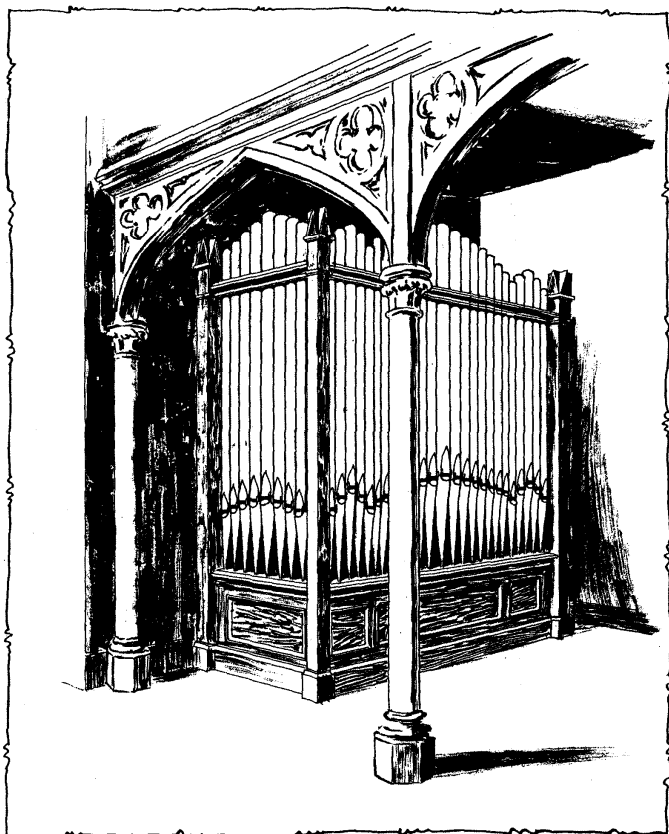


ORGAN HISTORICAL SOCIETY  
Fifty-Eighth Annual National Convention  
NORTHERN VERMONT  
2013



SKETCH OF ORGAN FOR  
ST. MARY'S CATHEDRAL  
BURLINGTON VERMONT

NO. 543

DESIGNED IN THE STUDIO OF  
ESTEY ORGAN CO.  
BRATTLEBORO VERMONT



# ORGAN HISTORICAL SOCIETY

Fifty-Eighth National Convention

NORTHERN VERMONT

June 24 – 29  
2013



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Organ Historical Society  
Post Office Box 26811  
Richmond, Virginia 23261  
[www.organsociety.org](http://www.organsociety.org)  
804-353-9226

Cover Illustration: Sketch of a proposed Estey organ for St. Mary's Cathedral, Burlington, Vermont. Opus 543 was eventually built in 1908 for the Reformed Church, Montclair Heights, New Jersey. The interior depicted is not that of the Cathedral of the Immaculate Conception in Burlington. However, the cathedral did purchase an Estey organ for the gallery, Op. 1268 in 1914. Thanks to Philip Stimmel for providing this drawing.

## THE ORGAN HISTORICAL SOCIETY

Love for the organ and its music. That's the only requirement for membership in this society of friends of the organ. Whether you simply listen enthusiastically or you play, build, or study the organ as an avocation or profession, the Organ Historical Society invites you to join.

The Society promotes a widespread musical and historical interest in American organbuilding through collection, preservation, and publication of historical information, and through recordings and public concerts. As a member you will:

- Receive the society's quarterly magazine, THE TRACKER

- Receive the society's annual convention publication

- Receive special discounts from the OHS store ([www.ohscatalog.org](http://www.ohscatalog.org))

- Meet others who share your love for the organ and its music

- Receive special invitations to attend the annual national conventions of the society, which are held in the summer in places where there are interesting and historic organs, built during the 19th and 20th centuries.

- Learn of recordings and publications produced by the society and other sources, with special prices for members

- Through your membership, help preserve and document the American organbuilding heritage

From a modest beginning in 1956, the society has grown steadily in membership and is now a large group of music lovers, musicians, organbuilders, historians, and scholars. This growth, which has spread to other countries, is evidence that a significant step forward in musical culture and historical scholarship has been fostered since the society's founding.

