

ORGAN HISTORICAL SOCIETY CONVENTION HANDBOOK



**WASHINGTON, D.C.
2011**

ORGAN HISTORICAL SOCIETY
CONVENTION HANDBOOK

WASHINGTON, D.C.

June 27–July 2, 2011



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for their advice and counsel.

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.
3:20 Buses leave for Alexandria, Va.

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)

MICHAEL BRITT AT THE MIGHTY WURLITZER

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)

WURLITZER VOX CHORUS (61 pipes, 6" wp)

16 Vox Humana
8 Vox Humana
8 Vox Humana Celeste
8 Vox Humana

(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)

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)

ENCLOSED SOLO

Glockenspiel (37 notes 12" wp)
Xylophone (37 notes 12" wp)
Selected Traps (12" 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 Cochereau
1924–1984
transcribed Frédéric Blanc

Laudes Kidan Za-Nageh, Op. 5 (1983–1985)
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*

Franz Liszt
transcribed by Nathan Laube

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 Willson.

ERNEST M. SKINNER & SON (1938)

Revisions and enlargements (1963, 1964, 1973–1976, 1989, 1990, 2005)

II. GREAT

First bay, north triforium

- 16 Diapason
- 16 Violon (ext.)
- 16 Bourdon
- 8 Prinzipal
- 8 Spitz Prinzipal
- 8 Waldflöte
- 8 Holz Bordun
- 8 Salicional
- 8 Violon
- 8 Erzähler
- 4 Oktav
- 4 Spitzoktav
- 4 Koppel Flöte
- 2²/₃ Quinte
- 2 Super Oktav
- 2 Blockflöte
- Sesquialtera II
- Klein Mixtur IV
- Mixtur IV–V
- Scharf IV
- Terzzymbel VI–X
- 16 Bombarde
- 8 Posthorn
- 8 Trompette
- 4 Clairon
- 8 Trompette en Chamade (Solo)
- 8 Tuba Mirabilis (Solo)

BRUSTWERK (floating)

First bay, north gallery

- 8 Spitz Prinzipal
- 4 Prästant
- 2²/₃ Koppel Nasat
- 2 Lieblich Prinzipal
- Mixtur IV–VI
- 8 Rankett

POSITIV (floating)

First bay, south gallery

- 8 Nason Gedackt
- 4 Rohrflöte
- 2 Nachthorn
- 1³/₅ Terz
- 1¹/₃ Larigot
- 1 Sifflöte
- Zymbel IV
- 4 Rankett (Brustwerk)
- Tremulant

III. SWELL

First bay, south triforium

- 16 Violoncelle (ext.)
- 8 Montre
- 8 Violoncelle Céleste II
- 4 Prestant
- Plein Jeu V
- Cymbale IV
- 16 Bombarde
- 8 Trompette
- 4 Clairon

Second bay, north triforium

- 16 Flûte Courte
- 8 Bourdon
- 8 Flûte à Fuseau
- 8 Viole de Gambe
- 8 Viole Céleste
- 8 Voix Céleste II
- 8 Flute Celeste II
- 4 Octave
- 4 Flûte Traversière
- 2²/₃ Nasard
- 2 Octavin
- 1³/₅ Tierce
- Petit Jeu IV
- 16 Posaune
- 8 2ème Trompette
- 8 Hautbois
- 8 Cor d'Amour
- 4 2ème Clairon
- Tremolo

Fifth bay, south triforium

- 8 Flûte d'Argent II
- 8/4 Chœur des Violes V
- 8 Éolienne Céleste II
- 8 Voix Humaine
- Tremolo

I. CHOIR

Third bay, north triforium

- 16 Gemshorn
- 8 Chimney Flute
- 8 Viola Pomposa
- 8 Viola Pomposa Celeste
- 8/4 Chœur des Violes V (Sw.)
- 8 Viole Céleste II
- 8 Kleine Erzähler II
- 4 Principal
- 4 Harmonic Flute
- 4 Fugara
- 2²/₃ Rohrnat
- 2 Hellflöte
- 1³/₅ Terz
- Mixture III–IV
- Glockenspiel II
- 16 Orchestral Bassoon
- 8 Trumpet
- 8 Cromorne
- 4 Regal
- 8 Tuba Mirabilis (Solo)
- 8 Trompette-en-Chamade (Solo)
- 8 Posthorn (Gt.)
- Tremolo
- Harp
- Celesta
- Zimbelstern

IV. SOLO

Fourth bay, north triforium

- 8 Diapason
- 8 Flauto Mirabilis II
- 8 Gamba
- 8 Gamba Celeste
- 4 Orchestral Flute
- Full Mixture VII
- 16 Corno di Bassetto (ext.)
- 8 Trompette Harmonique
- 8 French Horn
- 8 Corno di Bassetto
- 8 English Horn
- 8 Flügel Horn
- 4 Clairon Harmonique
- 8 Trompette-en-Chamade
- 8 Tuba Mirabilis
- 16 Posthorn (Gt.)
- 8 Posthorn (Gt.)
- Tremolo

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.)
- 10²/₃ Quinte (from Gr. Kornett)
- 8 Octave
- 8 Diapason (Gt.)
- 8 Spitzflöte
- 8 Gedackt
- 8 Violoncelle Céleste II (Sw.)
- 8 Flûte Courte (Sw.)
- 5¹/₃ Quinte
- 4 Choralbass
- 4 Cor de Nuit
- 2 Fife
- Rauschquint II
- Fourniture IV
- Acuta III
- Gross Kornett IV
- 64 Bombarde Basse (ext.)
- 32 Contra Bombarde (ext.)
- 32 Contra Fagotto (ext.)
- 16 Ophicléide
- 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)

ERNEST M. SKINNER & SON.
METHUEN, MASS.

