thank Thee"

RENDEZ À DIEU

III. Trio

IV. Grands Jeux

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NATIONAL SHRINE, CRYPT CHURCH

SCHUDI, Opus 38 (1987)

Mechanical key and stop action; electric combination action

Compass: Manuals, 61 notes
Pedal, 32 notes

<table>
<thead>
<tr>
<th>HAUPTWERK</th>
<th>OBERWERK (expressive)</th>
<th>PEDAL</th>
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<tbody>
<tr>
<td>8 Principal</td>
<td>8 Gedackt</td>
<td>16 Subbass</td>
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<tr>
<td>8 Rohrflöte</td>
<td>8 Viol di Gamba</td>
<td>8 Principal (Hw.)</td>
</tr>
<tr>
<td>4 Octave</td>
<td>4 Rohrflöte</td>
<td>8 Bordun (ext.)</td>
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<tr>
<td>2²⁄₃ Quinte</td>
<td>2 Principal</td>
<td>4 Octave (Hw.)</td>
</tr>
<tr>
<td>2 Superoctave</td>
<td>1²⁄₃ Quinte</td>
<td>2³⁄₃ Rauschpfeife III</td>
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<tr>
<td>1⁵⁄₆ Terz</td>
<td>1 Sifflet</td>
<td>16 Posauge</td>
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<tr>
<td>1⁵⁄₆ Mixtur IV</td>
<td>²⁄₃ Cymbel II</td>
<td>8 Trompete (ext.)</td>
</tr>
<tr>
<td>8 Trompete</td>
<td>8 Schalmey</td>
<td></td>
</tr>
<tr>
<td>Tremulant</td>
<td>Tremulant</td>
<td></td>
</tr>
</tbody>
</table>
Festive Prelude on the Chorale “Lobe den Herren”

Niels Gade
1822–1890

Hymn, “Praise ye the Lord, the almighty”

LOBE DEN HERREN

Partita sopra Aria della Folia da Espagna

Bernardo Pasquini
1637–1710

Allegro

João de Sousa Carvalho
1745–1798

La Romanesca con cinque mutanze

Antonio Valente
ca. 1520–1580

Prelude and Fugue in A Minor, BWV 543

Johann Sebastian Bach
1685–1750

Saturnus (from The Planets: Suite of Seven Pieces for Organ)

Bent Lorentzen
b. 1935

Joyful and festive, “Saturnus” is a symbol of merriment and yuletide joy. The wild Saturnalias of ancient Rome echo in the background, as does present-day Christmas in the innocent fragments of a Christmas hymn.

Sonata No. 9 in B-flat Minor, Op. 142

I. Präludium

Josef Rheinberger
1839–1901

II. Romanze

III. Fantasie und Finale (Fuga)
IMMACULATE CONCEPTION R.C. CHURCH
STEER & TURNER, Opus 131 (1879)

Mechanical action; 20th-century stop labels
Compass: Manuals, 58 notes
Pedal, 30 notes

**GREAT**
16 Open Diapason
8 Open Diapason
8 Viole di Gamba
8 Dulciana
8 Melodia
8 Stopped Diapason
4 Octave
4 Flute Harmonic
2 2/3 Twelfth
2 Fifteenth
1 1/3 Mixture III
8 Trumpet
8 Clarinet (t.c.)

2nd Manual to 1st Manual

**SWELL**
16 Bourdon
8 Open Diapason
8 Salicional
8 Stopped Diapason
4 Violina
4 Waldflute
2 2/3 Cornet III (no Tierce)
8 Oboe & Bassoon
8 Vox Humana

Tremulo

**PEDAL**
16 Double Open Diapason
16 Double Stopped Diapason
8 Violoncello

1st Manual to Pedal
2nd Manual to Pedal
Epiphany R.C. Church
Georgetown, Washington, D.C.

Thursday, June 30
9 AM and 10 AM

KIMBERLY ANN HESS

Toccata in F Major, BuxWV 157
Dieterich Buxtehude
1637–1707

Hymn, “I sing the mighty power of God”
MOZART

24 Préludes liturgiques
Gaston Litaize
X
1909–1991
XXIV

Sonata in D Major, Wq 70/5, H 86
Carl Philipp Emanuel Bach
Allegro di molto
1714–1788
Adagio e mesto

Allegro

Seven Pieces for Organ, Op. 71
Arthur Foote
1. Cantilena in G
1853–1937
7. Toccata

HOOK & HASTINGS, Opus 1623 (1894)

Mechanical action
Compass: Manuals, 58 notes
Pedal, 30 notes

GREAT
8 Open Diapason
8 Melodia (t.c.)
8 Unison Bass
8 Salicional (t.c.)
4 Principal
Swell to Great 16, 8, 4

SWELL
8 Stopped Diapason (t.c.)
8 Unison Bass
8 Viola (t.c.)
4 Harmonic Flute
8 Oboe

PEDAL
16 Sub Bass
Great to Pedal
Swell to Pedal

Tremulant
Toccata Festiva

Hymn 298, “There’s a wideness in God’s mercy”  

Melody in Mauve

Les Petites Cloches

Idyl

Repentance

Thanksgiving

This program is made possible by a gift from Martin Wayne Eich.

E.M. SKINNER, Opus 744 (1928)  

Present Stoplist

**GREAT**  
16 Bourdon (Ped.)  
8 Diapason  
8 Flute Harmonique  
4 Octave*  
4 Principal  
Grave Mixture II  
8 Tuba (Choir Box)  
Chimes (in Swell Box)  
*originally 8 Major Diapason

**SWELL**  
8 Open Diapason  
8 Rohrflute  
8 Gamba  
8 Gamba Celeste  
8 Flute Celeste II  
4 Flute Triangulaire  
2 Piccolo  
Mixture III

**CHOIR**  
8 Geigen Diapason  
8 Concert Flute  
8 Dulciana  
8 Unda Maris (t.c.)  
4 Flute  
8 Clarinet  
8 Harp  
4 Celesta  
Tremolo

**PEDAL**  
32 Resultant  
16 Diapason  
16 Bourdon  
16 Dulciana (added 1933)  
8 Octave Diapason (ext. 16’)  
8 Gedeckt (ext. 16’)  
16 Waldhorn (Sw.)  
16 Trombone
B. Michael Parrish

Sabbath Eve

The people of Israel shall keep the Sabbath, observing the Sabbath in every generation as a covenant for all time. It is a sign for ever between Me and the people of Israel. For in six days the Eternal One made the heaven and earth, but on the seventh God rested.

Elegy

Tune in E (in the style of John Stanley)

Master Tallis’s Testament

In Memoriam

Played in memory of Sina G. Berlinski, 1910–2001

“Rosh Hashanah,” from *Funf Fest-Preludien*, Opus 37

Hymn, “The God of Abraham praise”
AEOLIAN-SKINNER, Opus 1285 (1953)

GREAT (61 notes)
16 Violone
8 Principal
8 Holzflöte (renamed “Gemshorn”)
8 Bourdon
4 Gross Octave
4 Flute Harmonique
2 1/2 Twelfth
2 Fifteenth
1 1/2 Fourniture IV–VI
1/2 Cymbel III–V
8 Trompette-en-Chamade
4 Clairon-en-Chamade (ext.)

SWELL (68 notes)
16 Rohrgedeckt (ext.)
8 Geigen Prinzipal
8 Rohrflöte
8 Viole-de-Gambe
8 Viole Celeste
8 Flauto Dolce
8 Flute Celeste (t.c.)
4 Prestant
4 Wald Flöte
2 Octavin
2 Plein Jeu IV
1 Scharf III
16 Bombarde
8 Trompette
8 Hautbois
8 Vox Humana
4 Clairon
Tremulant

PEDAL
32 Bourdon (1–7 resultant)
16 Contre Basse
16 Bourdon
16 Violone (Gt.)
16 Rohrbass (Sw.)
16 Sanftbass (ext. Ch. Cor-de-Nuit)
8 Octave
8 Pommargedackt
8 Cello (Gt.)
4 Choralbass
4 Spitzflöte
Fourniture III
32 Contra Bombarde (ext. Sw.)
16 Ophecleide [sic]
16 Bombarde (Sw.)
8 Trompette (ext. Ophecleide)
4 Clairon (ext. Ophecleide)

CHOIR (68 notes)
8 Concert Flute
8 Cor-de-Nuit
8 Viola Pomposa
8 Viola Celeste
8 Una Maris II
4 Montre
4 Koppelflöte
2 1/2 Nazard
2 Blockflöte
1 1/2 Tiere
1 Stiflöhle
Zimbel III
16 English Horn
8 Cromorne
4 Rohrschalmei
Tremulant
8 Trompette-en-Chamade (Gt.)
4 Clairon-en-Chamade (Gt.)
JOHN WEAVER

Wir glauben all an einen Gott, S. 680 (Clavierübung Part III)     Johann Sebastian Bach
We all believe in one God                             1685–1750

Adagio and Allegro in F Minor, K. 594     Wolfgang Amadeus Mozart
                                            1756–1791

Five Chorale Improvisations from Opus 65     Sigfrid Karg-Elert
1. Wie schön leuchtet der Morgenstern (How Brightly Shines the Morning Star)   1877–1933
2. O Gott, du frommer Gott (O God, Thou Faithful God)
3. Herr Jesu Christ, dich zu uns wend (Lord Jesus Christ, be Present Now)
4. Herzlich lieb hab ich dich, o Herr (Heartfelt Love Have I for Thee, O Lord)
5. Nun danket alle Gott (Now Thank We All Our God)

Carillon (2002)     John Weaver
Commissioned by Paul Bender                              b. 1937

Hymn, “Surely the Lord is in this place” (John Weaver, 2000)     MADISON AVENUE
Text by the Rev. Dr. Fred R. Anderson

Prelude on “Myers Park”     John Weaver
Commissioned by the Covenant Choir of First Presbyterian Church High Point, N.C.,
to honor Judith Collins Miller for her 25 years of faithful service as organist.