VERMONT CONVENTION COMMITTEE

Marilyn J. Polson, Chair  
Edgar A. Boadway  
Lynnette Combs  
Scot L. Huntington  
Laurence W. Leonard  
A. David Moore  
Robert C. Newton  
Stephen L. Pinel  
Carl Schwartz  
David Sears  
Permelia Sears  
John Weaver

Daniel N. Colburn II, Convention Coordinator  
Matt Gillis, OHS Exhibition Coordinator

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THE NATIONAL COUNCIL OF THE ORGAN HISTORICAL SOCIETY

Scot L. Huntington, President  
William F. Czelusniak, Vice President  
Jeff Weiler, Secretary  
Allen Langord, *ex officio*, Treasurer  
James H. Cook, Councilor for Education  
Jeffrey D. Dexter, Councilor for Organizational Concerns  
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Christopher Marks, Councilor for Archives  
Daniel Schwandt, Councilor for Conventions  
Theresa Slowik, Councilor for Research and Publications  
James Weaver, *ex officio*, Executive Director

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Amanda R. Watson, Office Manager  
Sarah M. Fielding, Catalog Buyer  
Hilary N. Sauermann, Catalog Assistant

THE TRACKER STAFF

Rollin Smith, Editor  
Len Levasseur, Pre-Press and Design  
Althea Frary, Advertising Manager

AMERICAN ORGAN ARCHIVES

Bynum Petty, Archivist

The Convention Committee expresses its gratitude to the following, for their untiring work for the cause of preserving our American pipe organ heritage, and specifically for their work on many of the instruments we will hear during the convention.

A. David Moore  
A. David Moore, Inc.  
North Pomfret, Vermont

Robert C. Newton  
Head, Old Organ Department  
Andover Organ Company, Inc.  
Methuen, Massachusetts

Stephen Russell  
Russell & Co., Organbuilders  
Chester, Vermont

Robert N. Waters  
Watersmith Pipe Organs  
Hartford, Vermont

The Convention Committee also acknowledges with thanks the contribution of the convention tote bags by Organ Supply Industries, Inc., Robert Rusczyk, President.

The Convention Committee and the National Council express their gratitude to Kevin Grose for his production of the live webcast of James David Christie's concert on Friday, June 28.

We are grateful for the following gifts that were not acknowledged in the Vermont 2013 ATLAS.

Thomas Bozek, for support of Carol Britt's concert.  
Randall Wagner, for major support of Biggs Fellows and of the Convention.

# OHS Vermont 2013

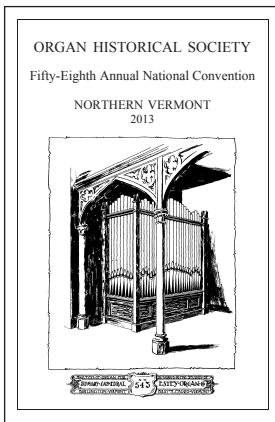
*is Computer, Smartphone, and Tablet ready!*



Travel with the Convention in your Pocket

*This convention handbook in PDF Format  
may be accessed below by either visiting  
the special URL or scanning the QR Codes.*

Download this handbook in PDF Format



<http://tinyurl.com/ohs2013-hb>

[www.organsociety.org/2013](http://www.organsociety.org/2013)



PETER SHUMLIN  
Governor



State of Vermont  
OFFICE OF THE GOVERNOR

May 9, 2013

The Organ Historical Society  
31 Beacon Hill  
Chelsea, VT 05038-9050

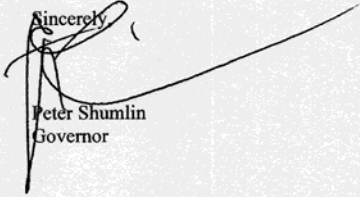
Dear Friends,

On behalf of the State of Vermont, I am pleased to welcome you to the Organ Historical Society's Fifty-Eighth National Conference. I am glad that you have decided to explore the great state of Vermont for your annual conference.

Your interest in preserving and understanding the history of American organs is commendable, and I appreciate the importance of your work. Many churches in Vermont date back to the colonial era, and are full of our captivating history.

Again, good luck in your travels and my best wishes for a successful conference!

Sincerely,



Peter Shumlin  
Governor

## BIGGS SCHOLARS

**SARAH JOHNSON** was valedictorian of her 2012 class at Dexter Regional High School in Dexter, Maine. During those years, she was involved in many musical activities and continues to pursue those interests while in college. She has played services for several churches in the Bangor area and has twice attended the Summer Organ Institute at Westminster Choir College in Princeton, New Jersey.

