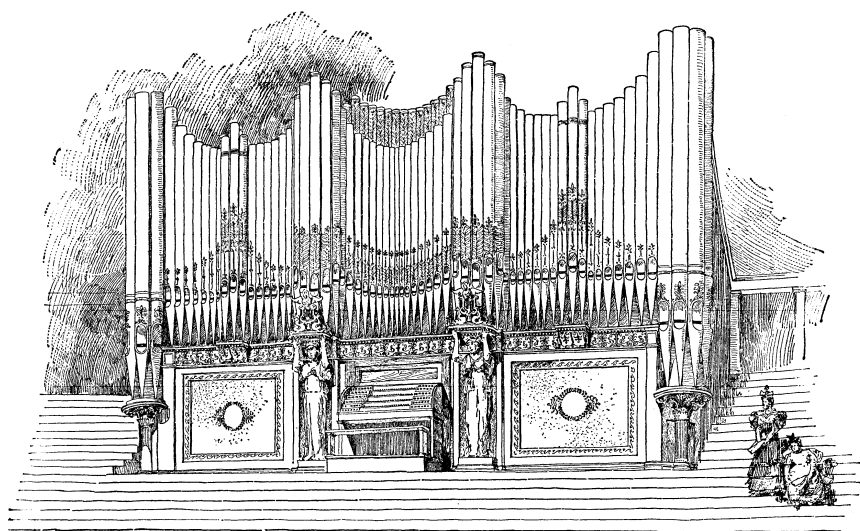


ORGAN HISTORICAL SOCIETY

CONVENTION

HANDBOOK



CHICAGO

2012

ORGAN HISTORICAL SOCIETY
CONVENTION HANDBOOK

CHICAGO

July 8 — July 13, 2012



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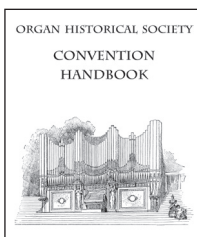
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ORGAN HISTORICAL SOCIETY
2012 National Convention

Sunday, July 8

- 11:00 A.M. Registration and Exhibits open (through 6 P.M.) Registration Area B
and Chicago Ballroom A–C, Main Floor, Marriott Hotel
- 2:45 P.M. Buses depart hotel
- 3:30 Recital by Jonathan Ryan at St. Chrysostom’s Episcopal Church
- 4:45 Buses depart for dinner drop off near the Cathedral of the Holy Name
Dinner on your own.
- 6:15 Additional buses depart from hotel for Cathedral of the Holy Name
- 7:30 Recital by Wolfgang Rüksam at Cathedral of the Holy Name
- 8:45 Buses depart for hotel
- 9:15 Buses arrive at hotel for exhibits and cash bar
Registration open until 10 P.M.

Monday, July 9 (Indiana and Chicago South Side)

- 6:30 A.M. Buffet breakfast at hotel
- 7:00–8:00 Registration open
- 8:15 Buses depart hotel for Valparaiso, Indiana

Group A

- 9:55 Recital by James Russell Brown at St. Andrew’s Episcopal Church
- 10:35 Buses depart
- 10:45 Lectures at First Presbyterian Church

Keith Williams:
“Issues in Restoration”

Simon Couture, Scott A. Haynes, SJC
Andrew Szymanski, Jeff Weiler:
“From Hyde Park to the Near North—
The Restoration of a Musical Treasure”

Group B

- 9:55 Lectures at First Presbyterian Church
- Keith Williams:

“Issues in Restoration”

Simon Couture, Scott A. Haynes, SJC
Andrew Szymanski, Jeff Weiler:
“From Hyde Park to the Near North—
The Restoration of a Musical Treasure”

10:45 Recital by James Russell Brown at St. Andrew's Episcopal Church
11:25 Buses depart for First Presbyterian Church

Groups A and B

11:35 Luncheon at First Presbyterian Church, Valparaiso
12:30 Buses depart for Gary, Indiana
1:15 Recital by Derek Nickels at Cathedral of the Holy Angels
1:55 Buses depart for Roseland-Chicago, Illinois
2:40 Recital by Mark Sudeith at Christ Temple Cathedral
3:20 Buses depart for Hyde Park
4:00 Carillon recital by John Gouwens at University of Chicago,
Rockefeller Memorial Chapel
4:40 Buses depart for First Unitarian and Augustana Lutheran Churches

Group A

4:50 Small Organs presentation by Gregory Crowell at the
First Unitarian Church
5:45 Buses depart
6:00 Dinner at Augustana Lutheran Church

Group B

4:50 Dinner at Augustana Lutheran Church
5:45 Buses depart
6:00 Small Organs presentation by Gregory Crowell at the
First Unitarian Church

Groups A and B

6:45 Buses depart for Rockefeller Memorial Chapel
7:00 Recital by Nathan Laube at Rockefeller Memorial Chapel
8:25 Buses depart for hotel
8:55 Buses arrive at hotel for exhibits and cash bar
9:00–9:45 Registration open

Tuesday, July 10 (West)

7:30–8:15 A.M. Registration open
8:30 Buses depart for Downers Grove
9:15 Recital by David Rhodes at Tivoli Theatre
9:55 Buses depart for La Grange
10:25 Recital by Thomas Wikman at Sisters of St. Joseph Convent Chapel
11:05 Buses depart for La Grange
11:25 Recital at Emmanuel Episcopal Church: Stephen Schnurr, Allison
Alcorn (violin), Willson (tenor) and Kiersten (harp) Oppedahl
12:05 P.M. Luncheon at Emmanuel Episcopal Church and
First Presbyterian Church

- 1:15 Recital by David Jonies and Jay Peterson at
First Presbyterian Church
- 2:05 Buses depart for Oak Park
- 2:50 Recital by Rhonda Sider Edgington at St. Catherine of Siena-
St. Lucy Catholic Church
- 3:30 Buses depart
- 3:50 Annual Meeting, Grace Episcopal Church
- 5:10 Optional reserved dinner at Grace Episcopal Church—Sold Out.
Guides to local dining and historic/architectural sites in Oak Park
will be available.
- 6:40 Buses depart Grace Church
- 7:00 Recital by Ken Cowan at First United Methodist Church
- 8:25 Buses depart for hotel
- 9:00 Buses arrive at hotel for exhibits and cash bar
- 9:00–9:45 Registration open

Wednesday, July 11 (North)

- 7:45–8:30 A.M. Registration open
- 8:50 Buses depart hotel
- 9:30 Recital by John Sherer at Carl Schurz High School
- 10:10 Buses depart for Glencoe
- 11:10 Recital by H. Ricardo Ramirez at North Shore Congregation Israel
- 11:45 Buses load with lunches
- 12:00 P.M. Buses depart for Winnetka
- 12:45 Recital by Nicholas Bideler at Winnetka Congregational Church
- 1:40 Buses depart
- 2:00 Recital by Elizabeth Naegele at Grace Presbyterian Church
- 2:40 Buses depart for Techny
- 3:10 Evensong with hymns, Chapel of the Holy Spirit, Society of the
Divine Word: Dennis Northway and Grace Church Madrigal Choir
- 4:00 Buses depart for Evanston
- 4:45 Dinner (two seatings), free time, and open consoles (TBA) in Evanston.

Group A

- 4:45 Dinner, North Shore Hotel
- 5:30 Free time and open consoles

Group B

- 4:45 Free time and open consoles
- 5:30 Dinner, North Shore Hotel

Groups A and B

- 7:00 Recital by Scott Montgomery at Music Institute of Chicago
- 8:25 Buses depart for hotel
- 9:05 Buses arrive at hotel for exhibits and cash bar
- 9:15–10 Registration open

Thursday, July 12 (Chicago North Side)

- 7:30–8 A.M. Registration open
8:15 Buses depart hotel
9:00 Recital by Erik Wm. Suter at St. Luke’s Ev. Lutheran Church
9:40 Buses depart
10:10 Recital by Bernadette Wagner at St. Josaphat’s Catholic Church
10:50 Buses depart
11:15 Recital by Adam Gruber and Dennis Northway at
Wicker Park Lutheran Church
11:55 Buses load with lunches
12:20 P.M. Free time at Chicago Cultural Center and Millennium Park
1:30 Buses depart
1:50 Recital by Cathryn Wilkinson at John B. Murphy Auditorium,
American College of Surgeons
2:30 Buses depart
2:45 Buses arrive, Navy Pier
4:00 Boat cruise and dinner aboard *The Spirit of Chicago*
6:00 Boat returns, buses load
6:20 Buses depart for St. Pauls Church
7:00 Recital by David Schrader at St. Pauls United Church of Christ
8:40 Buses depart for hotel
9:05 Buses arrive at hotel for exhibits and cash bar
9:15–9:45 Registration open

Friday, July 13 (Regional Organbuilders)

- 8:00–8:30 A.M. Registration open
8:30 Lecture by Sebastian M. Glück (in hotel), “Adaptation, Innovation,
and Stagnation: Tonal Evolution of the Roosevelt Organ”
9:15 Buses load
9:25 Buses depart for River Forest, Illinois
10:00 Recital by Karen Schneider Kirner at Grace Lutheran Church
11:00 Buses depart for Wilmette
12:00 P.M. Luncheon at St. Augustine’s Episcopal Church and St. John’s
Lutheran Church, Wilmette
1:05 Buses load at St. Augustine’s Episcopal Church
1:15 Buses depart for St. John’s Lutheran Church
1:30 Recital by William Aylesworth at St. John’s Lutheran Church
2:10 Buses depart for Glenview
2:45 Concert for organ and brass quintet, Glenview Community Church,
Stephen Buzard, organist
3:55 Buses depart for Barrington Hills
5:15 Dinner at Plum Tree Farm
7:00 Recital by Jonathan Ortloff
8:40 Buses depart for hotel
9:30 Buses arrive at hotel

PROGRAM

JONATHAN RYAN

Sinfonia, Cantata 29	Johann Sebastian Bach 1685–1750 <i>Transcribed by Marcel Dupré</i>
Variations on <i>Balletto del Granduca</i>	Jan Pieterszoon Sweelinck 1562–1621
Prelude on <i>East Acklam</i>	Francis Jackson b. 1917
Hymn, “For the fruit of all creation”	EAST ACKLAM
Étude coulée (1969)	György Ligeti 1923–2006
Rhapsody in C-sharp Minor, Op. 17, No. 3	Herbert Howells 1892–1983
Six Canonic Etudes, Op. 56 No. 4 in A-flat Major No. 5 in B Minor	Robert Schumann 1810–1856
Berceuse Paraphrase (1992)	George Baker b. 1951
Prelude and Fugue in B Major, Op. 7, No. 1	Marcel Dupré 1886–1971

This program is made possible by a gift from Paul Bender.

C.B. FISK INC., Op. 123 (2005)

Compass: Manual, 58 notes, CC-a³
Pedal, 30 notes, CC-f¹

I. GREAT	II. SWELL (enclosed)	PEDAL
16 Prestant	8 Bourdon	16 Contrebasse
8 Octave	8 Flûte traversière	16 Prestant (Gt.)
8 Spire Flute	8 Viole de gambe	16 Soubasse
4 Octave	8 Voix céleste	8 Octave
4 Open Flute	4 Principal	8 Bourdon (ext. Soubasse)
2 Fifteenth	4 Flûte octavante	4 Superoctave (ext. Octave)
1 ¹ / ₃ Mixture IV-VI	2 Octavin	16 Trombone
8 Trompette	Cornet II	8 Trumpet (ext. 16')
Swell to Great	2 Plein jeu IV	Great to Pedal
	16 Bombarde	Swell to Pedal 8, 4
	8 Trompette	
	8 Hautbois	

**Cathedral of the Holy Name
Chicago, Illinois**

**Sunday, July 8
7:30 P.M.**

WOLFGANG RÜBSAM

Partite diverse sopra Sei begrüßet, Jesu gütig, BWV 768	Johann Sebastian Bach 1685–1750
Chorale preludes Jesu, deine Passion (canon at the sixth)	Helmut Walcha 1907–1991
Wie soll ich dich empfangen	Wolfgang Rübsam b. 1946
Ein feste Burg ist unser Gott	Helmut Walcha
Hymn, “A mighty fortress is our God”	EIN FESTE BURG
Ich ruf zu dir, Herr Jesu Christ	Helmut Walcha
O Heiland, reiß die Himmel auf Savior, tear open the heavens Entrée – Communio – Toccata	Wolfgang Rübsam
Der Tag ist hin, mein Jesu, bei mir bleibe	Helmut Walcha
Passacaglia in C Minor, BWV 582	Johann Sebastian Bach

This program is made possible by a gift from the
Chicago Midwest Chapter of the Organ Historical Society
and the Fox Valley Chapter of the American Guild of Organists.

FLENTROP ORGELBOUW (1989)

Compass: Manual, 56 notes, CC-g³
 Pedal, 30 notes, CC-f¹

II. HOOFDWERK

16 Prestant
 8 Octaaf
 8 Roerfluit
 8 Quintadeen
 4 Octaaf
 4 Nachthoorn
 3 Quint
 2 Octaaf
 2 Woudfluit
 Cornet V (from c¹)
 Mixtuur IV-VIII
 Scherp IV-VI
 16 Trompet
 16 Fagot
 8 Trompet
 Hoofdwerk Ventil
 II + I
 II + III
 II + IV

I. POSITIEF

8 Prestant
 8 Bourdon
 4 Octaaf
 4 Fluit
 3 Nasard
 2 Octaaf
 1³/₅ Terts
 1¹/₃ Larigot
 Sesquialter II
 Mixtuur IV-VI
 Cymbel III
 16 Dulciaan
 8 Trompet
 8 Kromhoorn
 8 Vox Humana
 Tremulant
 I + II

III. SOLO

16 Bourdon
 8 Prestant
 8 Flûte harmonique
 8 Gamba
 5¹/₃ Nasard
 4 Octaaf
 3¹/₅ Terts
 Mixtuur VI-X
 Cornet V (from c¹)
 16 Bombarde
 8 Trompet
 4 Klaroen
 Solo Ventil
 III + IV

IV. BOVENWERK (enclosed)

16 Quintadeen
 8 Prestant
 8 Gedeckt
 8 Viola di Gamba
 8 Vox Celeste (t.c.)
 4 Octaaf
 4 Gemshoorn
 3 Quintfluit
 2 Nachthoorn
 1 Flageolet
 Mixtuur IV-VI
 16 Basson*
 8 Trompet
 8 Bassonhobo
 8 Vox Humana
 Tremulant

PEDAAL

16 Prestant
 16 Subbas
 16 Bourdon
 10²/₃ Roerquint
 8 Octaaf
 8 Fluit
 4 Octaaf
 4 Fluit
 Mixtuur VI
 32 Bombarde
 16 Bazuin
 16 Fagot
 8 Trompet
 4 Trompet
 P + I
 P + II
 P + IV

Cymbalstern
 Rossignol

KEITH WILLIAMS

LECTURE

Issues in Restoration

Keith Williams details and discusses the practical issues raised in organ restoration, with attention to the OHS revised Guidelines for Conservation. Case studies based on hands-on experience, including the Odell organ at the Troy Music Hall and other instruments, will be used as the basis of discussion.

Questions will be expected and a lively debate encouraged!

KEITH WILLIAMS has over thirty years' experience as an organbuilder, and has been active as a church organist for forty years. He holds a MusB degree in organ performance from Oberlin College Conservatory of Music, where he studied with Garth Peacock and William Porter. Williams is service director at Buzard Pipe Organ Builders, a firm that both builds new organs and has a significant record of restoration work, including organs by Aeolian-Skinner, Barckhoff, Casavant, Estey, Hinners, Hook, Kilgen, Kimball, Möller, Pilcher, Reuter, Schlicker, Wurlitzer, and many others.



SIMON COUTURE, SCOTT A. HAYNES, SJC
ANDREW SZYMANSKI, JEFF WEILER

LECTURE

**From Hyde Park to the Near North:
The Restoration of a Musical Treasure**

The restoration of Casavant organ Op. 1130 (1926) for relocation to St. John Cantius Church, Chicago, shall be discussed from the builder's, restorer's, and owner's perspective.

SIMON COUTURE joined Casavant Frères in 1992. As vice president of the firm, he is in charge of numerous projects, both new instruments and restorative work on existing pipe organs. Couture studied organ at the Université Laval in Québec City, where he earned a master's degree in musicology. He is frequently asked to give lectures on the history of Casavant Frères. His life long interest and passion for the organ and its history gives him an encyclopaedic knowledge of older instruments, in particular those built by Casavant.