Hymn, “We thank You, Lord, for gifts of song” (Weaver/Anderson)     MYERS PARK
Commissioned by Myers Park Presbyterian Church, Charlotte, N.C. (1997)

Toccata for Organ (1958)     John Weaver

This program is made possible by a gift from David Dasch.
II. GREAT
16 Diapason*  
8 Principal  
8 Violine  
8 Flute Harmonique †  
8 Bourdon  
4 Octave  
4 Spitzflöte  
2 ⅓ Quint  
2 Octavlein  
2 Waldflöte  
1½ Terz  
Mounted Cornet V (c²–c⁵)  
Mixture IV–V  
Schaff III–IV  
16 Kontra Trompete (ext.)  
16 Bombarde (ext.)  
8 Trompete  
8 Trompette  
4 Klarine (ext.)  
4 Clairon (ext.)  
8 Festival Trumpet (Solo)  
8 Trompette en Chamade (Gal.)  
Chimes*  
Tremulant  
Great Unison Off  
Gallery Swell on Great 8  
Pedal on Great 8  
Swell to Great 16, 8, 4  
Choir to Great 16, 8, 4  
Positiv to Great 16, 8  
Solo to Great 8

III. SWELL
16 Bourdon† (ext.)  
8 Gambe  
8 Gambe Céleste  
8 Flûte à Cheminée †  
8 Flauto Dolce  
8 Flauto Dolce Céleste †  
4 Prestant  
4 Flûte Triangulaire †  
2 Doublette  
2 Flûte Conique  
Sesquialtera II  
Plein Jeu III–V  
Cymbale III  
16 Waldhorn† (ext.)  
8 Trompette  
8 Waldhorn†  
8 Oboe †  
8 Voix Humaine  
4 Clarion  
8 Festival Trumpet (Solo)  
8 Trompette en Chamade (Gal.)  
Tremulant  
Swell 16, UO, 4  
All Swells to Swell  
Gallery Great on Swell 8

III. GALLERY SWELL
8 Rohrflöte  
8 Gemsborn  
8 Gemsborn Céleste (t.c.)  
4 Spitzprinzipal  
4 Rohrflöte (ext.)  
2 Spitzklotz (ext.)  
1½ Larigot  
1 Kleinoktave (ext.)  
16 Contre Trompete (ext.)  
8 Trompette  
8 Schalmei  
4 Clairon (ext.)  
8 Trompette en Chamade  
Tremulant  
Gallery Swell Unison Off  
Choir to Swell 8  
Positiv to Swell 8  
Solo to Swell 8

I. CHOIR
16 Quintation (ext.)  
8 Montre  
8 Concert Flute †  
8 Doppelflöte  
8 Viole Sourdine  
8 Viole Sourdine Céleste (t.c.)  
8 Quintadena  
4 Octave  
4 Flûte Traversière †  
2 ⅓ Nazard  
2 Flûte Magique  
1½ Larigot (ext.)  
Fourniture III–IV  
Jeu de Clochette II  
16 Contre Trompette  
8 Trompette  
8 Howland Tuba  
8 English Horn †  
8 Clarinet  
4 Clarion (ext.)  
8 Festival Trumpet (Solo)  
8 Trompette en Chamade (Gal.)  
Tremulant  
Harp*  
Celesta*  
Choir 16, UO, 4  
Great to Choir 8  
Swell to Choir 16, 8, 4  
Positiv to Choir 8  
Solo to Choir 8

II. GALLERY GREAT
16 Bourdon (ext.)  
8 Principal  
8 Gedeckt  
8 Gemsborn (Gal. Sw.)  
8 Gemsborn Céleste (Gal. Sw.)  
4 Octave (ext.)  
4 Gedeckt (ext.)  
2 Super Octave (ext.)  
2 Flute (ext.)  
Cornet V (derived, t.c.)  
Sesquialtera II (t.c.)  
Mixture III–IV  
Tremulant  
English Handbells  
Handbell Doors Open/Closc  
Zimbels stern  
Gallery Great Unison Off

V. SOLO
16 String Céleste (Sw./Ch.)  
8 Doppelflöte (Ch.)  
8 String Céleste (Sw./Ch.)  
4 String Céleste (Sw./Ch.)  
8 Trompete (Ch.)  
8 English Horn (Ch.)  
8 Clarinet (Ch.)  
8 Waldhorn (Sw.)  
8 Rohrschmalmei (Pos.)  
8 Howland Tuba (Ch.)  
16 Festival Trumpet (ext., Ped. Posaune)  
8 Festival Trumpet (61 pipes)  
4 Festival Trumpet (ext.)  
8 Trompette en Chamade (Gal.)  
Chimes*  
English Handbells  
Handbell Doors Open/Closc  
Harp*  
Celesta*
<table>
<thead>
<tr>
<th>IV. POSITIV</th>
<th>PEDAL</th>
<th>GALLERY PEDAL</th>
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<tbody>
<tr>
<td>16 Violone (Gt.)</td>
<td>32 Open Wood*</td>
<td>16 Principal</td>
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<tr>
<td>8 Principal</td>
<td>32 Contra Violone*</td>
<td>16 Bourdon (Gal. Gt.)</td>
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<tr>
<td>8 Spitzgedeckt</td>
<td>32 Untersatz (ext.)</td>
<td>10 2/3 Quint (Bd.)</td>
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<tr>
<td>4 Principal</td>
<td>32 Lieblich Gedeckt*</td>
<td>8 Octave (ext.)</td>
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<tr>
<td>4 Koppelflöte</td>
<td>16 Kontra Bass†</td>
<td>8 Rohrflöte (Gal. Sw.)</td>
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<td>2 2/3 Nasat</td>
<td>16 Principal†</td>
<td>4 Choralbass (ext.)</td>
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<td>2 Octave</td>
<td>16 Subbass†</td>
<td>4 Gedeckt (Gal. Gt.)</td>
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<tr>
<td>2 Flachflöte</td>
<td>16 Violone (Gt.)</td>
<td>32 Trompette Cornet (derived)</td>
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<tr>
<td>1 1/2 Terzflöte</td>
<td>16 Bourdon (Sw.)</td>
<td>16 Contre Trompete (Gal. Sw.)</td>
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<td>1 1/2 Quint</td>
<td>16 Quintaton (Ch.)</td>
<td>4 Clairon (Gal. Sw.)</td>
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<tr>
<td>1 Sifflöte</td>
<td>10 2/3 Quint†</td>
<td>4 Schalmei (Gal. Sw.)</td>
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<td>Zimbel III–IV</td>
<td>8 Octave</td>
<td>Gallery Pedal Unison Off</td>
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<tr>
<td>16 Petite Trompette</td>
<td>8 Gedeckt Pomer†</td>
<td>Gallery Great to Pedal</td>
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<td>16 Dulzian</td>
<td>8 Violone (Gt.)</td>
<td>Gallery Swell to Pedal</td>
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<td>8 Petite Trompette</td>
<td>8 Flûte à Cheminée (Sw.)</td>
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<tr>
<td>8 Krummhorn</td>
<td>5 1/3 Quinte</td>
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<td>8 Rohrschalmei</td>
<td>4 Choralbass</td>
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<td>4 Petite Clarion</td>
<td>4 Nachthorn</td>
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<tr>
<td>16 Festival Trumpet (Solo)</td>
<td>4 Flûte à Cheminée (Sw.)</td>
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<td>8 Festival Trumpet (Solo)</td>
<td>2 Hohlflöte</td>
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<td>4 Festival Trumpet (Solo)</td>
<td>Mixture IV</td>
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<td>8 Trompette en Chamade (Gal.)</td>
<td>64 Double Ophicleide*</td>
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<td>Tremulant</td>
<td>32 Kontra Posaunc (ext.)</td>
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<tr>
<td>Zimbelstern (10 bells)</td>
<td>32 Contre Basson*</td>
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<tr>
<td>Positiv 16, UO</td>
<td>16 Posaunc</td>
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<td>Gallery Great on Positiv 8</td>
<td>16 Bombarde (Gt.)</td>
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<td>Gallery Swell on Positiv 8</td>
<td>16 Waldhorn (Sw.)</td>
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<td>Swell to Positiv 16, 8, 4</td>
<td>16 Contre Trompete (Ch.)</td>
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<tr>
<td>Choir to Positiv 8</td>
<td>16 Petite Trompete Pos.</td>
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<td>Solo to Positiv 8</td>
<td>8 Posaunc (ext.)</td>
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<td>8 Trompete (Gt.)</td>
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<td>4 Klarine (ext.)</td>
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<td>4 Rohrschalmei (Pos.)</td>
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<td>8 Festival Trumpet (Solo)</td>
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<td>8 Trompette en Chamade (Gal.)</td>
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<td>Chimes* (20 notes)</td>
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<td>Tremulant</td>
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<td></td>
<td>Unison Off</td>
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<td>Pedal Divide</td>
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<td>Great to Pedal 8, 4</td>
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<td>Swell to Pedal 8, 4</td>
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<td>Choir to Pedal 8, 4</td>
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<td>Positiv to Pedal 8, 4</td>
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<td>Solo to Pedal 8, 4</td>
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H. P. Köhler
HAGERSTOWN, MARYLAND