Johnson began organ studies with Kevin Birch, organist and music director at Saint John's R.C. Church in Bangor. Last year she performed her senior recital at Saint John's, which included an hour of piano music and an hour of Baroque and Romantic organ music.

Sarah Johnson is now a freshman at Vassar College, majoring in music. She is studying organ performance with Gail Archer and plans to pursue a career in music.

A native of Eugene, Oregon, and a graduate of Lewis & Clark College, **CHRIS KEADY** studies organ with Michael Kleinschmidt and is the organ scholar at Trinity Episcopal Cathedral in Portland. He has also volunteered with Portland's Architectural Heritage Center and the Buckman Historic Association. Chris enjoys nothing more than exploring an old church, and plans to pursue a career that embraces architectural history and sacred music.

**SAMANTHA KOCH** is a native of Arisdorf, Switzerland. She recently graduated with a BM in organ performance from the East Carolina University School of Music. In 2011, was a finalist in the Region IV AGO competition for young organists. Koch has studied with Susan Talley, Janette Fishell, and Andrew Scanlon and is currently organ scholar at Providence United Methodist Church in Charlotte, N.C. Samantha Koch has played recitals across the United States; upcoming recitals include National City Christian Church in Washington, D.C. and Bruton Parish Episcopal Church in Williamsburg, Va.

**SILVIYA MATEVA** is enrolled in the doctoral program at the University of Oklahoma where she studies organ with John Schwandt. Mateva is a music theory graduate assistant with duties that include teaching freshman aural skill classes. She was a finalist in the Poister and Rodland organ competitions, spring of 2013, and a semi-finalist in the Longwood Gardens International Organ Competition, summer of 2013.

Born in Plovdiv, Bulgaria, Mateva began studying piano at the age of seven. She studied organ with Velin Iliev before coming to the United States in 2005. In 2008, she received a bachelor of music degree in organ performance (summa cum laude) from Stetson University's School of Music, where she was a student of Boyd Jones. In 2010, she completed a master of music degree in organ performance and literature at the Eastman School of Music, where she studied with Hans Davidsson.

**MICHAEL PLAGERMAN** is a native of Lynden, Washington, but moved to Ephrata when he was 13. After eight years of piano with Sue Meenderinck, and Carolyn VanderGriend, Plagerman began organ study with Barry Williams, organist emeritus of Sacred Heart parish, Bellevue. During this time he attended POEs and other events, studying with Keith Thomas, Joyce Jones, and J. Melvin Butler, and was director of music of Our Savior's Lutheran Church in Ephrata. He is currently studying organ and harpsichord with Paul Tegels and Katherine Habedank respectively at Pacific Lutheran University, where he is majoring in organ performance. He also accompanies the chapel choir and sings with the Choir of the West. Michael Plagerman is organist at Federal Way United Methodist Church, and is associate organist at St. Philomena R.C. Church in Des Moines, Washington.

**PETER RUDEWICZ** began studying organ when he was eight years old, and now studies theater and classical organ with Jonathan Ortloff and Colin Lynch. He is a junior at Innovation Academy Charter School and an intern at the Andover Organ Company. Peter hopes to become an organbuilder and concert organist and seeks to secure the future of the organ by appealing to modern audiences in new and exciting ways.

**ALEX SMITH** is a first-year business major at Drexel University in Philadelphia, pursuing a double major in finance and international business as well as a double minor in music performance and music theory and composition. He studies organ with Tom Sheehan and is organist at First Unitarian Church of Philadelphia. A winner of both the West Chester International Organ Competition High School Division and Vernon De Tar Organ Competition, he has been active in the American Guild of Organists, attending four Pipe Organ Encounters.

In addition to organ, Smith also studies trombone, and has performed with many honors ensembles, in addition to being trombone section leader for the American Music Abroad Bronze Tour of France, Belgium, The Netherlands, Germany, Austria, and Switzerland in 2011. He has also had the opportunity to participate in a side-by-side rehearsal with the Philadelphia Orchestra.

