In addition to those individuals and groups listed in the Organ Atlas 2012, the Organ Historical Society expresses sincere gratitude to the following:

CONVENTION SPONSORS
Chicago Midwest Chapter of the Organ Historical Society
Fox Valley Chapter of the American Guild of Organists
Organ Supply Industries, Inc. Robert Rusczyk, President
Rodney Holmes
Kevin Grose

Daniel N. Colburn II, Convention Coordinator
David Fielding, OHS Exhibits Coordinator

THE NATIONAL COUNCIL OF THE ORGAN HISTORICAL SOCIETY
Scot L. Huntington, President
William F. Czelusniak, Vice President
Jeff Weiler, Secretary
Allen Langord, Treasurer
Christopher Marks, Councillor for Archives
Daniel Schwandt, Councillor for Conventions
James H. Cook, Councillor for Education
A. Graham Down, Councillor for Finance and Development
Jeffrey D. Dexter, Councillor for Organizational Concerns
Theresa Slowik, Councillor for Research and Publications
James Weaver, Executive Director

OHS HEADQUARTERS STAFF
Amanda Watson, Administrative Assistant
Laura F. Krzyston, Catalog Assistant

THE TRACKER STAFF
Rollin Smith, Director of Publications, Editor
Len Levasseur, Design and Production

AMERICAN ORGAN ARCHIVES
Bynum Petty Archivist
OHS Chicago 2012

is Computer, Smartphone, and Tablet ready!

Travel with the Convention in your Pocket

This convention handbook in PDF Format, and the Google Mobile Map of restaurants and locations may be accessed below by either visiting the special URL’s or scanning the QR Codes.

Download this handbook in PDF Format

Visit the Google Mobile Maps of Restaurants

Sunday’s Restaurant Guide

Tuesday’s Restaurant Guide

www.organsociety.org/2012
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 Rübsam 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. Paul’s Church
7:00  Recital by David Schrader at St. Paul’s 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
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

8
PROGRAM
St. Chrysostom’s Episcopal Church
Chicago, Illinois

Sunday, July 8
3:30 P.M.

JONATHAN RYAN

Sinfonia, Cantata 29
Johann Sebastian Bach
1685–1750
Transcribed by Marcel Dupré

Variations on Balletto del Granduca
Jan Pieterszoon Sweelinck
1562–1621

Prelude on East Acklam
Francis Jackson
b. 1917

Hymn, “For the fruit of all creation”

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
Robert Schumann
1810–1856

No. 4 in A-flat Major
No. 5 in B Minor

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.

Compass: Manual, 58 notes, CC–a
Pedal, 30 notes, CC–f

<table>
<thead>
<tr>
<th>I. GREAT</th>
<th>II. SWELL (enclosed)</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Prestant 8</td>
<td>8 Bourdon 16</td>
<td>Contrebasse</td>
</tr>
<tr>
<td>8 Octave 8</td>
<td>Flûte traversière 16</td>
<td>Prestant (Gt.)</td>
</tr>
<tr>
<td>8 Spire Flute 8</td>
<td>Viole de gambe 16</td>
<td>Soubasse</td>
</tr>
<tr>
<td>4 Octave 8</td>
<td>Voix céleste 8</td>
<td>Octave</td>
</tr>
<tr>
<td>4 Open Flute 4</td>
<td>Principal 8</td>
<td>Bourdon (ext. Soubasse)</td>
</tr>
<tr>
<td>2 Fifteenth 4</td>
<td>Flûte octavante 4</td>
<td>Superoctave (ext. Octave)</td>
</tr>
<tr>
<td>1½ Mixture IV–VI 2</td>
<td>Octavin 16</td>
<td>Trombone</td>
</tr>
<tr>
<td>8 Trompette 2</td>
<td>Cornet II 8</td>
<td>Trumpet (ext. 16')</td>
</tr>
<tr>
<td>Swell to Great 2</td>
<td>Plein jeu IV</td>
<td>Great to Pedal</td>
</tr>
<tr>
<td>16 Bombarde 16</td>
<td>Trompette</td>
<td>Swell to Pedal 8, 4</td>
</tr>
<tr>
<td>8 Trompette 8</td>
<td>Hautbois</td>
<td></td>
</tr>
</tbody>
</table>
**WOLFGANG RÜBSAM**

Partite diverse sopra

*Sei gegrüßet, 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

Wolfgang Rübsam

Savior, tear open the heavens

Entrée – Communio – Toccata

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–g\(^3\)
Pedal, 30 notes, CC–f\(^8\)

<table>
<thead>
<tr>
<th>II. HOOFDWERK</th>
<th>I. POSITIEF</th>
<th>III. SOLO</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Prestant</td>
<td>8 Prestant</td>
<td>16 Bourdon</td>
</tr>
<tr>
<td>8 Octaaf</td>
<td>8 Bourdon</td>
<td>8 Prestant</td>
</tr>
<tr>
<td>8 Roerfluit</td>
<td>4 Octaaf</td>
<td>8 Flûte harmonique</td>
</tr>
<tr>
<td>8 Quintadeen</td>
<td>4 Fluit</td>
<td>8 Gamba</td>
</tr>
<tr>
<td>4 Octaaf</td>
<td>3 Nasard</td>
<td>5(\frac{1}{3}) Nasard</td>
</tr>
<tr>
<td>4 Nachthoorn</td>
<td>2 Octaaf</td>
<td>4 Octaaf</td>
</tr>
<tr>
<td>3 Quint</td>
<td>1(\frac{2}{3}) Terts</td>
<td>3(\frac{1}{3}) Terts</td>
</tr>
<tr>
<td>2 Octaaf</td>
<td>1(\frac{2}{3}) Larigot</td>
<td>Mixtuur VI–X</td>
</tr>
<tr>
<td>2 Woudfluit</td>
<td>Sesquialter II</td>
<td>Cornet V (from c')</td>
</tr>
<tr>
<td>Cornet V (from c')</td>
<td>Mixtuur IV–VI</td>
<td>16 Bombarde</td>
</tr>
<tr>
<td>Mixtuur IV–VIII</td>
<td>Cymbel III</td>
<td>8 Trompet</td>
</tr>
<tr>
<td>Scherp IV–VI</td>
<td>16 Dulciaan</td>
<td>4 Klaroen</td>
</tr>
<tr>
<td>16 Trompet</td>
<td>8 Trompet</td>
<td>Solo Ventil</td>
</tr>
<tr>
<td>16 Fagot</td>
<td>8 Kromhoorn</td>
<td>III + IV</td>
</tr>
<tr>
<td>8 Trompet</td>
<td>8 Vox Humana</td>
<td></td>
</tr>
<tr>
<td>Hoofdwerk Ventil</td>
<td>Tremulant</td>
<td></td>
</tr>
<tr>
<td>II + I</td>
<td>I + II</td>
<td></td>
</tr>
<tr>
<td>II + III</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II + IV</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IV. BOVENWERK (enclosed)</th>
<th>PEDAAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Quintadeen</td>
<td>16 Prestant</td>
</tr>
<tr>
<td>8 Prestant</td>
<td>16 Subbas</td>
</tr>
<tr>
<td>8 Gedeckt</td>
<td>16 Bourdon</td>
</tr>
<tr>
<td>8 Viola di Gamba</td>
<td>10(\frac{2}{3}) Roerquint</td>
</tr>
<tr>
<td>8 Vox Celeste (t.c.)</td>
<td>8 Octaaf</td>
</tr>
<tr>
<td>4 Octaaf</td>
<td>4 Fluit</td>
</tr>
<tr>
<td>4 Gemshoorn</td>
<td>4 Octaaf</td>
</tr>
<tr>
<td>3 Quintfluit</td>
<td>4 Fluit</td>
</tr>
<tr>
<td>2 Nachthoorn</td>
<td>Mixtuur VI</td>
</tr>
<tr>
<td>1 Flageolet</td>
<td>32 Bombarde</td>
</tr>
<tr>
<td>Mixtuur IV–VI</td>
<td>16 Bazuin</td>
</tr>
<tr>
<td>16 Basson*</td>
<td>16 Fagot</td>
</tr>
<tr>
<td>8 Trompet</td>
<td>8 Trompet</td>
</tr>
<tr>
<td>8 Bassonhobo</td>
<td>4 Trompet</td>
</tr>
<tr>
<td>8 Vox Humana</td>
<td>P + I</td>
</tr>
<tr>
<td>Tremulant</td>
<td>P + II</td>
</tr>
<tr>
<td></td>
<td>P + IV</td>
</tr>
</tbody>
</table>

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.
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  
(Jall glory be to God on high)  
Johann Sebastian Bach  
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*  
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
Cathedral of the Holy Angels
Gary, Indiana
Monday, July 9
1:15 P.M.

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
1901–1981
Vorspiel I, Andante cantabile
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
8 Prinzipal
8 Rohrflöte
4 Oktav
4 Spitzflöte
2 Blockflöte
1⅓ Mixture IV
8 Krummhorn
8 Prinzipal
8 Gedeckt
8 Salicional
8 Celeste
4 Koppelflöte
2 Prinzipal
1 Sifföte
2⅔ Sesquialtera II (12-17)
8 Trompete
4 Klarine

II. SWELL (enclosed)
8 Gedeckt
8 Salicional
8 Celeste
4 Koppelflöte
2 Prinzipal
1 Sifföte
2⅔ Sesquialtera II (12-17)
8 Trompete
4 Klarine

PEDAL
16 Prinzipal
16 Subbass
8 Oktav
8 Pommer
4 Choralbass
Rauschquint II (12-15)
16 Posaune
4 Schalmei
Great to Pedal 8
Swell to Pedal 8
MARK SUDIETH

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
All manual ranks 73 pipes unless noted.