35
Prelude and Fugue in C, BWV 547
Johann Sebastian Bach
1685–1750

Prelude for the Organ in G Major
Fanny Hensel (née Mendelssohn-Bartholdy)
1805–1847

Sketch in D-flat
Robert Schumann
1810–1856

Prelude and Fugue for Organ, Op. 16, No. 3
Clara Schumann
1819–1896

“Swing Low, Sweet Chariot” (blues for manuals)
Joe Utterback
b. 1944

“Balm in Gilead” (ballad)

Hymn, “A mighty fortress is our God”
Emma Lou Diemer, 1997

Variations on “A Mighty Fortress”
(on the new hymn tune, REFORMATION)
Emma Lou Diemer
b. 1927
RIEGER (1969)

Mechanical key action; electric stop action
Compass: Manuals, 61 notes
   Pedal, 32 notes

<table>
<thead>
<tr>
<th>I. RUCKPOSITIV</th>
<th>II. HAUPTWERK</th>
<th>III. SCHWELLWERK</th>
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<tbody>
<tr>
<td>8 Salicional</td>
<td>16 Gemshorn</td>
<td>16 Pommer</td>
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<tr>
<td>8 Rohrflöte</td>
<td>8 Prinzipal</td>
<td>8 Prinzipal</td>
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<td>4 Prinzipal</td>
<td>8 Holzflöte</td>
<td>8 Spitzflöte</td>
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<td>4 Koppelflöte</td>
<td>4 Octave</td>
<td>8 Schwebung II</td>
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<tr>
<td>2 Gemshorn</td>
<td>2&lt;sup&gt;2/3&lt;/sup&gt; Quinte</td>
<td>4 Octave</td>
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<td>1&lt;sup&gt;1/3&lt;/sup&gt; Quinte</td>
<td>2 Superoctave</td>
<td>4 Rohrflöte</td>
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<tr>
<td>2 Sesquialter II</td>
<td>1&lt;sup&gt;1/3&lt;/sup&gt; Mixture VI</td>
<td>2&lt;sup&gt;2/3&lt;/sup&gt; Nasat</td>
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<tr>
<td>1 Scharff IV</td>
<td>1&lt;sup&gt;1/3&lt;/sup&gt; Quintcimbel III</td>
<td>2 Flöte</td>
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<td>8 Krummhorn</td>
<td>8 Kornett V (mounted)</td>
<td>1&lt;sup&gt;1/3&lt;/sup&gt; Terz</td>
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<tr>
<td>4 Schalmei</td>
<td>16 Spanische Trompete*</td>
<td>2 Mixture VII</td>
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<td>Tremulant</td>
<td>8 Trompete</td>
<td>½ Bunctcimbel IV</td>
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<td>III–I</td>
<td>4 Spanische Trompete*</td>
<td>16 Dulcian</td>
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<td>Tremulant</td>
<td>8 Trompete</td>
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<td>IV–II</td>
<td>4 Clarion</td>
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<td>III–II</td>
<td>Tremulant</td>
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<td>I–II</td>
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<table>
<thead>
<tr>
<th>IV. BRUSTWERK*</th>
<th>PEDAL</th>
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<tr>
<td>8 Holzgedackt</td>
<td>16 Prinzipal</td>
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<td>8 Quintade</td>
<td>16 Subbass</td>
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<td>4 Holzrohrflöte</td>
<td>8 Octave</td>
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<tr>
<td>4 Spitzgamba</td>
<td>8 Spillpfeife</td>
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<tr>
<td>2 Prinzipal</td>
<td>5&lt;sup&gt;1/3&lt;/sup&gt; Quintbass</td>
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<tr>
<td>Terzsept IV (1&lt;sup&gt;2/3&lt;/sup&gt;, 1&lt;sup&gt;1/3&lt;/sup&gt;, 8&lt;sup&gt;1&lt;/sup&gt;, 8&lt;sup&gt;1/3&lt;/sup&gt;)</td>
<td>4 Dolk</td>
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<tr>
<td>1 Sifflöte</td>
<td>2 Nachthorn</td>
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<tr>
<td>¼ Cimbel II</td>
<td>Basszink II (3&lt;sup&gt;2/3&lt;/sup&gt;, 2&lt;sup&gt;2/3&lt;/sup&gt;)</td>
</tr>
<tr>
<td>16 Bärpfife</td>
<td>4 Mixture VI</td>
</tr>
<tr>
<td>8 Musette</td>
<td>32 Sordun</td>
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<tr>
<td>4 Regal</td>
<td>16 Fagott</td>
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<td>Tremulant</td>
<td>8 Posaune</td>
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<td>*expressive</td>
<td>4 Zinke</td>
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<td>III–Pedal</td>
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<td>II–Pedal</td>
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<td>I–Pedal</td>
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<td>Zimbelstern</td>
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SOLEMN EVENSONG AND BENEDICTION
ROBERT MCCORMICK, Organist and Choirmaster
JOHN BRADFORD BOHL, Assistant Organist and Choirmaster
The Parish Choir

PRELUDE, Introduction and Passacaglia
(from Sonata No. 8 in E Minor)
Josef Gabriel Rheinberger
1839–1901
John Bradford Bohl

RESPONSORY, “The Lord is in His holy temple”
Gerre Hancock
b. 1934

THE PRECES
Philip Radcliffe
1905–1986

PSALM 134, Ecce Nunc
David Hurd
b. 1950

PSALM 135, Laudate Nomen
Ivor Atkins
1869–1953

OFFICE HYMN 477, “All praise to Thee, for Thou, O King divine”
ENGELBERG

MAGNIFICAT AND NUNC DIMITTIS, Evening Service in E-flat No. 2
Charles Wood
1866–1926

THE APOSTLES’ CREED AND THE PRAYERS chanted

MARIAN ANTIPHON, Salve Regina
Plainsong

ANTHEM, Evening Hymn (Te lucis ante terminum)
Henry Balfour Gardiner
1877–1950

HYMN, “O saving victim opening wide” (O Salutaris Hostia)
WAREHAM

TANTUM ERGO
GRAFTON

PSALM 117, Adoremus in Aeternum
Jeffrey Smith
b. 1960

CLOSING VOLUNTARY, Improvisation
Robert McCormick

**GREAT**
16  Double Diapason
16  Lieblich Bourdon (w., ext.)
  8  First Open Diapason
  8  Open Diapason
  8  Second Open Diapason
  8  Stopped Diapason
  8  Harmonic Flute (c¹, Bd. Bass)
  8  Echo Gamba
  8  Vox Celeste
  8  Flute Celeste II*†
  8  Celestiana II (Ethereal)
  4  Claribel Flute (prepared)
  4  Gemshorn
  4  Harmonic Flute
  4  Celestiana II (ext.)
  2  Principal
  2  Fifth (t.c.)
  2  Flageolet
  13²/₅ Seventeenth (t.c.)
  2  Full Mixture IV
  2  2²/₅ Cornet III
  8  Harmonic Trumpet (Ethereal)
  2  Mixture III–V*
  Chimes (t.c., Ch., 32 generators)
  8  Hautboy
  8  Vox Humana (with Tremulant)‡
  Bells (Cymbelstern)
  16  Posaune (10" wind) *
  Great UO, 4
  8  Cornopean (10" wind) *
  Swell to Great
  4  Clarion (10" wind)*
  Choir to Great
  Tremulant
  Solo to Great
  Swell 16 UO, 4
  Solo to Swell

*Stops in Celestial box that is inside Swell box
†Available unison only by switch
‡In separate box inside Celestial box