THE REV. SCOTT A. HAYNES, SJC, is associate pastor and director of music at Chicago's St. John Cantius Catholic Church. He studied organ and conducting at the Washington National Cathedral from 1994 to 1998 with Douglas Major. As a graduate of the School of Music at the University of Alabama, he did additional studies at Westminster Choir College. Winner of the ASCAP Raymond Hubbell Award for composition in 1992, he composes music for the choirs of the parish. He has produced five CDs with the parish choirs and orchestra. At the parish he directs the Resurrection Choir and Orchestra, performing music from the Viennese Classical tradition, as well as the Cantate Domino Women's Choir. He is the Chaplain to the Patrons of Sacred Music, hosting concerts and cultural events throughout the year. In 2011, St. John Cantius was bestowed the musical estate of Healey Willan, entrusting Fr. Haynes as president of the Healey Willan Society.

ANDREW SZYMANSKI, a native of Chicago, was an E. Power Biggs Fellow at the OHS's 2011 national convention. He earned a Bachelor of Arts degree in culinary arts from Kendall College, Chicago. He works for Whole Foods Market as a chef in the prepared foods department and for Jeff Weiler & Associates, where he has worked on several significant organ restoration projects. In between jobs, he has purchased, relocated, and restored the historic 1938 W.W. Kimball KPO 7230, a two-manual, six-rank organ, for his residence. Szymanski has also assisted with various organ relocation and restoration projects in Illinois and Indiana. He studies organ with Stephen Schnurr.

JEFF WEILER is passionate about the conservation and restoration of pipe organs. A graduate of Northwestern University, Weiler has written articles and reviews that have appeared in *Theatre Organ*, *The Diapason*, *The American Organist*, *Choir and Organ*, and *In League*. Commentaries on organ-related subjects have appeared in *The New York Times*, *Wall Street Journal*, and on National Public Radio. Weiler has been retained as consultant and project manager by numerous churches, universities, and orchestras to survey, plan, and oversee pipe organ projects. He assembled and edited *The Wurlitzer Pipe Organ: An Illustrated History* published in 2005, served on the Organ Historical Society's committee on organ restoration practices and policies, and currently edits *The Journal of American Organbuilding*.

Weiler served multiple terms as secretary of the American Institute of Organbuilders. He maintains a national practice as an organ restorer, voicer, and tonal finisher and receives frequent invitations to speak on historic organs, organbuilders, and organ restoration. Weiler is president of JL Weiler, Inc., a firm specializing in historically informed organ conservation and has served clients throughout the United States and abroad.

Weiler created and continues to lead a summer internship program in organ restoration and maintenance in conjunction with the Music Institute of Chicago, through which students can explore the organ from the inside out while learning basic shop skills in a structured environment.

JAMES RUSSELL BROWN

Arrival of the Queen of Sheba (from *Solomon*) George Frideric Handel
1685–1759
Arranged by Stainton de B. Taylor

Allein Gott in der Höh sei Ehr, BWV 662 Johann Sebastian Bach
(All glory be to God on high) 1685–1750

Sur “La, mi, re” English Anonymous
16th century

Music for Elizabeth Chapel (2001) Frank Ferko
II. Chorale Variations on “St. Elisabeth” (CRUSADER’S HYMN) b. 1950
Chorale – Lightly, with motion – À la musette – Chorale in Baroque style –
Variation 4 – Melody in Retrograde – Finale: à la Valse

Nimrod, from “Enigma” Variations (Op. 36) Edward Elgar
1857–1934
Arranged by William H. Harris

Hymn, “O praise ye the Lord!” LAUDATE DOMINUM
Introduction
Stanza 1, unison
Stanza 2, parts
Stanza 3, women in unison (lines 1 and 2), men in unison (lines 3 and 4)
Stanza. 4, unison

This program is made possible by a gift from S.L. Huntington & Co.

HOOK & HASTINGS, Op. 1417 (1889)

Compass: Manuals, 58 notes, CC–a³
Pedal, 27 notes, CC–d¹

GREAT

16 Bourdon (t.c.)
8 Open Diapason
8 Melodia
8 Dulciana
4 Octave
3 Twelfth
2 Fifteenth
Mixture III (new)
Swell to Great

SWELL (enclosed)

8 Viola
8 Std. Diap.
4 Harmonic Flute
4 Violina
16 Contra Fagotto (partially new)

PEDAL

16 Bourdon
8 Flöte
Great to Pedal
Swell to Pedal

Tremolo

Bellows Signal

PEDAL MOVEMENTS

Forte Combination, Great Organ
Piano Combination, Great Organ
Balanced Swell pedal

DEREK NICKELS

- Prelude and Fugue in C Minor, BWV 549 Johann Sebastian Bach
1685–1750
- Wie soll ich dich empfangen (*Grosses Orgelbuch*, 1941) Ernst Pepping
Vorspiel I, Andante cantabile 1901–1981
Vorspiel II, Allegro scherzando
- Sweet Sixteenths — A Concert Rag for Organ (1975) William Albright
1944–1998
- Hymn: “Father, we praise thee” CHRISTE SANCTORUM
- Variations sur un Noël, Op. 20 (1922) Marcel Dupré
1886–1971
Moderato – Larghetto – Poco animato – Canon à l’octave, Cantabile –
Vif – Vivace – Canon à la quarte et à la quinte, Plus modéré – Vivace –
Canon à la seconde, Cantabile – Animé – Fugato, Non troppo vivace – Presto

*This recital is presented in loving memory of Roy Frederic Kehl,
church musician, historian, mentor and cherished friend.
November 22, 1935 – February 12, 2011*

CASAVANT FRÈRES LIMITÉE, Op. 2769 (1963)

I. GREAT	II. SWELL (enclosed)	PEDAL
8 Prinzipal	8 Gedeckt	16 Prinzipal
8 Rohrflöte	8 Salicional	16 Subbass
4 Oktav	8 Celeste	8 Oktav
4 Spitzflöte	4 Koppelflöte	8 Pommer
2 Blockflöte	2 Prinzipal	4 Choralbass
1 $\frac{1}{3}$ Mixture IV	1 Sifflöte	Rauschquint II (12-15)
8 Krummhorn	Sesquialtera II (12-17)	16 Posaune
Swell to Great 16, 8	$\frac{2}{3}$ Scharff IV	4 Schalmei
	8 Trompete	Great to Pedal 8
	4 Klarine	Swell to Pedal 8
	Tremulant	

**Christ Temple Cathedral
Church of Christ (Holiness) U.S.A.
Roseland-Chicago, Illinois**

**Monday, July 9
2:40 P.M.**

MARK SUDEITH

Canon in F Major Wilhelm Middelschulte
“Dedicated to his friend Clarence Eddy” 1863–1943

Am Meer Franz Schubert
1797–1828
Arranged by Clarence Eddy
1851–1937

Variations on a Folksong, “Peter, Go Ring Dem Bells” Florence B. Price
1887–1953
Thank you to Blanche Schulz for the gift of the original manuscript

Hymn, “I’m happy with Jesus alone”
Text and music by Charles P. Jones Sr. (1865–1949),
founder of the Church of Christ (Holiness) U.S.A.

This program is made possible by a gift from Dr. Lowell E. Johnson

HINNERS ORGAN CO. (1926)

All manual ranks 73 pipes unless noted.

II. GREAT (enclosed with Choir)	III. SWELL (enclosed)
8 First Diapason	16 Bourdon
8 Second Diapason	8 Diapason
8 Viol d'Gamba	8 Stopped Flute (ext. 16')
8 Gross Flute	8 Viole d'Orchestre
8 Doppel Flute	8 Viole Celeste (t.c.)
4 Harmonic Flute	8 Echo Salicional
8 Trumpet	4 Flute d'Amour (ext. 16')
Great to Great 16, 4	2 ² / ₃ Flute Quint (ext. 16')
Swell to Great 16, 8, 4	2 Flageolet (ext. 16')
Choir to Great 16, 8, 4	8 Cornopean
I. CHOIR (enclosed with Great)	8 Oboe
8 Violin Diapason	8 Vox Humana
8 Concert Flute	Tremulant
8 Unda Maris (t.c.)	Swell to Swell 16, 4
8 Dulciana	Choir to Swell 8
4 Flauto Traverso	II. ECHO (enclosed)
2 Piccolo	8 Clarabella
8 Clarinet	8 Gedeckt
Tremulant	8 Viole Aetheria
Harp Celesta (49 bars)	8 Vox Angelica (t.c.)
Choir to Choir 16, 4	4 Fern Flute
Swell to Choir 16, 8, 4	Tremulant
	Chimes (20 tubes)
	Echo On
	Echo On/Great Off

PEDAL

32 Bourdon Resultant
16 Diapason
16 Bourdon
16 Lieblich Gedeckt (Sw.)
8 Violoncello
8 Flute (ext. 16' Diapason)
16 Echo Bourdon (ext. Echo Gedeckt)
Great, Swell, Choir to Pedal 8, 4

At upper left

Great, Swell, Choir On 8

**Rockefeller Memorial Chapel,
University of Chicago
Chicago, Illinois**

**Monday, July 9
4 P.M.**

CARILLON RECITAL

JOHN GOUWENS

On Golden Pond (1981)

Dave Grusin
b. 1934

Arranged by John Gouwens

Suite No. 4 (2009)
Celebration
Chanson triste
Toccata festiva

John Courter
1941–2010

Improvisation on a submitted hymn tune

Victimae Paschali Laudes (1986)

Roy Hamlin Johnson
b. 1929

**First Unitarian Church
Chicago, Illinois**

**Monday, July 9
4:50 and 6:00 P.M.**

GREGORY CROWELL

Willis Organ

Ouverture, Suite I in C Major Gottlieb Muffat
1690–1770

Jardine Organ

Voluntary in C Major George Frideric Handel
1685–1759

Vêpres des Vierges, Op. 31 Ernest Chausson
1855–1899
III. Hæ est quæ nescivit
VI. Veni sponsa Christi

Lieder ohne Worte, Op. 67 Felix Mendelssohn-Bartholdy
1809–1847
V. Moderato
Transcribed by Gregory Crowell

Roosevelt Organ

Voluntary Samuel Jackson
1818–1885

Vesper Voluntaries, op. 14 Edward Elgar
1857–1934
I. Andante
IV. Allegretto piacevole

Praeludium in F-sharp Minor Ernst Friedrich Richter
1808–1879

Willis Organ

Postlude on “Nun danket alle Gott” Eric Thiman
1900–1975

Sonatine for Organ Eberhardt Egermann
b. 1933
I. Allegro

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

GEORGE JARDINE & SON (ca. 1850s)

Compass: 56 notes, CC–g³

Stops from left to right: 1–3 at bass end, 4–6 at treble end

1. Open Diapason (Bass) (1–24: 1–18 stopped wood, 19–24 open metal; pipes say “Dul”)
2. Open Diapason (Treble) (25–56, open metal; pipes say “Dul”)
3. St. Diapason (Treble) (25–56, metal chimney flute)
4. Fifteenth (13–56, pipes marked “15”)
5. Principal (Treble) (25–56, open metal; pipes say “Prin”)
6. Principal (Bass) (1–24: 1–4 stopped wood, 5–24 open metal)

HILBORNE L. ROOSEVELT, Op. 297 (1885)

Compass: 56 notes, CC–g³

MANUAL (enclosed)

- [8] Open Diapason (12 basses from 8' Stopped Diapason, 56 pipes)
- [8 Stop'd] Diapason (replacement knob face, 68 pipes)
- [4 Octave] (ext. Open Diapason, replacement knob face)
- [4] Flute (ext. Stopped Diapason)

ACCESSORIES

- Octave Coupler
- Forte (draws all stops)
- Expression (knee lever)

HENRY WILLIS “SCUDAMORE” ORGAN (ca. 1857–1860)

Compass: Manual, 54 notes, CC–f³
Pedal, 25 notes, CC–c¹

MANUAL

- 8 Open Diapason
- 4 Principal

PEDAL

Permanently coupled to manual

**Rockefeller Memorial Chapel,
University of Chicago
Chicago, Illinois**

**Monday, July 9
7 P.M.**

NATHAN LAUBE

- | | |
|--|--|
| Symphonie, Op. 42, No. 5 (1878)
Allegro vivace | Charles-Marie Widor
1844–1937 |
| Sonata in A, Op. 65, No. 3 (1845)
Con moto maestoso
Andante tranquillo | Felix Mendelssohn-Bartholdy
1809–1847 |
| Variations serieuses, Op. 54 (1841) | Felix Mendelssohn-Bartholdy
<i>Transcribed by Nathan J. Laube</i> |

INTERMISSION

- | | |
|---|---|
| <i>Harmonies poétiques et religieuses</i> , S. 173, No. 7 (1849)
Funérailles (d'après Lamartine) | Franz Liszt
1811–1886
<i>Transcribed by Nathan J. Laube</i> |
| Fantaisie, Op. 101 (1895) | Camille Saint-Saëns
1835–1921 |
| <i>Elf Choralvorspiele</i> , Op. 122, Nos. 3 and 11 (1896)
Two settings of “O Welt, ich muß dich lassen” | Johannes Brahms
1833–1897 |
| Academic Festival Overture, Op. 80 (1880) | Johannes Brahms
<i>Transcribed by Nathan J. Laube</i> |
| Hymn, “Gaudeamus Igitur.”
Stanzas 1, 4, 9, and 10 | LIEDER FÜR FREUNDE DER GESELLIGEN FREUDE |

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

SKINNER ORGAN COMPANY, Op. 634 (1928)
Present Stoplist

All manual ranks 73 pipes unless indicated

II. GREAT (61 pipes)	III. SWELL (enclosed)	PEDAL
32 Violone (Ped.)	16 Bourdon	64 Gravissima (resultant)
16 Open Diapason	16 Dulciana	32 Major Bass (56 pipes)
8 First Open Diapason	8 Open Diapason	32 Violone (61 pipes)
8 Second Open Diapason	8 Claribel Flute	16 Major Bass (ext. 32')
8 Third Open Diapason	8 Chimney Flute	16 Diapason (56 pipes)
8 Principal Flute	8 Flute Celeste II	16 Open Diapason (Gt.)
8 Lieblich Gedeckt (Gal. Sw.)	8 Gamba	16 Violone (ext. 32')
8 Erzähler	8 Voix Celeste II	16 Bourdon
8 Orchestral Strings IV (Ch.)	8 Echo Viol	16 Echo Lieblich (Sw.)
4 Octave	8 Echo Viol Celeste	16 Dulciana (Sw.)
4 Principal	8 Orchestral Strings IV	16 Gamba (Ch.)
4 Flute Harmonique	4 Octave	8 Major Bass (ext.)
2 ² / ₃ Twelfth	4 Gemshorn	8 Octave (ext. 16' Op. Diap.)
2 Fifteenth	4 Flute Triangulaire	8 Gedeckt (ext. 16' Bd.)
1 ³ / ₅ Seventeenth	4 Unda Maris II	8 Still Gedeckt (ext. Sw. 16')
2 Mixture V	2 Flautina	8 Cello (ext. Violone)
2 Cymbal VII	Chorus Mixture V	4 Super Octave (ext. 16')
16 Double Trumpet*	Cornet V	Mixture IV
8 Tromba*	16 Posaune	32 Bombarde
4 Clarion*	8 Cornopean	16 Trombone (ext. 32')
Chimes (Solo)	8 French Trumpet	16 Posaune (Sw.)
Swell to Great 16, 8, 4	8 Oboe	16 Bassoon (Ch.)
Choir to Great 16, 8, 4	8 Vox Humana	8 Tromba (ext. 32')
Solo to Great 16, 8, 4	4 Clarion	8 Posaune (ext. Sw. 16')
Swell to Choir 16, 8, 4	Tremolo	4 Clarion (ext. 32')
*10" wind pressure	Swell to Swell 16, 4	8 Randel State Trumpet (Gal.)
	Solo to Swell 8	

I. CHOIR (enclosed)

16 Gamba
8 Geigen Principal
8 Concert Flute
8 Gamba
Orchestral Strings IV
8 Kleine Erzähler II
4 Geigen Octave
4 Flute Harmonique
4 Gambette
2²/₃ Nazard
2 Piccolo (61 pipes)
1³/₅ Tierce (61 pipes)
1¹/₇ Septième (61 pipes)
16 Bassoon
8 Clarinet
8 Orchestral Oboe
8 English Horn
Tremolo
8 Randel State Trumpet (Gal.)
8 Harp (t.c., 61 bars)
4 Celesta (ext.)
Choir to Choir 16, 4
Solo to Choir 8

IV. SOLO (enclosed)

8 Open Diapason
8 Flauto Mirabilis
8 Gamba
8 Gamba Celeste
Orchestral Strings IV (Ch.)
16 Heckelphone
16 Bassoon (Ch.)
8 Tuba Mirabilis
8 Tuba
8 French Horn
8 English Horn (Ch.)
8 Corno di Bassetto
8 Orchestral Oboe (Ch.)
4 Clarion
Tremolo
8 Randel State Trumpet (Gal.)
Chimes (25 tubes)
Zimbelstern
Solo to Solo 16, 4
Great to Solo 16, 8, 4
Swell to Solo 8

GALLERY ORGAN

GREAT (61 pipes)