**II. GREAT (enclosed with Choir)**
- 8 First Diapason
- 8 Second Diapason
- 8 Viol d’Gamba
- 8 Gross Flute
- 8 Doppel Flute
- 4 Harmonic Flute
- 8 Trumpet
  - Great to Great 16, 4
  - Swell to Great 16, 8, 4
  - Choir to Great 16, 8, 4

**I. CHOIR (enclosed with Great)**
- 8 Violin Diapason
- 8 Concert Flute
- 8 Unda Maris (t.c.)
- 8 Dulciana
- 4 Flauto Traverso
- 2 Piccolo
- 8 Clarinet
  - Tremulant
  - Harp Celesta (49 bars)
- Choir to Choir 16, 4
- Swell to Choir 16, 8, 4

**III. SWELL (enclosed)**
- 16 Bourdon
- 8 Diapason
- 8 Stopped Flute (ext. 16’)
- 8 Viole d’Orchestre
- 8 Viole Celeste (t.c.)
- 8 Echo Salicional
- 4 Flute d’Amour (ext. 16’)
  - 2½ Flute Quint (ext. 16’)
  - 2 Flageolet (ext. 16’)
  - 8 Cornopean
  - 8 Oboe

**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
CARILLON RECITAL

JOHN GOUWENS

On Golden Pond (1981)  
Dave Grusin  
b. 1934  
*Arranged by John Gouwens*

Suite No. 4 (2009)  
John Courter  
1941–2010  
Celebration  
Chanson triste  
Toccata festiva

Improvisation on a submitted hymn tune

Victimae Paschali Laudes (1986)  
Roy Hamlin Johnson  
b. 1929
First Unitarian Church          Monday, July 9
Chicago, Illinois               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

Vèpres des Vierges, Op. 31
  III. Hæ est quæ nescivit
  VI. Veni sponsa Christi

Lieder ohne Worte, Op. 67
  V. Moderato

Roosevelt Organ

Voluntary                           Samuel Jackson
                                      1818–1885

Vesper Voluntaries, op. 14
  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
  I. Allegro
      b. 1933

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”)
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)

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-c³

MANUAL
8 Open Diapason
4 Principal

PEDAL
Permanently coupled to manual
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  
Transcribed by Nathan J. Laube

INTERMISSION

Harmonies poétiques et religieuses, S. 173, No. 7 (1849)  
Funérailles (d’après Lamartine)  
Franz Liszt  
1811–1886  
Transcribed by Nathan J. Laube

Fantaisie, Op. 101 (1895)  
Camille Saint-Saëns  
1835–1921

Elf Choralvorspiele, Op. 122, Nos. 3 and 11 (1896)  
Two settings of “O Welt, ich muß dich lassen”  
Johannes Brahms  
1833–1897  
Transcribed by Nathan J. Laube

Academic Festival Overture, Op. 80 (1880)  
Johannes Brahms  
Transcribed by Nathan J. Laube

Hymn, “Gaudeamus Igitur,”  
LIEDER FÜR FREUNDE DER GESELLIGEN FREUDE  
Stanzas 1, 4, 9, and 10

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

<table>
<thead>
<tr>
<th>II. GREAT (61 pipes)</th>
<th>III. SWELL (enclosed)</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>32 Violone (Ped.)</td>
<td>16 Bourdon</td>
<td>64 Gravissima (resultant)</td>
</tr>
<tr>
<td>16 Open Diapason</td>
<td>16 Dulciana</td>
<td>32 Major Bass (56 pipes)</td>
</tr>
<tr>
<td>8 First Open Diapason</td>
<td>8 Open Diapason</td>
<td>32 Violone (61 pipes)</td>
</tr>
<tr>
<td>8 Second Open Diapason</td>
<td>8 Claribel Flute</td>
<td>16 Major Bass (ext. 32')</td>
</tr>
<tr>
<td>8 Third Open Diapason</td>
<td>8 Chimney Flute</td>
<td>16 Diapason (56 pipes)</td>
</tr>
<tr>
<td>8 Principal Flute</td>
<td>8 Flute Celeste II</td>
<td>16 Open Diapason (Gr.)</td>
</tr>
<tr>
<td>8 Lieblich Gedeckt (Gal. Sw.)</td>
<td>8 Gamba</td>
<td>16 Vi lone (ext. 32')</td>
</tr>
<tr>
<td>8 Erzähler</td>
<td>8 Voix Celeste II</td>
<td>16 Bourdon</td>
</tr>
<tr>
<td>8 Orchestral Strings IV (Ch.)</td>
<td>8 Echo Viol</td>
<td>16 Echo Lieblich (Sw.)</td>
</tr>
<tr>
<td>4 Octave</td>
<td>8 Echo Viol Celeste</td>
<td>16 Dulciana (Sw.)</td>
</tr>
<tr>
<td>4 Principal</td>
<td>8 Orchestral Strings IV</td>
<td>16 Gamba (Ch.)</td>
</tr>
<tr>
<td>4 Flute Harmonique</td>
<td>4 Octave</td>
<td>8 Major Bass (ext.)</td>
</tr>
<tr>
<td>2 2/3 Twelfth</td>
<td>4 Gemshorn</td>
<td>8 Octave (ext. 16' Op. Diap.)</td>
</tr>
<tr>
<td>2 Fifteenth</td>
<td>4 Flute Triangulaire</td>
<td>8 Gedeckt (ext. 16' Bd.)</td>
</tr>
<tr>
<td>1 1/2 Seventeenth</td>
<td>4 Unda Maris II</td>
<td>8 Still Gedeckt (ext. Sw. 16')</td>
</tr>
<tr>
<td>2 Mixture V</td>
<td>2 Flautina</td>
<td>8 Cello (ext. Violone)</td>
</tr>
<tr>
<td>2 Cymbal VII</td>
<td>Chorus Mixture V</td>
<td>4 Super Octave (ext. 16')</td>
</tr>
<tr>
<td>16 Double Trumpet*</td>
<td>Cornet V</td>
<td>Mixture IV</td>
</tr>
<tr>
<td>8 Tromba*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Clarion*</td>
<td>16 Posaune</td>
<td>32 Bombarde</td>
</tr>
<tr>
<td>Chimes (Solo)</td>
<td>8 Cornopean</td>
<td>16 Trombone (ext. 32')</td>
</tr>
<tr>
<td>Swell to Great 16, 8, 4</td>
<td>8 French Trumpet</td>
<td>16 Posaune (Sw.)</td>
</tr>
<tr>
<td>Choir to Great 16, 8, 4</td>
<td>8 Oboe</td>
<td>16 Bassoon (Ch.)</td>
</tr>
<tr>
<td>Solo to Great 16, 8, 4</td>
<td>8 Vox Humana</td>
<td>8 Tromba (ext. 32')</td>
</tr>
<tr>
<td>Swell to Choir 16, 8, 4</td>
<td>4 Clarion</td>
<td>8 Posaune (ext. Sw. 16')</td>
</tr>
<tr>
<td>*10&quot; wind pressure</td>
<td>Tremolo</td>
<td>4 Clarion (ext. 32')</td>
</tr>
<tr>
<td></td>
<td>Swell to Swell 16, 4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Solo to Swell 8</td>
<td></td>
</tr>
</tbody>
</table>
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
2½ Nazard
2 Piccolo (61 pipes)
1½ Tierce (61 pipes)
1½ 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
1½ 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
2½ Sesquialter II
2 Flageolet
Mixture III
16 Flügel Horn (ext. Como)
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

26
Tivoli Theatre
Downers Grove, Illinois

DAVID RHODES

Tuesday, July 10
9:15 A.M.

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

In the Park
Charlie Chaplin — Edna Purviance — Leo White
1915

WURLITZER ORGAN, Op. 924 (1924)

CHAMBER ANALYSES

MAIN CHAMBER

SOLO
16 Diaphonic Diapason (metal 10" w.p.)  16 Tibia Clausa†
16 Flute (ext. Bourdon)  16 Trumpet‡
8 Concert Flute  8 Kinura
8 Violin*  8 Vox Humana
8 Violin Celeste*  Harp
8 Dulciana (tuned celeste, not original)  Glockenspiel (37 notes)
8 Clarinet  Xylophone (37 notes)
Chrysoglot (added 2010)  Chimes (25 notes)
Bird Whistle

EFFECTS

Main
Bass Drum  Solo
Kettle Drum  Vox Humana
Snare Drum/Tom Tom  Tibia
Crash Cymbal
Cymbal  EFFECTS
Tambourine  Triangle
Castanets  Fire Bell
Chinese Block  Fire Bell (reiterate)
Surf  Steam Whistle
Kettle Drum  Auto Horn
Sleigh Bell (single action)  Door Bell

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

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

27
Convent of the Sisters of St. Joseph
La Grange Park, Illinois

Tuesday, July 10
10:25 A.M.

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
1⅔ Mixture V–VI
8 Trumpet
Positive to Great

PEDAL
16 Subbass
8 Principal
8 Gedackt
4 Choral Bass
2⅔ 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 OPPEDAH, harp
WILLSON OPPEDAH, 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  Thomas Matthews
Willson Oppedahl, tenor
1915–1999

Allegretto, from Sonata in E-flat, Op. 65  Horatio Parker
1863–1919

Elegy for violin, harp, and organ  Harold Friedell
Allison Alcorn, violin,  Kiersten Oppedahl, harp
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.

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

II. GREAT
16 Quintaden
8 Prinzipal
8 Rohrflöte
4 Oktav
4 Spitzflöte
2 Oktav
2 Blockflöte
1 1/3 Mixture V
16 Trompete
8 Trompete
Chimes (20 tubes, a⁰–e³)
Great Unison Off
Positiv to Great
Récit to Great

I. POSITIV
8 Gedackt
8 Erzähler Celeste II
4 Prinzipal
4 Koppelflöte
2 Oktav
1 1/3 Quintflöte
1 Octavlein

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

III. RÉCIT (enclosed)
8 Cor de nuit
8 Salicional
8 Voix céleste
4 Principal conique
4 Flûte
2 2/3 Nasard
2 Quarte de nasard
1 1/3 Tierce
2 Plein jeu V
16 Basson
8 Trompette
8 Hautbois
4 Clairon
Récit Unison Off
Tremulant

30
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
Joseph Rheinberger
1839–1901

Introduction and Passacaglia
Jay Peterson

Concerto in F Major, Op. 4, No. 4
George Frideric Handel
1685–1759

Andante
Adagio
Allegro

Jay Peterson and David Jonies

Pièces de fantaisie
Louis Vierne
1870–1937

Andantino, Opus 51, No. 2
Naïades, Opus 55, No. 4

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

#### III. SWELL (enclosed, 68 pipes)
- 16 Rohrbordun
- 8 Viola
- 8 Viola Celeste
- 8 Rohrflöte (ext. 16')
- 8 Flute Celeste II
- 4 Spitz Principal
- 4 Zauberpfeife (prepared)
- 2¾ Nazard
- 2 Blockflöte
- Plein Jeu IV
- 16 Fagotto (½-length)
- 8 Trompette
- 4 Rohrschalmei
  - Tremulant
  - Swell to Swell 16, Unison Off, 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

#### I. POSITIV
- 8 Nasonflöte
- 8 Flute Celeste II (Sw.)
- 4 Koppelflöte
- 4 Flute Celeste (ext. Sw.)
- 2 Prinzipal
- 1½ Terz
- 1½ Quinte
- 1 Spillflöte
- Zimbel II
- 8 Krummhorn (prepared)
- Tremulant
- Positiv to Positiv 16
- Swell to Positiv 16, 8, 4

#### CHANCEL
- 8 Gedeckt (Estey Melodia)
- 8 Gemshorn (Estey Dulciana)
- 8 Gemshorn Celeste (prepared)
- 4 Montre
- 2 Prinzipal
  - Plein Jeu III–IV (prepared)
- 8 Festival Trumpet
- Tremulant
- Chancel to Chancel 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
**Pitch:** A440

#### MANUAL
- 8 Gedackt
- 4 Flöte
- 2 Prinzipal
- 1½ Quinte

---

32
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**  
Percy Whitlock  
from *Seven Sketches on Verses from the Psalms*  
1903–1946

**Folk Tune, from Five Short Pieces**  
Percy Whitlock

**Hymn, “Let all mortal flesh keep silent”**  
PICARDY  
stanza 2, men only  
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 FRÊRES 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 8, 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

33
First United Methodist Church  
Oak Park, Illinois  
Tuesday, July 10  
7 P.M.

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  
Alexandre Guilmant  
1837–1911  
Introduction et allegro: Largo e maestoso-Allegro  
Pastorale: Andante quasi allegretto  
Final: Allegro assai