**George Washington Masonic National Memorial
Alexandria, Virginia**

**Tuesday, June 28
9 AM**

CHARLES MILLER

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
Grave – Adagio
Allegro maestoso e vivace
Fuga

Felix Mendelssohn-Bartholdy
1809–1847

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”

MATERNA



M.P. MÖLLER, Opus 8540 (1953)

GREAT	SWELL (expressive)
16 Spitzprincipal	16 Flute Conique
8 Diapason	8 Geigen Principal
8 Hohlflöte	8 Rohrflöte
8 Gemshorn	8 Flute Conique
5 $\frac{1}{3}$ Quint	8 Flute Celeste (t.c.)
4 Octave	8 Gamba
4 Harmonic Flute	8 Gamba Celeste
2 $\frac{2}{3}$ Octave Quint	4 Geigen Octave
2 Super Octave	4 Flute Triangulaire
Mixture IV	2 Fifteenth
8 Bombarde (Ch.)	Plein Jeu III
Chimes	16 Contra Fagotto (ext.)
	8 Trompette
	8 Fagotto
	4 Clarion

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	10 $\frac{2}{3}$ Quint
4 Prestant	8 Octave (ext.)
2 $\frac{2}{3}$ Nasat	8 Bourdon (ext.)
2 Blockflöte	8 Spitzprincipal (Gt.)
1 $\frac{3}{5}$ Tierce	8 Flute Conique (Sw.)
8 Cromorne	5 $\frac{1}{3}$ 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 (from <i>In Sweet Jubilee — A Suite of Carols for Harpsichord</i>)	Peter Crisafulli 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

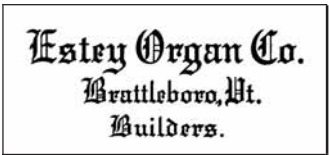
Echo pedal affects Principal, Fifteenth, and Sesquialtera/Cornet

**Holy Trinity Episcopal Church — Collington
Bowie, Maryland**

**Tuesday, June 28
11:00 AM and 12:15 PM**

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	SWELL
8 Open Diapason	8 Stopped Diapason
8 Dulciana	8 Salicional (common bass)
4 Octave	4 Flute
Swell to Great	8 Oboe (t.c., reedless)
Swell to Great 8ves	Tremolo

PEDAL
16 Bourdon
Great to Pedal
Swell to Pedal

Bellows Signal

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 <i>Messe Basse</i>)	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 <i>arranged by Martin Setchell</i>

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

E. & G.G. HOOK & HASTINGS, Opus 702 (1873)
Enlarged and rebuilt by David M. Storey Inc. (1985, 1995, 2004, 2010)

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

GREAT

8 Open Diapason
8 Melodia 8 (t.c.)
8 Unison Bass
4 Octave
2 $\frac{2}{3}$ 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

Introduction

b. 1937

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 Piccolo
- 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

GREAT

16 Bourdon (1–12 Subbass)
8 Open Diapason
8 Stopt Diapason
8 Harmonic Flute (common bass)
4 Principal
4 Open Flute
 $2\frac{2}{3}$ Twelfth
2 Fifteenth
 $2\frac{2}{3}$ Cornet III
 $1\frac{1}{3}$ Furniture IV
8 Trumpet
Tremulant
Swell to Great 8

SWELL

8 Diapason
8 Chimney Flute
8 Salicional
8 Voix Celeste (from FF)
4 Principal
4 Tapered Flute
2 Flageolet
 $2\frac{2}{3}$ Sesquialtera II
 $1\frac{1}{3}$ Larigot
1 Mixture III
16 Bassoon
8 Hautboy
Tremulant

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 <i>Pastels from the Lake of Constance</i>)	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, <i>Parsifal</i>	Richard Wagner 1813–1883 <i>arranged by Frederic Archer</i>

INTERMISSION

Prelude and Fugue in B Minor	Henry Martin b. 1950
Canon in B Minor, Op. 56, No. 5 Canon in A-flat Major, Op. 56, No. 4 Fugue on B-A-C-H, Op. 60, No. 5	Robert Schumann 1810–1856
Danse macabre	Camille Saint-Saëns 1835–1921 <i>arranged by Ken Cowan</i>
Deux Esquisses, Op. 41 E Minor B-flat Minor	Marcel Dupré 1886–1971

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

M.P. MÖLLER, Opus 6835 (1936)
David M. Storey Inc. (2006–2009)

GREAT (61 notes)

16 Violon
8 Diapason
8 Principal
8 Stopped Diapason
8 Claribel Flute
8 Gemshorn
4 Octave
4 Harmonic Flute
4 Gemshorn
2²/₃ Twelfth
2 Fifteenth
1¹/₃ Fourniture IV
8 Trumpet
8 Tromba (Solo)
4 Clarion (Solo)
Cornet III (t.c., Solo)
Chimes
Great 16, UO, 4
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Solo to Great 16, 8, 4
Choir to Great Transfer

SWELL (73 notes)

16 Lieblich Bourdon
8 Diapason
8 Melodia
8 Salicional
8 Voix Celeste
8 Viole Sourdine
8 Viole Celeste
4 Principal
4 Flute Triangulaire
2 Fifteenth
2²/₃ Plein Jeu IV
16 Wald Horn
8 Trumpet
8 Oboe
8 Vox Humana
4 Clarion
Tremolo
Swell 16, UO, 4

CHOIR (61 notes)