8 Open Diapason
8 Melodia
8 Gedeckt
8 Gemshorn
8 Gemshorn Celeste
4 Octave
4 Rohrflöte
2 Fifteenth
1¹/₃ Mixture IV
8 Trumpet
8 Randel State Trumpet
Great to Great 4
Swell to Great 16, 8, 4

SWELL (enclosed)

16 Echo Bourdon (ext. 8')
8 Open Diapason
8 Rohrflöte
8 Salicional
8 Voix Celeste
4 Octave
4 Flute Harmonique
2²/₃ Sesquialtera II
2 Flageolet
Mixture III
16 Flügel Horn (ext. Corno)
8 Cornopean
8 Corno d'Amore
Tremolo
Zimbelstern

GALLERY PEDAL

32 Resultant
16 Diapason
16 Bourdon
16 Echo Bourdon (Sw.)
8 Octave (ext. 16' Diapason)
8 Chimney Flute (ext. Sw. 16')
16 Double Trumpet (ext. Gt.)
16 Flügel Horn (Sw.)
4 Flügel Horn (ext. Sw.)
Great to Pedal 8, 4
Swell to Pedal 8, 4

DAVID RHODES

Hooray for Hollywood (1937)	Richard A. Whiting 1891–1938
Smile	
Theme (1936)	Charles Chaplin 1889–1977
Song (1954)	John Turner and Geoffrey Parsons 1910–1987
Film	
	<i>In the Park</i> 1915
	Charlie Chaplin — Edna Purviance — Leo White

WURLITZER ORGAN, Op. 924 (1924)
CHAMBER ANALYSES

MAIN CHAMBER

16 Diaphonic Diapason (metal 10" w.p.)
16 Flute (ext. Bourdon)
8 Concert Flute
8 Violin*
8 Violin Celeste*
8 Dulciana (tuned celeste, not original)
8 Clarinet
Chrysoglott (added 2010)
Bird Whistle

EFFECTS

Bass Drum
Kettle Drum
Snare Drum/Tom Tom
Crash Cymbal
Cymbal
Tambourine
Castanets
Chinese Block
Surf
Kettle Drum
Sleigh Bell (single action)

SOLO

16 Tibia Clausa†
16 Trumpet‡
8 Kinura
8 Vox Humana
Harp
Glockenspiel (37 notes)
Xylophone (37 notes)
Chimes (25 notes)

TREMULANTS

Main
Solo
Vox Humana
Tibia

EFFECTS

Triangle
Fire Bell
Fire Bell (reiterate)
Steam Whistle
Auto Horn
Door Bell

*Originally VDO and Celeste. Changed by factory at the request of Ambrose Larson.
Stop tabs still say Viol d'Orchestra.

†Tibia was originally 8' and 4', 16' extension added in 1960s; 2' extension was added in 1908.

‡Trumpet has 16' Tuba extension added in the 1960s.

THOMAS WIKMAN

Partita on “Vater unser im Himmelreich”	Dieterich Buxtehude 1637–1707
Tiento del quinto tono	Antonio Cabezón 1510–1566
Canzona sopra “Il e bel e bon”	Girolamo Cavazzoni 1525–1577
Hymn, “Alleluia! Sing to Jesus”	HYFRYDOL
Prelude on “Love unknown”	Robert Lind b. 1940
Pièce d’Orgue, BWV 572	Johann Sebastian Bach 1685–1750

NOACK ORGAN CO., Op. 44 (1969)

Compass: Manuals, 56 notes, CC–g³
Pedal, 32 notes, CC–g¹

II. GREAT

8 Principal
8 Chimney Flute
4 Octave
4 Spielflöte
2 Nachthorn
1¹/₃ Mixture V–VI
8 Trumpet
Positive to Great

II. POSITIVE

8 Gedackt
4 Koppelflöte
2 Principal
1¹/₃ Quinte
Sesquialtera II
1/2 Cymbal III
8 Krummhorn

PEDAL

16 Subbass
8 Principal
8 Gedackt
4 Choral Bass
2²/₃ Mixture IV
16 Bassoon
Great to Pedal
Positive to Pedal

Emmanuel Episcopal Church
LaGrange, Illinois

Tuesday, July 10
11:25 A.M.

STEPHEN SCHNURR, organ
ALLISON ALCORN, violin
KIERSTEN OPPEDAHL, harp
WILLSON OPPEDAHL, tenor

Hymn, “Lo, he comes with clouds descending”	HELMSLEY
Praeludium in A Minor, BuxWV153	Dieterich Buxtehude ca. 1637–1707
Variations on HYFRYDOL (premiere performance)	Dennis Northway b. 1958
The Lord Is My Shepherd Willson Oppedahl, tenor	Thomas Matthews 1915–1999
Allegretto, from Sonata in E-flat, Op. 65	Horatio Parker 1863–1919
Elegy for violin, harp, and organ Allison Alcorn, violin, Kiersten Oppedahl, harp	Harold Friedell 1908–1958
Allegro, from Symphonie VI, Op. 42	Charles-Marie Widor 1844–1937

This program is dedicated to the memory of Julie E. Stephens (September 15, 1929–July 15, 2011) and Sally Cherrington Beggs (August 20, 1959–March 17, 2012). These two women dedicated their lives to the advancement of the organ in our lives, and served on the board of directors of the Chicago-Midwest OHS Chapter.

CASAVANT FRÈRES LIMITÉE, Op. 3062 (1970)

Compass: Manuals, 56 notes, CC–g³
Pedal, 32 notes, CC–g¹

II. GREAT

16 Quintaden
8 Prinzipal
8 Rohrflöte
4 Oktav
4 Spitzflöte
2 Oktav
2 Blockflöte
1¹/₃ Mixture V
16 Trompete
8 Trompete
Chimes (20 tubes, a⁰–e²)
Great Unison Off
Positiv to Great
Récit to Great

PEDAL

16 Prinzipal
16 Subbass
16 Quintaden (Gt.)
8 Oktav
8 Spitzgedackt
4 Choralbass
4 Rohrpfeife
2 Mixture V
16 Posaune
16 Basson (Réc.)
8 Trompete
4 Rohrschalmei
Pedal Unison Off
Great to Pedal
Positiv to Pedal
Récit to Pedal

I. POSITIV

8 Gedackt
8 Erzähler Celeste II
4 Prinzipal
4 Koppelflöte
2 Oktav
1¹/₃ Quintflöte
1 Octavlein
Sesquialtera II (t.c.)
²/₃ Scharf IV
¹/₄ Zimbel III
8 Krummhorn
Tremulant
Récit to Positiv

III. RÉCIT (enclosed)

8 Cor de nuit
8 Salicional
8 Voix céleste
4 Principal conique
4 Flüte
²/₃ Nasard
2 Quarte de nasard
1³/₅ Tierce
2 Plein jeu V
16 Basson
8 Trompette
8 Hautbois
4 Clairon
Récit Unison Off
Tremulant

**First Presbyterian Church
La Grange, Illinois**

**Tuesday, July 10
1:15 P.M.**

DAVID JONIES and JAY PETERSON

Sonata No. 8 in E Minor, Op. 132
Introduction and Passacaglia

Joseph Rheinberger
1839–1901

Jay Peterson

Concerto in F Major, Op. 4, No. 4
Andante
Adagio
Allegro

George Frideric Handel
1685–1759

Jay Peterson and David Jonies

Pièces de fantaisie
Andantino, Opus 51, No. 2
Naiades, Opus 55, No. 4

Louis Vierne
1870–1937

David Jonies

Variations on an Easter Theme

John Rutter
b. 1945

Jay Peterson and David Jonies

Hymn, “O sons and daughters, let us sing!”

O FILII ET FILIÆ

This program is made possible by a gift from John Gorton.

AEOLIAN-SKINNER ORGAN CO., Op. 1390 (1962)

II. GREAT

- 16 Quintatön
- 8 Principal
- 8 Bourdon
- 8 Erzähler (prepared)
- 4 Octave
- 4 Waldflöte
- 2 Fifteenth
- Fourniture III–V
- Chimes (25 tubes)
- Swell to Great 16, 8, 4
- Positiv to Great 16, 8
- Chancel to Great 8, 4

PEDAL

- 16 Contra Basse
- 16 Quintatön (Gt.)
- 16 Rohrbordun (Sw.)
- 8 Spitz Principal
- 8 Quintatön (ext. Gt.)
- 8 Rohrflöte (Sw.)
- 4 Choralbass
- 4 Rohrflöte (ext. Sw.)
- Rauschquinte III
- 16 Bombarde
- 16 Fagotto (Sw.)
- 8 Fagotto (ext. Sw.)
- 4 Fagotto (ext. Sw.)
- Great to Pedal 8
- Swell to Pedal 8, 4
- Positiv to Pedal 8

CHANCEL

- 8 Gedeckt (Estey Melodia)
- 8 Gemshorn (Estey Dulciana)
- 8 Gemshorn Celeste (prepared)
- 4 Montre
- 2 Principal
- Plein Jeu III–IV (prepared)
- 8 Festival Trumpet
- Tremulant
- Chancel to Chancel 4

III. SWELL (enclosed, 68 pipes)

- 16 Rohrbordun)
- 8 Viola
- 8 Viola Celeste
- 8 Rohrflöte (ext. 16')
- 8 Flute Celeste II
- 4 Spitz Principal
- 4 Zauberflöte (prepared)
- 2²/₃ Nazard
- 2 Blockflöte
- Plein Jeu IV
- 16 Fagotto (½-length)
- 8 Trompette
- 4 Rohrschalmei
- Tremulant
- Swell to Swell 16, Unison Off, 4

I. POSITIV

- 8 Nasonflöte
- 8 Flute Celeste II (Sw.)
- 4 Koppelflöte
- 4 Flute Celeste (ext. Sw.)
- 2 Prinzipal
- 1³/₅ Terz
- 1¹/₃ Quinte
- 1 Spillflöte
- Zimbel II
- 8 Krummhorn (prepared)
- Tremulant
- Positiv to Positiv 16
- Swell to Positiv 16, 8, 4

CHANCEL PEDAL

- 16 Gedeckt (ext. Chancel)
- 8 Montre (ext. Chancel 4')
- 4 Choralbass (Chancel 4')
- Chancel to Pedal 8

BRUNZEMA ORGANS INC., Op. 3 (1981)

Compass: 50 notes, CC, DD–d³
Pitch A440

MANUAL

- 8 Gedackt
- 4 Flöte
- 2 Prinzipal
- 1¹/₃ Quinte

St. Catherine of Siena-St. Lucy Catholic Church
Oak Park, Illinois

Tuesday, July 10
2:50 P.M.

RHONDA SIDER EDGINGTON

- Pastorale – Psalm 23:1
from *Seven Sketches on Verses from the Psalms* Percy Whitlock
1903–1946
- Folk Tune, from *Five Short Pieces* Percy Whitlock
- Hymn, “Let all mortal flesh keep silent”
stanza 2, men only PICARDY
stanza 3, women only
- Picardy, from *Meditations on Communion Hymns* Leo Sowerby
1895–1968
- Sonate Nr. 2 in E Minor, Op. 19 August Gottfried Ritter
1811–1885

CASAVANT FRÈRES LIMITÉE, Op. 1467 (1932)

Compass: Manual, 61 notes, CC–c⁴
Pedal, 32 notes, CC–g¹
All manual ranks are 73 pipes

II. GREAT
8 Open Diapason
8 Hohl Flute
8 Gemshorn
4 Principal
4 Wald Flute
Mixture IV
8 Trumpet
Great to Great 16, 4
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4

PEDAL
16 Open Diapason
16 Bourdon
16 Gedeckt (Sw.)
8 Octave (ext. 16' Open Diapason)
8 Stopped Flute (ext. 16' Bd.)
16 Trombone
Great to Pedal 8, 4
Swell to Pedal 8, 4
Choir to Pedal 8, 4

III. SWELL (enclosed)
16 Bourdon
8 Open Diapason
8 Stopped Diapason
8 Viola da Gamba
8 Voix Celeste
4 Flauto Traverso
2 Piccolo
8 Cornopean
8 Oboe
8 Vox Humana (removed)
Tremulant
Chimes (Ch.)
Swell to Swell 16, 4

I. CHOIR (enclosed)
8 Geigen Principal
8 Melodia
8 Dulciana
4 Lieblich Flute
8 Clarinet
Tremulant
Chimes
Choir to Choir 16, 4
Swell to Choir 16, 8, 4

KEN COWAN

Festival Overture on the chorale
“Ein feste Burg ist unser Gott,” Op. 31
Otto Nicolai
1810–1849
Arranged by Franz Liszt

Consolation No. 3 in D-flat
Franz Liszt
1811–1886
Arranged by Ken Cowan

Hymn, “When the morning stars together”
WEISSE FLAGGEN

Elegiac Romance
John Ireland
1879–1962

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

INTERMISSION

Étude Héroïque
Rachel Laurin
b. 1961

Sonata No. 1 in D Minor, Op. 42
Introduction et allegro: Largo e maestoso-Allegro
Pastorale: Andante quasi allegretto
Final: Allegro assai
Alexandre Guilmant
1837–1911

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

SKINNER ORGAN COMPANY, Op. 528 (1926)

Compass: Manual, 61 notes, CC–c⁴
 Pedal, 32 notes, CC–g¹

II. GREAT

16 Bourdon (Ped.)
 8 First Diapason
 8 Second Diapason
 8 Claribel Flute
 8 Erzähler
 8 La Marche Melodic Celeste
 4 Octave
 4 Flute
 8 Tromba*
 4 Clarion*
 Chimes (Echo)
 Great to Great 4
 Swell to Great 16, 8, 4
 Choir to Great 16, 8, 4
 Solo to Great 16, 8, 4

*enclosed with Solo and
 on high wind pressure

III. SWELL (enclosed)

16 Bourdon
 8 Open Diapason
 8 Gedeckt
 8 Salicional
 8 Voix Celeste
 8 Æoline
 4 Octave
 4 Flute Triangulaire
 2 Fifteenth
 Mixture IV
 16 Waldhorn
 8 Cornopean
 8 Flügelhorn
 8 Vox Humana
 4 Clarion
 Tremolo
 Swell to Swell 16, 4

IV. SOLO (enclosed)

8 Orchestral Flute
 8 Gamba
 8 Gamba Celeste
 8 Melodic Celeste
 8 French Horn
 8 Tuba Mirabilis
 Tremolo
 Solo to Solo 16, 4
 Great to Solo 8
 Swell to Solo 8

IV. ECHO (enclosed)

8 Chimney Flute
 8 Vox Humana
 Tremolo
 Chimes (g⁰–g²)

I. CHOIR (enclosed)

8 Diapason
 8 Concert Flute
 8 Kleine Erzähler II
 4 Flute
 2 Piccolo
 8 Clarinet
 Tremolo
 8 Harp (t.c., 61 bars)
 4 Celesta (ext. Harp)
 Choir to Choir 16, 4
 Swell to Choir 8

PEDAL (6'' wind pressure)

32 Resultant Diapason
 16 Diapason
 16 Bourdon
 16 Echo Bourdon (Sw.)
 8 Octave (ext. Diapason)
 8 Gedeckt (ext. 16' Bd.)
 8 Still Gedeckt (Sw. Bd.)
 8 Cello II (Solo)
 4 Flute (ext. 16' Bd.)
 16 Trombone
 16 Waldhorn (Sw.)
 8 Tromba (ext. Trombone)
 Chimes (Echo)
 Great to Pedal 8
 Swell to Pedal 8, 4
 Choir to Pedal 8
 Solo to Pedal 8, 4

JOHN SHERER

A CONCERT TO COMMEMORATE THE 100TH ANNIVERSARY
OF THE SINKING OF THE *TITANIC*

Music of 1912

- Imperial March Edward Elgar
1857–1934
Transcribed by George C. Martin
- Elegy Edward Bairstow
1874–1946

Music Heard Aboard the *Titanic*

- El Capitan John Philip Sousa
1854–1932
Transcribed by Martin Setchell
- Barcarolle, from *The Tales of Hoffmann* Jacques Offenbach
1819–1880
Transcribed by Edwin H. Lemare
- Alexander's Ragtime Band Irving Berlin
1888–1989
Transcribed by John W. Sherer

Music to Honor the *Titanic* Victims

- In Memoriam Joseph Bonnet
1884–1944
- Hymn, "Eternal Father, strong to save" MELITA

This program is made possible by a gift from Karl Bruhn.