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–g⁴

<table>
<thead>
<tr>
<th>II. GREAT</th>
<th>III. SWELL (enclosed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Bourdon (Ped.)</td>
<td>16 Bourdon</td>
</tr>
<tr>
<td>8 First Diapason</td>
<td>8 Open Diapason</td>
</tr>
<tr>
<td>8 Second Diapason</td>
<td>8 Gedeckt</td>
</tr>
<tr>
<td>8 Claribel Flute</td>
<td>8 Salicional</td>
</tr>
<tr>
<td>8 Erzähler</td>
<td>8 Voix Celeste</td>
</tr>
<tr>
<td>8 La Marche Melodic Celeste</td>
<td>8 Æoline</td>
</tr>
<tr>
<td>4 Octave</td>
<td>4 Octave</td>
</tr>
<tr>
<td>4 Flute</td>
<td>4 Flute Triangulaire</td>
</tr>
<tr>
<td>8 Tromba*</td>
<td>2 Fifteenth</td>
</tr>
<tr>
<td>4 Clarion*</td>
<td>Mixture IV</td>
</tr>
</tbody>
</table>

*enclosed with Solo and on high wind pressure

<table>
<thead>
<tr>
<th>IV. SOLO (enclosed)</th>
<th>I. CHOIR (enclosed)</th>
<th>PEDAL (6&quot; wind pressure)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Orchestral Flute</td>
<td>8 Diapason</td>
<td>32 Resultant Diapason</td>
</tr>
<tr>
<td>8 Gamba</td>
<td>8 Concert Flute</td>
<td>16 Diapason</td>
</tr>
<tr>
<td>8 Gamba Celeste</td>
<td>8 Kleine Erzähler II</td>
<td>16 Bourdon</td>
</tr>
<tr>
<td>8 Melodic Celeste</td>
<td>4 Flute</td>
<td>16 Echo Bourdon (Sw.)</td>
</tr>
<tr>
<td>8 French Horn</td>
<td>2 Piccolo</td>
<td>8 Octave (ext. Diapason)</td>
</tr>
<tr>
<td>8 Tuba Mirabilis</td>
<td>8 Clarinet</td>
<td>8 Gedeckt (ext. 16' Bd.)</td>
</tr>
<tr>
<td>Tremolo</td>
<td>Tremolo</td>
<td>8 Still Gedeckt (Sw. Bd.)</td>
</tr>
<tr>
<td>Solo to Solo 16, 4</td>
<td>8 Harp (t.c., 61 bars)</td>
<td>8 Cello II (Solo)</td>
</tr>
<tr>
<td>Great to Solo 8</td>
<td>4 Celesta (ext. Harp)</td>
<td>4 Flute (ext. 16' Bd.)</td>
</tr>
<tr>
<td>Swell to Solo 8</td>
<td>Choir to Choir 16, 4</td>
<td>16 Trombone</td>
</tr>
<tr>
<td>IV. ECHO (enclosed)</td>
<td>Swell to Choir 8</td>
<td>16 Waldhorn (Sw.)</td>
</tr>
<tr>
<td>8 Chimney Flute</td>
<td></td>
<td>8 Tromba (ext. Trombone)</td>
</tr>
<tr>
<td>8 Vox Humana</td>
<td></td>
<td>Chimes (Echo)</td>
</tr>
<tr>
<td>Tremolo</td>
<td></td>
<td>Great to Pedal 8</td>
</tr>
<tr>
<td>Chimes (g⁴–g⁷)</td>
<td></td>
<td>Swell to Pedal 8, 4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Choir to Pedal 8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Solo to Pedal 8, 4</td>
</tr>
</tbody>
</table>
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
2\(\frac{2}{3}\) 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
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

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

I. CHOIR (enclosed, 73 pipes)
16 Spitz Floete
8 Diapason
8 Spitz Floete (ext.)
8 Spitz Floete Celeste (t.c.)
4 Principal
2\(\frac{2}{3}\) 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
North Shore Congregation Israel
Glencoe, Illinois

Wednesday, July 11
11:10 A.M.

H. RICARDO RAMIREZ

Les Fêtes de l’Année Israeliite, AWV 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
Maurice Duruflé
1902–1986
Sicilienne
Toccata

CASAVANT FRÈRES LIMITÉE, Op. 2768 (1963)

II. GREAT
16 Quintaton
8 Principal
8 Bourdon
4 Octave
4 Nachthorn
2 Blockflöte
1 2/3 Mixture VI
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4

PEDAL
16 Principal
16 Subbass
16 Gedackt (ext. Ch. 8’)
8 Octave
8 Gedackt Pommer
4 Choral Bass
2 Mixture III
16 Posaune
16 Fagott (Sw.)
Great to Pedal 8
Swell to Pedal 8, 4
Choir to Pedal 8, 4

III. SWELL (enclosed)
8 Hohlflöte
8 Viola
8 Viola Celeste (from GG)
4 Principal
4 Rohrflöte
2 Octavin
1 Mixture IV
16 Fagott
8 Trumpet
Tremulant
Swell to Swell 16, Unison Off, 4

I. CHOIR (enclosed)
8 Gedackt
8 Flauto Dolce
8 Flauto Celeste (t.c.)
4 Koppelflöte
2 Principal
1 1/3 Larigot
2 2/3 Sesquialtera II
1 2/3 Cymbal III
8 Krummhorn
Tremulant
Choir to Choir 16, Unison Off, 4
Swell to Choir 8, 4
Winnetka Congregational Church
Winnetka, Illinois

Winnetka Congregational Church
Wednesday, July 11
12:45 P.M.

Nicholas Bidelon

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, 3ème 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

Compass: Manual, 58 notes, CC–a³
Pedal, 32 notes, CC–f³

<table>
<thead>
<tr>
<th>II. GREAT</th>
<th>III. SWELL (enclosed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Bourdon</td>
<td>16 Quintaton</td>
</tr>
<tr>
<td>8 Principal</td>
<td>8 Praestant</td>
</tr>
<tr>
<td>8 Spitzflöte</td>
<td>8 Rohrflöte</td>
</tr>
<tr>
<td>8 Harmonic Flute</td>
<td>8 Viola</td>
</tr>
<tr>
<td>4 Octave</td>
<td>8 Celeste (t.c.)</td>
</tr>
<tr>
<td>4 Nachthorn</td>
<td>4 Octave</td>
</tr>
<tr>
<td>3 Quinte</td>
<td>4 Spitzflöte</td>
</tr>
<tr>
<td>2 Octave</td>
<td>2²/₃ Nazard</td>
</tr>
<tr>
<td>Cornet V (from c¹)</td>
<td>2 Octave</td>
</tr>
<tr>
<td>1½ Mixture V</td>
<td>2 Waldflöte</td>
</tr>
<tr>
<td>8 Trumpet</td>
<td>1³/₅ Tierce</td>
</tr>
<tr>
<td>8 Vox Humana</td>
<td>2 Mixture V</td>
</tr>
<tr>
<td>II/I</td>
<td>16 Bassoon</td>
</tr>
<tr>
<td>III/I</td>
<td>8 Trumpet</td>
</tr>
<tr>
<td></td>
<td>8 Oboe</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>II. POSITIV</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Gedeckt</td>
<td>32 Subbass</td>
</tr>
<tr>
<td>8 Salicional</td>
<td>16 Praestant</td>
</tr>
<tr>
<td>4 Principal</td>
<td>16 Subbass (ext. 32')</td>
</tr>
<tr>
<td>4 Rohrflöte</td>
<td>8 Octave</td>
</tr>
<tr>
<td>2 Gemshorn</td>
<td>8 Bourdon</td>
</tr>
<tr>
<td>1½ Sifflöte</td>
<td>4 Octave</td>
</tr>
<tr>
<td>Sesquialtera II</td>
<td>2²/₃ Mixture IV</td>
</tr>
<tr>
<td>1 Scharff IV</td>
<td>16 Posaune</td>
</tr>
<tr>
<td>16 Dulcian</td>
<td>8 Trumpet</td>
</tr>
<tr>
<td>8 Krummhorn</td>
<td>4 Trumpet</td>
</tr>
<tr>
<td>III/II</td>
<td>I/P</td>
</tr>
<tr>
<td></td>
<td>II/P</td>
</tr>
<tr>
<td></td>
<td>III/P</td>
</tr>
</tbody>
</table>

Tremulant (entire organ)
Zimbelstern (eight bells)
Vogelgesang

40
Elizabeth Naegele

Sortie II in B-flat Major

Louis-J.-A. Lefébure-Wély
1817–1869

Hymn, “Saw ye my saviour?”
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
1862–1897

Andantino e espressivo, Op. 30, Verset XII
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
1878–1966

III. Seraphic Chant

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)
  2\frac{2}{3} Dolce Twelfth (ext. Dulciana)
  2 Dolce Fifteenth (ext. Dulciana)
  8 Trumpet
  Tremolo
  Chimes (20 tubes, a^2–c^3)
  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')

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
Techny, Illinois

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
1844–1937
Toccata
Charlie Carpenter

43
## Wiener Pipe Organs

### II. GREAT (enclosed)

<table>
<thead>
<tr>
<th>Stop Type</th>
<th>Stops</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Double Open Diapason</td>
<td>16</td>
</tr>
<tr>
<td>16 Contra Viol (Ch.)</td>
<td>16</td>
</tr>
<tr>
<td>8 Principal Diapason</td>
<td>10²/₃</td>
</tr>
<tr>
<td>8 Second Open Diapason</td>
<td>8</td>
</tr>
<tr>
<td>8 Gross Flute</td>
<td>8</td>
</tr>
<tr>
<td>8 Gross Gamba</td>
<td>8</td>
</tr>
<tr>
<td>8 Viola (ext.)</td>
<td>8</td>
</tr>
<tr>
<td>8 Melodia</td>
<td>8</td>
</tr>
<tr>
<td>8 Gemshorn</td>
<td>8</td>
</tr>
<tr>
<td>8 Muted Viol</td>
<td>8</td>
</tr>
<tr>
<td>4 Octave</td>
<td>8</td>
</tr>
<tr>
<td>4 Flute Overt [sic]</td>
<td>8</td>
</tr>
<tr>
<td>4 Flauto Traverso (ext. Melodia)</td>
<td>8</td>
</tr>
<tr>
<td>4 Wald Flute (ext. Gt. Fl.)</td>
<td>8</td>
</tr>
<tr>
<td>4 Salicet (ext. Ch. C. Viole)</td>
<td>4</td>
</tr>
<tr>
<td>2²/₃ Flute Quint (ext. Gt. Fl.)</td>
<td>4</td>
</tr>
<tr>
<td>2²/₃ Nazard (ext. Melodia)</td>
<td>4</td>
</tr>
<tr>
<td>2 Piccolo (ext. Melodia)</td>
<td>4</td>
</tr>
<tr>
<td>2 Flageolet (ext. Gt. Fl.)</td>
<td>4</td>
</tr>
<tr>
<td>Mixture IV (derived)</td>
<td>3¹/₃</td>
</tr>
<tr>
<td>16 Tuba Profunda</td>
<td>2</td>
</tr>
<tr>
<td>8 Tuba Mirabilis (ext.)</td>
<td>2</td>
</tr>
<tr>
<td>4 Tuba Clarion (ext.)</td>
<td>16</td>
</tr>
<tr>
<td>Chimes (Deagan)</td>
<td>16</td>
</tr>
<tr>
<td>Tremulant</td>
<td>16</td>
</tr>
<tr>
<td>Great 16, 4</td>
<td>8</td>
</tr>
<tr>
<td>Swell to Great 16, 8, 4</td>
<td>8</td>
</tr>
<tr>
<td>Choir to Great 16, 8, 4</td>
<td>8</td>
</tr>
<tr>
<td>Antiphone to Great 16, 8, 4</td>
<td>8</td>
</tr>
</tbody>
</table>