16 Dulciana
8 Concert Flute
8 Dulciana
8 Unda Maris
4 Principal
4 Flute d'Amour
4 Dulciana
4 Unda Maris
2²/₃ Rohr Nazard
2 Piccolo
1¹/₃ Larigot (Dulciana)
1 Sifflöte (Dulciana)
8 Clarinet
Tremolo
Choir 16, UO, 4
Harp 8
Celesta 4
Swell to Choir 16, 8, 4
Solo to Choir 16, 8, 4

SOLO (61 notes)

8 Gamba
8 Gamba Celeste
8 Hohlflute (ext. Flute 4)
4 Orchestral Flute
4 Gamba
2 Piccolo (ext. Flute 4)
Cornet III (t.c)
8 Tromba
8 French Horn
8 English Horn
8 Orchestral Oboe
4 Clarion (ext. Tromba)
Tremolo
Solo 16, UO, 4
Harp 8
Celesta 4
Swell to Solo 16, 8, 4

PEDAL (32 notes)	Mixture II
32 Double Diapason*	32 Contra Trombone*
32 Subbass*	16 Trombone
16 Diapason*	16 Waldhorn (Sw.)
16 Violon (Gt.)	8 Trumpet
16 Bourdon	8 Tromba (Solo)
16 Lieblich Bourdon (Sw.)	4 Clarion (Solo)
16 Dulciana (Ch.)	Chimes
8 Diapason	Great to Pedal
8 Bourdon Flute	Swell to Pedal 8, 4
8 Lieblich Flute (Sw.)	Choir to Pedal 8, 4
8 Gamba	Solo to Pedal 8, 4
8 Dulciana (Ch.)	
4 Octave	*Walker Technical Company, Inc., digital
4 Flute	



HOOK & HASTINGS, Opus 1491 (1891)
 Restored, Bozeman-Gibson, Inc. (1985–1986)

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
 2 $\frac{2}{3}$ Twelfth
 2 Fifteenth
 1 $\frac{1}{3}$ Mixture III
 8 Trumpet

CHOIR

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

SWELL (enclosed)

16 Bourdon Bass
 16 Bourdon Treble
 8 Open Diapason
 8 Stopped Diapason
 8 Viola
 4 Flauto Traverso
 4 Violina
 1 $\frac{1}{3}$ Dolce Cornet III (no tierce)
 8 Oboe & Bassoon
 Tremolo

PEDAL

16 Open Diapason
 16 Bourdon
 8 Violoncello
 Great to Pedal
 Swell to Pedal
 Choir to Pedal

**St. Joseph's R.C. Church
Washington D.C.**

**Wednesday, June 29
9:00 AM**

GEORGE BOZEMAN JR.

“Christmas in June”

Weihnachten, Op. 145, No. 3 Max Reger
Incorporating “Es kommt ein Schiff,” 1873–1916
“Ach, 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” 1839–1909

Hymn, “Adeste fideles” ADESTE FIDELES

Allegretto Katharine E. Lucke
1875–1962

Four Fleeting Pieces, Op. 15 Clara Wieck Schumann
Larghetto 1819–1896
Un poco agitato *transcribed by George Bozeman*
Andante espressivo
Scherzo

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

**HOOK & HASTINGS CO.
BOSTON**

CAROLYN LAMB BOOTH

Grand Triumphal 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

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

GREAT (61 notes)	SWELL (73 notes, expressive)
8 Diapason	8 Diapason
8 Clarabella	8 Rohr Gedeckt
8 Gemshorn	8 Gamba
4 Octave	8 Voix Celeste (t.c.)
2 Plein Jeu II-III	4 Rohr Flöte (ext. 8')
Chimes*	2 Flautino
Swell to Great	2 ² / ₃ Mixture III–IV (prepared)
Choir to Great	8 Trumpet
*By switch on right key cheek	8 Oboe
	8 Vox Humana
PEDAL (32 notes)	Tremolo
16 Violone	Swell to Swell 4
16 Bourdon (ext. Sw.)	Choir to Swell 16, 8, 4
10 ² / ₃ Quint (ext. Sw. Rohr Ged.)	
8 Octave (ext. Violone)	CHOIR (73 notes, expressive)
8 Gedeckt (Sw.)	8 Viola
8 Dulciana (Ch.)	8 Melodia
16 Trombone (prepared)	8 Dulciana
Great to Pedal	4 Rohr Flöte
Swell to Pedal	8 Clarinet
Choir to Pedal	Tremolo
	Swell to Choir 8

**St. Gabriel's R.C. Church
Washington, D. C.**

**Wednesday, June 29
11:30 AM**

STEPHEN J. MORRIS

Hymn, "Sing to God! Lift up your voices"	ALCHESTER
War March of the Priests, from <i>Athalie</i> , Op. 74	Felix Mendelssohn-Bartholdy 1809–1847 <i>transcribed by W.T. Best</i>
Andante "Chœur de Voix humaines", Op. 122, No. 7	Louis-J.-A. Lefébure-Wély 1817–1870
Rhythmic Trumpet (from <i>Baroques</i> , Op. 41)	Seth Bingham 1882–1972
The Squirrel	Powell Weaver 1890–1951
Introduction and Fugue (after Johann Sebastian Bach, from Cantata 21, <i>Ich hatte viel Bekummernis</i>)	Franz Liszt 1811–1886
Allegretto in E-flat, Op. 17, No. 2	William Wolstenholme 1865–1931
Claire de Lune, from <i>Trois Impressions</i> , Op. 72	Sigfrid Karg-Elert (1877–1933)
March upon a Theme of Handel, Op. 15, No. 2	Alexandre Guilmant 1837–1911