M.P. MÖLLER, Op. 6373 (1936)

II. GREAT (61 pipes)

- 16 Double Diapason
- 8 First Diapason
- 8 Second Diapason (ext. 16')
- 8 Harmonic Flute
- 4 Octave
- 2²/₃ Twelfth
- 2 Fifteenth
- Cornet III-V
- Mixture III
- Harmonics IV
- Chimes (Ch.)
- Great 16, Unison Off, 4
- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4
- Solo to Great 8, 4

III. SWELL (enclosed, 73 pipes)

- 16 Salicional
- 8 Geigen Principal
- 8 Rohr Floete
- 8 Salicional (ext.)
- 8 Voix Celeste (t.c.)
- 4 Geigen (ext. 8')
- 4 Chimney Flute (ext. 8')
- 4 Salicet (ext. 16')
- 2 Flautino
- Plein Jeu V
- 16 Contra Fagotto
- 8 Trumpet
- 8 Fagotto (ext.)
- 8 Vox Humana
- 4 Clarion (ext. 16')
- Tremolo
- Swell 16, Unison Off, 4
- Choir to Swell 16, 8, 4
- Solo to Swell 8, 4

I. CHOIR (enclosed, 73 pipes)

- 16 Spitz Floete
- 8 Diapason
- 8 Spitz Floete (ext.)
- 8 Spitz Floete Celeste (t.c.)
- 4 Principal
- 2²/₃ Twelfth
- 2 Fifteenth
- 8 Clarinet
- 8 Vox Humana (Sw.)
- Tremolo
- Chimes (25 tubes)
- Choir 16, Unison Off, 4
- Swell to Choir 16, 8, 4
- Solo to Choir 8, 4

PEDAL

- 32 Resultant
- 16 Diapason
- 16 Second Diapason (Gt.)
- 16 Contra Bass
- 16 Spitz Floete (Ch.)
- 16 Salicional (Sw.)
- 8 Octave (ext. Diapason)
- 8 Flute (ext. Contra Bass)
- 8 Spitz Floete (ext. Ch.)
- 16 Trombone (in Solo)
- 16 Fagotto (Sw.)
- 8 Trombone (ext.)
- 4 Trombone (ext.)
- Chimes (Ch.)
- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Choir to Pedal
- Solo to Pedal 8, 4

IV. SOLO (enclosed)

- 8 Stentor Diapason
- 8 Major Flute
- 8 Gross Gamba
- 8 Gross Gamba Celeste
- 8 Tuba Mirabilis
- Tremolo
- Solo 16, Unison Off, 4
- Great to Solo 16, 8, 4
- Choir to Solo
- Swell to Solo

H. RICARDO RAMIREZ

Les Fêtes de l'Année Israelite, AWW 85	Jehan Alain 1911–1940
Hymn, "God of might"	ADDEER HU
Trio Sonata VI in G Major, BWV 530	Johann Sebastian Bach 1685–1750
Suite, Op. 5 Sicilienne Toccata	Maurice Duruflé 1902–1986

CASAVANT FRÈRES LIMITÉE, Op. 2768 (1963)

II. GREAT	III. SWELL (enclosed)
16 Quintaton	8 Hohlflöte
8 Principal	8 Viola
8 Bourdon	8 Viola Celeste (from GG)
4 Octave	4 Principal
4 Nachthorn	4 Rohrflöte
2 Blockflöte	2 Octavin
1 ¹ / ₃ Mixture VI	1 Mixture IV
Swell to Great 16, 8, 4	16 Fagott
Choir to Great 16, 8, 4	8 Trumpet
	Tremulant
	Swell to Swell 16, Unison Off, 4
PEDAL	
16 Principal	I. CHOIR (enclosed)
16 Subbass	8 Gedackt
16 Gedackt (ext. Ch. 8')	8 Flauto Dolce
8 Octave	8 Flauto Celeste (t.c.)
8 Gedackt Pommer	4 Koppelflöte
4 Choral Bass	2 Principal
2 Mixture III	1 ¹ / ₃ Larigot
16 Posaune	2 ² / ₃ Sesquialtera II
16 Fagott (Sw.)	1 ¹ / ₃ Cymbal III
Great to Pedal 8	8 Krummhorn
Swell to Pedal 8, 4	Tremulant
Choir to Pedal 8, 4	Choir to Choir 16, Unison Off, 4
	Swell to Choir 8, 4

Winnetka Congregational Church
Winnetka, Illinois

Wednesday, July 11
12:45 P.M.

NICHOLAS BIDELER

Praeludium in G Major	Nicolaus Bruhns 1665–1697
Schmücke dich, o liebe Seele, BWV 654	Johann Sebastian Bach 1685–1750
Trois Impressions, Op. 72 I. Harmonies du soir	Sigfrid Karg-Elert 1877–1933
Hymn, “Dear Lord and Father of mankind”	REPTON
24 Pièces de fantaisie, 3 ^{ème} Suite II. Impromptu	Louis Vierne 1870–1937
Prélude, adagio et choral varié sur le theme du Veni Creator, Op.4 III. Choral varié	Maurice Duruflé 1902–1986

This program is made possible by a gift from Bradley McClain

ELIZABETH NAEGELE

Sortie II in B-flat Major

Louis-J.-A. Lefébure-Wély
1817–1869

Hymn, “Saw ye my saviour?”

LAUNDON

Text, *Communion Hymn* (1896) by Mary Baker Eddy

Organ introduction

Stanza 1, unison

Stanza 2, women only

Stanza 3, men only

Stanza 4, harmony

Organ interlude

Repeat Stanza 1, unison

Heures mystiques

Léon Boëllmann

Andantino e espressivo, Op. 30, Verset XII

1862–1897

Moderato, Op. 29, Verset XIII

Andantino cantabile, Op. 30, Verset IX

Allegretto, Op. 30, Verset XXII

Andante maestoso, Op. 29, Entrée III

Sonata II

Lily Wadhams Moline

III. Seraphic Chant

1878–1966

Let Us Break Bread Together

setting by Edwin T. Childs

(from *Communion Hymns for Organ*, Vol. I)

b. 1945

W.W. KIMBALL CO., Op. 7245 (1938)

II. GREAT (enclosed, 73 pipes)

8 Open Diapason
8 Melodia
8 Dulciana (85 pipes)
4 Dulcet (ext. Dulciana)
2²/₃ Dolce Twelfth (ext. Dulciana)
2 Dolce Fifteenth (ext. Dulciana)
8 Trumpet
Tremolo
Chimes (20 tubes, a⁰-e²)
Great 16, Unison Off, 4
Swell to Great 16, 8, 4

II. SWELL (enclosed, 73 pipes)

16 Echo Lieblich (97 pipes)
8 Geigen Diapason
8 Rohr Flöte (ext. 16')
8 Salicional
8 Voix Celeste
4 Flute d'Amour (ext. 16')
2²/₃ Nazard (ext. 16')
2 Flageolet (ext. 16')
8 Oboe
8 Vox Humana
Tremolo
Swell 16, Unison Off, 4

PEDAL

16 Bourdon (44 pipes)
16 Echo Lieblich (Sw.)
8 Flute (ext. Bourdon)
8 Still Gedeckt (ext. Sw. Bd.)
8 Dulciana (Gt.)
8 Chimes (Gt.)
Great to Pedal 8
Swell to Pedal 8, 4

**Chapel of the Holy Spirit
Society of the Divine Word
Techy, Illinois**

**Wednesday, July 11
3:10 P.M.**

THE MADRIGAL CHOIR
of Grace Episcopal Church, Oak Park, Ill.
Dennis Northway, director
Madeleine Woodworth and Charlie Carpenter, organists

24 *Pièces en style libre*, Op. 31, No. 21 Louis Vierne
Carillon sur la sonnerie du carillon de la chapelle 1870–1937
du Château de Longpont (Aisne)
Charlie Carpenter

Kyrie, from *Mass for Four Voices* William Byrd
1543–1623
Lord, have mercy. Christ, have mercy. Lord, have mercy.

24 *Pièces en style libre*, Op. 31, No. 11 Louis Vierne
Divertissement
Madeleine Woodworth

Blessed Are the Pure in Heart Eric DeLamarter
1880–1953
Blessed are the pure in heart for they shall see God.

Hymn, “Come risen Lord, and deign to be our guest” ROSEDALE
Madeleine Woodworth

The Lord Bless You and Keep You Peter C. Lutkin, AGO
1858–1931
*The Lord bless you and keep you; the Lord make His face to shine
upon you and be gracious unto you. The Lord lift up His countenance
upon you and give you peace. Amen.*

Agnus Dei, from *Mass for Four Voices* William Byrd

Ave Verum Corpus Adam B. Gruber
b. 1992
*Hail, true Body, born of the Virgin Mary who has truly suffered, was sacri-
ficed on the cross for mortals, whose side was pierced, whence flowed water
and blood: be for us a foretaste of heaven during our final examining. O Je-
su sweet, O Jesu pure, O Jesu, Son of Mary, have mercy upon me. Amen.*

Symphonie V, Op. 42, No. 1 Charles Marie Widor
Toccata 1844–1937
Charlie Carpenter

WIENER PIPE ORGANS

II. GREAT (enclosed)

- 16 Double Open Diapason
- 16 Contra Viol (Ch.)
- 8 Principal Diapason
- 8 Second Open Diapason
- 8 Gross Flute
- 8 Gross Gamba
- 8 Viola (ext.)
- 8 Melodia
- 8 Gemshorn
- 8 Muted Viol
- 4 Octave
- 4 Flute Overte [*sic*]
- 4 Flauto Traverso (ext. Melodia)
- 4 Wald Flute (ext. Gt. Fl.)
- 4 Salicet (ext. Ch. C. Viole)
- 2²/₃ Flute Quint (ext. Gt. Fl.)
- 2²/₃ Nazard (ext. Melodia)
- 2 Piccolo (ext. Melodia)
- 2 Flageolet (ext. Gt. Fl.)
- Mixture IV (derived)
- 16 Tuba Profunda
- 8 Tuba Mirabilis (ext.)
- 4 Tuba Clarion (ext.)
- Chimes (Deagan)
- Tremulant
- Great 16, 4
- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4
- Antiphone to Great 16, 8, 4

ANTIPHONAL PEDAL

- 16 Sub Bass
- 16 Violone
- 16 Lieblich Gedeckt (Ant.)
- 8 Octave Bass (Ant. Open)
- 8 Cello (ext. 16' Violone)
- 8 Flute Bass (Ant. Rohr Flute)
- Antiphone to Pedal 8, 4

III. SWELL (enclosed)

- 16 Contra Viol (Ch.)
- 16 Bourdon
- 10²/₃ Gross Quint (ext. Bd.)
- 8 Open Diapason
- 8 Horn Diapason
- 8 Geigen Principal
- 8 Tibia Clausa
- 8 Stopped Diapason (ext. Bd.)
- 8 Viol d'Orchestra
- 8 Viola (ext. Ch.)
- 8 Viola Celeste
- 8 Salicional
- 8 Aeoline
- 8 Vox Angelica
- 4 Fugara
- 4 Salicet (ext. Ch. C. Viole)
- 4 Tibia Flute (ext. Tibia)
- 4 Stopped Flute (ext. Bd.)
- 3¹/₅ Bourdon Decima (ext. Bd.)
- 2²/₃ Twelfth (ext. Bd.)
- 2 Tibia Super Octave (ext. Tibia)
- 2 Fifteenth (ext.)
- Mixture IV (derived)
- 16 Tuba Profunda (Gt.)
- 16 Contra Fagotta [*sic*]
- 8 Tuba Mirabilis (ext.)
- 8 Cornpeon [*sic*]
- 8 Oboe
- 8 Vox Humana
- 4 Tuba Clarion (ext.)
- Vox Humana Vibrato
- Swell Tremulant
- Chimes (Gt.)
- Swell 16, 4
- Antiphone to Swell 16, 8, 4

I. CHOIR (enclosed)

- 16 Contra Viol
- 16 Dulciana
- 8 Open Diapason
- 8 Viola (ext. 16')
- 8 Concert Flute
- 8 Unda Maris
- 8 Quintadena
- 8 Dulciana (ext.)
- 4 Orchestra Flute (ext. C. Fl.)
- 4 Salicet (ext.)
- 4 Dulcet (ext.)
- 3¹/₅ Decima (ext. Dul.)
- 2²/₃ Wald Quint (ext. C. Fl.)
- 2²/₃ Duodecima (ext. Dul.)
- 2 Flute Super Octave (ext. C. Fl.)
- 2 Flautina (ext. Dul.)
- 1³/₅ Septime [*sic*] (ext.)
- Mixture IV (derived)
- 16 Tuba Profunda (Gt.)
- 8 Tuba Mirabilis (ext.)
- 8 Trumpet Horn
- 8 Clarinet
- 4 Tuba Clarion (ext.)
- Choir Tremulant
- Chimes (Gt.)
- Choir 16, 4
- Swell to Choir 16, 8, 4
- Antiphone to Choir 16, 8, 4

PEDAL

- 32 Resultant (ext.)
- 16 Double Open Diapason
- 16 Principal Bass (Gt. Dbl. Open)
- 16 Contra Bass
- 16 Contra Gamba
- 16 Contra Viol (Ch.)
- 16 Bourdon
- 16 Dulciana (Ch.)
- 16 Lieblich Gedeckt (Sw. Bd.)
- 10²/₃ Gross Quint (ext. Sw. Bd.)
- 8 Open Diapason (Gt.)
- 8 Horn Diapason (Sw.)
- 8 Principal (Ch. Open)
- 8 Cello (ext. Ch. 16' Gamba)
- 8 Viol d'Orchestra (Sw.)
- 8 Viola (ext. Ch. 16')
- 8 Gross Flute (Gt.)
- 8 Tibia (Sw. Tibia)
- 8 Concert Flute (Gt.)

IV. ANTIPHONAL (enclosed, 73 pipes)

- 16 Quintadena
- 8 Open Diapason
- 8 Bell Diapason
- 8 Rohr Flute
- 8 Cor D'Nuit
- 8 Viol D'Orchestra
- 8 Viol D'Gamba
- 8 Stopped Diapason (ext. 16')
- 8 Dolce
- 8 Viol Ætheria
- 8 Vox Angelica
- 4 Fern Floete
- 4 Forest Flute (ext. Rohr Flute)
- 4 Stopped Flute (ext.)
- 2²/₃ Twelfth (ext. 16')
- 2 Piccolo (ext. 16')
- Mixture III (derived)
- 8 French Horn
- 8 Cor Anglais
- 8 Vox Humana
- Vox Humana Vibrato
- Antiphone Tremolo [*sic*]
- Chimes (Gt.)
- Antiphone 16, 4

- 8 Flauto Dolce (Ch.)
- 8 Salicional (Sw.)
- 4 Salicet (ext. Ch. 16')
- Mixture IV (derived)
- 16 Tuba Profunda (Gt.)
- 16 Contra Fagotta (Sw.)
- 8 Tuba Mirabilis (ext. Gt. Tuba)
- 8 Major Trumpet
- 8 Cornopeon (Sw.)
- 4 Tuba Clarion (ext. Gt. Tuba)
- Chimes (Gt.)
- Pedal Octave 8
- Pedal Fifth 10²/₃
- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Choir to Pedal 8, 4
- Antiphone to Pedal 8, 4

SCOTT MONTGOMERY

Fantaisie in E-flat	Camille Saint-Saëns 1835–1921
Concerto in D Minor (after Vivaldi), BWV 596 [Allegro] – Grave – Fuga Largo spiccato [Allegro]	Johann Sebastian Bach 1685–1750
Symphony No. 7, Op. 42, No. 3 II. Choral	Charles-Marie Widor 1844–1937
Symphony No. 2, Op. 20 III. Scherzo	Louis Vierne 1870–1937
Variations on “Home, Sweet Home,” Op. 30	Dudley Buck 1839–1909
Suite No. 2 II. Lullaby	Calvin Hampton 1938–1984
Pièces dans différents styles, Book VI Caprice in B-flat, Op. 20, No. 3	Alexandre Guilmant 1837–1911
Concert Variations on the “Austrian Hymn,” Op. 3 No. 1	John Knowles Paine 1836–1906
Hymn, “It matters not what be thy lot”	GLOAMING

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

ERNEST M. SKINNER COMPANY, Op. 208 (1914)

Compass: Manual, 61 notes, CC-c⁴
Pedal, 30 notes, CC-f¹

II. GREAT (68 pipes)

16 Bourdon
8 Diapason
8 Philomela
8 Erzähler
8 Gedackt (Sw.)
8 Dulciana (Sw. Aeoline)
4 Octave (addition)
4 Flute (Sw.)
2²/₃ Twelfth (addition)
2 Fifteenth (addition)
8 Cornopean (Sw.)
Great to Great 4
Swell to Great 16, 8, 4
Choir to Great 8

PEDAL

16 Diapason (ext. Gt. Philomela)
16 First Bourdon (Gt.)
16 Second Bourdon (Sw.)
8 Octave (Gt. Philomela)
8 Still Gedackt (ext. 2nd Bd.)
16 Posaune (Sw.)
Great to Pedal 8
Swell to Pedal 8, 4
Choir to Pedal 8