**SOLO (10" wind)**
  8  Symphonic Flute
  8  Gamba
  8  Gamba Celeste
  8  Celestiana II* (6½" wind)
  8  English Horn
  8  French Horn
  8  Harmonic Trumpet*
  8  Tuba (15" wind)*
  8  Tuben III (Celestial)†
  8  Tuba Mirabilis (44 pipes, A–c³, unenclosed, 15" wind)
    Tremulant
    Variable Tremulant
    Solo 16, UO, 4

*Stops in Ethereal box, inside Solo box
†Tuben stop draws all three Celestial chorus reeds at 8' pitch
<table>
<thead>
<tr>
<th>CHOIR</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Double Dulciana (ext.)</td>
<td>32 Double Open Wood* (Solo)</td>
</tr>
<tr>
<td>8 Dulciana</td>
<td>32 Contra Gamba* (Solo)</td>
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<tr>
<td>8 Lieblich Gedeckt</td>
<td>32 Contra Bourdon* (Celestial)</td>
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<tr>
<td>4 Fugara</td>
<td>16 Open Wood</td>
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<tr>
<td>4 Forest Flute</td>
<td>16 Open Diapason (Gt.)</td>
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<tr>
<td>2 Nazard (t.c.)</td>
<td>16 Bourdon</td>
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<tr>
<td>2 Salicet</td>
<td>16 Dulciana (Ch.)</td>
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<tr>
<td>2 Harmonic Piccolo</td>
<td>16 Lieblich Bourdon (Sw.)</td>
</tr>
<tr>
<td>$1\frac{1}{3}$ Tierce (t.c.)</td>
<td>8 Principal</td>
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<tr>
<td>$1\frac{1}{3}$ Nineteenth (t.c.)</td>
<td>8 Bourdon (Gt.)</td>
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<tr>
<td>1 Twenty-second</td>
<td>8 Stopped Diapason (Sw.)</td>
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<tr>
<td>16 Corno di Bassetto (ext.)</td>
<td>8 Dulciana (Ch.)</td>
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<tr>
<td>8 Tuba Mirabilis (Solo)</td>
<td>4 Fifteenth ext.</td>
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<tr>
<td>8 Flügel Horn</td>
<td>4 Flute (Gt.)</td>
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<tr>
<td>8 Corno di Bassetto</td>
<td>2$\frac{2}{3}$ Mixture IV</td>
</tr>
<tr>
<td>Harp (61 generators)</td>
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<tr>
<td>Celesta (61 generators)</td>
<td>32 Double Ophicleide* (Solo)</td>
</tr>
<tr>
<td>Tremulant</td>
<td>32 Contra Posaune* (Celestial)</td>
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<tr>
<td>Variable Tremulant</td>
<td>16 Ophicleide</td>
</tr>
<tr>
<td>Choir 16, UO</td>
<td>16 Posaune (Celestial)</td>
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<tr>
<td>Great to Choir</td>
<td>16 Corno di Bassetto (Ch.)</td>
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<tr>
<td>Swell to Choir</td>
<td>8 Ophicleide ext.</td>
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<tr>
<td>Solo to Choir</td>
<td>4 Corno di Bassetto (Ch.)</td>
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<tr>
<td>Pedal to Choir</td>
<td>8 Pizzicato Bass†</td>
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<td>Great to Pedal</td>
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<td>Swell to Pedal</td>
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<td>Choir to Pedal</td>
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<td>Solo to Pedal</td>
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<td>Pedal Divide—Choir</td>
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<td></td>
<td>Pedal Divide—Solo</td>
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</tbody>
</table>

*32 generators
†Draws Open Wood at octave pitch through Pizzicato touch relay
National Presbyterian Church
Washington, D.C.

Friday, July 31
9AM

WILLIAM NEIL

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

Felix Mendelssohn
1809–1847

Nimrod (from Enigma Variations, Op. 36)

Edward Elgar
1857–1934

Passacaglia and Fugue in C Minor, BWV 582

Johann Sebastian Bach
1685–1750

Hymn 252, “O Lord, You are my God and King”

JERUSALEM

The John Jay Hopkins Memorial Organ
AEOLIAN-SKINNER, Opus 1456 (Dedicated 1970)

Compass: Manuals, 61 notes
   Pedal, 32 notes

GREAT
16 Violine
8 Principal
8 Holz Gedeckt
8 Gemshorn
4 Octave
4 Harmonic Flute
2 Super Octave
8 Kornett IV–V
1 1/2 Mixture IV
1 1/2 Scharf IV
16 Trumpet
8 Trumpet
8 English Horn (Solo)
8 Tuba Major (Solo)
8 State Trumpet (Ant.)
   Carillon
   Tremulant
   Solo on Great
   Great to Great 16, UO
   Swell to Great 16, 8+, 4
   Choir to Great 16, 8+, 4
   Positiv to Great 8+
   Antiphonal to Great 8+, 4
   Great/Positiv Transfer

SWELL
16 Quintaton
8 Principal
8 Viole de Gambe
8 Viole Celeste
8 Rohr Flöte
4 Octave
4 Nachthorn
2 Spitz Principal
2 Plein Jeu IV
1/2 Cymbale III
16 Bombarde
8 Trompette
8 Hautbois
8 Voix Humaine
4 Clairon
8 State Trumpet (Ant.)
   Tremulant
   Swell to Swell 16, UO, 4
   Solo on Swell
   Choir to Swell 8, 4
   Positiv to Swell 8
   Antiphonal to Swell 8, 4

CHOIR
16 Flauto Dolce
8 Viola Pomposa
8 Viole Celeste
8 Spindle Gedeckt
8 Flauto Dolce
8 Flute Celeste
4 Principal
4 Rohr Flöte
2 1/2 Nazard
2 Block Flöte
1 1/2 Tierce
16 Mixture IV
8 Trompette
8 English Horn (Solo)
8 Clarinet
4 Rohr Schalmei
8 State Trumpet (Ant.)
   Tremulant
   Choir to Choir 16, UO, 4
   Solo on Choir
   MIDI Record/Playback
   MIDI In, Out, Thru, Out 2
   Yamaha MDF-3 DATA Filer
SOLO (Di Gennaro-Hart 2010)  
8 Dolcan Gamba  
8 Harmonic Flute  
8 Dolcan Gamba Celeste  
8 Tuba Major (unenclosed)  
8 Tuba Minor  
8 French Horn  
8 Flügel Horn  
8 English Horn  
8 Orchestral Oboe  
8 Clarinet (CH)  
4 Clarion Major (unenclosed)  
Tremulant  
Solo to Solo 16, UO, 4  

ANTIPHONAL  
8 Salicional  
8 Bourdon  
4 Principal  
2 Flach Flöte  
1 Mixture V  
8 Trumpet  
16 State Trumpet  
8 State Trumpet  
4 State Trumpet  
Antiphonal UO, 4  
Choir to Solo/Antiphonal, 8, 4  
Positiv to Solo/Antiphonal 8  

POSITIV  
8 Principal  
8 Bourdon  
4 Octave  
4 Koppel Flöte  
2 5/8 Sesquialtera II  
2 Octavin  
8 Principal Cornet V (collective)  
1 5/8 Larigot  
1 Siffloé  
1 Scharf IV-V  
5/8 Jeu de Clochette II  
16 Rankett  
8 Krummhorn  
8 Tuba Major (Solo)  
Cymbelstern +  
Tremulant  
Positiv Unison Off  
Swell to Choir/Positiv 16, 8, 4  
Antiphonal to Choir/Positiv 8+, 4  

PEDAL  
32 Principal (prepared)+  
32 Bourdon +  
32 Cornet (derived)  
16 Principal Bass  
16 Violone (Gt.)  
16 Bourdon  
16 Quintaton (Sw.)  
16 Flauto Dolce (Ch.)  
10 1/2 Quinte  
8 Principal  
8 Bourdon  
8 Quintaton (Sw.)  
8 Flûte Conique  
4 Choral Bass  
4 Nachthorn  
4 Flûte Conique  
2 Nachthorn  
2 5/8 Mixture IV  
3/4 Scharf III  

ANTIPHONAL PEDAL  
32 Kontra Posaune+  
16 Posaune  
16 Bombarde (Sw.)  
16 Fagott (Ch.)  
16 Rankett (Pos.)  
8 State Trumpet (Ant.)  
8 Tuba Major (Solo)  

8 Trompete  
8 Trompete (Ch.)  
8 English Horn (Solo)  
8 Clarinet (Ch.)  
4 Clarinet (Ch.)  
4 Schalmei  
4 Trompete (Ch.)  
2 Rohr Schalmei (Ch.)  
Carillon  
Great to Pedal 8+  
Swell to Pedal 8+, 4  
Choir to Pedal 8+, 4  
Positiv to Pedal 8+, 4  
Solo to Pedal 8+, 4  
Antiphonal to Pedal 8+  
Pedal on Great  
Pedal on Choir  
Pedal Divide  
*Indicator Light  
+Reversibler Thumb and/or Toe Piston
MARK STEINBACH