## DIRECTORY OF CONVENTION SITES

Bethany Church UCC  
30 North Main Street  
Randolph, Vt. 05060  
802-728-5849

First Baptist Church  
81 St. Paul Street  
Burlington, Vt. 05401  
802-864-6515

First Congregational Church  
27 Church Street  
St. Albans, Vt. 05478  
802-524-4555

Grace Episcopal Church  
215 Pleasant Street  
Sheldon, Vt. 05478  
802-326-4603

Grace United Methodist Church  
13 Mill Street  
Plainfield, Vt. 05667  
802-454-8343

Holy Guardian Angels R C. Church  
246 Lake Street  
St. Albans, Vt. 05478  
802-524-2585

Round Church  
25 Round Church Road  
Richmond, Vt. 05477  
802-434-3654

St. John the Baptist Episcopal Church  
5 West Church Street  
Hardwick, Vt. 05843  
802-472-5979

St. John the Evangelist R.C. Church  
206 Vine Street  
Northfield, Vt. 05663  
802-485-8313

St. John's Episcopal Church  
Park Street  
Highgate Falls, Vt.

St. Luke's Episcopal Church  
8 Bishop Street  
St. Albans, Vt. 05478  
802-524-6212

St. Mary's Episcopal Church  
203 South Main Street  
Northfield, Vt. 05663  
802-485-8221

St. Paul's Cathedral, Episcopal  
2 Cherry Street  
Burlington, Vt. 05402  
802-864-0471

St. Paul's Episcopal Church  
6 Park Street  
Vergennes, Vt. 05491  
802-877-3322

Shelburne Museum  
Route 7  
Shelburne, Vt. 05482  
802-985-3346

Stowe Community Church  
137 Main Street  
Stowe, Vt. 05672  
802-253-7257

Unitarian Church of Montpelier  
130 Main Street  
Montpelier, Vt. 05602  
802-223-7861

United Church  
165 Wilson Street  
Greensboro, Vt. 05841  
802-533-2223

United Church of Cabot  
2 Common Way  
Cabot, Vt. 05647  
802-563-2278

United Church of Randolph  
18 North Main Street  
Randolph, Vt. 05060  
802-728-3712

United Federated Church  
2426 Route 14  
Williamstown, Vt. 05679  
802-433-1400

United Methodist Church  
152 South Main Street  
Northfield, Vt. 05663  
802-485-3981

United Methodist Church  
127 Main Street  
Vergennes, Vt. 05491  
802-877-3376

University of Vermont  
Department of Music  
South Prospect Street  
Burlington, Vt. 05405  
802-656-7769

Vermont College of Fine Arts  
36 College Street  
Montpelier, Vt. 05602  
802-828-8580

CONVENTION HEADQUARTERS  
Sheraton Burlington Hotel and Conference Center  
870 Williston Road  
Burlington, Vt. 05403  
802-865-6620

# ORGAN HISTORICAL SOCIETY

## 2013 National Convention

### MONDAY, June 24

- 11 A.M.–5:30 P.M. Registration, Diamond Ballroom Foyer,  
Sheraton Burlington Hotel
- 6:00 P.M. Buses Board and depart from Conference Center Entrance,  
Ground Floor, Sheraton Burlington Hotel
- 6:30 Recital by Joan Lippincott at Recital Hall, University of Vermont
- 7:45 Buses shuttle to hotel
- 8:00–9:30 Reception for Joan Lippincott and book signing,  
Diamond Ballroom and Foyer, Sheraton Burlington Hotel
- 8:15 Registration, Diamond Ballroom Foyer until 9:30
- 8:15 Exhibits and cash bar, Diamond Ballroom until 12:00

### TUESDAY, June 25

Breakfast on your own

7:15–8:15 A.M. Registration

Convention divides into four groups: A1, A2, B1, B2. Board any bus  
and remain with the same group all day. All attendees hear the same  
program at different times.

#### All Groups

8:15 A.M. Buses board

8:30 Buses depart

#### Group A1

- 10:15 Recital by Robert Barney at Saint John the Baptist Episcopal Church,  
Hardwick
- 10:55 Buses depart
- 11:20 Recital by Samuel Baker at Greensboro United Church of Christ,  
Greensboro
- 12:00 P.M. Lunch at Greensboro United Church of Christ

#### Group A2

- 10:30 A.M. Recital by Samuel Baker at Greensboro United Church of Christ,  
Greensboro
- 11:10 Buses depart
- 11:30 Recital by Robert Barney at Saint John the Baptist Episcopal Church,  
Hardwick
- 12:10 P.M. Buses depart
- 12:30 Lunch at Greensboro United Church of Christ