III. SWELL (enclosed, 68 pipes)

16 Bourdon
8 Diapason
8 Gedackt
8 Salicional
8 Voix Celestes
8 Aeoline
8 Unda Maris (t.c.)
4 Octave
4 Flute
2 Flautino
16 Posaune
8 Cornopean
8 Flügel Horn
8 Vox Humana
Tremolo
Swell to Swell 16, 4

I. CHOIR (enclosed, 61 pipes)

8 Geigen Principal
8 Concert Flute
4 Flute
8 Clarinet
Tremolo
Swell to Choir 8

ERIK WM. SUTER

Prelude and Fugue in G, BWV 541

Johann Sebastian Bach
1685–1750

In Thee Is Gladness

Dale Wood
1934–2003

Hymn, “Come down, o love divine”

DOWN AMPNEY
Stanzas 1 and 3 in unison; stanza 2 in harmony

Nedělní Hudba (*Music for Sunday*)
IV. Finale

Petr Eben
1929–2007

SCHLICKER ORGAN CO. INC. (1963)

II. GREAT

- 16 Gedecktpommer
- 8 Principal
- 8 Holzfloete
- 8 Gemshorn
- 4 Octave
- 4 Querfloete
- 2²/₃ Quint
- 2 Octave
- Mixture IV-VI
- 16 Trompeta Real (t.c., ext.)
- 8 Trompeta Real
- 4 Trompeta Real (ext.)
- Chimes (21 tubes)
- Zimbelstern (toe stud)
- Swell to Great 16, 8, 4
- Positiv on Great 16 [*sic*]
- Positiv to Great 8

I. POSITIV

- 8 Gedeckt
- 4 Rohrfloete
- 2²/₃ Nasat
- 2 Principal
- 2 Blockfloete
- 1³/₅ Terz (t.c.)
- 1 Siffloete
- Scharf III-IV
- 16 Regal
- 8 Krummhorn
- Tremolo
- 16 Trompeta Real (t.c., ext. Gt.)
- 8 Trompeta Real (Gt.)
- 4 Trompeta Real (ext. Gt.)
- Swell to Positiv 8, 4

III. SWELL (enclosed)

- 8 Rohrfloete
- 8 Salicional
- 8 Voix Celeste (t.c.)
- 4 Geigen Principal
- 4 Spitzfloete
- 2 Hohlfloete
- 1¹/₃ Klein Nasat
- Mixture IV-V
- 16 Fagott
- 8 Schalmei
- 4 Clarion
- Tremolo
- Swell to Swell 16, 4

PEDAL

- 32 Soubasse (electronic)
- 16 Subbass
- 16 Principal
- 16 Subbass
- 16 Pommer (Gt.)
- 8 Octave (ext. 16')
- 8 Gemshorn (Gt.)
- 4 Choralbass
- 4 Gemshorn (ext. Gt.)
- Rauschquint II
- Mixture IV
- 32 Contrafagott (ext. Sw.)
- 16 Posaune
- 16 Fagott (Sw.)
- 8 Trompeta Real (Gt.)
- 8 Fagott (ext. Sw.)
- 4 Clarion
- Great to Pedal
- Swell to Pedal
- Positiv to Pedal

ANTIPHONAL

MANUAL I

- 8 Principal
- 8 Rohrfloete
- 4 Octave
- 2 Blockfloete
- Mixture II
- Zimbelstern

MANUAL II

- 8 Rohrfloete
- 4 Blockfloete
- 2 Principal
- 1¹/₃ Nasat
- Tremolo

PEDAL

- 16 Gedecktbass
- 8 Rohrfloete
- 4 Principal
- 2 Blockfloete
- Rauschquint II

BERNADETTE WAGNER

- 11 Chorale Preludes, Op. 122* Johannes Brahms
Two settings of "O Welt, ich muß dich lassen" 1833–1897
- Hymn, "Creator spirit, by whose aid" SURREY
Stanzas 1 and 2, harmony; Stanza 3, unison
- Sonata No. 4 in B-flat, Op. 65 Felix Mendelssohn
II. Andante religioso 1809–1847
III. Allegretto
- The Book of Hours Daniel Pinkham
1923–2006
At Matins – At Lauds – At Prime – At Terce –
At Sext – At None – At Vespers – At Compline

JOHNSON ORGAN Co., Op. 386 (1872)

Compass: Manual, 58 notes, CC–a³
Pedal, 27 notes, CC–d¹

I. GREAT	II. SWELL (enclosed)
8 Open Diap.	8 Open Diap. (t.c.)
8 Melodia (t.c.)	8 Stop'd Diap. Treble (t.c.)
8 Unison Bass (12 pipes)	8 Stop'd Diap. Bass (12 pipes)
8 Dulciana (t.c.)	8 Dolce (t.c.)
4 Octave	4 Fugara
4 Flute d'Amour	8 Oboe & Bassoon
2 ² / ₃ Twelfth	Tremulant
2 Fifteenth	
8 Clarionet (t.c.)	
Swell to Great	

PEDAL

16 Bourdon
Great to Pedal
Swell to Pedal

GEO. KILGEN & SON, Op. 3386 (1924)

Compass: Manual, 61 notes, CC–c⁴
 Pedal, 32 notes, CC–g¹

II. GREAT (enclosed, 73 pipes)

16 Open Diapason
 8 First Open Diapason
 8 Second Open Diapason
 8 Doppie [*sic*] Flute
 8 Dulciana
 8 Vox Angelica (t.c.)
 4 Octave
 4 Flute (harmonic)
 8 Tuba
 4 Tuba Clarion (ext. 8')
 Great to Great 16, Unison Off, 4
 Swell to Great 16, 8, 4
 Choir to Great 16, 8, 4
 Echo to Great 8

PEDAL

32 Open Resultant (ext. 16' Open)
 16 Open Diapason
 16 Second Open Diapason (Gt.)
 16 Violone
 16 Bourdon
 16 Lieblich Gedeckt (Sw.)
 10²/₃ Quint (ext. 16' Bd.)
 8 Bass Flute (ext. 16' Bd.)
 8 Cello (Ch. 8' Viol)
 8 Dolce Flute (ext. Sw. 16')
 Great to Pedal 8
 Swell to Pedal 8
 Choir to Pedal 8

ECHO PEDAL

16 Echo Bourdon (ext. Echo)
 8 Echo Flute (Echo)
 Echo to Echo Pedal 8

III. SWELL (enclosed, 73 pipes)

16 Bourdon
 8 Diapason Phonon
 8 Stopped Diapason (ext. 16')
 8 Violle d'Orchestra
 8 Voix Celeste (t.c.)
 8 Muted Viol
 4 Flute d'Amour (ext. 16')
 4 Violina (ext. Viol d'Orchestra)
 2 Flautina (ext. 16')
 8 Cornopean
 8 Oboe
 8 Vox Humana
 Tremolo
 Swell to Swell 16, Unison Off, 4
 Echo to Swell 8

I. CHOIR (enclosed, 73 pipes)

16 Bass Flute (t.c., ext. 8')
 8 Violin Diapason
 8 Concert Flute
 8 Unda Maris (t.c.)
 8 Viol d'Gamba
 8 Quintadena
 8 Gemshorn
 4 Flauto Traverso (ext. 8')
 4 Gambette (ext. 8' Viol)
 2 Piccolo (ext. 8')
 8 Clarinet
 Tremolo
 Chimes (20 tubes)
 Choir to Choir 16, Unison Off, 4
 Swell to Choir 8
 Echo to Choir 8

ECHO (enclosed, 61 pipes)

16 Still Bourdon (t.c., ext. 8')
 8 Lieblich Gedeckt
 8 Vox Angelica
 8 Vox Atheria [*sic*] (t.c.)
 8 Quintadena (synthetic)
 4 Fern Flute (ext. 8')
 2 Zart Flute (ext. 8')
 8 Vox Humana (new)
 Tremolo
 Chimes (20 tubes)
 Echo to Echo 16, Unison Off, 4

ADAM GRUBER
DENNIS NORTHWAY

Prelude in A Minor

Clarence Eddy, AGO
1851–1937

Dennis Northway

In Quiet Mood

Florence B. Price
1887–1953

Adam Gruber

Hymn, “Softly fades the twilight ray”

Harrison M. Wild, AGO
1861–1929

Dennis Northway

Two Chorale Preludes from *Orgelbüchlein*
Heut’ triumphieret Gottes Sohn, BWV 630
Wenn wir in höchsten Nöten sein, BWV 641
Adam Gruber

Johann Sebastian Bach
1685–1750

Aria Sebaldina from *Hexachordum Apollinis* (1699)

Johann Pachelbel
1653–1706

Dennis Northway

Passacaglia in D Minor, Op. 3

Dennis Northway
b. 1958

Adam Gruber

M.P. MÖLLER, Op. 758 (1907)

Compass: Manual, 61 notes, CC-c⁴

Pedal, 30 notes, CC-f¹

Tubular-pneumatic action

I. GREAT

8 Open Diapason
8 Melodia
8 Doppel Floete
8 Viola D'Gamba
8 Dulciana
4 Principal
4 Flute D'Amour
2²/₃ Octave Quint
2 Super Octave
8 Trumpet
Great to Great 4
Swell to Great 16, 8, 4

II. SWELL (enclosed)

16 Lieblich Gedacht [*sic*]
8 Open Diapason
8 Stopped Diapason
8 Salicional
8 Aeolina
8 Vox Celeste (t.c.)
4 Flute Traverso
4 Violina
2 Flautina
8 Oboe and Bassoon
8 Vox Humana
Tremolo

PEDAL

16 Dbl. Open Diapason
16 Bourdon
8 Violoncello
8 Flute (ext. 16' Dbl. Open)
Great to Pedal
Swell to Pedal

**John B. Murphy Auditorium
American College of Surgeons
Chicago, Illinois**

**Thursday, July 12
1:50 P.M.**

CATHRYN WILKINSON

- | | |
|--|---|
| Walzer für Pianoforte, Op. 39 | Johannes Brahms |
| 1. Tempo giusto | 1833–1897 |
| 9. [Espressivo] | |
| 4. Poco sostenuto | |
| 3. [Dolce] | |
| 8. [Dolce; sotto voce] | |
|
 | |
| 24 <i>Pièces en style libre</i> , Op. 31 | Louis Vierne |
| No. 14, Scherzetto | 1870–1937 |
|
 | |
| <i>Le Carnival des animaux</i> | Camille Saint-Saëns |
| No. 13, Le Cygne | 1835–1921 |
| | <i>Transcribed by Ekaterina Melnikova</i> |
|
 | |
| In Fairyland | Roy Spalding Stoughton |
| 1. The Enchanted Forest | 1884–1953 |
| 2. Idyll | |
| 3. March of the Gnomes | |

This program is made possible by a gift from the Bradford Organ Company.

ESTEY ORGAN CO., Op. 2500 (1927)

Compass: Manual, 61 notes, CC–c⁴

Pedal, 32 notes, CC–g¹

II. GREAT (enclosed with Orchestral)

- 8 Open Diapason
- 8 Gross Flute
- 8 Melodia
- 8 Dulciana
- 4 Flute Harmonic
- 8 Cor de Chamois (Gemshorn)
Tremolo
- Great Unison Off, 4
- Swell to Great 16, 8, 4
- Orchestral to Great 16, 8, 4

I. ORCHESTRAL (enclosed with Great,
73 pipes)

- 16 Viol d'Orchestre
- 8 Concert Flute
- 8 Viol d'Orchestre (ext. 16')
- 8 Viol Celeste (t.c.)
- 4 Traverse Flute
- 4 Violin (ext. 16')
- 8 Cornopean
- 8 Clarinet
- 8 Cor Glorieux (Saxophone)
Tremolo
- Harp (t.c., 49 bars)
- Orchestral to Orchestral 16, Unison Off, 4
- Swell to Orchestral 16, 8, 4

III. SWELL (enclosed, 73 pipes)

- 16 Bourdon
- 8 Clarabella
- 8 Stopped Diapason (ext. 16')
- 8 Viol d'Amour
- 8 Muted Viol
- 8 Unda Maris (t.c.)
- 4 Flute d'Amour (ext. 16')
- 2 Flautino (ext. 16')
- 8 Oboe (labial)
- 8 Vox Humana
Tremolo
- Chimes (20 tubes)
- Swell to Swell 16, Unison Off, 4

PEDAL (44 pipes)

- 16 Open Diapason
- 16 Bourdon (Sw.)
- 16 Bass Viol (Orch. 16')
- 8 Bass Flute (ext. 16' Open Diapason)
- 8 Flauto Dolce (ext. Sw., 16')
- 8 Cello (ext. Orch. 16')
- Great, Swell, Orchestral to Pedal 8

**St. Pauls United Church of Christ
Chicago, Illinois**

**Thursday, July 12
7 P.M.**

DAVID SCHRADER

Prelude and Fugue in E Minor, BWV 548

Johann Sebastian Bach
1685–1750

Commotio, Op. 58

Carl Nielsen
1865–1931

INTERMISSION

Hymn, “O blest Creator of the light”

LUCIS CREATOR

Symphonie brève (1987)

Andante

Toccata

Chorale

Frank Ferko
b. 1950

Fantasia and Fugue in D Minor, Op. 135b

Max Reger
1873–1916

This program is made possible by a gift from the
Chicago Chapter American Guild of Organists.

Aeolian-Skinner, Opus 1328 (1955)
 Renovated, with additions as originally planned, by
 Berghaus Organ Company (2000)

II. GREAT (61 pipes)

- 16 Quintaten
- 8 Principal
- 8 Singend Gedeckt
- 8 Gemshorn
- 4 Octave
- 4 Waldflöte
- 2²/₃ Twelfth
- 2 Fifteenth
- Grand Tierce V
- Fourniture IV
- Scharf III
- 8 Bombarde (Ch.)
- 8 Trompette en Chamade (Ant.)
- Great Unison Off
- Positiv on Great
- Carillon (Chimes)
- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4
- Antiphonal to Great 8, 4

I. Choir (enclosed, (68 pipes)

- 8 Viola Pomposa
- 8 Viola Celeste
- 8 Cor de Nuit
- 8 Dulciana
- 8 Unda Maris (t.c.)
- 4 Prestant
- 4 Zauberflöte
- 2²/₃ Nazard
- 2 Blockflöte
- 1³/₅ Tierce
- Acuta III-IV
- 16 English Horn
- 8 Bombarde
- 8 Cromorne
- 4 Rohr Schalmei
- 8 Trompette en Chamade (Ant.)
- Tremulant
- Chimes (Gt.)
- Choir to Choir 16, Unison Off, 4
- Positiv on Choir
- Swell to Choir 16, 8, 4

III. SWELL (enclosed, (68 pipes)

- 16 Rohrbordun
- 8 Geigen Principal
- 8 Rohrflöte (ext. 16')
- 8 Flute Conique
- 8 Flute Celeste (t.c.)
- 8 Viola da Gamba
- 8 Viola Celeste
- 4 Spitzoctave
- 4 Flauto Traverso
- 2 Octavin
- Plein Jeu IV
- Cymbale III
- 16 Fagotto
- 8 Trompette
- 8 Oboe
- 8 Vox Humana
- 4 Clarion
- Tremulant
- Chimes (Gt.)
- Swell to Swell 16, Unison Off, 4
- Positiv on Swell
- Antiphonal to Swell 8

POSITIV (floating, 61 pipes)

- 8 Nason Flöte
- 4 Koppelflöte
- 2 Klein Prinzipal
- 1¹/₃ Larigot
- 1¹/₇ Septième
- 1 Siffflöte
- Cymbel III-IV
- Tremulant
- Zimbelstern

IV. ANTIPHONAL (61 pipes)

- 8 Principal
- 8 Gedeckt
- 8 Spitzflöte
- 4 Montre
- Plein Jeu III-V
- 8 Trompette-en-Chamade
- Antiphonal to Antiphonal 16, 4
- Positiv on Antiphonal

ANTIPHONAL PEDAL

- 16 Gedeckt (ext. Ant.)
- 8 Montre (ext. Ant.)

PEDAL (32 pipes)
 32 Resultant (ext.)
 32 Bourdon
 16 Contre Bass
 16 Bourdon (ext.)
 16 Quintaten (Gt.)
 16 Contra Viola (ext. Ch.)
 16 Rohrbordun (Sw.)
 8 Principal
 8 Spitzflöte
 8 Bourdon (ext. 32')
 8 Quintaten (ext. Gt.)
 8 Rohrflöte (ext. Sw.)
 5¹/₃ Quinte
 4 Choral Bass
 4 Nachthorn
 2 Spillflöte
 Mixture III–IV
 32 Bombarde
 16 Bombarde (ext.)
 16 Fagotto (Sw.)
 8 Trompette-en-Chamade (Ant.)
 8 Bombarde (ext.)
 8 Fagotto (ext. Sw.)
 4 Bombarde (ext.)
 4 Rohr Schalmei (Ch.)
 Carillon (Chimes)
 Positiv on Pedal
 Great to Pedal 8
 Swell to Pedal 8, 4
 Choir to Pedal 8, 4
 Antiphonal to Pedal 8

SEBASTIAN M. GLÜCK

LECTURE

**Innovation, Adaptation, and Stagnation:
The Tonal Trajectory of the Roosevelt Organ**

Over a century has passed since the deaths of Hilborne and Frank Roosevelt, two aristocratic æsthetes and businessmen who chose to include organbuilding among their varied industrial and commercial ventures. Their lives and works can be reevaluated by dismantling the oft-republished mythology that has clouded a full understanding of the subject, as research reveals the people who influenced them, the real sources of their technical and tonal knowledge, and the many dozens of men who built and voiced the instruments that bore their name plates. The Roosevelt tonal template, rooted in German Romanticism but influenced by other schools by dint of their privileged lives, still reverberates in American organ design.