Mad Rush (1981)  
Nicolaus Bruhns  
b. 1937  
1665–1697

“Kleines” Praeludium in E Minor  
Dieterich Buxtehude  
ca. 1637–1707

Chorale Prelude “Nun komm’ der Heiden Heiland”  
Anton Heiller  
1923–1979

Hymn 54, “Savior of the nations, come!”  
NUN KOMMM DER HEIDEN HEILAND

Philip Glass  
Arranged by Michael Riesman

Satyagraha, Act III, Conclusion (1980)  


Mechanical action
Compass:  Manuals, 56 notes  
Pedal, 30 notes

<table>
<thead>
<tr>
<th>HOODFWERK</th>
<th>BORSTWERK</th>
<th>PEDAAL</th>
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</thead>
<tbody>
<tr>
<td>16</td>
<td>8</td>
<td>16</td>
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<tr>
<td>Bourdon</td>
<td>Holpijp</td>
<td>Subbas</td>
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<td>8</td>
<td>4</td>
<td>16</td>
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<tr>
<td>Prestant</td>
<td>Roerfluit</td>
<td>Bourdon (Hw.)</td>
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<tr>
<td>8</td>
<td>3</td>
<td>8</td>
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<tr>
<td>Bourdon</td>
<td>Nasard</td>
<td>Prestant (Hw.)</td>
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<td>4</td>
<td>2</td>
<td>8</td>
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<td>Octaaf</td>
<td>Gemshoorn</td>
<td>Openfluit</td>
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<td>4</td>
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<tr>
<td>Fluit</td>
<td>Terts</td>
<td>Octaaf</td>
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<td>3</td>
<td>1</td>
<td>16</td>
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<tr>
<td>Quint</td>
<td>Flageolet</td>
<td>Bariton</td>
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<td>2</td>
<td>8</td>
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<tr>
<td>Octaaf</td>
<td>Kromhoorn</td>
<td>Trompet (Hw.)</td>
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<td>Sesquialter II discant</td>
<td>Tremulant</td>
<td>Hoofdwerk/Pedaal</td>
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<td>Mixtuur IV</td>
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<td>Borstwerk/Pedaal</td>
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<td>8</td>
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</tbody>
</table>

43
Kevin Birch

Concerto in G Major, BWV 592 (after Ernst)  
Allegro  
Grave  
Presto  

Voluntary I in D  
Larghetto  
Vivace  

Aria sub elevazione  
Aria — 3 variations — Aria  

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

Hymn, “Ye servants of God”  
Stanza 1, unison  
Stanza 2, upper voices  
Stanza 3, harmony  
Stanza 4, unison  

Prière et Berceuse, Op. 27  

This program is made possible by a gift from Carl and Linda Schwartz.
HENRY ERBEN (1850)
ADAM STEIN (1897)
JAMES BAIRD (1975–1997)
RICHARD HAMAR (1977)

Compass: Manuals, 56 notes
Pedal, 32 notes (originally 25 notes)

GREAT
8 Open Diapason
8 Second Open Diapason (Melodia)
8 Stopped Diapason
4 Octave
2½ Twelfth
2 Fifteenth
Mixture III
8 Trumpet
Swell to Great
Choir to Great

SWELL (t.c., enclosed; CC–BB coupled to Choir)
16 Bourdon
8 Open Diapason
8 Stopped Diapason
8 Dulciana
4 Principal
4 Nighthorn
2 Flageolet
Cornet III (12-15-17)
8 Oboe
Tremolo

PEDAL
16 Open Diapason
8 Open Diapason
4 Principal
2 Fifteenth (ext. 4’)
16 Trombone
Great to Pedal (CC–d¹, 27 notes)
Choir to Pedal (CC–d¹, 27 notes)

CHOIR
8 Stopped Diapason Bass (CC–f¹⁰)
8 Melodia (t.g.)
8 Viol d’Amour
4 Gemshorn
4 Rohr Flute
2 Super Octave
8 Clarionet (t.g.)
Swell to Choir

Trinity United Methodist Church
St. Dominic’s R.C. Church  
Washington, D.C.  

**THOMAS MURRAY**

Sonata in G, Op. 88, No. 3 (1874)  
Joseph Gabriel Rheinberger  
1839–1901

Ave Maria  
Marco Enrico Bossi  
1861–1925

Divertimento en forma de Giga

Communion on *Ecce panis angelorum*  
Alexandre Guilmant  
1837–1911

Caprice in B-flat

Grand Chœur on *Benedicamus Domino* (1934)  
Guy Weitz  
1883–1970

Hymn, “There’s a wideness in God’s mercy”  
Blaenwern

**INTERMISSION**

Concert Overture in C Minor (1899)  
Alfred Hollins  
1865–1942

Eglogue (from *Années de Pèlerinage, Suisse*, for piano)  
Franz Liszt  
1811–1886

Prelude and Fugue in G Minor, Op. 7, No. 3  
Marcel Dupré  
1886–1971

This program is made possible by a gift from Chester Cooke.
HILBORNE ROOSEVELT, Opus 290 (1885)
Lewis & Hitchcock (1929)
Newcomer Organ Company (1972)
R.A. Daffer (1989 and later)

Compass: Manuals, 58 notes
Pedal, 30 notes

Present Stoplist

GREAT
16 Double Open Diapason
8 Open Diapason
8 Doubleflöte
8 Viola di Gamba
8 Gemshorn
4 Octave*
4 Flute Harmonique*
2 3/4 Twelfth*
2 Super Octave*
   Mixture V (contains Tierce)*
   Quint Mixture IV (same, less Tierce)*
8 Trumpet*
*enclosed with Choir

SWELL
16 Bourdon
8 Open Diapason
8 Stopped Diapason
8 Spitz Flute
8 Salicional
8 Voix Celestes (t.c., new 1989)
4 Octave
4 Hohlflöte
2 Flageolet
   Cornet III–V
8 Cornopean
8 Oboe
   Tremulant

PEDAL
16 Open Diapason
16 Subbass
10 3/4 Quint
8 Violoncello
8 Octave (new, 1989)
4 Octave (new, ext.)
16 Trombone

CHOIR
8 Geigen Diapason
8 Concert Flute
8 Quintadena
8 Dolce
4 Fugara
4 Flute d’Amour
2 Harmonic Piccolo
8 Clarinet
   Tremulant

There are 19 couplers and all 20th-century accessories

Hilborne L. Roosevelt.
New York.
No. 290
St. Vincent de Paul R.C. Church
Washington, D.C.

Saturday, July 2
9:30 AM

PHILIP T.D. COOPER

Voluntary VII in G Major (from *Ten Organ Voluntaries*, Op. 6)  
John Stanley  
1713–1786

Flute Piece in F  
William Hine  
1687–1730

Voluntary in A Minor  
Lucien H. Southard  
1827–1881

Fuga I tertii toni (from ‘Musikalische Geräumigkeit’)  
Philip T D. Cooper

Hymn, “Jerusalem, my happy home”  
Kenny Dawson’s Mighty Hymn

Tantum Ergo  
John Henry Wilcox  
1828–1875

Postlude in A Major  
George J. Webb  
1803–1887

AUGUST POMPLITZ, No. 140 (1869)  
Built for Grace Episcopal Church, Alexandria, Virginia  
Relocated ca. 1905

Compass:  Manuals, 56 notes  
Pedal, 25 notes

GREAT
16 Bourdon (t.c.)  
8 Open Diapason*  
8 Stopped Diapason Treble* (t.c.)  
8 Stopped Diapason Bass  
8 Dulciana (t.c.)  
4 Principal*  
2½ Twelfth  
2 Fifteenth*  
Tremulo (affecting Swell, removed)  
Bellows Signal*  

SWELL (bass unenclosed)
8 Open Diapason* (t.c.)  
8 Salicional* (t.c.)  
8 Stopped Diapason* Treble  
8 Stopped Diapason Bass  
4 Principal Treble* (t.c.)  
4 Principal Bass  
4 Flute (t.c.)  
8 Oboe (t.c.)  

COUPLERS
Gr & Sw Coupling  
Gr & Ped Coupling

PEDAL
16 Bourdon  
8 Diapason  

Hitch-down swell

*These labels were missing at the time of the 1964 OHS Convention. The stop  
names are descriptive of the ranks controlled.
Adoro Te, l’Organiste Moderne, Vol. 6
Stanza 1, organ
Stanza 2, sung by all without accompaniment and in the tempo of stanza 1
Stanza 3, organ
Stanza 4, sung by all
Stanza 5, organ

Pièces de Fantaisie
Andantino, Op. 51, No.2
Impromptu, Op. 54, No.2

Passacaglia

Improvisation

LIVELY-FULCHER (1994)

Compass: Manuals, 61 notes
Pedal, 32 notes
I. GRAND-ORGUE
16 Montre
8 Montre
8 Bourdon
8 Salicional
8 Flûte harmonique*
4 Prèstant
4 Flûte ouverte
2¾ Quinte
2 Doublette
1¾ Fourniture IV
8 Trompette
4 Clairon
Trémolo
Récit – G.-O.
Solo – G.-O.
Octaves Graves G.-O.