#### Groups A1 and A2 (combined for afternoon)

- 1:30 Buses depart Greensboro
- 2:10 Recital by Permelia Sears at United Church of Christ, Cabot
- 2:50 Buses depart

- 3:20 Recital by Lynnette Combs at Grace United Methodist Church,  
Plainfield
- 4:00 Buses depart
- 5:30 Buses arrive at hotel

**Groups B1 and B2 (combined for morning)**

- 9:45 A.M. Recital by Lynnette Combs at Grace United Methodist Church,  
Plainfield
- 10:25 Buses depart
- 11:00 Recital by Permelia Sears at United Church of Christ, Cabot
- 11:40 Lunch at Cabot Public School gymnasium, adjacent to church
- 1:00 P.M. Buses depart for Greensboro

**Group B1**

- 1:45 Recital by Samuel Baker at Greensboro United Church of Christ,  
Greensboro
- 2:20 Buses depart
- 2:45 Recital by Robert Barney at Saint John the Baptist Episcopal Church,  
Hardwick
- 3:25 Buses depart for hotel
- 5:10 Buses arrive at hotel

**Group B2**

- 1:30 Recital by Robert Barney at Saint John the Baptist Episcopal Church,  
Hardwick
- 2:05 Buses depart
- 2:40 Recital by Samuel Baker at Greensboro United Church of Christ,  
Greensboro
- 3:15 Buses depart for Burlington
- 5:15 Buses arrive at hotel

**All Groups**

- 5:45 Cash Bars, Sheraton Burlington Hotel, Emerald Promenade
- 6:30 Convention Dinner, Emerald Ballroom III
- 7:55 Buses load
- 8:15 Buses depart hotel
- 8:30 Concert by the Burlington Ensemble at First Congregational Church,  
Burlington, works for chamber organs and instruments
- 10:00 Buses return to hotel for exhibits and cash bar (through midnight),  
Diamond Ballroom
- Registration until 11:00

**WEDNESDAY, June 26**

Breakfast on your own

7:30–8 A.M. Registration

For morning programs we divide into two groups: Group A and Group B. Board any bus and remain with the same group all day. All attendees hear the same program at different times.

### **All Groups**

8:00 A.M. Buses board  
8:15 Buses depart

### **Group A**

9:15 Recital by Carol Britt at Unitarian Church of Montpelier, Montpelier  
10:15 Recital by Paul Tegels at Vermont College of Fine Arts, Montpelier  
10:45 Buses depart for State House

### **Group B**

9:15 Recital by Paul Tegels at Vermont College of Fine Arts, Montpelier  
10:15 Recital by Carol Britt at Unitarian Church of Montpelier, Montpelier  
10:45 Buses depart for State House

### **Groups A and B (all attendees)**

11:00 Lunch on the State House Lawn (115 State Street)

12:00 P.M. Buses depart for Stowe

1:00 Annual Meeting at Stowe Community Church

2:30 Recital by John and Marianne Weaver at Stowe Community Church,  
Stowe

3:45 Buses depart for Burlington

4:45 Buses return to hotel

### **All Groups**

5:30 Buses depart for cruise

6:00 Board *Spirit of Ethan Allen III*

6:30 Dinner Cruise on Lake Champlain

9:00 Buses load following cruise and return to hotel for Exhibits and cash  
bar until midnight.

9:30 Registration until 10:00

## **THURSDAY, June 27**

Breakfast on your own

7:15–7:45 A.M. Registration

We divide into four groups: A1, A2, B1, B2. Board any bus and remain with the same group all day. All attendees hear the same program at different times.

### **All Groups**

7:45 A.M. Buses board

8:00 Buses Depart for St. Albans

8:45 Recital by Isabelle Demers at Holy Guardian Angels R.C. Church

10:00 Buses depart

### **Group A1**

10:30 A.M. Recital by Gregory Crowell at St. John's Episcopal Church, Highgate  
Falls

11:10 Buses depart

11:50 Recital by Peter Crisafulli at Grace Episcopal Church, Sheldon

12:30 P.M. Buses depart



### **Group A2**

- 10:30 A.M. Recital by Peter Crisafulli at Grace Episcopal Church, Sheldon  
11:10 Buses depart  
11:50 Recital by Gregory Crowell at St. John's Episcopal Church, Highgate Falls  
12:30 P.M. Buses depart