SEBASTIAN M. GLÜCK is artistic and tonal director of Glück Pipe Organs. He earned an AB in architecture and an MS in historic preservation from Columbia University and the Colleague's Certificate of the American Institute of Organbuilders. He has served the OHS as National Councilor for Research and Publications, as well as on its Historic Organs Citation and Guidelines for Restoration and Conservation Committees. A member of the International Society of Organbuilders and the Professional Circle of the New York Landmarks Conservancy, he serves on the Executive Board of the NYC AGO chapter. His scholarly articles have been published in *The American Organist*, *The Diapason*, *The Tracker*, *ISO Journal*, *JAMIS Review*, and the *Journal of American Organbuilding*, for which he has served as editor. In addition to his ongoing reassessment of current scholarship on the Roosevelts, Glück is completing a monograph on the pipe organ in the American synagogue.

**Grace Lutheran Church
River Forest, Illinois**

**Friday, July 13
11 A.M.**

KAREN SCHNEIDER KIRNER

Hymn, “As daylight steals across the skies”	MORNING HYMN
Grand Chœur dialogué	Eugène Gigout 1844–1925
Scherzo, from <i>Dix Pièces</i>	Eugène Gigout
Variations sur un Noël bourguignon	André Fleury 1903–1995
A Gigue for the Tuba Stop	Donald Stuart Wright b. 1940
Toccata	Keith S. Kalemba Chicago composer, b. 1972
Carillon, from <i>Sept Pièces</i> , Op. 27	Marcel Dupré 1886–1971
Hymn, “Sing the Lord a new song”	

This program is made possible by a gift from Rosalind Mohnsen.

BERGHAUS ORGAN COMPANY (1987)

II. GREAT

- 16 Bourdon
- 8 Principal
- 8 Waldfloete
- 4 Octave
- 4 Querfloete
- 2^{2/3} Quinte
- 2 Octave
- Quintenone II
- Mixtur IV–V
- Gross Kornett II
- 8 Trompete
- Cloches
- Great Off
- Corsatz On (Great)
- Swell to Great 8, 4
- Positif to Great
- Echo on Great

CHORSATZ (floating)

- 8 Barduen
- 4 Koppelfloete
- 2 Principal
- 1^{3/5} Terz
- 1^{1/3} Klein Nasat
- 1 Offenfloete
- Nonenzimbel III
- 8 Geigend Regal
- 8 Festival Trumpet
- Tremulant

III. SWELL (enclosed)

- 8 Principal
- 8 Flûte à Cheminée
- 8 Viole de Gambe
- 8 Viole Céleste (GG)
- 4 Octave
- 4 Flute
- 2^{2/3} Nazard
- 2 Quarte de Nazard
- Tiercessept II
- Plein Jeu IV
- 16 Chalumeau
- 8 Trompette
- 8 Hautbois
- 8 Voix Humaine
- 4 Clarion
- Tremblant
- 8 Celesta Grave
- 4 Celesta
- Swell Off, Super
- Chorsatz On
- Echo on Swell

ECHO (floating)

- 8 Rohrgedackt
- 4 Flachfloete
- 2 Weit Principal
- Rausch II

I. POSITIV

- 8 Gedackt
- 4 Klein Principal
- 4 Rohrfloete
- 2 Gemshorn
- 1^{1/3} Larigot
- Sesquialtera II
- Scharf III–IV
- 16 Régale Fort
- 8 Groß Dulzian
- Tremulant
- Clochettes (5 bells)
- Positiv Off
- Chorsatz On
- Swell to Positif 8, 4
- Echo on Positif

PEDAL

- 32 Acoustic Bass
- 16 Open Wood
- 16 Kontrabass
- 16 Bourdon
- 8 Octave (ext.)
- 8 Spitzfloete
- 4 Choralbass
- 2 Nachthorn
- Mixturbass IV
- Kornettbass II
- 16 Posaune
- 8 Tromba
- 4 Schalmei
- Cloches (Gt.)
- Great to Pedal
- Swell to Pedal 8, 4
- Positif to Pedal
- Chorsatz to Pedal
- Echo on Pedal

WILLIAM AYLESWORTH

- Hymn, "O God, our help in ages past" ST. ANNE
Introduction by W.T. Best
- Wir glauben all' an einen Gott, BWV 680 Johann Sebastian Bach
(We all believe in one true God) 1685–1750
- Ich ruf' zu dir, Herr Jesu Christ, BWV 639 Johann Sebastian Bach
(I call to Thee, Lord Jesus Christ)
- A Selection from Dandrieu Jean François Dandrieu
Trio avec Pédale 1682–1738
Flûtes
Duo en cors de chasse sur la trompette
- Noëls, Op. 60 Félix-Alexandre Guilmant
Noël Brabaçon (a carol from Brabant) 1837–1911
Noël Écossais (a carol from Scotland)
Noël Languedocien (a carol from Languedoc)
- Marche sur un thème de Hændel, Op. 15, No. 2 Félix-Alexandre Guilmant

BRADFORD ORGAN CO., Op. 6 (1990)

Compass: Manual, 58 notes, CC-a³
Pedal, 30 notes, CC-g¹

† Pipes from Johnson & Son, Opus 389

II. GREAT

16 Bourdon (Hall)
8 Open Diapason
8 Melodia (Hook & Hastings)
8 Dulciana†
4 Octave†
4 Gedeckt
2²/₃ Twelfth†
2 Super Octave†
Mixture IV
8 Trumpet (19th century)
8 Clarinet (Hutchings)
Swell to Great

II. SWELL (enclosed)

8 Open Diapason†
8 Stop't Diapason†
8 Keraulophone
8 Voix Celeste (t.c.)*
4 Principal
4 Flute d'Amour†
2 Fifteenth
Cornet III
16 Bassoon (prepared)
8 Cornopean
8 Oboe (Schopp)
Tremolo

PEDAL

16 Dbl. Open Diapason (Hutchings)
16 Bourdon
8 Violoncello (Hutchings)
4 Super Octave (Estey)
16 Trombone (Skinner)
8 Tromba
Great to Pedal
Swell to Pedal
Swell to Great

CONCERT OF MUSIC FOR ORGAN AND BRASS QUINTET
STEPHEN BUZARD, organist

Concerto in C Major after Johann Ernst, BWV 595 Johann Sebastian Bach
1685–1750

“Du bist die Ruh,” D. 776 Franz Schubert
1797–1828
Arranged by Stephen Buzard

Scherzo, Op. 2 Maurice Duruflé
1902–1986

Five Short Pieces Percy Whitlock
1903–1946
1. Allegretto
2. Folk Tune
3. Andante Tranquillo
4. Scherzo
5. Paean

Prelude, Elegy and Scherzo Carlyle Sharpe
b. 1965
Commissioned by Rodney Holmes for the OHS 2012 convention.

Hymn, “How shall I sing that majesty” COE FEN
Arranged by Stephen Buzard

Te Deum, Op. 11 Jeanne Demessieux
1921–1968

This program is made possible by a gift from
John-Paul Buzard Pipe Organ Builders.

JOHN-PAUL BUZARD PIPE ORGAN BUILDERS, Op. 21 (1999)

II. GREAT

- 16 Double Open Diapason
- 8 First Open Diapason
- 8 Second Open Diapason (ext. 16')
- 8 Viola da Gamba
- 8 Harmonic Flute
- 8 Bourdon
- 4 Principal
- 4 Open Flute
- 2²/₃ Twelfth
- 2 Fifteenth
- 1³/₅ Seventeenth
- Cornet V (t.f.)
- 2 Mixture V
- 2²/₃ Cymbale III
- 16 Ophicleide
- 8 Tromba (ext. 16')
- 4 Clarion (ext. 16')
- Tremulant
- 8 Major Tuba (Ch.)
- 8 Minor Trumpet (Sw.)
- Chimes (Sw.)
- Great to Great 16, Unison Off, 4
- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4
- Manual Transfer (Great/Choir)

I. CHOIR (enclosed)

- 16 Lieblich Gedeckt
- 8 English Diapason
- 8 Melodia (wood)
- 8 Flute Celeste (t.c.)
- 8 Wood Gedeckt (ext. 16')
- 4 Principal
- 4 Koppel Flute
- 2²/₃ Nazard
- 2 Tapered Octave
- 1³/₅ Tierce
- 1¹/₃ Larigot
- 1 Fourniture IV
- 16 Cor Anglais
- 8 Trumpet
- 8 Corno di Bassetto
- Tremulant
- 8 Major Tuba (horizontal, 15")
- 8 Tuba Melody Coupler (8' Major Tuba)
- Cymbalstern (14 bells)
- Choir to Choir 16, Unison Off, 4
- Swell to Choir 16, 8, 4

III. SWELL (enclosed)

- 8 Violin Diapason
- 8 Stopped Diapason
- 8 Salicional
- 8 Voix Celeste (t.c.)
- 4 Principal
- 4 Harmonic Flute
- 2 Recorder
- 2²/₃ Plein Jeu V
- 16 Basson
- 8 Trompette
- 8 Hautbois
- 8 Voix Humaine
- 4 Clarion (ext. 16')
- Tremulant
- 8 Major Tuba (Ch.)
- Chimes (t.g.)
- Swell to Swell 16, Unison Off, 4

PEDAL

- 32 Double Open Diapason
- 32 Subbass
- 32 Lieblich Gedeckt (ext. Ch. 16')
- 16 First Open Diapason
- 16 Second Open Diapason (Gt.)
- 16 Bourdon
- 16 Lieblich Gedeckt (Ch.)
- 8 Principal
- 8 Bass Flute (ext. 1st. Diap.)
- 8 Bourdon (ext.)
- 8 Gedeckt Flute (ext. Ch., 16')
- 8 Spire Flute
- 4 Major Flute (ext.)
- 4 Choral Bass
- 2²/₃ Mixture IV
- 32 Contra-Trombone (ext. Gt. 16')
- 16 Trombone (Gt. Ophicleide)
- 16 Bombarde
- 16 Basson (Sw.)
- 8 Trompette (ext. 16')
- 4 Clarion (ext. 16')
- 8 Major Tuba (Ch.)
- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Choir to Pedal 8, 4

**Place de la Musique
Barrington Hills, Illinois**

**Friday, July 13
7 P.M.**

JONATHAN ORTLOFF

You've Got a Lot to See from FOX Television's <i>Family Guy</i>	Walter Murphy b. 1952
Charade	Henry Mancini 1924–1994
Puffin' Billy	Charles Williams 1893–1978
Moon River	Henry Mancini
The Trolley Song	Hugh Martin and Ralph Blane 1914–2011 1914–1995
Folk Song Suite O Waly, Waly (Traditional Scottish) Four Strong Winds (Ian Tyson, b. 1933) Shenandoah (Traditional American)	
Jaywalk	ZeZ Confrey 1895–1971
Hymn, "Earth and all stars"	DEXTER
<i>L'Oiseaux de Feu</i> Tableau II	Igor Stravinsky 1882–1971 <i>Transcribed by Jonathan Ortloff</i>
Scherzetto (2007)	Jonathan Ortloff b. 1985
An American in Paris	George Gershwin 1898–1937

COMPOSITE THEATER ORGAN

I. ACCOMPANIMENT

8	English Horn	4	Lieblich Flöte
8	Tuba Mirabilis	4	Flute
8	Solo Trumpet	4	Nachthorn
8	Chorus Trumpet	4	Vox Humana Ensemble
8	Trumpet	4	Minor Vox Humana
8	Diaphonic Diapason	4	Vox Mystica
8	Open Diapason	4	String Ensemble
8	Principal	4	Violin
8	Minor Diapason	4	Salicet
8	Horn Diapason	4	Gemshorn
8	Tibia Clausa (Orch)	2 ² / ₃	Lieblich Twelfth
8	Tibia Clausa (Main)	2	Piccolo
8	Tibia Clausa (Solo)	2	Nachthorn
8	Tibia Clausa (Found)	1 ³ / ₅	Tierce
8	Flauto Mirabilis	1 ¹ / ₃	Quinte
8	Rohrflöte	1	Siffflöte
8	Koppel Flöte	8	Piano
8	Lieblich Flöte	8	Solo Harp
8	Quintadena	8	Harp
8	Concert Flute	4	Solo Harp
8	Harmonic Flute	4	Harp
8	Nachthorn	4	Vibraphone
8	Flauto Dolce	4	Chrysoglott
8	French Horn		Snare Drum
8	Oboe Horn		Chinese Block
8	Clarinet		Tom-Tom
8	Basset Horn		Castanets
8	Saxophone		Tambourine
8	Solo Saxophone		Sizzle Cymbal
8	Major Vox Humana		High-Hat Cymbal
8	Mezzo Vox Humana		Sleigh Bells
8	Solo Vox Humana		Triangle
8	Minor Vox Humana		Finger Cymbal
8	Vox Humana		Sand Block
8	Solo Violin		Accomp. 4
8	Cello		Solo to Accomp.
8	Violin		Ethereal to Accomp.
8	Solo String		
8	Viole d'Orchestra		SECOND TOUCH
8	Salicional	8	Tuba Maxima
8	Gemshorn	8	English Horn
8	Erzähler	8	Tuba Mirabilis
4	Octave	8	Trumpet Ensemble
4	Minor Octave	8	Tuba Ensemble
4	Horn Octave	8	Diaphonic Diapason
4	Piccolo (Main)	4	Piccolo Ensemble
4	Piccolo (Solo)	8	Piano
4	Piccolo (Foundation)	8	Solo Harp
4	Rohrflöte		Octave Glockenspiel
4	Koppel Flöte		Cathedral Chimes
			Third Key Traps
			Traps to 2nd Touch
			Great to Accomp. 4
			Solo to Accomp.
			Ethereal to Accomp.