II. RÉCIT EXPRESSIF
16 Bourdon
8 Diapason (old)
8 Viole de gambe
8 Voix céleste (old)
8 Cor de nuit
4 Prèstant
4 Flûte octaviante
2¾ Nasard
2 Octavin
1¾ Tierce
2 Plein jeu IV
16 Basson
8 Trompette harmonique
8 Basson-hautbois
8 Voix humaine
Trémolo
Octaves graves

III. SOLO
16 Bombarde (ext.)
8 Trompette
4 Clairon (ext.)
8 Cornet V (t.g.)

PÉDALE
32 Soubasse (generators)
16 Flûte
16 Soubasse (old)
16 Montre (G.-O.)
8 Basse
8 Bourdon (ext. Soubasse)
4 Octave 4' (ext. Basse)
4 Flûte
32 Contre bombarde (ext.)
16 Bombarde
8 Trompette (ext.)
Tirasse G.-O.
Tirasse Récit
Tirasse Solo

*common bass
TIMOTHY EDWARD SMITH

Fantasy on Two Noels

Joseph Bonnet
1884–1944

Hymn, “Sing of Mary, pure and lowly”

RAQUEL

From *Sixteen Carol Canons in Free Style*
  Gabriel’s Salutation (6 canons)
  Bring a Torch, Jeanette Isabelle (3 canons)

Seth Bingham
1882–1972

Improvisation on *God Rest You Merry*

Myron J. Roberts
1912–2004

The Christmas Pipes of County Clare

Harvey B. Gaul
1881–1945

Hymn, “Hark! the herald angels sing”

MENDELSSOHN

Joseph is a good husband

Claude Balbastre
1724–1799

Fantasy on Two English Carols

John E. West
1863–1929

GEORGE S. HUTCHINGS, Op. 239 (1891)

Mechanical action
Original stoplist
Compass: Manuals, 61 notes
Pedal, 27 notes

GREAT
16 Open Diapason
8 Open Diapason
8 Melodia
8 Dolcissimo
4 Octave
4 Flute d’Amour
2 ½ Octave Quinte
2 Super Octave
  Mixture III (15-19-22)
8 Trumpet
  Swell to Great

SWELL
16 Bourdon Treble
16 Bourdon Bass
8 Violin Diapason (now at 4’)
8 Stopped Diapason
8 Salicional
8 Acoline (now Voix Celeste)
4 Violina (now at 2’)
4 Flute Harmonique
  Dolce Cornet III (19-22-26)
8 Cornopean
8 Oboe
8 Bassoon (12 pipes)
  Tremolo

PEDAL
16 Open Diapason
16 Bourdon
  Great to Pedal
  Swell to Pedal

Bellows Signal
5 Combination Pedals for Great and Swell
Great to Pedal reversible
THE ARTISTS
SAMUEL BAKER was born in the Midwest but raised in Miami, Florida. He began playing for church services at age eleven, continued organ and piano lessons and studied clarinet, conducting and music theory through high school. He graduated from Drake University with a Bachelor of Music degree and from Southern Methodist University with a Master of Sacred Music degree. His teachers include Carl Staplin, Hans Vigeland, and Robert Anderson. Since moving to Washington, D.C., in 1986, Baker has also held positions at the National Presbyterian Church, Church of the Epiphany (Episcopal), and All Souls Episcopal Church. He serves as a director of the District of Columbia American Guild of Organists Foundation.

KEVIN BIRCH holds the Doctor of Musical Arts degree from the University of Iowa with previous studies at New England Conservatory in Boston and the Sweelinck Conservatory in Amsterdam. His teachers include Yuko Hayashi, Delores Bruch, and the late Klaas Bolt.

Since 1992, he has served as director of music at St. John’s R.C. Church in Bangor, Maine, where he also directs the St. John’s Organ Society (www.hookopus288.organ), 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. Recent highlights include concerts at the 2007 and 2009 International Organ Festivals in Berlin, the Meisterkonzert Series at the Kaiser Wilhelm Gedächtniskirche in Berlin, the 2010 International Artist Series at Boston’s Old West Church, and programs for several national conventions of the Organ Historical Society.

JOHN BRADFORD BOHL, assistant director of music at St. Paul’s Episcopal Church, K Street, is a native of Flint, Michigan. He began studying piano at age six, organ at age ten, and held his first position as an organist and choir director at the age of twelve. Bohl studied organ with Marilyn Keiser and voice with tenor Paul Elliott at Indiana University. He previously held the position of assistant organist and choirmaster at Old Saint Paul’s Church in Baltimore, Maryland. Bohl is also active as a vocalist, singing with the Countertop Quartet, the Washington Bach Consort, the choirs of the Washington National Cathedral, and the choir of the National Shrine of the Immaculate Conception. He has also sung with the Holy Trinity Bach Choir (New York City), Pro Arte Singers (Bloomington, Indiana), and the Festival Ensemble Stuttgart (Germany), conducted by Bach scholar Helmuth Rilling.
CAROLYN LAMB BOOTH, a frequent piano and organ soloist, maintains a versatile career as music educator, church musician, chamber musician, adjudicator, clinician, and lecture-recitalist. Her varied musical activities and interests include Dalcroze Eurhythmics and Spanish music. She has given lecture-recitals on Spanish music throughout the United States.

Booth has both Bachelor and Master of Music degrees in piano performance from Peabody Conservatory of Music, Baltimore, Maryland. She also completed doctoral course work in historical musicology with Alec Harman at the University of Washington, Seattle, Washington. As a chamber musician, she has coached with members of the Fine Arts Quartet and the New England Piano Quartet.

During a two year period, 2005–2007, Ms. Booth received scholarship grants from both the Washington, D.C. AGO’s Scholarship and Foundation committees to study organ privately with Ken Cowan; she continues her studies with him.

Booth has served as interim and permanent organist and choir director in DC area churches over the past 25 years, and is presently interim organist at Potomac Presbyterian Church in Potomac, Maryland.

Ms. Booth is also an independent studio teacher of piano, organ, theory and music history in Gaithersburg, Maryland, where she is celebrating her 50th year of piano teaching.

GEORGE BOZEMAN’s teachers include Gladys Humphreys, Helen Hewitt, Anton Heiller, and Isolde Ahlgrimm. He apprenticed with Otto Hofmann of Austin and worked with Joseph E. Blanton in Albany, and Robert L. Sipe in Dallas, all in Texas. In 1968, Bozeman worked for Fritz Noack in Massachusetts and started his own firm in 1972. He has concertized throughout the United States, Mexico, Canada, the Caribbean, and Europe. He is the director of music for the First Congregational Church in Pembroke, New Hampshire.

MICHAEL T. BRITT, a Baltimore native, graduated from the Peabody Conservatory of Music with a bachelor’s degree in organ performance, having been the recipient of the Richard L. Phelps Award and a three-time recipient of the Richard Ross Award for organ. In 1980, Michael became associate organist at the Shrine of the Little Flower in Royal Oak, Michigan, and in 1981, was appointed minister of music where he served for nearly 26 years.
As well as being a frequent recitalist of classical organ literature, Britt is a performer of theater organ music and is in demand as a silent film accompanist, performing for chapters of the American Theatre Organ Society and most recently, for the Region III-American Guild of Organists Convention in Baltimore. In 1998, he accompanied five silent films at Baltimore’s Senator Theatre for the National Film Registry Tour, sponsored in part by the Library of Congress. In 2002, Britt played a series of concerts on the recently-restored Aeolian pipe organ at the Mexican Cultural Institute in Washington, D.C.

In July 2006, he was appointed director of music at St. Margaret R.C. Church in Bel Air, Maryland, where he oversees an extensive music program in a parish of 5,500 families. He is also on the faculty at the Community College of Baltimore County and serves as assistant organist at Beth-El Congregation.

**KEVIN M. CLEMENS** is director of music-organist for Saint Joan of Arc R.C. Church, Aberdeen, Maryland. He is editor of the Hilbus OHS Chapter Newsletter and a member of the 2011 OHS National Convention Planning Committee. Clemens studied organ with June Miller at Pennsylvania State University and with the late Michael Farris at Thiel College in Greenville, Pa. He grew up in Altoona, Pennsylvania, playing the famous Steimemeyer organ in the Cathedral of the Blessed Sacrament, and has played recitals on historic instruments in western Pennsylvania, Ohio, and Maryland.