### III. SWELL (enclosed)

<table>
<thead>
<tr>
<th>Stop Type</th>
<th>Stops</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Contra Viol (Ch.)</td>
<td>16</td>
</tr>
<tr>
<td>16 Bourdon</td>
<td>16</td>
</tr>
<tr>
<td>10²/₃ Gross Quint (ext. Bd.)</td>
<td>8</td>
</tr>
<tr>
<td>8 Open Diapason</td>
<td>8</td>
</tr>
<tr>
<td>8 Horn Diapason</td>
<td>8</td>
</tr>
<tr>
<td>8 Geigen Principal</td>
<td>8</td>
</tr>
<tr>
<td>8 Tibia Clausa</td>
<td>8</td>
</tr>
<tr>
<td>8 Stopped Diapason (ext. Bd.)</td>
<td>8</td>
</tr>
<tr>
<td>8 Viol d’Orchestra</td>
<td>8</td>
</tr>
<tr>
<td>8 Viola (ext. Ch.)</td>
<td>8</td>
</tr>
<tr>
<td>8 Viola Celeste</td>
<td>8</td>
</tr>
<tr>
<td>8 Salicional</td>
<td>8</td>
</tr>
<tr>
<td>8 Aeoline</td>
<td>8</td>
</tr>
<tr>
<td>8 Vox Angelica</td>
<td>8</td>
</tr>
<tr>
<td>4 Fugara</td>
<td>4</td>
</tr>
<tr>
<td>4 Salicet (ext. Ch. C. Viole)</td>
<td>4</td>
</tr>
<tr>
<td>4 Tibia Flute (ext. Tibia)</td>
<td>4</td>
</tr>
<tr>
<td>4 Stopped Flute (ext. Bd.)</td>
<td>4</td>
</tr>
<tr>
<td>3¹/₃ Bourdon Decima (ext. Bd.)</td>
<td>2</td>
</tr>
<tr>
<td>2²/₃ Twelfth (ext. Bd.)</td>
<td>2</td>
</tr>
<tr>
<td>2 Tuba Super Octave (ext. Tibia)</td>
<td>2</td>
</tr>
<tr>
<td>Mixture IV (derived)</td>
<td>2</td>
</tr>
<tr>
<td>16 Tuba Profunda</td>
<td>16</td>
</tr>
<tr>
<td>8 Tuba Mirabilis (ext.)</td>
<td>8</td>
</tr>
<tr>
<td>4 Tuba Clarion (ext.)</td>
<td>4</td>
</tr>
<tr>
<td>Chimes (Gt.)</td>
<td>16</td>
</tr>
<tr>
<td>Contra Fagotta [sic]</td>
<td>16</td>
</tr>
<tr>
<td>8 Tuba Mirabilis (ext.)</td>
<td>8</td>
</tr>
<tr>
<td>8 Cornpeon [sic]</td>
<td>8</td>
</tr>
<tr>
<td>8 Oboe</td>
<td>8</td>
</tr>
<tr>
<td>8 Vox Humana</td>
<td>8</td>
</tr>
<tr>
<td>4 Tuba Clarion (ext.)</td>
<td>4</td>
</tr>
<tr>
<td>Vox Humana Vibrato</td>
<td>4</td>
</tr>
<tr>
<td>Swell Tremulant</td>
<td>4</td>
</tr>
<tr>
<td>Chimes (Gt.)</td>
<td>4</td>
</tr>
<tr>
<td>Swell 16, 4</td>
<td>4</td>
</tr>
<tr>
<td>Antiphone to Swell 16, 8, 4</td>
<td>4</td>
</tr>
</tbody>
</table>

### ANTIPHONAL PEDAL

<table>
<thead>
<tr>
<th>Stop Type</th>
<th>Stops</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Sub Bass</td>
<td>16</td>
</tr>
<tr>
<td>16 Violine</td>
<td>16</td>
</tr>
<tr>
<td>16 Lieblich Gedeckt (Ant.)</td>
<td>8</td>
</tr>
<tr>
<td>8 Octave Bass (Ant. Open)</td>
<td>8</td>
</tr>
<tr>
<td>8 Cello (ext. 16' Violone)</td>
<td>8</td>
</tr>
<tr>
<td>8 Flute Bass (Ant. Rohr Flute)</td>
<td>8</td>
</tr>
<tr>
<td>Antiphone to Pedal 8, 4</td>
<td>4</td>
</tr>
</tbody>
</table>
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.)
3½ Decima (ext. Dul.)
2½ Wald Quint (ext. C. Fl.)
2½ Duodecima (ext. Dul.)
2 Flute Super Octave (ext. C. Fl.)
2 Flautina (ext. Dul.)
1½ Septime [sic] (ext.)
Mixture IV (derived)
16 Tuba Profunda (Gt.)
8 Tuba Mirabilis (ext.)
8 Trumpet Horn
8 Clarinet
4 Tuba Clarion (ext.)
4 Choir Tremulant
Choir 16, 4
Swell to Choir 16, 8, 4
Antiphone to Choir 16, 8, 4

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.)
2½ Twelfth (ext. 16')
2 Piccolo (ext. 16')
Mixture III (derived)
V. PEDAL
32 Resultant (ext.)
16 Double Open Diapason
16 Principal Bass (Gt. Dbl. Open)
16 Contra Bass
16 Contra Gamba
16 Bourdon
16 Dulciana (Ch.)
16 Lieblich Gedeckt (Sw. Bd.)
10½ 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.)
8 Flauto Dolce (Ch.)
8 Salicional (Sw.)
4 Salicet (ext. Ch. 16')
Mixture IV (derived)
8 French Horn
8 Cor Anglais
8 Vox Humana
Vox Humana Vibrato
Antiphone Tremolo [sic]
Chimes (Gt.)
Antiphone 16, 4

Chimes (Gt.)
Pedal Octave 8
Pedal Fifth 10½
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
Johann Sebastian Bach
1685–1750

[Allegro] – Grave – Fuga
Largo spiccato
[Allegro]

Symphony No. 7, Op. 42, No. 3
Charles-Marie Widor
1844–1937

II. Choral

Symphony No. 2, Op. 20
Louis Vierne
1870–1937

III. Scherzo

Dudley Buck
1839–1909

Suite No. 2
Calvin Hampton
1938–1984

II. Lullaby

Pièces dans différents styles, Book VI
Alexandre Guilmant
1837–1911

Caprice in B-flat, Op. 20, No. 3

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.)
- 2½ Twelfth (addition)
- 2 Fifteenth (addition)
- 8 Cornopean (Sw.)
- Great to Great 4
- Swell to Great 16, 8, 4
- Choir to Great 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

#### 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

#### 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”
Stanzas 1 and 3 in unison; stanza 2 in harmony
Down Ampney

Nedělní Hudba (Music for Sunday)
IV. Finale
Petr Eben
1929–2007
### SCHLICKER ORGAN CO. INC. (1963)

<table>
<thead>
<tr>
<th>Manual I</th>
<th>Manual II</th>
<th>Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Principal</td>
<td>8 Rohrfloete</td>
<td>16 Gedecktbass</td>
</tr>
<tr>
<td>8 Rohrfloete</td>
<td>4 Blockfloete</td>
<td>8 Rohrfloete</td>
</tr>
<tr>
<td>4 Octave</td>
<td>2 Principal</td>
<td>4 Principal</td>
</tr>
<tr>
<td>2 Blockfloete</td>
<td>1⅓ Nasat</td>
<td>2 Blockfloete</td>
</tr>
<tr>
<td></td>
<td>Mixture II</td>
<td>Rauschquint II</td>
</tr>
<tr>
<td></td>
<td>Zimbelstern</td>
<td></td>
</tr>
</tbody>
</table>

### I. POSITIV
- 8 Gedeckt
- 4 Rohrfloete
- 2⅔ Nasat
- 2 Principal
- 2 Blockfloete
- 1⅓ 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

### II. GREAT
- 16 Gedecktpommer
- 8 Principal
- 8 Holzfloete
- 8 Gemshorn
- 4 Octave
- 4 Querfloete
- 2⅔ 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

### III. SWELL (enclosed)
- 8 Rohrfloete
- 8 Salicional
- 8 Voix Celeste (t.c.)
- 4 Geigen Principal
- 4 Spitzfloete
- 2 Hohlfloete
- 1⅓ 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

### ANTHOPHONAL

<table>
<thead>
<tr>
<th>Manual I</th>
<th>Manual II</th>
<th>Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Principal</td>
<td>8 Rohrfloete</td>
<td>16 Gedecktbass</td>
</tr>
<tr>
<td>8 Rohrfloete</td>
<td>4 Blockfloete</td>
<td>8 Rohrfloete</td>
</tr>
<tr>
<td>4 Octave</td>
<td>2 Principal</td>
<td>4 Principal</td>
</tr>
<tr>
<td>2 Blockfloete</td>
<td>1⅓ Nasat</td>
<td>2 Blockfloete</td>
</tr>
<tr>
<td></td>
<td>Mixture II</td>
<td>Rauschquint II</td>
</tr>
<tr>
<td></td>
<td>Zimbelstern</td>
<td></td>
</tr>
</tbody>
</table>
BERNADETTE WAGNER

11 Chorale Preludes, Op. 122
Two settings of “O Welt, ich muß dich lassen”

Johannes Brahms
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
II. Andante religioso
III. Allegretto

Felix Mendelssohn
1809–1847

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–d³

I. GREAT
8 Open Diap.
8 Melodia (t.c.)
8 Unison Bass (12 pipes)
8 Dulciana (t.c.)
4 Octave
4 Flute d’Amour
2²/₃ Twelfth
2 Fifteenth
8 Clarionet (t.c.)
Swell to Great

II. SWELL (enclosed)
8 Open Diap. (t.c.)
8 Stop’d Diap. Treble (t.c.)
8 Stop’d Diap. Bass (12 pipes)
8 Dolce (t.c.)
4 Fugara
8 Oboe & Bassoon
Tremulant

PEDAL
16 Bourdon
Great to Pedal
Swell to Pedal
### Geo. Kilgen & Son, Op. 3386 (1924)

**Compass:** Manual, 61 notes, CC–e⁴
- Pedal, 32 notes, CC–G¹

#### II. GREAT (enclosed, 73 pipes)
- 16 Open Diapason
- 8 First Open Diapason
- 8 Second Open Diapason
- 8 Doppe [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

#### III. SWELL (enclosed, 73 pipes)
- 16 Bourdon
- 8 Diapason Phonon
- 8 Stopped Diapason (ext. 16')
- 8 Viole 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

#### PEDAL
- 32 Open Resultant (ext. 16' Open)
- 16 Open Diapason
- 16 Second Open Diapason (Gt.)
- 16 Violone
- 16 Bourdon
- 16 Lieblich Gedeckt (Sw.)
- 10⅓ 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
- Tremolo
- Chimes (20 tubes)

#### ECHO PEDAL
- 16 Echo Bourdon (ext. Echo)
- 8 Echo Flute (Echo)
- Echo to Echo Pedal 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