LEWIS & HITCHCOCK, Opus 165 (1930)

GREAT	SWELL	PEDAL
8 Diapason	16 Bourdon	16 Diapason
8 Gross Flute	8 Diapason	16 Bourdon
8 Dolce	8 Gedeckt	16 Lieblich Bourdon (Sw.)
8 Gedeckt (Sw.)	8 Salicional	8 Gedeckt (ext.)
8 Salicional (Sw.)	8 Voix Celeste(t.c.)	8 Still Gedeckt (Sw.)
4 Octave 61 pipes	8 Aeoline	8 Great to Pedal
4 Flute (Sw.)	4 Flute Harmonic	8 Swell to Pedal
2 ² / ₃ Mixture II (12-15)	2 ² / ₃ Mixture III (12-15-19)	4 Swell to Pedal
Great to Great 16, 4	8 Cornopean	
Swell to Great 16, 8, 4	8 Oboe	
	8 Vox Humana	
	Tremolo	
	Swell to Swell 16, 4	

**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) <i>In memory of a Country’s Martyred Father</i>	William Wolsieffer 1805–1872
Melody (Homage to Grieg)	George Elbridge Whiting 1840–1923
Marche militaire	Scotson Clark 1841–1883

STEVENS & JEWETT (ca. 1855)

GREAT (56 Notes)	SWELL (56 notes, 1–17 unenclosed)
8 Open Diapason	16 Bourdon, Swell (t.f.)
8 Dulciana (t.f.)	8 Open Diapason (t.f.)
8 St. Diapason Bass	8 Viol d’ Gamba (t.f.)
8 Clarabell (t.f.)	8 St. Diapason (t.f.)
4 Principal	8 St. Diapason Bass
4 Flute (t.c.)	4 Principal (t.f.)
2 ² / ₃ Twelfth	4 Principal Bass
2 Fifteenth	2 ² / ₃ Twelfth (t.f.)
Sesquialtera III	2 Fifteenth (t.f.)
8 Trumpet Treble (t.f.)	8 Hautboy (t.f.)
8 Trumpet Bass	Tremulant (in wind trunk)
Great to Swell	

PEDAL (18 notes)
16 Double Open Diapason*
Pedals to Great
Pedals to Swell
*12 pipes only

Pedal Check
Hitch-down swell pedal

LAWRENCE YOUNG

Selections from <i>The Green Mountain Organ Book</i>	Charles Callahan
Prelude	b. 1951
Fugue	
Rondeau	
Procession	
 Prelude and Fugue in G Major, Op. 37, No. 2	 Felix Mendelssohn
	1809–1847
 Be Thou My Vision: Partita on “Slane”	 Daniel Pinkham
1. Canon at the octave	1923–2006
2. Melody in the bass	
3. Counter-melody in the middle voice	
4. Gigue	
5. Aria	
6. Melody in the Soprano	
 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.

**Basilica of the National Shrine
of the Immaculate Conception, Crypt Church
Washington, D.C.**

**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

“O Gott, du frommer Gott,” Op. 122, No. 7

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”
- III. Trio
- IV. Grands Jeux

RENDEZ À DIEU



**NATIONAL SHRINE, CRYPT CHURCH
SCHUDI, Opus 38 (1987)**

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

HAUPTWERK

8 Principal
8 Rohrflöte
4 Octave
2 $\frac{2}{3}$ Quinte
2 Superoctave
1 $\frac{3}{5}$ Terz
1 $\frac{1}{3}$ Mixtur IV
8 Trompete
Tremulant

OBERWERK (expressive)

8 Gedackt
8 Viol di Gamba
4 Rohrflöte
2 Principal
1 $\frac{1}{3}$ Quinte
1 Sifflet
2 $\frac{2}{3}$ Cymbel II
8 Schalmey
Tremulant

PEDAL

16 Subbass
8 Principal (Hw.)
8 Bordun (ext.)
4 Octave (Hw.)
2 $\frac{2}{3}$ Rauschpfeife III
16 Posaune
8 Trompete (ext.)

BRUCE STEVENS

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.

BENT LORENTZEN

Sonata No. 9 in B-flat Minor, Op. 142 Josef Rheinberger
1839–1901
I. Präludium
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 $\frac{2}{3}$ Twelfth
2 Fifteenth
1 $\frac{1}{3}$ 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 $\frac{2}{3}$ 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
1909–1991

X

XXIV

Sonata in D Major, Wq 70/5, H 86

Carl Philipp Emanuel Bach
1714–1788

Allegro di molto

Adagio e mesto

Allegro

Seven Pieces for Organ, Op. 71

Arthur Foote
1853–1937

1. Cantilena in G

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

Tremulant

PEDAL

16 Sub Bass

Great to Pedal

Swell to Pedal

LORENZ MAYCHER

MUSIC OF RICHARD PURVIS
1913–1994

Toccata Festiva

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

IN BABILONE

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	SWELL	CHOIR
16 Bourdon (Ped.)	8 Open Diapason	8 Geigen Diapason
8 Diapason	8 Rohrflute	8 Concert Flute
8 Flute Harmonique	8 Gamba	8 Dulciana
4 Octave*	8 Gamba Celeste	8 Unda Maris (t.c.)
4 Principal	8 Flute Celeste II	4 Flute
Grave Mixture II	4 Flute Triangulaire	8 Clarinet
8 Tuba (Choir Box)	2 Piccolo	8 Harp
Chimes (in Swell Box)	Mixture III	4 Celesta
*originally 8 Major Diapason	16 Waldhorn	Tremolo
	8 Trumpet	
	8 Oboe d’Amore	
	8 Vox Humana	
	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