II. GREAT

16	English Horn	8	Rohrflöte	4	Koppel Flöte
16	Bombarde	8	Lieblich Flöte	4	Lieblich Flöte
16	Solo Trumpet (t.c.)	8	Quintadena	4	Flute
16	Chorus Trumpet	8	Concert Flute	4	Nachthorn
16	Chorus Tuba (t.c.)	8	Flauto Dolce	4	Solo Violin
16	Trumpet (t.c.)	8	Oboe Horn	4	Cello
16	Diaphone	8	Clarinet	4	Violin
16	Tibia Clausa (Orch)	8	Kinura	4	Solo String
16	Tibia Clausa (Solo)	8	Krumet	4	Violin
16	Tibia Clausa (Found, t.c.)	8	Musette	4	Salicet
16	Rohr Bourdon (t.c.)	8	Orchestral Oboe	3 ¹ / ₅	Tenth (Found)
16	Lieblich Bourdon (t.c.)	8	Solo Saxophone	2 ² / ₃	Twelfth (Solo)
16	Quintadena (t.c.)	8	Saxophone	2 ² / ₃	Twelfth (Found)
16	Flauto Dolce (t.c.)	8	Major Vox Humana	2 ² / ₃	Twelfth (Nachthorn)
16	Oboe Horn	8	Mezzo Vox Humana	2	Minor 15 th
16	Clarinet	8	Minor Vox Humana	2	Fifteenth
16	Krumet (t.c.)	8	Solo Vox Humana	2	Piccolo (Orch)
16	Solo Saxophone (t.c.)	8	Minor Vox Humana	2	Piccolo (Main)
16	Saxophone (t.c.)	8	Vox Humana	2	Piccolo (Solo)
16	Major Vox Humana (t.c.)	8	Vox Mystica	2	Piccolo (Found)
16	Mezzo Vox Humana (t.c.)	8	Solo Violin	2	Rohrflöte
16	Vox Humana Ensemble (t.c.)	8	Cello	2	Piccolo
16	Solo Violin	8	Violin	2	Nachthorn
16	Double String (t.c.)	8	Solo String	1 ³ / ₅	Tierce (Found)
16	Contra Salicional	8	Viole d'Orchestra	1	Fife (Lieblich)
16	Contra Gemshorn (t.c.)	8	Salicional	2	Mixture IV
8	English Horn	8	Gemshorn	1 ¹ / ₃	Scharf IV
8	Tuba Mirabilis	8	Erzähler	8	Piano
8	Solo Trumpet	5 ¹ / ₃	Fifth (Found)	4	Piano
8	Chorus Trumpet	4	Chorus Trumpet	4	Solo Harp
8	Tuba Horn	4	Chorus Tuba	4	Vibraphone
8	Chorus Tuba	4	Diaphonic Octave	4	Chrysoglott
8	Trumpet	4	Octave		Glockenspiel
8	Diaphonic Diapason	4	Principal		Xylophone
8	Open Diapason	4	Minor Octave		Great 16, Unison Off, 4
8	Minor Diapason	4	Horn Octave		Solo to Great
8	Horn Diapason	4	Piccolo (Orch)		Ethereal to Great
8	Tibia Clausa (Orch)	4	Piccolo (Main)		Solo to Great (pizz)
8	Tibia Clausa (Main)	4	Piccolo (Solo)		
8	Tibia Clausa (Solo)	4	Piccolo (Found)		
8	Tibia Clausa (Found)	4	Rohrflöte		

III. BOMBARDE

8 Trumpet Imperial
 8 English Horn
 8 Tuba Mirabilis
 8 Solo Trumpet
 8 Chorus Trumpet
 8 Tuba Horn
 8 Chorus Tuba
 8 Trumpet
 8 Diaphonic Diapason
 8 Horn Diapason
 8 Tibia Clausa (Orch)
 8 Tibia Clausa (Main)
 8 Tibia Clausa (Solo)
 8 Tibia Clausa (Found)
 8 Harmonic Flute
 8 Quintadena
 8 Flauto Dolce
 8 French Horn
 8 Oboe Horn
 8 Saxophone
 8 Vox Humana Ensemble
 8 Vox Mystica
 8 String Ensemble
 8 Solo String
 4 Solo Clarion
 4 Horn Octave
 4 Piccolo (Orch)
 4 Piccolo (Main)
 4 Piccolo (Solo)
 4 Piccolo (Found)
 4 Harmonic Flute
 2 Piccolo (Orch)
 2 Piccolo (Main)
 2 Piccolo (Solo)
 2 Piccolo (Found)
 1 Fife (Solo)
 1¹/₃ Scharf IV
 8 Piano
 8 Solo Harp
 4 Vibraphone
 4 Chrysoglott
 Glockenspiel
 Xylophone
 Bombarde 16, Unison Off, 4
 Great to Bombarde

IV. SOLO

8 Tuba Maxima
 8 English Horn
 8 Tuba Mirabilis
 8 Solo Trumpet
 8 Chorus Trumpet
 8 Tuba Horn
 8 Chorus Tuba
 8 Trumpet
 8 Diaphonic Diapason
 8 Tibia Clausa (Orch)
 8 Tibia Clausa (Main)
 8 Tibia Clausa (Solo)
 8 Tibia Clausa (Found)
 8 Flauto Mirabilis
 8 French Horn
 8 Clarinet
 8 Basset Horn
 8 Cor Anglais
 8 Kinura
 8 Krumet
 8 Musette
 8 Orchestral Oboe
 8 Solo Saxophone
 8 Saxophone
 8 Vox Humana Ensemble
 8 Solo Vox Humana
 8 Vox Humana
 8 Minor Vox Humana
 8 String Ensemble (Major)
 8 String Ensemble (Mezzo)
 8 Erzähler
 4 Piccolo (Orch)
 4 Piccolo (Main)
 4 Piccolo (Solo)
 4 Piccolo (Found)
 4 Flauto Mirabilis
 2²/₃ Twelfth (Tibia Ensemble)
 2 Piccolo (Orch)
 2 Piccolo (Solo)
 2 Piccolo (Main)
 1²/₃ Tierce (Tibia Ensemble)
 8 Piano
 8 Solo Harp
 8 Vibraphone
 8 Chrysoglott
 Glockenspiel
 Xylophone
 Sleigh Bells
 Ethereal Chimes
 Solo 16, Unison Off, 4
 Bombarde to Solo
 Ethereal to Solo

V. ETHEREAL

8 Bugle Battaglia
8 Trumpet Imperial
8 Tuba Maxima
8 Stopped Diapason
8 Dulcet
8 Dulciana
8 Vox Humana
8 Vox Humana Ensemble
4 Stopped Diapason
2²/₃ Stopped Twelfth
2 Stopped Piccolo
4 Chrysoglott
Carillon (unenclosed)
Cathedral Chimes
Ethereal Chimes
Ethereal 16, Unison Off, 4
Great to Ethereal
Solo to Ethereal

TREMULANTS

Tibia Clausa
Vox Humana/Saxophone
Concert Flute/Salicional
Erzähler/Koppel Flöte/Lieblich Flöte
Open Diapason/Chorus Trumpet
Viol d'Orchestre/Clarinet
Diaphonic Diapason
Tuba Horn
Chorus Tuba/Violin
Gemshorn/Principal/Minor Diapason
Rohrflöte/Nachthorn/Mixture
Solo Kinura/Orchestral Oboe
Solo Trumpet
Orchestral
Flauto Mirabilis
Musette/Krumet/Vox Major
Orchestral Reeds
Solo Violin/Basset Horn
Tuba Mirabilis
English Horn
Tuba Maxima
Ethereal

PEDAL

32 Contra Bombarde
32 Diaphone
32 Magnaton
32 Contra Tibia Clausa
16 English Horn
16 Bombarde
16 Ophicleide
16 Chorus Trumpet
16 Diaphone
16 Magnaton
16 Tibia Clausa (Orch)
16 Tibia Clausa (Solo)
16 Diaphonic Horn
16 Oboe Horn
16 Clarinet
16 Solo Violin
16 Contra Salicional
8 English Horn
8 Chorus Trumpet
8 Tuba Horn
8 Chorus Tuba
8 Diaphonic Diapason
8 Minor Diapason
8 Horn Diapason
8 Tibia Clausa (Orch)
8 Tibia Clausa (Main)
8 Tibia Clausa (Solo)
8 Tibia Clausa (Foundation)
8 Flute
8 Rohrflöte
8 Clarinet
8 String Ensemble
8 Salicional
16 Piano
8 Piano
Kettle Drum
Bass Drum
Crash Cymbal
Sizzle Cymbal
Roll Cymbal
Finger Cymbal
Triangle
Accomp. to Pedal
Great to Pedal
Solo to Pedal
Ethereal to Pedal

THE ARTISTS

ALLISON ALCORN is professor of music at Trinity College, Deerfield, Ill., where she teaches primarily music history, and several courses in worship, writing, and art appreciation. She is editor of the *Journal of the American Musical Instrument Society* and has served the OHS on the National Council and as a member of the Governing Board of the American Organ Archives and the Biggs Fellowship Committee. Alcorn was herself a Biggs Fellow in 1996. In addition to her professional activities, she is the proud mother of recital participants Willson and Kiersten Oppedahl.

WILLIAM AYLESWORTH holds degrees from MacMurray College, Union Theological Seminary, and Northwestern University and has studied organ with Robert Glasgow, Searle Wright, Karel Paukert, and Grigg Fountain. He has been a national councillor and president of the Organ Historical Society. From 1971 to 2010, Aylesworth was director of music at St. John's Lutheran Church, Wilmette, Ill. He was also organist of the Scottish Rite Cathedral of Chicago, and of Medinah Temple. William Aylesworth has distinguished himself by his recitals on historic American instruments, has been heard at conventions of the OHS and AGO, and has recorded on the Cornucopia Magna and Arsis labels.

NICHOLAS BIDELER, a native of Fort Smith, Arkansas, received his BM in organ performance from the University of Kansas, where he studied with James Higdon, and his MM at the College-Conservatory of Music in Cincinnati as a student of Roberta Gary. Bideler returned to the University of Kansas where he is a doctoral candidate. In 2008, he was appointed associate director of music at Christ Church Cathedral in Cincinnati. In the fall of 2010, Bideler reestablished the RSCM choir of boys and girls at Visitation Catholic Church in Kansas City, Missouri. Bideler was recently appointed assistant organist and choirmaster at the Church of St. Michael and St. George in Saint Louis. He was a competitor in the 2011 Dublin International Organ Competition and the Canadian International Organ Competition in Montreal, and has performed at the Washington National Cathedral, Princeton University, Cathedral Basilica of the Sacred Heart, St. Thomas' Church, New York City, and Westminster Cathedral, London.

JAMES RUSSELL BROWN holds degrees in organ performance from Oberlin and from the New England Conservatory. His principal teachers have included Yuko Hayashi, David Boe, and William Porter (organ), and Lisa Goode Crawford, William Porter, and Lenora McCroskey (harpsichord). He has been presented in recital at Washington National Cathedral, Harvard University, the University of Vermont, the University of Connecticut, Stetson University, and the Methuen Summer Organ Series. In addition to recitals in the Chicago area, Brown has appeared with The City Musick, Chicago Baroque Ensemble, His Majestie's Clerkes, and Bach Week in Evanston. In August 2010, he was organist in residence for a week at Canterbury Cathedral, supporting the NIU Chamber Choir that sang services daily.

Brown is coordinator of undergraduate advising for the School of Music, Northern Illinois University (DeKalb), as well as applied artist, organ and harpsichord. He was vice president for many years of the Evanston campus of the Music Institute of Chicago and is currently chairman of the organ and harpsichord program. Since 1985, he has been organist and director of music of St. Giles Episcopal Church, Northbrook.

He serves on the board of Chicago's early music ensemble, Baroque Band, as well as that of the North Shore AGO Chapter.

STEPHEN BUZARD is a master of music candidate at the Yale Institute of Sacred Music, studying organ performance with Thomas Murray and Larry Smith. He is an organ scholar at Trinity on the Green, New Haven, Connecticut, and an organist for Marquand Chapel at Yale Divinity School.

A native of Urbana, Illinois, he is the son of organbuilder John-Paul Buzard and organist Linda Buzard. While a student at University of Illinois Laboratory High School, he studied with Dana Robinson. Buzard holds an undergraduate degree from Westminster Choir College where he studied organ with Ken Cowan. In Princeton, he was organ scholar at Trinity Episcopal Church, and director of music for the Episcopal Church at Princeton University. Following graduation, he spent a year in England as senior organ scholar at Wells Cathedral where he directed and played for daily evensong and assisted in the training of the choristers. Buzard was the winner of the 2009 Joan Lippincott Competition for Excellence in Organ Performance and the 2010 Arthur Poister Organ Competition. He has recorded a CD for Delos Records entitled "In Light or Darkness," featuring the Buzard organ at the Second Presbyterian Church, Bloomington, Illinois.

CHARLIE CARPENTER, age 19, is a freshman at Elmhurst College where he studies organ with David Christiansen. He began piano study at age six and, since age 16, has studied with Dennis Northway at Grace Church where he also sings with the Madrigal and Adult Choirs. He is currently guest organist at Watson Park United Church of Christ in Chicago.

Carpenter has attended two OHS conventions and has participated in two summer AGO Pipe Organ Encounters. His study of the pipe organ has been a life-altering experience: this magnificent instrument is proving to be a powerful conduit to the wider world, allowing him to share his unbridled passion for music and demonstrate the "possibilities" for people living with a disability.

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.

As assistant professor of organ at Westminster Choir College, Cowan was awarded the 2008 Rider University Distinguished Teaching Award. He will join the faculty of Rice University's Shepherd School of Music in the fall of 2012 as an associate professor of organ. Previous positions in New York City have included associate organist and artist-in-residence at St. Bartholomew's Church, assistant organist at St. James' Episcopal Church and the Church of St. Mary the Virgin, and in Philadelphia at St. Clement's Church. He has also been on the roster of associate organists for the Wanamaker Grand Court organ in Philadelphia.

GREGORY CROWELL is university organist and affiliate professor of music general education at Grand Valley State University, and director of music of St. Mark's Episcopal Church in Grand Rapids, Michigan. A former director of publications of the OHS, he serves now as editor of *Clavichord International*, the only scholarly journal dedicated entirely to the clavichord. Crowell holds degrees from the New England Conservatory of Music and the University of Cincinnati, and has studied with Donald Dame, Yuko Hayashi, Bernard Lagacé, Harald Vogel, and Roberta Gary. He has performed throughout North America, Europe, and Japan. This is his ninth appearance at an OHS convention.

RHONDA EDGINGTON lived in Bremen, Germany from 2004 to 2011 on a Fulbright scholarship, studying the organs and music of North Germany with Harald Vogel. She played many recitals throughout Germany on organs by the famous 17th-century builder Arp Schnitger, on German Romantic instruments, and on modern organs. Before moving to Europe, she was organist at the First United Church of Oak Park, Ill. Edgington has a master's degree in organ from Indiana University and a bachelor's degree in piano from Wheaton College. She has recently relocated with her husband and two children to Holland, Michigan, where she is organist at Hope Church (RCA) and a staff accompanist at Hope College. Rhonda Edgington is represented by Ariel Artists management.

JOHN GOUWENS was appointed organist and carillonneur of the Culver Academies in the fall of 1980. In 1989–90 and again from 1996 to 2004, he was choir director of the Academies. Gouwens is adjunct carillonneur at Ball State University and Indiana University. A former student of Albert Gerken, he studied carillon at Indiana University, the University of Michigan, and the University of Kansas, and holds music degrees from the latter two schools. He has performed on the organ and carillon extensively throughout North America and Europe, and has been broadcast in several programs on *Pipedreams*, on Public Radio International. Gouwens's organ teachers include Richard Carlson, Clyde Holloy, Robert Clark, and Robert Glasgow.

Gouwens is active in many aspects of the carillon field, as a music editor, adjudicator, composer, and teacher, and is a past dean of two AGO chapters. He is also the author of the first American carillon teaching book, *Playing the Carillon: An Introductory Method*, which was published by the Guild of Carillonneurs in North America, and is in use worldwide. He has produced four CDs on

the Culver organ and carillon, all of which are carried by the OHS store. This is his fifth recital at an OHS convention (some on organ, some carillon).

ADAM GRUBER, a native of Arlington Heights, Illinois, has been playing piano and organ since the age of eight. At 16, he was interim parish musician for St. Simon's Episcopal Church in Arlington Heights. He was honored to be a 2008 E. Power Biggs Fellow of the Organ Historical Society and performed at their National Conventions in Cleveland in 2009 and Pittsburgh in 2010. Adam Gruber was invited to perform for the 50th annual meeting of the Scottish Federation of Organists with his then teacher, Dennis Northway, and played a recital at the Kelvingrove Art Gallery in Glasgow. He also performed on the live broadcast of "Introductions," on Chicago's principal classical music station WFMT. Gruber has been presented in recital by the Chicago-Midwest OHS Chapter, the Northwest Indiana AGO Chapter, and the Cathedral of the Holy Angels in Gary, Indiana. He is a freshman at Oberlin studying with Jack Mitchener.

DAVID C. JONIES has been associate director of music and organist at Holy Name Cathedral in Chicago since 2006. A native of Germany, Jonies graduated with degrees in organ and church music from the Hochschule für Music Würzburg. In 2002, he was awarded a scholarship by the Royal College of Organists to pursue postgraduate organ study with David Titterington and James O'Donnell at the Royal Academy of Music where, in 2004, he received the performer's diploma. While in London, he regularly accompanied the Westminster Cathedral choir. Jonies was gold medalist at the Landau International Organ Competition in 1999, and recipient of the Alec Robertson Scholarship in 2003. As an organist, he has played at Westminster Abbey, Bamberg Cathedral, the London Handel Festival, the Bach Festival of Pusan (South Korea), the Spoleto Festival in Charleston, Passau Cathedral, the 2009 NPM National Convention in Chicago, and the Millennium Celebration at Germany's Mainz Cathedral.

KAREN SCHNEIDER KIRNER has been a member of the staff of Campus Ministry, University of Notre Dame, as a liturgical musician since 1997. She directs the Notre Dame Celebration and Handbell Choirs and is associate director/accompanist of the Notre Dame Folk Choir. Kirner is also one of four full-time organists at the Basilica of the Sacred Heart. She received her undergraduate degree in organ from Ball State University, with minors in piano performance and church music. She also holds a master's degree in organ and a master's degree in art and religion from Yale University. For post-graduate study, Kirner attended the Universität für Musik und darstellende Kunst in Vienna, Austria. She has been a full-time church musician in New York and Ohio and is a published composer of choral and handbell music through World Library Publications of Chicago, which recently issued *Mass for Our Lady*, composed with colleague Steve Warner.

A native of Chicago, **NATHAN LAUBE** is a graduate of the Curtis Institute of Music, where he studied organ with Alan Morrison and piano with Susan Starr. Upon graduation, he received the institute's two highest honors: the Landis Award for Excellence in Academics and the Aldwell Award for Excellence in Musical Studies. The recipient of a Fulbright grant, Laube spent 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 Chicago AGO/Quimby Regional Competition for Young Organists in February 2007.

As a church musician, Laube was 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. Pauls United Church of Christ, Chicago, Ill.