---

51
Wicker Park Evangelical Lutheran Church
Thursday, July 12
Chicago, Illinois
11:15 A.M.

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’ triumphiert Gottes Sohn, BWV 630
Johann Sebastian Bach
1685–1750
Wenn wir in höchsten Nöten sein, BWV 641
Adam Gruber

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–f⁴
Tubular-pneumatic action

<table>
<thead>
<tr>
<th>I. GREAT</th>
<th>II. SWELL (enclosed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Open Diapason</td>
<td>16 Lieblich Gedacht [sic]</td>
</tr>
<tr>
<td>8 Melodia</td>
<td>8 Open Diapason</td>
</tr>
<tr>
<td>8 Doppel Floete</td>
<td>8 Stopped Diapason</td>
</tr>
<tr>
<td>8 Viola D’Gamba</td>
<td>8 Salicional</td>
</tr>
<tr>
<td>8 Dulciana</td>
<td>8 Aolina</td>
</tr>
<tr>
<td>4 Principal</td>
<td>8 Vox Celeste (t.c.)</td>
</tr>
<tr>
<td>4 Flute D’Amour</td>
<td>4 Flute Traverso</td>
</tr>
<tr>
<td>2 2/3 Octave Quint</td>
<td>4 Violina</td>
</tr>
<tr>
<td>2 Super Octave</td>
<td>2 Flautina</td>
</tr>
<tr>
<td>8 Trumpet</td>
<td>8 Oboe and Bassoon</td>
</tr>
<tr>
<td>Great to Great 4</td>
<td>8 Vox Humana</td>
</tr>
<tr>
<td>Swell to Great 4</td>
<td>Tremolo</td>
</tr>
</tbody>
</table>

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

Walzer für Pianoforte, Op. 39  
1. Tempo giusto  
9. [Espressivo]  
4. Poco sostenuto  
3. [Dolce]  
8. [Dolce; sotto voce]

24 Pièces en style libre, Op. 31  
No. 14, Scherzetto

Le Carnival des animaux  
No. 13, Le Cygne

In Fairyland  
1. The Enchanted Forest  
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–c\(^3\)
Pedal, 32 notes, CC–g\(^1\)

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

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

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

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.
<table>
<thead>
<tr>
<th>Aeolian-Skinner, Opus 1328 (1955)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renovated, with additions as originally planned, by Berghaus Organ Company (2000)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>II. GREAT (61 pipes)</th>
<th>III. SWELL (enclosed, (68 pipes))</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Quintaten</td>
<td>16 Rohrbordun</td>
</tr>
<tr>
<td>8 Principal</td>
<td>8 Geigen Principal</td>
</tr>
<tr>
<td>8 Singend Gedeckt</td>
<td>8 Rohrfloete (ext. 16')</td>
</tr>
<tr>
<td>8 Gemshorn</td>
<td>8 Flute Conique</td>
</tr>
<tr>
<td>4 Octave</td>
<td>8 Flute Celeste (t.c.)</td>
</tr>
<tr>
<td>4 Waldflöte</td>
<td>8 Viola da Gamba</td>
</tr>
<tr>
<td>2⁵/₃ Twelfth</td>
<td>8 Viola Celeste</td>
</tr>
<tr>
<td>2 Fifteenth</td>
<td>4 Spitzoctave</td>
</tr>
<tr>
<td>Grand Tierce V</td>
<td>4 Flauto Traverso</td>
</tr>
<tr>
<td>Fourniture IV</td>
<td>2 Octavín</td>
</tr>
<tr>
<td>Scharf III</td>
<td>Plein Jeu IV</td>
</tr>
<tr>
<td>8 Bombarde (Ch.)</td>
<td>Cymbale III</td>
</tr>
<tr>
<td>8 Trompette en Chamade (Ant.)</td>
<td>16 Fagotto</td>
</tr>
<tr>
<td>Great Unison Off</td>
<td>8 Trompette</td>
</tr>
<tr>
<td>Positiv on Great</td>
<td>8 Oboe</td>
</tr>
<tr>
<td>Carillon (Chimes)</td>
<td>8 Vox Humana</td>
</tr>
<tr>
<td>Swell to Great 16, 8, 4</td>
<td>4 Clarion</td>
</tr>
<tr>
<td>Choir to Great 16, 8, 4</td>
<td>Tremulant</td>
</tr>
<tr>
<td>Antiphonal to Great 8, 4</td>
<td>Chimes (Gt.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I. Choir (enclosed, (68 pipes))</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Viola Pomposa</td>
</tr>
<tr>
<td>8 Viola Celeste</td>
</tr>
<tr>
<td>8 Cor de Nuit</td>
</tr>
<tr>
<td>8 Dulciana</td>
</tr>
<tr>
<td>8 Unda Maris (t.c.)</td>
</tr>
<tr>
<td>4 Prestant</td>
</tr>
<tr>
<td>4 Spitzoctave</td>
</tr>
<tr>
<td>2 Nazard</td>
</tr>
<tr>
<td>1 Tierce</td>
</tr>
<tr>
<td>1 ⅜ Tierce</td>
</tr>
<tr>
<td>16 English Horn</td>
</tr>
<tr>
<td>8 Bombarde</td>
</tr>
<tr>
<td>8 Cromorne</td>
</tr>
<tr>
<td>4 Rohr Schalmei</td>
</tr>
<tr>
<td>8 Trompette en Chamade (Ant.)</td>
</tr>
<tr>
<td>Tremulant</td>
</tr>
<tr>
<td>Chimes (Gt.)</td>
</tr>
<tr>
<td>Choir to Choir 16, Unison Off, 4</td>
</tr>
<tr>
<td>Positiv on Choir</td>
</tr>
<tr>
<td>Swell to Choir 16, 8, 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>POSITIV (floating, 61 pipes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Nason Flöte</td>
</tr>
<tr>
<td>4 Koppelflöte</td>
</tr>
<tr>
<td>2 klein Prinzipal</td>
</tr>
<tr>
<td>1 ⅓ Larigot</td>
</tr>
<tr>
<td>1⅓ Septième</td>
</tr>
<tr>
<td>1 Sifflöte</td>
</tr>
<tr>
<td>Cymbel III–IV</td>
</tr>
<tr>
<td>Tremulant</td>
</tr>
<tr>
<td>Zimbelstern</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IV. ANTIPOSITIONAL (61 pipes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Principal</td>
</tr>
<tr>
<td>8 Gedeckt</td>
</tr>
<tr>
<td>8 Spitzflöte</td>
</tr>
<tr>
<td>4 Montre</td>
</tr>
<tr>
<td>Plein Jeu III-V</td>
</tr>
<tr>
<td>8 Trompette-en-Chamade</td>
</tr>
<tr>
<td>Antiphonal to Antiphonal 16, 4</td>
</tr>
<tr>
<td>Positiv on Antiphonal</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ANTIPHONAL PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Gedeckt (ext. Ant.)</td>
</tr>
<tr>
<td>8 Montre (ext. Ant.)</td>
</tr>
<tr>
<td>Pipe Stop</td>
</tr>
<tr>
<td>------------------------</td>
</tr>
<tr>
<td>PEDAL (32 pipes)</td>
</tr>
<tr>
<td>32 Resultant (ext.)</td>
</tr>
<tr>
<td>32 Bourdon</td>
</tr>
<tr>
<td>16 Contre Bass</td>
</tr>
<tr>
<td>16 Bourdon (ext.)</td>
</tr>
<tr>
<td>16 Quintaten (Gt.)</td>
</tr>
<tr>
<td>16 Contra Viola (ext. Ch.)</td>
</tr>
<tr>
<td>16 Rohr bordun (Sw.)</td>
</tr>
<tr>
<td>8 Principal</td>
</tr>
<tr>
<td>8 Spitzflöte</td>
</tr>
<tr>
<td>8 Bourdon (ext. 32')</td>
</tr>
<tr>
<td>8 Quintaten (ext. Gt.)</td>
</tr>
<tr>
<td>8 Rohrflöte (ext. Sw.)</td>
</tr>
<tr>
<td>5 1/3 Quinte</td>
</tr>
<tr>
<td>4 Choral Bass</td>
</tr>
<tr>
<td>4 Nachthorn</td>
</tr>
<tr>
<td>2 Spillflöte Mixture III–IV</td>
</tr>
<tr>
<td>32 Bombarde</td>
</tr>
<tr>
<td>16 Bombarde (ext.)</td>
</tr>
<tr>
<td>16 Fagotto (Sw.)</td>
</tr>
<tr>
<td>8 Trompette-en-Chamade (Ant.)</td>
</tr>
<tr>
<td>8 Bombarde (ext.)</td>
</tr>
<tr>
<td>8 Fagotto (ext. Sw.)</td>
</tr>
<tr>
<td>4 Bombarde (ext.)</td>
</tr>
<tr>
<td>4 Rohr Schalmei (Ch.)</td>
</tr>
<tr>
<td>Carillon (Chimes)</td>
</tr>
<tr>
<td>Positiv on Pedal</td>
</tr>
<tr>
<td>Great to Pedal 8</td>
</tr>
<tr>
<td>Swell to Pedal 8, 4</td>
</tr>
<tr>
<td>Choir to Pedal 8, 4</td>
</tr>
<tr>
<td>Antiphonal to Pedal 8</td>
</tr>
</tbody>
</table>
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 aesthetes 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 Roosevelt, Glück is completing a monograph on the pipe organ in the American synagogue.
KAREN SCHNEIDER KIRNER

Hymn, “As daylight steals across the skies”  MORNING HYMN

Grand Chœur dialogué  Eugène Gigout
1844–1925

Scherzo, from Dix Pièces  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 Sept Pièces, Op. 27  Marcel Dupré
1886–1971

Hymn, “Sing the Lord a new song”