Robert Starer
1924–2001

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

George Thalben-Ball
1896–1987

Tune in E (in the style of John Stanley)

Master Tallis's Testament

Herbert Howells
1892–1983

In Memoriam

Herman Berlinski
1910–2001

Played in memory of Sina G. Berlinski, 1910–2011

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

Louis Lewandowski
1824–1894

Hymn, “The God of Abraham praise”

YIGDAL

AEOLIAN-SKINNER, Opus 1285 (1953)

GREAT (61 notes)

- 16 Violone
- 8 Principal
- 8 Holzflöte (renamed "Gemshorn")
- 8 Bourdon
- 4 Gross Octave
- 4 Flute Harmonique
- 2²/₃ Twelfth
- 2 Fifteenth
- 1¹/₃ Fourniture IV–VI
- ½ Cymbel III–V
- 8 Trompette-en-Chamade
- 4 Clairon-en-Chamade (ext.)

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 Pommergedackt
- 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)

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

CHOIR (68 notes)

- 8 Concert Flute
- 8 Cor-de-Nuit
- 8 Viola Pomposa
- 8 Viola Celeste
- 8 Unda Maris II
- 4 Montre
- 4 Koppelflöte
- 2²/₃ Nazard
- 2 Blockflöte
- 1³/₅ Tierce
- 1 Sifflöte
- Zimbel III
- 16 English Horn
- 8 Cromorne
- 4 Rohrschalmei
- Tremulant
- 8 Trompette-en-Chamade (Gt.)
- 4 Clairon-en-Chamade (Gt.)

Aeolian-Skinner Organ Co
Boston Mass.

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.

*Digital voice by Walker Technical Company

†Pipework from 1930 E.M. Skinner organ

II. GREAT

16 Diapason*
 8 Principal
 8 Violone
 8 Flute Harmonique†
 8 Bourdon
 4 Octave
 4 Spitzflöte
 2²/₃ Quint
 2 Octavlein
 2 Waldflöte
 1³/₅ Terz
 Mounted Cornet V (c²–c⁵)
 Mixture IV–V
 Scharf 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

II. GALLERY GREAT

16 Bourdon (ext.)
 8 Principal
 8 Gedeckt
 8 Gemshorn (Gal. Sw.)
 8 Gemshorn 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/Close
 Zimbelstern
 Gallery Great Unison Off

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 Gemshorn
 8 Gemshorn Céleste (t.c.)
 4 Spitzprinzipal
 4 Rohrflöte (ext.)
 2 Spitzoktav (ext.)
 1¹/₃ Larigot
 1 Kleinoktave (ext.)
 16 Contre Trompette (ext.)
 8 Trompette
 8 Schalmey
 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 Quintaton (ext.)
 8 Montre
 8 Concert Flute†
 8 Doppelflöte
 8 Viole Sourdine
 8 Viole Sourdine Céleste (t.c.)
 8 Quintadena
 4 Octave
 4 Flûte Traversière†
 2²/₃ Nazard
 2 Flûte Magique
 1¹/₃ Larigot (ext.)
 Fourniture III–IV
 Jeu de Clochette II
 16 Contre Trompette
 8 Trompette
 8 Howland Tuba
 8 English Horn†
 8 Clarinet
 4 Clairon (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

V. SOLO

16 String Céleste (Sw./Ch.)
 8 Doppelflöte (Ch.)
 8 String Céleste (Sw./Ch.)
 4 String Céleste (Sw./Ch.)
 8 Trompette (Ch.)
 8 English Horn (Ch.)
 8 Clarinet (Ch.)
 8 Waldhorn (Sw.)
 8 Rohrschalmey (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/Close
 Harp*
 Celesta*

IV. POSITIV

16 Violone (Gt.)
 8 Principal
 8 Spitzgedeckt
 4 Principal
 4 Koppelflöte
 2^{2/3} Nasat
 2 Octave
 2 Flachflöte
 1^{3/5} Terzflöte
 1^{1/3} Quint
 1 Sifflöte
 Zimbel III–IV
 16 Petite Trompette
 16 Dulzian
 8 Petite Trompette
 8 Krummhorn
 8 Rohrschalmei
 4 Petite Clarion
 16 Festival Trumpet (Solo)
 8 Festival Trumpet (Solo)
 4 Festival Trumpet (Solo)
 8 Trompette en Chamade (Gal.)
 Tremulant
 Zimbelstern (10 bells)
 Positiv 16, UO
 Gallery Great on Positiv 8
 Gallery Swell on Positiv 8
 Swell to Positiv 16, 8, 4
 Choir to Positiv 8
 Solo to Positiv 8

PEDAL

32 Open Wood*
 32 Contra Violone*
 32 Untersatz (ext.)
 32 Lieblich Gedeckt*
 16 Kontra Bass†
 16 Principal†
 16 Subbass†
 16 Violone (Gt.)
 16 Bourdon (Sw.)
 16 Quintaton (Ch.)
 10^{2/3} Quint†
 8 Octave
 8 Gedeckt Pommer†
 8 Violone (Gt.)
 8 Flûte à Cheminée (Sw.)
 5^{1/3} Quinte
 4 Choralbass
 4 Nachthorn
 4 Flûte à Cheminée (Sw.)
 2 Hohlflöte
 Mixture IV
 64 Double Ophicleide*
 32 Kontra Posaune (ext.)
 32 Contre Basson*
 16 Posaune
 16 Bombarde (Gt.)
 16 Waldhorn (Sw.)
 16 Contre Trompette (Ch.)
 16 Petite Trompette Pos.)
 8 Posaune (ext.)
 8 Trompette (Gt.)
 8 Trompette (Ch.)
 4 Klarine (ext.)
 4 Rohrschalmei (Pos.)
 4 Trompette (Ch.)
 8 Festival Trumpet (Solo)
 8 Trompette en Chamade (Gal.)
 Chimes* (20 notes)
 Tremulant
 Unison Off
 Pedal Divide
 Great to Pedal 8, 4
 Swell to Pedal 8, 4
 Choir to Pedal 8, 4
 Positiv to Pedal 8, 4
 Solo to Pedal 8, 4