### **Group A1 and A2 combined**

- 12:55 P.M. Buses drop off at St. Albans Green (below, all walking)  
1:00 Lunch at Saint Paul's United Methodist Church  
2:30 Recital by Christopher Anderson at First Congregational Church  
(short walk between churches on the Green)  
3:30 Recital by Rosalind Mohnsen at St. Luke's Episcopal Church  
4:15 Buses depart for Burlington  
5:00 Buses arrive at hotel

### **Groups B1 and B2 combined**

- 10:15 Buses drop off at St. Albans Green (optional walk from Holy Angels)  
10:30 Recital by Christopher Anderson at First Congregational Church  
(short walk between churches on the Green)  
11:30 Recital by Rosalind Mohnsen at St. Luke's Episcopal Church  
12:00 P.M. Lunch at Saint Paul's United Methodist Church  
1:30 Buses depart

### **Group B1**

- 2:10 Recital by Gregory Crowell at St. John's Episcopal Church, Highgate Falls  
2:50 Buses depart  
3:20 Recital by Peter Crisafulli at Grace Episcopal Church, Sheldon  
4:00 Buses depart for Burlington  
5:00 Buses arrive at hotel

### **Group B2**

- 2:10 Recital by Peter Crisafulli at Grace Episcopal Church, Sheldon  
2:50 Buses depart  
3:20 Recital by Gregory Crowell at St. John's Episcopal Church, Highgate Falls  
4:00 Buses depart for Burlington  
5:00 Buses arrive at hotel

### **All Groups**

- 5:00 Buses begin cycling downtown for dinner on your own  
7:45 Last bus departs hotel for First Baptist Church  
Walk to First Baptist Church  
8:15 Recital by Ray Cornils at First Baptist Church, Burlington  
9:30 Buses return to hotel by 10:00 for Exhibits and cash bar  
10:00 Registration until 10:30

**FRIDAY, June 28**

**All Groups**

Breakfast on your own

7:45 A.M. Buses board

8:00 Buses depart for Randolph

**Group A**

9:15 Recital by George Bozeman at The United Church of Randolph

10:00 Recital by Glenn Kime at Bethany Church, UCC

**Group B**

9:15 Recital by Glenn Kime at Bethany Church, UCC

10:00 Recital by George Bozeman at The United Church of Randolph

**All Groups**

10:45 Box lunches will be distributed at Bethany Church, UCC

11:15 Buses depart for Northfield and Williamstown; eat lunch on bus

11:50 Buses drop off in Northfield (A) / Williamstown (B)

**Group A1**

12:00 P.M. Recital by Lois Regestein at St. Mary's Episcopal Church

Walk between churches, which are across the street from each other

12:45 Recital by Lubbert Gnodde at United Methodist Church

1:30 Buses depart

**Group A2**

12:00 P.M. Recital by Lubbert Gnodde at United Methodist Church

Walk between churches, which are across the street from each other

12:45 Recital by Lois Regestein at St. Mary's Episcopal Church

1:30 Buses depart

**Groups A1 and A2**

1:45 Recital by James Heustis Cook at St. John the Evangelist R.C.  
Church

2:30 Buses depart for Williamstown

3:15 Recital by Christopher Marks at United Federated Church

4:00 Buses depart for hotel

5:00 Buses arrive at hotel

**Groups B1 and B2**

12:00 P.M. Recital by Christopher Marks at United Federated Church

12:45 Buses depart

**Group B1**

1:30 Recital by Lois Regestein at St. Mary's Episcopal Church

Walk between churches, which are across the street from each other

2:15 Recital by Lubbert Gnodde at United Methodist Church

3:00 Buses depart

**Group B2**

1:30 Recital by Lubbert Gnodde at United Methodist Church

Walk between churches, which are across the street from each other

2:15 Recital by Lois Regestein at St. Mary's Episcopal Church

3:00 Buses depart

### **Groups B1 and B2**

- 3:15 Recital by James Heustis Cook at St. John the Evangelist R.C. Church
- 4:00 Buses depart for hotel
- 5:00 Arrive hotel

### **All Groups**

- 5:00 Buses begin to cycle downtown for dinner on your own
- 7:45 Last bus departs hotel for St. Paul's  
Walk to St. Paul's Cathedral
- 8:15 Recital by James David Christie at Cathedral Church of St. Paul, Burlington
- 9:15 Buses begin departing for hotel or downtown on your own
- 9:45 Return to hotel for cash bar and exhibits until midnight
- 9:45 Registration until 10:15

### **SATURDAY, June 29**

Breakfast on your own

All Optional Day attendees attend all events together.