A native of Maryland, **PHILIP T.D. COOPER** received his first musical training as a chorister in the choir of men and boys at St. Paul’s Episcopal Church in Baltimore. He attended Towson State University, where he majored in music history while studying organ and harpsichord with Thomas Spacht. In addition, he has studied organ with Robert Bates (Stanford University), William Porter (McGill University) and has participated in several master classes with Harald Vogel (North German Organ Academy).

Cooper has devoted the majority of his time to the study of 17th and 18th century keyboard repertoire, with the application of antique keyboard playing practices. He has given many recitals on important historic organs and his playing has been broadcast throughout the United States by Minnesota Public Radio. In the past decade, he has made a detailed study of the keyboard works of Johann Pachelbel and his students and is currently working on a large project: the composing of 100 fugues in the style of a Pachelbel student for a work entitled *Musikalische Geräumigkeit*.

In addition, Cooper has extensively researched the old organs of Pennsylvania and is considered the foremost authority on the organs of David Tannenberg and his followers. As such, he has been called upon to serve as a consultant to both churches and historical societies for the restoration of these instruments. In addition, he has accomplished extensive research into early American keyboard music; often performing this music in recitals.
A native of Thorold, Ontario, Canada, **Ken Cowan** received the Master’s degree and Artist Diploma from the Yale Institute of Sacred Music, studying organ with Thomas Murray. Prior to attending Yale, he graduated with a Bachelor of Music degree from the Curtis Institute of Music in Philadelphia, where he studied with John Weaver.

Mr. Cowan is assistant professor of organ at Westminster Choir College of Rider University in Princeton, N.J., where he was awarded the 2008 Rider University Distinguished Teaching Award. Previous positions in New York City have included associate organist and artist in residence at Saint Bartholomew’s Church, assistant organist posts at St. James Episcopal Church, and the Church of Saint Mary the Virgin, and in Philadelphia at Saint Clement’s Church. He has also been on the roster of associate organists for the Wanamaker Grand Court organ in Philadelphia.

**Peter Crisafulli** received both bachelor’s and master’s degrees in music from Northwestern University and has been a full-time church musician for over thirty-five years. His published compositions include liturgical music, music for flute and keyboard, and choral and organ works. The history, design, and construction of keyboard instruments is a passionate interest, and he has built his own chamber organ and harpsichord, both of which have been used in numerous public performing venues. Crisafulli is an honorary member of the Sigma Alpha Iota professional music fraternity. He is active in church and music-related organizations, including the OHS. As a recitalist, he performs both solo and with his wife, Linda, a professional flutist. He performed for OHS conventions in 1984, 1991, and 2005. Crisafulli has been minister of music at All Saints Episcopal Church, Chevy Chase, Maryland, since 1988.

**Eileen Morris Guenther** is associate professor of church music at Wesley Theological Seminary, where she teaches music and worship courses and directs the music in Oxnam Chapel.

Dr. Guenther is in her second term as president of the American Guild of Organists. For many years, she was the host of an award-winning radio program, “The Royal Instrument,” heard on Washington’s primary classical music station at that time, WGMS.

Before moving to focus her energies exclusively at Wesley Seminary, Dr. Guenther served with distinction as minister of music and liturgy at Foundry United Methodist Church in Washington, D.C. Under her leadership, the Foundry Choir sang at the White House numerous times and was described in a review by the *Washington Post* as “one of Washington’s best choruses.” These singers also presented an annual Concert for Life for many years, raising over $600,000 for organizations that serve those living with HIV/AIDS in Southern Africa and in the Washington area.
Guenther has an abiding interest in global music and taught as visiting lecturer at Africa University in Zimbabwe as well as part of the United Methodist Church’s Global Praise team that taught music and worship in Uganda and Cote d’Ivoire.

**Kimberly Ann Hess** is director of music at St. Catherine of Siena Catholic Church in Great Falls, Virginia, and is instructor of music theory at Marymount University in Arlington, Virginia. She was director of liturgical music and instructor of music at Georgetown University from 2002 to 2006 and minister of music and college organist at Stonehill College in Massachusetts from 1994 to 2001.

Hess holds a BFA degree in organ performance from Indiana University of Pennsylvania, a MM degree in sacred music from the University of Notre Dame, and a DMA degree in organ performance from the University of Illinois. In 1994, Hess won first prize in both the Arthur Poister National Organ Competition in New York and the Gruenstein Memorial Organ Contest for Women, a national competition sponsored by the Chicago Club of Women Organists.


**Peter Latona** is the music director of the Basilica of the National Shrine of the Immaculate Conception. An award-winning organist, Dr. Latona performs in the U.S. and in Europe, has presented workshops on improvisation, and has released a recording, *An Organ Pilgrimage*, on the Raven label, featuring all four pipe organs at the basilica. As the conductor of the Choir of the Basilica, he presented numerous concerts and released several recordings including *John Paul II: A Celebration of Life and Faith*, and *Solemn Vespers with Pope Benedict XVI*. Active as a composer, Dr. Latona is published by CanticaNOVA and MorningStar, and received several commissions, including those from the archdioceses of Washington and New York for the visit of His Holiness Benedict XVI to the United States in 2008.

Dr. Latona is a graduate of Bucknell University (MusB), Yale School of Music (MusM), and the Manhattan School of Music (DMA).

A native of Chicago, **Nathan Laube** is a recent graduate of the Curtis Institute of Music, where he studied organ with Alan Morrison and piano with Susan Starr. At graduation, he received the institute’s two highest awards, the Landis Award for Excellence in Academics and the Aldwell Award for Excellence in Musical Studies.

The recipient of a Fulbright Grant, Laube is spending the 2010–11 academic year studying with Michel Bouvard at the Conservatoire à Rayonnement Régional de Toulouse.

He received First Place awards from the National Albert Schweitzer Organ Competition in September 2004, and the Chica-
As a church musician, Laube served as the first organ scholar at Bryn Mawr Presbyterian Church from 2006 to 2007. His previous positions include organ scholar at St. Luke’s Episcopal Church in Germantown, Philadelphia, Pa., and associate organist at St. Paul’s United Church of Christ, Chicago, Ill.

**Lorenz Maycher** is interim director of music at First Presbyterian Church, Kilgore, Texas, where he plays Aeolian-Skinner Opus 1173. A native of Oklahoma, Maycher has studied organ with Margaret Lindsay, Thomas Matthews, Clyde Holloway, and William Watkins, and is a graduate of Rice University. He was previously organist for ten years at New York City’s First Church of Christ, Scientist, and for five years at Trinity Episcopal Church in Bethlehem, Pennsylvania. He has played for numerous OHS conventions and was a Biggs Fellow at the 1990 convention. Maycher has recorded for Raven and VTOA, and his interviews with Marilyn Mason, Thomas Richner, Albert Russell, William Teague, Robert Town, and Nora Williams have been published in *The American Organist* and in *The Diapason*. He is compiler/editor of a series on Clarence Dickinson in *The Diapason*.

**Robert McCormick**, a native of Macon, Georgia, is director of music at St. Paul’s Parish, K Street, Washington, D.C. He conducts the semi-professional parish choir, the choir of men and boys, the girls’ choir, and the youth choir. Prior to this position, he served for seven years as organist and music director at the Church of St. Mary the Virgin, New York City, one of this country’s most celebrated Anglo-Catholic parishes. Mr. McCormick holds the Bachelor of Music degree in organ performance, summa cum laude, from Westminster Choir College, Princeton, New Jersey. He has been a featured artist at national conventions/conferences of the American Guild of Organists and the Association of Anglican Musicians.

**Charles Miller** is minister of music and organist at National City Christian Church, Washington, D.C. He oversees the church’s music program, including its Friday noon organ recital series. Prior to this appointment, he was associate director of music at Asylum Hill Congregational Church in Hartford, Connecticut. Miller is a graduate of the Interlochen Arts Academy. He received his MusB in organ performance from the University of Michigan as a student of Robert Glasgow and his MusM in choral conducting from the University of Connecticut. He has performed at the Kennedy Center, National Shrine, and National Cathedral in Washington D.C., St. Thomas Church, and Brick Presbyterian Church in New York City, and the Crystal Cathedral in California, as well as at York Minster, and St. Paul’s Cathedral, London. In March 2009 and March 2010, he performed nine consecutive hour-long recitals of the American Guild of Organists/Quimby Regional Competition for Young Organists in February 2007.
works of J.S. Bach. He is a member of the AGO, was coordinator of the 2005 Region I Convention in Hartford, Connecticut, and performances chairman for the 2010 National Convention in Washington, D.C. He currently serves as dean of the D.C. AGO chapter.

**Rosalind Mohnse**n is director of music and organist at Immaculate Conception Church of Malden/Medford, Massachusetts. She received the Bachelor of Music in Education degree in piano from the University of Nebraska, and the Master of Music degree and Performer’s Certificate in organ from Indiana University. She has studied organ with Myron J. Roberts, Conrad Morgan, Robert Rayfield, and with Jean Langlais in Paris. She has performed throughout the United States and has been a frequent performer for Boston’s First Night, has performed for AGO chapters in Richmond, Lincoln, and Pasadena, and for 19 conventions of the Organ Historical Society. She served as interim organist and director at the Cathedral of The Holy Cross in Boston. She has sung with Cathedral Festival Choir, and also with Sharing a New Song Chorus on their tours of Cuba and Russia.