This program is made possible by a gift from Rosalind Mohnsen.
<table>
<thead>
<tr>
<th>BERGHAUS ORGAN COMPANY (1987)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>II. GREAT</strong></td>
</tr>
<tr>
<td>16 Bourdon</td>
</tr>
<tr>
<td>8 Principal</td>
</tr>
<tr>
<td>8 Waldfloete</td>
</tr>
<tr>
<td>4 Octave</td>
</tr>
<tr>
<td>4 Querfloete</td>
</tr>
<tr>
<td>2⅔ Quinte</td>
</tr>
<tr>
<td>2 Octave</td>
</tr>
<tr>
<td>Quintenone II</td>
</tr>
<tr>
<td>Mixtur IV–V</td>
</tr>
<tr>
<td>Gross Kornett II</td>
</tr>
<tr>
<td>8 Trompette</td>
</tr>
<tr>
<td>Cloches</td>
</tr>
<tr>
<td>Great Off</td>
</tr>
<tr>
<td>Corsatz On (Great)</td>
</tr>
<tr>
<td>Swell to Great 8, 4</td>
</tr>
<tr>
<td>Positif to Great</td>
</tr>
<tr>
<td>Echo on Great</td>
</tr>
<tr>
<td>CHORSATZ (floating)</td>
</tr>
<tr>
<td>8 Barduen</td>
</tr>
<tr>
<td>4 Koppelfloete</td>
</tr>
<tr>
<td>2 Principal</td>
</tr>
<tr>
<td>1⅓ Terz</td>
</tr>
<tr>
<td>1⅓ Klein Nasat</td>
</tr>
<tr>
<td>1 Offenfloete</td>
</tr>
<tr>
<td>Nonenzimbel III</td>
</tr>
<tr>
<td>8 Geigend Regal</td>
</tr>
<tr>
<td>8 Festival Trumpet</td>
</tr>
<tr>
<td>Tremulant</td>
</tr>
<tr>
<td><strong>III. SWELL (enclosed)</strong></td>
</tr>
<tr>
<td>8 Principal</td>
</tr>
<tr>
<td>8 Flûte à Cheminée</td>
</tr>
<tr>
<td>8 Viole de Gambe</td>
</tr>
<tr>
<td>8 Viole Céleste (GG)</td>
</tr>
<tr>
<td>4 Octave</td>
</tr>
<tr>
<td>4 Flute</td>
</tr>
<tr>
<td>2⅔ Nazard</td>
</tr>
<tr>
<td>2 Quarte de Nazard</td>
</tr>
<tr>
<td>Tiercsept II</td>
</tr>
<tr>
<td>Plein Jeu IV</td>
</tr>
<tr>
<td>8 Chalumeau</td>
</tr>
<tr>
<td>8 Trompette</td>
</tr>
<tr>
<td>8 Hautbois</td>
</tr>
<tr>
<td>8 Voix Humaine</td>
</tr>
<tr>
<td>4 Clarion</td>
</tr>
<tr>
<td>8 Celesta</td>
</tr>
<tr>
<td>4 Celesta</td>
</tr>
<tr>
<td>8 Celesta Grave</td>
</tr>
<tr>
<td>4 Celesta</td>
</tr>
<tr>
<td>ECHO (floating)</td>
</tr>
<tr>
<td>8 Rohrgedackt</td>
</tr>
<tr>
<td>4 Flachfloete</td>
</tr>
<tr>
<td>2 Weit Principal</td>
</tr>
<tr>
<td>Rausch II</td>
</tr>
<tr>
<td>8 Gedackt</td>
</tr>
<tr>
<td>4 Klein Principal</td>
</tr>
<tr>
<td>4 Rohrfloete</td>
</tr>
<tr>
<td>2 Gemshorn</td>
</tr>
<tr>
<td>1⅓ Larigot</td>
</tr>
<tr>
<td>Sesquialtera II</td>
</tr>
<tr>
<td>Scharf III–IV</td>
</tr>
<tr>
<td>16 Régal Fort</td>
</tr>
<tr>
<td>8 Groß Dulzian</td>
</tr>
<tr>
<td>Tremulant</td>
</tr>
<tr>
<td>32 Acoustic Bass</td>
</tr>
<tr>
<td>16 Open Wood</td>
</tr>
<tr>
<td>16 Kontrabass</td>
</tr>
<tr>
<td>16 Bourdon</td>
</tr>
<tr>
<td>8 Octave (ext.)</td>
</tr>
<tr>
<td>8 Spitzfloete</td>
</tr>
<tr>
<td>4 Choralbass</td>
</tr>
<tr>
<td>2 Nachthorn</td>
</tr>
<tr>
<td>Mixturbass IV</td>
</tr>
<tr>
<td>Kornetbass II</td>
</tr>
<tr>
<td>16 Posaune</td>
</tr>
<tr>
<td>8 Tromba</td>
</tr>
<tr>
<td>4 Schalmei</td>
</tr>
<tr>
<td>Cloches (Gt.)</td>
</tr>
<tr>
<td>32 Acoustic Bass</td>
</tr>
<tr>
<td>16 Open Wood</td>
</tr>
<tr>
<td>16 Kontrabass</td>
</tr>
<tr>
<td>16 Bourdon</td>
</tr>
<tr>
<td>8 Octave (ext.)</td>
</tr>
<tr>
<td>8 Spitzfloete</td>
</tr>
<tr>
<td>4 Choralbass</td>
</tr>
<tr>
<td>2 Nachthorn</td>
</tr>
<tr>
<td>Mixturbass IV</td>
</tr>
<tr>
<td>Kornetbass II</td>
</tr>
<tr>
<td>16 Posaune</td>
</tr>
<tr>
<td>8 Tromba</td>
</tr>
<tr>
<td>4 Schalmei</td>
</tr>
<tr>
<td>Cloches (Gt.)</td>
</tr>
<tr>
<td>Gross Kornett II</td>
</tr>
<tr>
<td>8 Trompete</td>
</tr>
<tr>
<td>8 Hautbois</td>
</tr>
<tr>
<td>8 Voix Humaine</td>
</tr>
<tr>
<td>4 Clarion</td>
</tr>
<tr>
<td>8 Celesta</td>
</tr>
<tr>
<td>4 Celesta</td>
</tr>
<tr>
<td>ECHO (floating)</td>
</tr>
<tr>
<td>8 Rohrgedackt</td>
</tr>
<tr>
<td>4 Flachfloete</td>
</tr>
<tr>
<td>2 Weit Principal</td>
</tr>
<tr>
<td>Rausch II</td>
</tr>
<tr>
<td>8 Gedackt</td>
</tr>
<tr>
<td>4 Klein Principal</td>
</tr>
<tr>
<td>4 Rohrfloete</td>
</tr>
<tr>
<td>2 Gemshorn</td>
</tr>
<tr>
<td>1⅓ Larigot</td>
</tr>
<tr>
<td>Sesquialtera II</td>
</tr>
<tr>
<td>Scharf III–IV</td>
</tr>
<tr>
<td>16 Régal Fort</td>
</tr>
<tr>
<td>8 Groß Dulzian</td>
</tr>
<tr>
<td>Tremulant</td>
</tr>
<tr>
<td>32 Acoustic Bass</td>
</tr>
<tr>
<td>16 Open Wood</td>
</tr>
<tr>
<td>16 Kontrabass</td>
</tr>
<tr>
<td>16 Bourdon</td>
</tr>
<tr>
<td>8 Octave (ext.)</td>
</tr>
<tr>
<td>8 Spitzfloete</td>
</tr>
<tr>
<td>4 Choralbass</td>
</tr>
<tr>
<td>2 Nachthorn</td>
</tr>
<tr>
<td>Mixturbass IV</td>
</tr>
<tr>
<td>Kornetbass II</td>
</tr>
<tr>
<td>16 Posaune</td>
</tr>
<tr>
<td>8 Tromba</td>
</tr>
<tr>
<td>4 Schalmei</td>
</tr>
<tr>
<td>Cloches (Gt.)</td>
</tr>
<tr>
<td>Gross Kornett II</td>
</tr>
<tr>
<td>8 Trompete</td>
</tr>
<tr>
<td>8 Hautbois</td>
</tr>
<tr>
<td>8 Voix Humaine</td>
</tr>
<tr>
<td>4 Clarion</td>
</tr>
<tr>
<td>8 Celesta</td>
</tr>
<tr>
<td>4 Celesta</td>
</tr>
<tr>
<td>ECHO (floating)</td>
</tr>
<tr>
<td>8 Rohrgedackt</td>
</tr>
<tr>
<td>4 Flachfloete</td>
</tr>
<tr>
<td>2 Weit Principal</td>
</tr>
<tr>
<td>Rausch II</td>
</tr>
</tbody>
</table>
Hymn, “O God, our help in ages past”

Introduction by W.T. Best

Wir glauben all’ an einen Gott, BWV 680
(We all believe in one true God)

Johann Sebastian Bach
1685–1750

Ich ruf’ zu dir, Herr Jesu Christ, BWV 639
(I call to Thee, Lord Jesus Christ)

Johann Sebastian Bach

A Selection from Dandrieu

Jean François Dandrieu
1682–1738

Noëls, Op. 60

Félix-Alexandre Guilmant
1837–1911

Noël Brabaçon (a carol from Brabant)
Noël Écossais (a carol from Scotland)
Noël Languedocien (a carol from Languedoc)

Marche sur un thème de Händel, Op. 15, No. 2

Félix-Alexandre Guilmant
BRADFORD ORGAN CO., Op. 6 (1990)

Compass: Manual, 58 notes, CC–\(a^\frac{4}{3}\)
Pedal, 30 notes, CC–\(g^\frac{4}{3}\)
† Pipes from Johnson & Son, Opus 389

<table>
<thead>
<tr>
<th>II. GREAT</th>
<th>II. SWELL (enclosed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Bourdon (Hall)</td>
<td>8 Open Diapason†</td>
</tr>
<tr>
<td>8 Open Diapason</td>
<td>8 Stop’t Diapason†</td>
</tr>
<tr>
<td>8 Melodia (Hook &amp; Hastings)</td>
<td>8 Keraulophone</td>
</tr>
<tr>
<td>8 Dulciana†</td>
<td>8 Voix Celeste (t.c.)*</td>
</tr>
<tr>
<td>4 Octave†</td>
<td>4 Principal</td>
</tr>
<tr>
<td>4 Gedeckt</td>
<td>4 Flute d’Amour†</td>
</tr>
<tr>
<td>22/3 Twelfth†</td>
<td>2 Fifteenth</td>
</tr>
<tr>
<td>2 Super Octave†</td>
<td>Cornet III</td>
</tr>
<tr>
<td>Mixture IV</td>
<td>16 Bassoon (prepared)</td>
</tr>
<tr>
<td>8 Trumpet (19th century)</td>
<td>8 Cornopean</td>
</tr>
<tr>
<td>8 Clarinet (Hutchings)</td>
<td>8 Oboe (Schopp)</td>
</tr>
<tr>
<td>Swell to Great</td>
<td>Tremolo</td>
</tr>
</tbody>
</table>

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”
C O E F E N
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.

### II. GREAT

<table>
<thead>
<tr>
<th>16 Double Open Diapason</th>
<th>8 First Open Diapason</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Second Open Diapason (ext. 16')</td>
<td>8 Viola da Gamba</td>
</tr>
<tr>
<td>8 Harmonic Flute</td>
<td>8 Bourdon</td>
</tr>
<tr>
<td>4 Principal</td>
<td>4 Open Flute</td>
</tr>
<tr>
<td>2 2/3 Twelfth</td>
<td>2 Fifteenth</td>
</tr>
<tr>
<td>1 3/5 Seventeenth</td>
<td>2 Mixture V</td>
</tr>
<tr>
<td>2 Cornet V (t.f.)</td>
<td>2/3 Cymbale III</td>
</tr>
<tr>
<td>16 Ophicleide</td>
<td>8 Tromba (ext. 16')</td>
</tr>
<tr>
<td>8 Tromba (ext. 16')</td>
<td>4 Clarion (ext. 16')</td>
</tr>
<tr>
<td>8 Major Tuba (Ch.)</td>
<td>Tremulant</td>
</tr>
<tr>
<td>8 Minor Trumpet (Sw.)</td>
<td>Chimes (Sw.)</td>
</tr>
<tr>
<td>Great to Great 16, Unison Off, 4</td>
<td>Swell to Great 16, 8, 4</td>
</tr>
<tr>
<td>Swell to Great 16, 8, 4</td>
<td>Choir to Great 16, 8, 4</td>
</tr>
<tr>
<td>Manual Transfer (Great/Choir)</td>
<td></td>
</tr>
</tbody>
</table>