The **MADRIGAL CHOIR OF GRACE EPISCOPAL CHURCH**, now in its twelfth season under the direction of Dennis Northway, is an a cappella ensemble dedicated to music of the Renaissance. It annually presents an elaborate Boar's Head Feast that is always a sold-out event. The choir has sung for events in the Episcopal Diocese of Chicago and has sung Evensong at the Cathedral of St. John the Divine in New York City and Washington National Cathedral. It has led worship in the chapel at Sewanee, at both the Episcopal and "New" Catholic Cathedrals in St. Louis, and the Episcopal Cathedral in Minneapolis, among other venues.

SCOTT MONTGOMERY is director of music ministries and organist of Holy Cross Roman Catholic Church in Champaign, Illinois. He received his undergraduate and graduate degrees in organ performance from the University of Illinois, Urbana-Champaign, studying with Dana Robinson.

Montgomery has been a prize winner in several competitions including first prize in the American Guild of Organists Region V Competition in Evansville, Indiana (1997), second prize in the Arthur Poister National Organ Competition in Syracuse, New York (2002), and was the first recipient of the M. Louise Miller Scholarship (2002) sponsored by the Greater Bridgeport AGO Chapter. In 2006, he was winner of both the Lilian Murtagh Memorial Award (first prize) and the audience prize of the AGO National Young Artist Competition in Organ Playing (NYACOP), the first person to win both prizes in the history of the competition.

Scott Montgomery has given numerous concerts and master classes around the country including performances at the 1998 National AGO Convention in Denver, the 2006 National Convention in Chicago, and two performances at the 2008 National Convention in Minneapolis-St. Paul. He has also been a featured performer and presenter at the Tallahassee (Florida) Church Music Conference; the National Pastoral Musician Conference in Indianapolis, Indiana; and for Pipe Organ Encounters (POE) in Wheaton and Rockford, Illinois. His performances have been broadcast on American Public Media's series, Pipedreams. His debut

recording, *Water and Light*, was released in 2008 on the Pro Organo label. His second CD, *Inspirations from England*, was released in 2009 on the Regent Records label.

ELIZABETH NAEGELE received her early music lessons on a harmonium in the Congo, Africa, where her parents were missionaries. Following graduation from the American High School of Kinshasa, Congo, she began organ study, first at Moody Bible Institute with Lillian Robinson and then with Corliss Arnold at Michigan State University. In 1989, she earned a doctorate in organ performance at Northwestern University where she studied with Wolfgang Rübsum. Since 1976, Naegele has taught at Moody Bible Institute, where she is professor of music and coordinator of organ instruction and ethnomusicology. Since 1990, Naegele has also been director of music and organist at the First Presbyterian Church of Waukegan, Illinois. An active member of the AGO and OHS, she performed at the 2002 OHS national convention in Chicago and is a member of the steering committee for this year's national convention.

DEREK E. NICKELS is director of music of the Church of the Holy Comforter (Episcopal), in Kenilworth, Ill., and has performed recitals across the United States. He holds doctor of musical arts and master of music degrees in organ performance from Arizona State University and a bachelor of music degree from Southern Methodist University where his teachers included Robert Anderson, Guy Bovet, Robert Clark, John Metz, and Larry Palmer. He has been a featured recitalist at several OHS national conventions and appeared with Ars Musica Chicago, Early Music Chicago, Ensemble Versailles, and the Phoenix Bach and Madrigal Society. Nickels taught at Arizona State University, and was organist-choirmaster at Trinity Episcopal Cathedral in Phoenix, organist at University of Chicago's Rockefeller Memorial Chapel, and associate organist at St. James Episcopal Cathedral in Chicago. He is president of the Chicago-Midwest OHS Chapter.

DENNIS NORTHWAY is an active musician, organbuilder, composer, teacher, and author. Most recently, he has written an anthology of inspirational music thoughts for choral groups, *To Touch the Garment's Hem*. He is editor of the *ChicAGO Centenary Anthology* celebrating the 100th anniversary of the Chicago AGO Chapter and co-author, with Stephen Schnurr, of the critically acclaimed two-volume *Pipe Organs of Chicago*. He was OHS national councilor for research and publications, chair of the 2012 national convention, and treasurer of the Chicago-Midwest OHS Chapter. Dr. Northway is also artistic director of the annual Handel Week festival in Oak Park, Illinois, and parish musician at Grace Episcopal Church. He is employed by the firm of John-Paul Buzard Pipe Organ Builders, of Champaign, Illinois.

KIERSTEN OPPEDAHL will be a senior at Libertyville (Ill.) High School this fall. She is harpist for the LHS bands and orchestra, plays in the pit for theater productions, and has played principal harp/harp for the IMEA District 7 Honors

Orchestra and the 2011 IMEA All State Honors Orchestra. She has performed in solo student recitals at several Suzuki Institutes. Kiersten Oppedahl studies with Joanne Glover.

WILLSON OPPEDAHL will be a junior at Lawrence University in Appleton, Wisconsin, majoring in vocal performance, studying with Kenneth Bozeman. He appeared as Phœbus in the LU production of Purcell's *The Fairy Queen* this winter. Oppedahl is a member of the LU Concert Choir and is employed by First Congregational United Church of Christ in Appleton, singing in its sanctuary choir. This summer he is fulfilling his lifelong dream of working at a Farmer's Market crêpes stand and serving the public in retail.

An organbuilder, scholar, and classical and theater organist, **JONATHAN ORTLOFF** holds degrees from the Eastman School of Music and the University of Rochester in organ performance and interdisciplinary engineering. At Eastman, he was a student of David Higgs and studied improvisation under William Porter.

Ortloff won the American Theatre Organ Society's 2008 Young Theatre Organist Competition, and has since performed for theater organ groups throughout the United States and Canada, including programs at three national conventions of the ATOS. He has two recordings to his credit, *Clang Clang Clang* recorded in 2009, and *Roll Out the Big Guns*, recorded live in 2010. Both albums feature drummer Allan Ward.

Jonathan Ortloff is currently employed by Spencer Organ Co. of Waltham, Massachusetts, having served a nine-year apprenticeship with Russell & Company Organ Builders of Chester, Vermont. He has worked for noted organbuilders and restorers in the United States and directs the ongoing restoration of Wurlitzer Opus 970 to be installed in the Strand Theatre in his hometown of Plattsburgh, New York.

His scholarly interests, mainly in the fields of organ history and preservation, have led to publication in *The American Organist*, *Theatre Organ*, *The Diapason*, and *The Tracker*. He is a member of the OHS Publications Governing Board.

JAY PETERSON has performed organ recitals throughout the United States and in northern France and Germany. For more than 30 years he was music professor and college organist at MacMurray College, Jacksonville, Illinois. His three academic degrees were awarded by the University of Illinois and the Eastman School of Music. While a scholarship student at Eastman, Peterson earned the performer's certificate as a student of David Craighead. He was a Fulbright scholar in Vienna, Austria, where he studied organ with Anton Heiller and harpsichord with Isolde Ahlgrimm. He has also studied at different times at the North German Organ Academy with Harald Vogel and at Sweden's GOArt. Peterson has extensive experience as a collaborative pianist and for 16 years was music director and conductor of the Springfield (Ill.) Choral Society. He is organ associate at Christ Church (Episcopal) in Winnetka; in August 2011 the parish

choir enjoyed a week's residency at Canterbury Cathedral, England. Jay Peterson is keyboard accompanist for the Chicago Chamber Choir. The OHS catalogue lists his 2002 recording of the Aeolian-Skinner organ in Merner Chapel at MacMurray.

DAVID RHODES is a native of Lisle, Illinois. He began piano lessons at age six and at age eleven began formal organ study at Benedictine University with Father John Palmer, CSV. Later studies were with Steven Wentz of Concordia University. Since 2005, he has been director of music at Good Shepherd Lutheran Church LCMS in Des Plaines, Illinois. At age 14, he began studies in theater organ with Lee Maloney. He is house organist at the Tivoli Theatre, and has played for a variety of programs at the Arcada, Coronado, Pickwick, and Rialto Theatres as well as the Sanfilippo residence. He is curator for the IV/20 Wurlitzer at the University of St. Mary of the Lake. David Rhodes is president of the Chicago Area Theatre Organ Enthusiasts, the organization that owns and maintains the Tivoli Wurlitzer.

H. RICARDO RAMIREZ is the director of music/organist of Chicago's Cathedral of the Holy Name where he directs five choral ensembles and performs on the cathedral's three mechanical-action instruments, including the 117-rank Flentrop. Ramirez attended the University of Notre Dame, earning undergraduate degrees in electrical engineering and organ performance. He later received a master's degree from Southern Methodist University and a doctor of musical arts degree from the Eastman School of Music. His teachers included Robert Pedtke, Susan Seid Martin, Robert Anderson, and David Craighead.

Among Dr. Ramirez's specialties are 20th-century French organ music, notably, the complete organ works of Maurice Duruflé, and the six symphonies of Louis Vierne. He is a former dean of the Chicago AGO Chapter.

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

In 1974, he was appointed as professor of sacred music and organ at Northwestern University, shortly after winning the 1973 Grand Prix de Chartres for interpretation. In addition, he also served as University Organist at Rockefeller Chapel at the University of Chicago from 1981 until 1997. Since 1997, he has been professor of organ at the Hochschule für Musik Saar in Saarbrücken, German. From 1998 until 2003, he was artist in residence and university organist at Lawrence University in Appleton, Wisconsin.

JONATHAN RYAN is winner of the first and Létourneau prizes in the 2009 Jordan II International Organ Competition. His other first prize awards include the Poister, Rodland, Schweitzer, and Augustana Arts-Reuter National Organ Competitions. Ryan has concertized throughout the United States and France and holds degrees from the Cleveland Institute of Music and from the Eastman School of Music, studying with Todd Wilson and David Higgs. He holds the

Fellowship certificate from the American Guild of Organists, as well as the Choirmaster certificate for which he received the 2006 Choirmaster Prize for the highest exam score that year. Ryan is on the music staff at the Episcopal Church of the Holy Spirit in Lake Forest, Illinois.

Since 1996, **JOHN SHERER** has been the organist and director of music of the Fourth Presbyterian Church of Chicago where 2,500 people worship each Sunday. This dynamic church has a 126-rank Aeolian-Skinner organ and eleven choirs and instrumental groups including the Morning Choir, a 26-voice professional ensemble, and Tower Brass, a professional octet. Dr. Sherer manages an active concert series at the church with over 80 events each year. In addition to his work at Fourth Presbyterian Church, he is a frequent guest conductor with the Chicago Chamber Orchestra, has presented numerous lectures and clinics on church music, and is a published author and composer.

Dr. Sherer received two bachelor degrees (organ performance and choral music education) from the University of Cincinnati College-Conservatory of Music. He earned two master's degrees at Yale University, majoring in organ performance and art in religion, and received the doctor of musical arts degree from the Juilliard School.

STEPHEN SCHNURR is completing his 22nd year as director of music for St. Paul Catholic Church, Valparaiso, Indiana. With Dennis Northway, he published the two-volume *Pipe Organs of Chicago*, an organ atlas of the metropolitan area, the largest-selling publication of its kind in the United States. Stephen Schnurr resides in Gary, Indiana, and is the author of the 2012 OHS Organ Atlas.

DAVID SCHRADER lives a “trifurcated” life as the organist of Chicago’s Church of the Ascension, a professor of music at the Chicago College of the Performing Arts at Roosevelt University, and as a regular solo recitalist and collaborative artist. He has recorded extensively for the Cedille Label, and is a founding member of Chicago’s period-instrument orchestra, Baroque Band. Dr. Schrader has appeared in solo performances at four national conventions of the American Guild of Organists and has performed with many symphony orchestras. He has played in the USA, Canada, Japan, and in many places in Europe and the UK.

MARK SUDEITH first became interested in historic organs upon hearing the 1882 Steere & Turner at Pullman Greenstone United Methodist Church, only two miles from Christ Temple Cathedral. He has performed organ recitals in many venues throughout the South Chicago/Northwest Indiana region. Sudeith is also an accomplished pianist, having recently played the Dohnányi *Variations on a Nursery Song* with the Northwest Chicago Symphony, as well as numerous performances of contemporary music with the MAVERICK Ensemble of Chicago. He holds the doctor of music in piano performance from Indiana University and is professor of music at Chicago State University, where he has taught since 1984.

ERIK WM. SUTER, a native of Chicago, is a musician of international acclaim. For nearly ten years, he served as organist at Washington National Cathedral. He holds degrees from Oberlin Conservatory and Yale University, where he studied with Haskell Thomson and Thomas Murray respectively. Previously, he held positions at Trinity Church, Copley Square, and at the Parish of All Saints, both in Boston; and at Trinity Church-on-the-Green in New Haven, Connecticut.

Suter won first prizes in the Chicago American Guild of Organists Young Organist's Competition (1993), the National Undergraduate Organ Competition in Iowa (1995), and the Yale Biennial Organ Competition (1997). He won the Gold Medal of the Mayor of Musashino/Tokyo in the International Organ Competition in Japan (1996). His five solo CDs are on the JAV Recordings, Gothic, and Pro Organo labels. Suter is a commercial pilot and flight instructor.

A native of Champaign, Illinois, **BERNADETTE WAGNER** began piano lessons at age eight. In 2002, she attended a Pipe Organ Encounter and fell in love with the instrument, continuing lessons with Scott Montgomery. In 2005, she began studying with Dana Robinson, professor of organ at the University of Illinois. Since 2005, she has served as assistant organist at Holy Cross Catholic Church in Champaign, and plays at St. John's Catholic Chapel, also in Champaign. During the summers of 2006 and 2007, she worked for Buzard Pipe Organ Builders. Wagner has been the recipient of the first place prize in the Fox Valley AGO's Young Organist Competition in 2005, 2007, and 2008, as well as the E. Power Biggs Fellowship for the OHS Seattle convention in 2008. Wagner graduated from Indiana University's Jacobs School of Music in May 2012 with a bachelor of music degree in organ performance, having studied with Chris Young, Todd Wilson, Jeffrey Smith, and Bruce Neswick.

THOMAS WIKMAN is a distinguished organist, harpsichordist, and conductor and has given organ recitals throughout the United States, appearing many times at Harvard University's Busch-Reisinger Museum, and in Germany, Denmark, Hungary, Switzerland, France, and various regions of Italy. Wikman is artistic director of the Paul Manz Organ Series, where he plays monthly recitals on the 2004 Bigelow organ at the Lutheran School of Theology at Chicago, and presents distinguished guests, both local and foreign.

As organist of the Chicago Theological Seminary from 1984 to 1992, and again from 2000 to 2006, he played more than 400 organ recitals and hosted national and international stars in an organ recital subscription series. Wikman is the founder and conductor laureate of Music of the Baroque—a professional choral and orchestral ensemble giving dozens of concerts annually—and served as its music director for 30 years. He made his debut with the Houston Symphony in December 1999, conducting four performances of Handel's *Messiah*. In May 2002, Wikman was awarded the degree of doctor of fine arts (*honoris causa*) from the University of Illinois at Chicago for “making an incomparable contribution to Chicago's musical life.”

CATHRYN WILKINSON is associate dean for fine and applied arts at the College of DuPage in Glen Ellyn, Illinois. She was formerly associate professor and chair of the music department at Aurora University, where she oversaw the design of a Létourneau organ for Crimi Auditorium. She has recently published research in *The Diapason* on organists of Oak Park, Illinois, where she was an organist at First United Church for seven years.

Wilkinson has performed with the Concordia University Festival Chorus and Kapelle Choir under the direction of Charles Brown, the Symphony of Oak Park and River Forest under the direction of Jay Friedman, and the Oak Park–River Forest Children’s Chorus, directed by William Chin.

Cathryn Wilkinson holds the Associate (AAGO) certificate of the American Guild of Organists, is a member of the Chicago and Fox Valley AGO chapters, and was a presenter at the national AGO conventions in 2006 and 2010. She completed graduate music degrees at the University of Iowa School of Music. With the support of a Fulbright-Hayes grant in 2001, she played a recital of American organ music at the Cathedral of Bardejov in eastern Slovakia.

MADELEINE XIANG WOODWORTH, age 16, has been an honors student at Oak Park and River Forest High School, and next year will attend the Chicago Academy for the Arts. She has studied piano with Sally Sloane for ten years and organ with Dennis Northway for three years. Madeleine is a lifelong member of Grace Episcopal Church, Oak Park, and has sung in the church’s Schola and Madrigal Choirs for eight years. Her interests include composing, conducting, and teaching.

Madeleine Woodworth has attended Pipe Organ Encounters in Wheaton, Illinois, St. Louis, and Colorado Springs. She works as a substitute organist and has played recitals in the annual 6:26 Summer Concert Series at Grace Church. She also played in an all-Bach recital at St. Luke Episcopal Church in Evanston and was sponsored in recital by the Chicago-Midwest OHS Chapter at Carl Schurz High School.