GALLERY PEDAL

16 Principal
 16 Bourdon (Gal. Gt.)
 10^{2/3} Quint (Bd.)
 8 Octave (ext.)
 8 Rohrflöte (Gal. Sw.)
 4 Choralbass (ext.)
 4 Gedeckt (Gal. Gt.)
 32 Trompette Cornet (derived)
 16 Contre Trompette (Gal. Sw.)
 4 Clairon (Gal. Sw.)
 4 Schalmei (Gal. Sw.)
 Gallery Pedal Unison Off
 Gallery Great to Pedal
 Gallery Swell to Pedal



**All Souls Unitarian Church
Washington, D.C.**

**Thursday, June 30
3:15 PM**

EILEEN MORRIS GUENTHER

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)
“Balm in Gilead” (ballad)

Joe Utterback
b. 1944

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



ALL SOULS UNITARIAN CHURCH

RIEGER (1969)

Mechanical key action; electric stop action

Compass: Manuals, 61 notes

Pedal, 32 notes

I. RUCKPOSITIV	II. HAUPTWERK	III. SCHWELLWERK
8 Salicional	16 Gemshorn	16 Pommer
8 Rohrflöte	8 Prinzipal	8 Prinzipal
4 Prinzipal	8 Holzflöte	8 Spitzflöte
4 Koppelflöte	4 Octave	8 Schwebung II
2 Gemshorn	2 ² / ₃ Quinte	4 Octave
1 ¹ / ₃ Quinte	2 Superoctave	4 Rohrflöte
2 Sesquialter II	1 ¹ / ₃ Mixture VI	2 ² / ₃ Nasat
1 Scharff IV	¹ / ₃ Quintcimbcl III	2 Flöte
8 Krummhorn	8 Kornett V (mounted)	1 ³ / ₅ Terz
4 Schalmci	16 Spanische Trompete*	2 Mixture VII
Tremulant	8 Trompete	¹ / ₂ Buntcimbcl IV
III—I	4 Spanische Trompete*	16 Dulcian
	Tremulant	8 Trompete
	IV—II	4 Clarion
	III—II	Tremulant
	I—II	

*horizontal

IV. BRUSTWERK*

8 Holzgedackt
8 Quintade
4 Holzrohrflöte
4 Spitzgamba
2 Prinzipal
Terzsept IV (1 ³ / ₅ , 1 ¹ / ₃ , ⁸ / ₉ , ⁸ / ₁₅)
1 Sifflöte
¹ / ₄ Cimbcl II
16 Bärpfeife
8 Musette
4 Regal
Tremulant

*expressive

PEDAL

16 Prinzipal
16 Subbass
8 Octave
8 Spillpfeife
5 ¹ / ₃ Quintbass
4 Dolkan
2 Nachthorn
Basszink II (3 ¹ / ₅ , 2 ² / ₇)
4 Mixture VI
32 Sordun
16 Fagott
8 Posaune
4 Zinke
III—Pedal
II—Pedal
I—Pedal

Zimbelstern

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, <i>Ecce Nunc</i>	David Hurd b. 1950
PSALM 135, <i>Laudate Nomen</i>	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, <i>Salve Regina</i>	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, <i>Adoremus in Aeternum</i>	Jeffrey Smith b. 1960
CLOSING VOLUNTARY, Improvisation	Robert McCormick

SCHOENSTEIN, OP. 123 (1994)

GREAT

16 Double Diapason
 8 First Open Diapason
 8 Second Open Diapason
 8 Harmonic Flute (c¹, Bd. Bass)
 8 Bourdon
 4 Principal
 4 Claribel Flute (prepared)
 2^{2/3} Twelfth (t.c.)
 2 Fifteenth
 1^{3/5} Seventeenth (t.c.)
 2 Full Mixture IV
 8 Harmonic Trumpet (Ethereal)
 Chimes (t.c., Ch., 32 generators)
 Bells (Cymbelstern)
 Great UO, 4
 Swell to Great
 Choir to Great
 Solo to Great

SWELL

16 Lieblich Bourdon (w., ext.)
 8 Open Diapason
 8 Stopped Diapason
 8 Echo Gamba
 8 Vox Celeste
 8 Flute Celeste II*†
 8 Celestiana II (Ethereal)
 4 Gemshorn
 4 Harmonic Flute
 4 Celestiana II (ext.)
 2 Flageolet
 2^{2/3} Cornet III
 2 Mixture III–V*
 8 Hautboy
 8 Vox Humana (with Tremulant)‡
 16 Posaune (10" wind)*
 8 Cornopean (10" wind)*
 4 Clarion (10" wind)*
 Tremulant
 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–e³, 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