### III. SWELL (enclosed)

<table>
<thead>
<tr>
<th>8 Violin Diapason</th>
<th>8 Stopped Diapason</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Voix Celeste (t.c.)</td>
<td>4 Principal</td>
</tr>
<tr>
<td>4 Harmonic Flute</td>
<td>2 Recorder</td>
</tr>
<tr>
<td>2/3 Plein Jeu V</td>
<td></td>
</tr>
<tr>
<td>16 Basson</td>
<td>8 Trompette</td>
</tr>
<tr>
<td>8 Hautbois</td>
<td>8 Voix Humaine</td>
</tr>
<tr>
<td>4 Clarion (ext. 16')</td>
<td>Tremulant</td>
</tr>
<tr>
<td>8 Major Tuba (Ch.)</td>
<td>Swell to Swell 16, Unison Off, 4</td>
</tr>
<tr>
<td>Chimes (t.g.)</td>
<td></td>
</tr>
</tbody>
</table>

### PEDAL

<table>
<thead>
<tr>
<th>32 Double Open Diapason</th>
<th>32 Subbass</th>
</tr>
</thead>
<tbody>
<tr>
<td>32 Lieblich Gedeckt (ext. Ch. 16')</td>
<td>16 First Open Diapason</td>
</tr>
<tr>
<td>16 Second Open Diapason (Gt.)</td>
<td>16 Bourdon</td>
</tr>
<tr>
<td>16 Lieblich Gedeckt (Ch.)</td>
<td>64 Basson</td>
</tr>
<tr>
<td>16 Lieblich Gedeckt (Ch.)</td>
<td>Trompette (ext. 16')</td>
</tr>
<tr>
<td>8 Principal</td>
<td>4 Clarion (ext. 16')</td>
</tr>
<tr>
<td>8 Bass Flute (ext. 1st. Diap.)</td>
<td>8 Major Tuba (Ch.)</td>
</tr>
<tr>
<td>8 Bourdon (ext.)</td>
<td>Great to Pedal 8, 4</td>
</tr>
<tr>
<td>8 Gedeckt Flute (ext. Ch., 16')</td>
<td>Swell to Pedal 8, 4</td>
</tr>
<tr>
<td>8 Spire Flute</td>
<td>8 Major Tuba (Ch.)</td>
</tr>
<tr>
<td>8 Major Flute (ext.)</td>
<td>8 Great to Pedal 8, 4</td>
</tr>
<tr>
<td>4 Choral Bass</td>
<td>4 Swell to Pedal 8, 4</td>
</tr>
<tr>
<td>2 2/3 Mixture IV</td>
<td>8 Great to Pedal 8, 4</td>
</tr>
<tr>
<td>32 Contra-Trombone (ext. Gt. 16')</td>
<td>8 Swell to Pedal 8, 4</td>
</tr>
<tr>
<td>16 Trombone (Gt. Ophicleide)</td>
<td>Choir to Pedal 8, 4</td>
</tr>
<tr>
<td>16 Bombarde</td>
<td></td>
</tr>
<tr>
<td>16 Basson (Sw.)</td>
<td></td>
</tr>
<tr>
<td>8 Trompette (ext. 16')</td>
<td></td>
</tr>
</tbody>
</table>

### I. CHOIR (enclosed)

<table>
<thead>
<tr>
<th>16 Lieblich Gedeckt</th>
<th>8 English Diapason</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Melodia (wood)</td>
<td>8 Flute Celeste (t.c.)</td>
</tr>
<tr>
<td>8 Flute Celeste (t.c.)</td>
<td>8 Wood Gedeckt (ext. 16')</td>
</tr>
<tr>
<td>4 Principal</td>
<td>4 Koppelflute</td>
</tr>
<tr>
<td>4 Koppelflute</td>
<td>2 2/3 Nazard</td>
</tr>
<tr>
<td>2 Tapered Octave</td>
<td>1 3/5 Tierce</td>
</tr>
<tr>
<td>1 3/5 Tierce</td>
<td>1 4/5 Fourniture IV</td>
</tr>
<tr>
<td>16 Cor Anglais</td>
<td>16 Trumpet</td>
</tr>
<tr>
<td>8 Trumpet</td>
<td>8 Corno di Bassetto</td>
</tr>
<tr>
<td>8 Corno di Bassetto</td>
<td>Tremulant</td>
</tr>
<tr>
<td>8 Major Tuba (horizontal, 15&quot;)</td>
<td>8 Major Tuba (Ch.)</td>
</tr>
<tr>
<td>8 Tuba Melody Coupler (8' Major Tuba)</td>
<td></td>
</tr>
<tr>
<td>Cymbalstern (14 bells)</td>
<td></td>
</tr>
<tr>
<td>Choir to Choir 16, Unison Off, 4</td>
<td>Swell to Choir 16, 8, 4</td>
</tr>
</tbody>
</table>
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 Family Guy
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

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

L’Oiseaux de Feu
Igor Stravinsky
1882–1971

Tableau II
Transcribed by Jonathan Ortloff

Scherzetto (2007)
Jonathan Ortloff
b. 1985

An American in Paris
George Gershwin
1898–1937

66
## COMPOSITE THEATER ORGAN

### I. ACCOMPANIMENT

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

### SECOND TOUCH

<table>
<thead>
<tr>
<th>8</th>
<th>Tuba Maxima</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>English Horn</td>
</tr>
<tr>
<td>8</td>
<td>Tuba Mirabilis</td>
</tr>
<tr>
<td>8</td>
<td>Trumpet Ensemble</td>
</tr>
<tr>
<td>8</td>
<td>Tuba Ensemble</td>
</tr>
<tr>
<td>8</td>
<td>Diaphonic Diapason</td>
</tr>
<tr>
<td>4</td>
<td>Piccolo Ensemble</td>
</tr>
<tr>
<td>8</td>
<td>Piano</td>
</tr>
<tr>
<td>8</td>
<td>Solo Harp</td>
</tr>
<tr>
<td>8</td>
<td>Octave Glockenspiel</td>
</tr>
<tr>
<td>8</td>
<td>Cathedral Chimes</td>
</tr>
<tr>
<td>8</td>
<td>Third Key Traps</td>
</tr>
<tr>
<td>8</td>
<td>Traps to 2nd Touch</td>
</tr>
<tr>
<td>8</td>
<td>Great to Accomp. 4</td>
</tr>
<tr>
<td>8</td>
<td>Solo to Accomp.</td>
</tr>
<tr>
<td>8</td>
<td>Ethereal to Accomp.</td>
</tr>
<tr>
<td>Great English Horn</td>
<td>16</td>
</tr>
<tr>
<td>---------------------------</td>
<td>----</td>
</tr>
<tr>
<td>Great Solo Trumpet (t.c.)</td>
<td>16</td>
</tr>
<tr>
<td>Great Chorus Tuba (t.c.)</td>
<td>16</td>
</tr>
<tr>
<td>Great Diaphone</td>
<td>16</td>
</tr>
<tr>
<td>Great Tibia Clau sia (Solo)</td>
<td>16</td>
</tr>
<tr>
<td>Great Lieblich Bourdon (t.c.)</td>
<td>16</td>
</tr>
<tr>
<td>Great Quintadena (t.c.)</td>
<td>16</td>
</tr>
<tr>
<td>Great Flauto Dolce</td>
<td>16</td>
</tr>
<tr>
<td>Great Oboe Horn</td>
<td>16</td>
</tr>
<tr>
<td>Great Clarinet</td>
<td>16</td>
</tr>
<tr>
<td>Great Krumet (t.c.)</td>
<td>16</td>
</tr>
<tr>
<td>Great Major Vox Humana</td>
<td>16</td>
</tr>
<tr>
<td>Great Mezzo Vox Humana</td>
<td>16</td>
</tr>
<tr>
<td>Great Vox Humana Ensemble (t.c.)</td>
<td>16</td>
</tr>
<tr>
<td>Great Solo Violin</td>
<td>16</td>
</tr>
<tr>
<td>Great Double String (t.c.)</td>
<td>16</td>
</tr>
<tr>
<td>Great Contra Salicional</td>
<td>16</td>
</tr>
<tr>
<td>Great Contra Gemshorn (t.c.)</td>
<td>16</td>
</tr>
<tr>
<td>Great English Horn</td>
<td>8</td>
</tr>
<tr>
<td>Great Tuba Mirabilis</td>
<td>8</td>
</tr>
<tr>
<td>Great Solo Trumpet</td>
<td>8</td>
</tr>
<tr>
<td>Great Chorus Trumpet</td>
<td>4</td>
</tr>
<tr>
<td>Great Chorus Tuba</td>
<td>4</td>
</tr>
<tr>
<td>Great Trumpet</td>
<td>4</td>
</tr>
<tr>
<td>Great Diaphonic Octave</td>
<td>4</td>
</tr>
<tr>
<td>Great Open Octave</td>
<td>4</td>
</tr>
<tr>
<td>Great Minor Octave</td>
<td>4</td>
</tr>
<tr>
<td>Great Horn Octave</td>
<td>4</td>
</tr>
<tr>
<td>Great Piccolo (Orch)</td>
<td>4</td>
</tr>
<tr>
<td>Great Piccolo (Main)</td>
<td>4</td>
</tr>
<tr>
<td>Great Piccolo (Solo)</td>
<td>4</td>
</tr>
<tr>
<td>Great Piccolo (Found)</td>
<td>4</td>
</tr>
<tr>
<td>Great Rohrflöte</td>
<td>4</td>
</tr>
<tr>
<td>Great Lieblich Flöte</td>
<td>4</td>
</tr>
<tr>
<td>Great Flute</td>
<td>4</td>
</tr>
<tr>
<td>Great Nachthorn</td>
<td>4</td>
</tr>
<tr>
<td>Great Solo String</td>
<td>2</td>
</tr>
<tr>
<td>Great Fifteenth</td>
<td>2</td>
</tr>
<tr>
<td>Great Piccolo</td>
<td>2</td>
</tr>
<tr>
<td>Great Nachthorn</td>
<td>2</td>
</tr>
<tr>
<td>Great Minor 15th</td>
<td>2</td>
</tr>
<tr>
<td>Great Fifteenth</td>
<td>2</td>
</tr>
<tr>
<td>Great Piccolo</td>
<td>2</td>
</tr>
<tr>
<td>Great Nachthorn</td>
<td>2</td>
</tr>
<tr>
<td>Great Major 15th</td>
<td>2</td>
</tr>
<tr>
<td>Great Fifteenth</td>
<td>2</td>
</tr>
<tr>
<td>Great Piccolo</td>
<td>2</td>
</tr>
<tr>
<td>Great Nachthorn</td>
<td>2</td>
</tr>
<tr>
<td>Great Minor 15th</td>
<td>2</td>
</tr>
<tr>
<td>Great Fifteenth</td>
<td>2</td>
</tr>
<tr>
<td>Great Piccolo</td>
<td>2</td>
</tr>
<tr>
<td>Great Nachthorn</td>
<td>2</td>
</tr>
</tbody>
</table>
### III. BOMBARDE