**Stephen J. Morris** began studying piano at age four, organ at twelve, and has been a professional musician for more than 40 years. He holds degrees from DePauw University in Greencastle, Indiana, and from Baylor University in Waco, Texas, with additional study at Southern Methodist University/Perkins School of Theology and at the University of Houston. His principal teachers have been Raymond Weaver, Arthur Carkeek, Philip Gehring, Larry Palmer, and Joyce Jones. Morris has appeared as an organ and piano soloist and as an accompanist throughout this country and in Europe; his private voice studio has been nationally recognized for his work with early adolescent female voices. Morris is presently organist-choirmaster at the Episcopal Church of the Holy Spirit in Houston, Texas, and is an adjunct member of the organ department at Baylor University, where he also has a large vocal coaching studio.

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 was awarded the Gustave Stoeckel Award for excellence in teaching from the Yale University School of Music.
WILLIAM NEIL is organist and harpsichordist of the National Symphony Orchestra. From 1998 to 2000, he served as organist of Rockefeller Memorial Chapel at the University of Chicago. In 2001, he was appointed organist of the National Presbyterian Church, Washington, D.C. He is also organist of the Choral Arts Society of Washington.

Neil grew up in Central Pennsylvania and is a graduate of Penn State University and Syracuse University. His teachers have included Leonard Raver, Arthur Poister, Will Headlee, and Anthony Newman. He has been a member of the music faculties at George Mason University and the Catholic University of America. In 2009, Neil received Penn State University’s Distinguished Alumni Award. In 2005, his recording on the Aeolian-Skinner organ at National Presbyterian Church was selected by Gramophone magazine as one of the year’s best.

B. MICHAEL PARRISH, a native of Lexington, Kentucky, received his early musical training at Christ Church Cathedral with Robert Quade. Later teachers included Robert Burton and Arnold Blackburn at the University of Kentucky School for the Performing Arts. The recipient of scholarships from the British Council for the Arts and the English Speaking Union, he pursued graduate study at the Royal College of Music and at the Royal School of Church Music, where his teachers included Christopher Herrick, Herbert Howells, and George Thalben-Ball. A resident of the Washington, D.C., area since 1979, he has held several church positions and has served as director of music and organist of the Washington Hebrew Congregation since 1991.

TIMOTHY EDWARD SMITH is director of music at St. Martin’s Lutheran Church of Annapolis, Maryland, and artistic director of Saint Martin’s Music. His credits include two recordings on the Raven label, national broadcasts on Pipedreams and Performance Today, appearances at Tanglewood and in Symphony Hall with Seiji Ozawa and the Boston Symphony Orchestra, eleven concerts for national conventions of the Organ Historical Society, and three programs for regional conventions of the American Guild of Organists.

Smith earned music degrees from Wheaton College, Northwestern University, and as a student of James David Christie at the Boston Conservatory, he was awarded the first Artist Diploma in Organ Performance in the school’s history. His previous appointments have included assistantships at St. James Cathedral in Chicago, the Church of Saint Mary the Virgin in New York City, West End United Methodist Church in Nashville, and King’s Chapel in Boston, where he worked with Daniel Pinkham.

In 2006, he gathered a board of directors and initial financial backing to found the Portageville Chapel, the nation’s first retreat for organists, on the edge of Letchworth State Park in rural Western New York. The story is told at www.portagevillechapel.org.

Smith owns and operates Chesapeake Organ Service, a pipe organ firm based on Maryland’s Eastern Shore, with clients in New York, Pennsylvania, Delaware, Maryland, Virginia, and Tennessee.
MARK STEINBACH is university organist, curator of instruments, and lecturer in music at Brown University. He teaches tonal harmony in the music department and organ through the applied music program. He also serves as organist and choirmaster of historic St. Paul’s Church in Wickford, Rhode Island. Mr. Steinbach earned the MusB degree from the University of Kansas as a student of James Higdon, and the MusM and DMA degrees from the Eastman School of Music where he studied organ with David Craighead and harpsichord with Arthur Haas. As a Fulbright scholar, he studied at the Hochschule für Musik in Vienna with Peter Planyavsky. Mr. Steinbach has performed in Boston, New York, Washington, D.C., San Francisco, Austria, Germany, and Italy. He gave the world premiere of Daniel Pinkham’s Odes at an AGO regional convention in Worcester, Mass. He has also performed at OHS national conventions, the International Organ Festival at the Oude Kerk in Amsterdam, and the Bolzano and the Storici Organi della Valsesia, as well as Aosta music festivals in Italy. He has been featured on National Public Radio, performing on the oldest playing organ in use in a church the United States (a 1640s English chamber organ at the Old Narragansett Church in Wickford, R.I.). A forthcoming CD on Loft Recordings will feature works of Anton Heiller.

This is BRUCE STEVENS’S 20th OHS national convention recital; he has also performed for regional conventions of the AGO and the national convention of the AIO. After earning degrees in music from the University of Richmond and the University of Illinois, he moved to Europe for an extended period of study, first in Denmark and then in Vienna, where he was a student of Anton Heiller. He was a finalist in the AGO Organ Playing Competition as well as in other national competitions held in Los Angeles and in Fort Wayne. He has recorded seven discs for Raven Recordings, including a series devoted to Rheinberger’s organ sonatas played on various historic American organs. His performances have been broadcast over National Public Radio on Performance Today and Pipedreams. Stevens is organist of Second Presbyterian Church in Richmond, Virginia, instructor in organ at the University of Richmond, and director of Historic Organ Study Tours (HOST), which he founded to further the study of historic organs in Europe and elsewhere.
PHILIP STIMMEL began his organ career while in college, playing a seven-stop Estey pipe organ in the little town of Towaco, northern New Jersey. He earned a BA degree in political science from Drew University and a Masters in Sacred Music from Union Theological Seminary’s School of Sacred Music. His organ study was with his father, the Rev. Howard L. Stimmel, Lester Berenbroick, and Searle Wright. A Colleague of the American Guild of Organists, he has served churches in New Jersey, Vermont, and Massachusetts. In addition, he has taught at the high school and college level. Stimmel has developed a keen interest in the Estey pipe organ, building a large private collection of Estey materials, many of which are displayed on his website The Estey Organ, www.esteyorgan.com.

RONALD STOLK is director of music and organist of St. Patrick’s R.C. Church and lecturer in organ at the Catholic University of America, both in Washington, D.C.

A native of the Netherlands, he studied at the Royal Conservatory in The Hague, with Jean Langlais and Gaston Litaize in Paris, and at the International Summer Academy for Organists in Haarlem. He won the J.S. Bach Prize of the City of Wiesbaden, first prize in the San Anselmo Competition, first prize in the AGO National Competition in Organ Improvisation, and was a finalist in competitions in Haarlem, St. Albans (awarded with a Tournemire Medal), and Strasbourg.

Stolk served three terms as dean of the District of Columbia AGO Chapter, and was convention coordinator of the 2010 AGO National Convention. In the National Association of Pastoral Musicians he is active as an organist liaison and a board member of the Washington, D.C., chapter.

LAWRENCE A. YOUNG earned a Bachelor of Music at Boston University, where he was a student of Jack Fisher, and Master of Fine Arts and Doctor of Musical Arts degrees at the University of Minnesota, Minneapolis, as a student of Heinrich Fleischer. He has performed for many years on the Nantucket Organ Crawl, which is held every Columbus Day Weekend in October. He has been involved with the OHS since his high school days, when he was a student of John Ogasapian, and a member of the Boston Organ Club. Young is a member of the executive committee for this convention, immediate past dean of the Northern Virginia AGO Chapter, and a member of the board of directors of the McLean Orchestra in McLean, Virginia.
1. Stand for lib-er-ty! Stand for u-ni-ty! Stand for the right!
2. Stand for all we’ve won With our Washington, With bravest blood,

Stand In your might! State to State, hand in hand Men of the Northern land,
For home and God, State to State, hand in hand Men of the Northern land,

Men of the Southern land, Eastern land, Western land, Stand! hand in hand.

3 Stand for charity;
   State equality!
   One law for all;
   One name for all;
State to State, hand in hand,
Men of the Northern land, &c.

4 O’er land, lake and sea
   One flag let there be!
One battle cry,
   ‘Conquer or die!’
State to State, hand in hand,
Men of the Northern land, &c.

5 Stand for liberty!
   Stand for unity!
   Freedom is right;
   Union is might:
State to State, hand in hand,
Men of the Northern land, &c.

6 May all nations be
   One fraternity!
   Seeking no ill,
   But peace good-will—
State to State, hand in hand,
Men of the Northern land, &c.

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