CHOIR

16 Double Dulciana (ext.)
 8 Dulciana
 8 Lieblich Gedeckt
 4 Fugara
 4 Forest Flute
 2 Nazard (t.c.)
 2 Salicet
 2 Harmonic Piccolo
 1³/₅ Tierce (t.c.)
 1¹/₃ Nineteenth (t.c.)
 1 Twenty-second
 16 Corno di Bassetto (ext.)
 8 Tuba Mirabilis (Solo)
 8 Flügel Horn
 8 Corno di Bassetto
 Harp (61 generators)
 Celesta (61 generators)
 Tremulant
 Variable Tremulant
 Choir 16, UO
 Great to Choir
 Swell to Choir
 Solo to Choir
 Pedal to Choir

PEDAL

32 Double Open Wood* (Solo)
 32 Contra Gamba* (Solo)
 32 Contra Bourdon* (Celestial)
 16 Open Wood
 16 Open Diapason (Gt.)
 16 Bourdon
 16 Dulciana (Ch.)
 16 Lieblich Bourdon (Sw.)
 8 Principal
 8 Bourdon (Gt.)
 8 Stopped Diapason (Sw.)
 8 Dulciana (Ch.)
 4 Fifteenth ext.
 4 Flute (Gt.)
 2²/₃ Mixture IV
 32 Double Ophicleide* (Solo)
 32 Contra Posaune* (Celestial)
 16 Ophicleide
 16 Posaune (Celestial)
 16 Corno di Bassetto (Ch.)
 8 Ophicleide ext.
 4 Corno di Bassetto (Ch.)
 8 Pizzicato Bass†
 Great to Pedal
 Swell to Pedal
 Choir to Pedal
 Solo to Pedal
 Pedal Divide—Choir
 Pedal Divide—Solo

*32 generators

†Draws Open Wood at octave
pitch through Pizzicato touch relay

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 <i>Enigma Variations</i> , 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	SWELL	CHOIR
16 Violone	16 Quintaton	16 Flauto Dolce
8 Principal	8 Principal	8 Viola Pomposa
8 Holz Gedeckt	8 Viole de Gambe	8 Viole Celeste
8 Gemshorn	8 Viole Celeste	8 Spindle Gedeckt
4 Octave	8 Rohr Flöte	8 Flauto Dolce
4 Harmonic Flute	4 Octave	8 Flute Celeste
2 Super Octave	4 Nachthorn	4 Principal
8 Kornett IV–V	2 Spitz Principal	4 Rohr Flöte
1 $\frac{1}{3}$ Mixture IV	2 Plein Jeu IV	2 $\frac{2}{3}$ Nazard
$\frac{2}{3}$ Scharf IV	$\frac{1}{2}$ Cymbale III	2 Block Flöte
16 Trumpet	16 Bombarde	1 $\frac{3}{5}$ Tierce
8 Trumpet	8 Trompette	1 Mixture IV
8 English Horn (Solo)	8 Hautbois	16 Fagott
8 Tuba Major (Solo)	8 Voix Humaine	8 Trompette
8 State Trumpet (Ant.)	4 Clairon	8 English Horn (Solo)
Carillon	8 State Trumpet (Ant.)	8 Clarinet
Tremulant	Tremulant	4 Rohr Schalmey
Solo on Great	Swell to Swell 16, UO, 4	8 State Trumpet (Ant.)
Great to Great 16, UO	Solo on Swell	Tremulant
Swell to Great 16, 8+, 4	Choir to Swell 8, 4	Choir to Choir 16, UO, 4
Choir to Great 16, 8+, 4	Positiv to Swell 8	Solo on Choir
Positiv to Great 8+	Antiphonal to Swell 8, 4	
Antiphonal to Great 8+, 4		MIDI Record/Playback
Great/Positiv Transfer		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
 2²/₃ Sesquialtera II
 2 Octavin
 8 Principal Cornet V (collective)
 1¹/₃ Larigot
 1 Siffflöte
 1 Scharf IV-V
 4⁴/₅ 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.)
 10²/₃ Quinte
 8 Principal
 8 Bourdon
 8 Quintaton (Sw.)
 8 Flûte Conique
 4 Choral Bass
 4 Nachthorn
 4 Flûte Conique
 2 Nachthorn
 2²/₃ Mixture IV
 2²/₃ Scharf III
 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 Trompette (Ch.)
 8 English Horn (Solo)
 8 Clarinet (Ch.)
 4 Clarinet (Ch.)
 4 Schalmey
 4 Trompette (Ch.)
 2 Rohr Schalmey (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

ANTIPHONAL PEDAL

16 Principal
 16 Bourdon
 8 Octave
 8 Bourdon
 16 Sub Trumpet

*Indicator Light

+Reversibler Thumb and/or Toe Piston

MARK STEINBACH

Mad Rush (1981)	Philip Glass b. 1937
“Kleines” Praeludium in E Minor	Nicolaus Bruhns 1665–1697
Chorale Prelude “Nun komm’ der Heiden Heiland”	Dieterich Buxtehude ca. 1637–1707
Hymn 54, “Savior of the nations, come!”	NUN KOMMM DER HEIDEN HEILAND
“Nun komm’, der Heiden Heiland,” Eight Variations (1972)	Anton Heiller 1923–1979
<i>Satyagraha</i> , Act III, Conclusion (1980)	Philip Glass <i>Arranged by Michael Riesman</i>

FLENTROP (1981/2003)

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

HOODFWERK	BORSTWERK	PEDAAL
16 Bourdon	8 Holpijp	16 Subbas
8 Prestant	4 Roerfluit	16 Bourdon (Hw.)
8 Bourdon	3 Nasard	8 Prestant (Hw.)
4 Octaaf	2 Gemshoorn	8 Openfluit
4 Fluit	1 ³ / ₅ Terts	4 Octaaf
3 Quint	1 Flageolet	16 Bariton
2 Octaaf	8 Kromhoorn	8 Trompet (Hw.)
Sesquialter II discant	Tremulant	Hoofdwerk/Pedaal
Mixtuur IV		Borstwerk/Pedaal
8 Trompet		
Borstwerk/Hoofdwerk		