<table>
<thead>
<tr>
<th>Instrument</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trumpet Imperial</td>
<td></td>
</tr>
<tr>
<td>English Horn</td>
<td></td>
</tr>
<tr>
<td>Tuba Mirabilis</td>
<td></td>
</tr>
<tr>
<td>Solo Trumpet</td>
<td></td>
</tr>
<tr>
<td>Chorus Trumpet</td>
<td></td>
</tr>
<tr>
<td>Tuba Horn</td>
<td></td>
</tr>
<tr>
<td>Chorus Tuba</td>
<td></td>
</tr>
<tr>
<td>Diaphonic Diapason</td>
<td></td>
</tr>
<tr>
<td>Horn Diapason</td>
<td></td>
</tr>
<tr>
<td>Tibia Clausa (Orch)</td>
<td></td>
</tr>
<tr>
<td>Tibia Clausa (Main)</td>
<td></td>
</tr>
<tr>
<td>Tibia Clausa (Solo)</td>
<td></td>
</tr>
<tr>
<td>Tibia Clausa (Found)</td>
<td></td>
</tr>
<tr>
<td>Harmonic Flute</td>
<td></td>
</tr>
<tr>
<td>Quintadena</td>
<td></td>
</tr>
<tr>
<td>Flauto Dolce</td>
<td></td>
</tr>
<tr>
<td>French Horn</td>
<td></td>
</tr>
<tr>
<td>Oboe Horn</td>
<td></td>
</tr>
<tr>
<td>Saxophone</td>
<td></td>
</tr>
<tr>
<td>Vox Humana Ensemble</td>
<td></td>
</tr>
<tr>
<td>Vox Mystica</td>
<td></td>
</tr>
<tr>
<td>String Ensemble</td>
<td></td>
</tr>
<tr>
<td>Solo String</td>
<td></td>
</tr>
<tr>
<td>Solo Clarion</td>
<td></td>
</tr>
<tr>
<td>Horn Octave</td>
<td></td>
</tr>
<tr>
<td>Piccolo (Orch)</td>
<td></td>
</tr>
<tr>
<td>Piccolo (Main)</td>
<td></td>
</tr>
<tr>
<td>Piccolo (Solo)</td>
<td></td>
</tr>
<tr>
<td>Piccolo (Found)</td>
<td></td>
</tr>
<tr>
<td>Erzähler</td>
<td></td>
</tr>
<tr>
<td>1½ Scharf IV</td>
<td></td>
</tr>
<tr>
<td>Piano</td>
<td>2</td>
</tr>
<tr>
<td>Solo Clarion</td>
<td>2</td>
</tr>
<tr>
<td>Vibraphone</td>
<td>2</td>
</tr>
<tr>
<td>Chrysoglott</td>
<td>1</td>
</tr>
<tr>
<td>Glockenspiel</td>
<td></td>
</tr>
<tr>
<td>Xylophone</td>
<td></td>
</tr>
<tr>
<td>Great to Bombarde</td>
<td></td>
</tr>
</tbody>
</table>

### IV. SOLO

<table>
<thead>
<tr>
<th>Instrument</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuba Maxima</td>
<td></td>
</tr>
<tr>
<td>English Horn</td>
<td></td>
</tr>
<tr>
<td>Tuba Mirabilis</td>
<td></td>
</tr>
<tr>
<td>Solo Trumpet</td>
<td></td>
</tr>
<tr>
<td>Chorus Trumpet</td>
<td></td>
</tr>
<tr>
<td>Tuba Horn</td>
<td></td>
</tr>
<tr>
<td>Chorus Tuba</td>
<td></td>
</tr>
<tr>
<td>Diaphonic Diapason</td>
<td></td>
</tr>
<tr>
<td>Tibia Clausa (Orch)</td>
<td></td>
</tr>
<tr>
<td>Tibia Clausa (Main)</td>
<td></td>
</tr>
<tr>
<td>Tibia Clausa (Solo)</td>
<td></td>
</tr>
<tr>
<td>Tibia Clausa (Found)</td>
<td></td>
</tr>
<tr>
<td>Flauto Mirabilis</td>
<td></td>
</tr>
<tr>
<td>French Horn</td>
<td></td>
</tr>
<tr>
<td>Clarinet</td>
<td></td>
</tr>
<tr>
<td>Bassett Horn</td>
<td></td>
</tr>
<tr>
<td>Cor Anglais</td>
<td></td>
</tr>
<tr>
<td>Kinura</td>
<td></td>
</tr>
<tr>
<td>Saxophone</td>
<td></td>
</tr>
<tr>
<td>Minor Vox Humana</td>
<td></td>
</tr>
<tr>
<td>String Ensemble (Major)</td>
<td></td>
</tr>
<tr>
<td>String Ensemble (Mezzo)</td>
<td></td>
</tr>
<tr>
<td>Erzähler</td>
<td></td>
</tr>
<tr>
<td>Piccolo (Orch)</td>
<td></td>
</tr>
<tr>
<td>Piccolo (Main)</td>
<td></td>
</tr>
<tr>
<td>Piccolo (Solo)</td>
<td></td>
</tr>
<tr>
<td>Piccolo (Found)</td>
<td></td>
</tr>
<tr>
<td>Flauto Mirabilis</td>
<td></td>
</tr>
<tr>
<td>2½ Twelfth (Tibia Ensemble)</td>
<td></td>
</tr>
<tr>
<td>Piano</td>
<td>2</td>
</tr>
<tr>
<td>Piccolo (Orch)</td>
<td>2</td>
</tr>
<tr>
<td>Piccolo (Solo)</td>
<td>2</td>
</tr>
<tr>
<td>Tierce (Tibia Ensemble)</td>
<td>1</td>
</tr>
<tr>
<td>Piano</td>
<td></td>
</tr>
<tr>
<td>Xylophone</td>
<td></td>
</tr>
<tr>
<td>Solo Harp</td>
<td></td>
</tr>
<tr>
<td>Vibraphone</td>
<td></td>
</tr>
<tr>
<td>Chrysoglott</td>
<td></td>
</tr>
<tr>
<td>Glockenspiel</td>
<td></td>
</tr>
<tr>
<td>Xylophone</td>
<td></td>
</tr>
<tr>
<td>Sleigh Bells</td>
<td></td>
</tr>
<tr>
<td>Ethereal Chimes</td>
<td></td>
</tr>
<tr>
<td>Solo 16, Unison Off, 4</td>
<td></td>
</tr>
<tr>
<td>Great to Bombarde</td>
<td></td>
</tr>
</tbody>
</table>

---

69
### V. ETHEREAL

<table>
<thead>
<tr>
<th>Size</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Bugle Battaglia</td>
</tr>
<tr>
<td>8</td>
<td>Trumpet Imperial</td>
</tr>
<tr>
<td>8</td>
<td>Tuba Maxima</td>
</tr>
<tr>
<td>8</td>
<td>Stopped Diapason</td>
</tr>
<tr>
<td>8</td>
<td>Dulcet</td>
</tr>
<tr>
<td>8</td>
<td>Dulciana</td>
</tr>
<tr>
<td>8</td>
<td>Vox Humana</td>
</tr>
<tr>
<td>8</td>
<td>Vox Humana Ensemble</td>
</tr>
<tr>
<td>4</td>
<td>Stopped Diapason</td>
</tr>
<tr>
<td>2(\frac{2}{3})</td>
<td>Stopped Twelfth</td>
</tr>
<tr>
<td>2</td>
<td>Stopped Piccolo</td>
</tr>
<tr>
<td>4</td>
<td>Chrysoglot</td>
</tr>
<tr>
<td></td>
<td>Carillon (unenclosed)</td>
</tr>
<tr>
<td></td>
<td>Cathedral Chimes</td>
</tr>
<tr>
<td></td>
<td>Ethereal Chimes</td>
</tr>
<tr>
<td></td>
<td>Ethereal 16, Unison Off, 4</td>
</tr>
<tr>
<td></td>
<td>Great to Ethereal</td>
</tr>
<tr>
<td></td>
<td>Solo to Ethereal</td>
</tr>
</tbody>
</table>

### PEDAL

<table>
<thead>
<tr>
<th>Size</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>Contra Bombarde</td>
</tr>
<tr>
<td>32</td>
<td>Diaphe</td>
</tr>
<tr>
<td>32</td>
<td>Magnaton</td>
</tr>
<tr>
<td>32</td>
<td>Contra Tibia Clausa</td>
</tr>
<tr>
<td>16</td>
<td>English Horn</td>
</tr>
<tr>
<td>16</td>
<td>Bombarde</td>
</tr>
<tr>
<td>16</td>
<td>Ophicleide</td>
</tr>
<tr>
<td>16</td>
<td>Chorus Trumpet</td>
</tr>
<tr>
<td>16</td>
<td>Diaphe</td>
</tr>
<tr>
<td>16</td>
<td>Magnaton</td>
</tr>
<tr>
<td>16</td>
<td>Tibia Clausa (Orch)</td>
</tr>
<tr>
<td>16</td>
<td>Tibia Clausa (Solo)</td>
</tr>
<tr>
<td>16</td>
<td>Diaphonic Horn</td>
</tr>
<tr>
<td>16</td>
<td>Oboe Horn</td>
</tr>
<tr>
<td>16</td>
<td>Clarinet</td>
</tr>
<tr>
<td>16</td>
<td>Solo Violin</td>
</tr>
<tr>
<td>16</td>
<td>Contra Salicional</td>
</tr>
<tr>
<td>8</td>
<td>English Horn</td>
</tr>
<tr>
<td>8</td>
<td>Chorus Trumpet</td>
</tr>
<tr>
<td>8</td>
<td>Tibia Clausa</td>
</tr>
<tr>
<td>8</td>
<td>Chorus Tuba</td>
</tr>
<tr>
<td>8</td>
<td>Diaphonic Diapason</td>
</tr>
<tr>
<td>8</td>
<td>Minor Diapason</td>
</tr>
<tr>
<td>8</td>
<td>Horn Diapason</td>
</tr>
<tr>
<td>8</td>
<td>Tibia Clausa (Orch)</td>
</tr>
<tr>
<td>8</td>
<td>Tibia Clausa (Main)</td>
</tr>
<tr>
<td>8</td>
<td>Tibia Clausa (Solo)</td>
</tr>
<tr>
<td>8</td>
<td>Tibia Clausa (Foundation)</td>
</tr>
<tr>
<td>8</td>
<td>Flute</td>
</tr>
<tr>
<td>8</td>
<td>Rohrflote</td>
</tr>
<tr>
<td>8</td>
<td>Clarinet</td>
</tr>
<tr>
<td>8</td>
<td>String Ensemble</td>
</tr>
<tr>
<td>8</td>
<td>Salicional</td>
</tr>
<tr>
<td>16</td>
<td>Piano</td>
</tr>
<tr>
<td>8</td>
<td>Piano</td>
</tr>
<tr>
<td></td>
<td>Kettle Drum</td>
</tr>
<tr>
<td></td>
<td>Bass Drum</td>
</tr>
<tr>
<td></td>
<td>Crash Cymbal</td>
</tr>
<tr>
<td></td>
<td>Sizzle Cymbal</td>
</tr>
<tr>
<td></td>
<td>Roll Cymbal</td>
</tr>
<tr>
<td></td>
<td>Finger Cymbal</td>
</tr>
<tr>
<td></td>
<td>Triangle</td>
</tr>
<tr>
<td></td>
<td>Accompl. to Pedal</td>
</tr>
<tr>
<td></td>
<td>Great to Pedal</td>
</tr>
<tr>
<td></td>
<td>Solo to Pedal</td>
</tr>
<tr>
<td></td>
<td>Ethereal to Pedal</td>
</tr>
</tbody>
</table>
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 (harpischord). 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, Blooming- ton, 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 Holloway, 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

**Elizabeth Naegle** 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 Rübsam. Since 1976, Naegle has taught at Moody Bible Institute, where she is professor of music and coordinator of organ instruction and ethnomusicology. Since 1990, Naegle 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 Wente 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.