KEVIN BIRCH

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

Johann Sebastian Bach
(1685–1750)

Voluntary I in D
Larghetto
Vivace

William Boyce
1711–1779

Aria sub elevazione
Aria — 3 variations — Aria

Gottlieb Muffat
1690–1770

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

Felix Mendelssohn-Bartholdy
1809–1847

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

HANOVER

Prière et Berceuse, Op. 27

Alexandre Guilmant
1837–1911

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
 2²/₃ Twelfth
 2 Fifteenth
 Mixture III
 8 Trumpet
 Swell to Great
 Choir to Great

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)

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

CHOIR

8 Stopped Diapason Bass (CC–f^{#0})
 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.**

**Friday, July 1
7:30 PM**

THOMAS MURRAY

Sonata in G, Op. 88, No. 3 (1874)

Joseph Gabriel Rheinberger
1839–1901

Ave Maria
Divertimento en forma de Giga

Marco Enrico Bossi
1861–1925

Communion on *Ecce panis angelorum*
Caprice in B-flat

Alexandre Guilmant
1837–1911

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 Doppelflöte
- 8 Viola di Gamba
- 8 Gemshorn
- 4 Octave*
- 4 Flute Harmonique*
- 2²/₃ Twelfth*
- 2 Super Octave*
- Mixture V (contains Tierce)*
- Quint Mixture IV (same, less Tierce)*
- 8 Trumpet*
- *enclosed with Choir

PEDAL

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

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

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.
 PHILADELPHIA. 1885. BALTIMORE.
 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 <i>Ten Organ Voluntaries</i> , 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*
2²/₃ Twelfth
2 Fifteenth*
Tremulo (affecting Swell, removed)
Bellows Signal*

PEDAL
16 Bourdon
8 Diapason

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

Hitch-down swell

*These labels were missing at the time of the 1964 OHS Convention. The stop names are descriptive of the ranks controlled.

RONALD STOLK

Adoro Te, *l'Organiste Moderne*, Vol. 6

Louis-J.-A. Lefébure-Wély

Stanza 1, organ

1817–1869

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

Louis Vierne

Andantino, Op. 51, No.2

1870–1937

Impromptu, Op. 54, No. 2

Passacaglia

Hendrik Andriessen

1892–1981

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 Prestant
4 Flûte ouverte
2²/₃ Quinte
2 Doublette
1¹/₃ Fourniture IV
8 Trompette
4 Clairon
Trémolo
Récit – G.-O.
Solo – G.-O.
Octaves Graves G.-O.

*common bass

II. RÉCIT EXPRESSIF

16 Bourdon
8 Diapason (old)
8 Viole de gambe
8 Voix céleste (old)
8 Cor de nuit
4 Prestant
4 Flûte octavante
2²/₃ Nasard
2 Octavin
1³/₅ 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

TIMOTHY EDWARD SMITH

Fantasy on Two Noels	Joseph Bonnet 1884–1944
Hymn, “Sing of Mary, pure and lowly”	RAQUEL
From <i>Sixteen Carol Canons in Free Style</i> Gabriel’s Salutation (6 canons) Bring a Torch, Jeanette Isabelle (3 canons)	Seth Bingham 1882–1972
Improvisation on <i>God Rest You Merry</i>	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
2²/₃ Octave Quinte
2 Super Octave
Mixture III (15-19-22)
8 Trumpet
Swell to Great

PEDAL

16 Open Diapason
16 Bourdon
Great to Pedal
Swell to Pedal

SWELL

16 Bourdon Treble
16 Bourdon Bass
8 Violin Diapason (now at 4’)
8 Stopped Diapason
8 Salicional
8 Aeoline (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

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.org), an organization dedicated to the preservation and stewardship of E. & G.G. Hook's Opus 288 built for St. John's Church in 1860. He is a member of the music faculty at the University of Maine's School of the Performing Arts in Orono.

Kevin Birch has performed throughout the United States, Europe and in South America. 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 Counter-top 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 Steinmeyer 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.

Kimberly Hess has performed for national conventions of the Organ Historical Society in 1992, 1994, 2000, and 2005.



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-

go American Guild of Organists/Quimby Regional Competition for Young Organists in February 2007.

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 Glas-

gow 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

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 MOHNSEN 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.

HAND IN HAND.

BY

KARL REDEN.

(This Hymn is suitable for all our National Holidays.)

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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The BURDETT ORGAN has received the HIGHEST AWARD at the Centennial Exposition for those excellences which constitute the BEST ORGAN.

Karl Reden was the pen name of Charles Crozat Converse (1832–1918), best known as the composer of "What a friend we have in Jesus."

NOTES

NOTES

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ADJOINING WASHINGTON AND
BOTH SIDES OF THE CONDUIT ROAD FOR FIVE MILES
TORONTO HEIGHTS
AND
RIVER VIEW
THE POTOMAC RIVER ON
TO THE LITTLE FALLS

PURE AIR
AND
PURE WATER

THE MOST
Picturesque
portion of the
DISTRICT OF COLUMBIA
AND DESTINED TO SHORTLY
BECOME THE MOST FASHIONABLE
AS WELL AS THE MOST DESIRABLE
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MAGNIFICENT DRIVES!
THE CONDUIT ROAD Maintained by
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ELECTRIC RAILWAY STEAMERS AND BOATS.