- 8:00 A.M. Board buses
- 8:15 Buses depart for Richmond
- 9:00 Recital by Demetri Sampas at The Round Church
- 9:40 Buses depart for Vergennes
- 10:40 Recital by Philip Stimmel at United Methodist Church  
Walk across the street
- 11:20 Recital by Margaret Angelini at St. Paul's Episcopal Church
- 12:00 P.M. Buses depart for Shelburne
- 12:30 The Shelburne Museum. Lunch on your own (museum café) and tour on your own
- 3:00 Recital by James Weaver at Charlotte Meeting House, The Shelburne Museum
- 3:40 Buses depart for hotel
- 4:10 Buses arrive at hotel

# Download your own Google Interactive Map *of the OHS 2013 Venues*

*Venue Names and Street Addresses included*

The screenshot shows a Google Maps interface with the following elements:

- Browser Tab:** HISTORIC PIPE ORGANS OF VERMONT - Google Maps
- Navigation:** +Len Search Images Maps Play YouTube News Gmail Drive Calendar More -
- Search Bar:** Google [Search] Len Levasseur [Share] [Profile]
- Left Panel:**
  - Buttons: Get directions, My places
  - Save to My Places
  - Header: **HISTORIC PIPE ORGANS OF VERMONT**
  - Metadata: Public · 2 Collaborators · 79 views. Created on May 23 · By · Updated yesterday. Rate this map · Write a comment · KML
  - List of 10 venues with location pins and details:
- Map:** A satellite-style map of Vermont showing the locations of the venues marked with red pins. Major roads like 150, 104, and 7 are visible.

**List of Historic Pipe Organs:**

- First Congregational Church**  
First Congregational Church 27 Church Street St. Albans, Vermont 05478 802-524-4555
- First Baptist Church**  
First Baptist Church 81 St. Paul Street Burlington, Vermont 05401 802-864-6515
- Bethany Church U.C.C**  
Bethany Church U.C.C. 30 North Main Street Randolph, Vermont 05060 802-728-5849
- Grace Episcopal Church**  
Grace Episcopal Church 215 Pleasant Street Shelton, Vermont 05479 802-328-4903
- Grace United Methodist Church**  
Grace United Methodist Church 13 Mill Street Plainfield, Vermont 05667 802-454-8343
- Holy Guardian Angels R.C Church**  
Holy Guardian Angels R.C. Church 246 Lake Street St. Albans, Vermont 05478 802-524-2585
- Round Church**  
Round Church 25 Round Church Road Richmond, Vermont 05477 802-434-3654
- St. John the Baptist Episcopal Church**  
St. John the Baptist Episcopal Church 5 West Church Street Hardwick, Vermont 05943 802-472-5979
- St. John the Evangelist R.C Church**  
St. John the Evangelist R.C. Church 206 Vine Street Northfield, Vermont 05663 802-485-8113



<http://tinyurl.com/ohsvermont>

# Program

**Recital Hall  
Redstone Campus, University of Vermont  
Burlington, Vermont**

**Monday, June 24,  
6:30 P.M.**

Convention Welcome

Introduction by James M. Weaver, Executive Director

Welcome and Introduction of Convention Committee  
Marilyn J. Polson, Convention Chair

Welcome by Scot L. Huntington, President

Introduction of the 2013 E. Power Biggs Fellows  
Samuel Baker, Chair, E. Power Biggs Fellowships

Presentation of the 2013 Ogasapian Book Prize to  
David Yearsley, PhD, Cornell University  
James H Cook, Councilor for Education

JOAN LIPPINCOTT

Grand Dialogue in C	Louis Marchand 1669–1732
Prelude in E-flat Major, BWV 552/1	Johann Sebastian Bach 1685–1750
Hymn, “Deck thyself, my soul, with gladness”	SCHMÜCKE DICH
Schmücke dich, O liebe Seele	J.S. Bach
Veni Creator Spiritus En taille à 5 Fugue à 5 Duo Récit de Cromorne Dialogue sur les grands jeux	Nicolas de Grigny 1672–1703
John McElliott, Baritone	
From <i>Die Kunst der Fuge</i> (The Art of Fugue) Contrapunctus 6 in Stylo Francese Contrapunctus 4	J.S. Bach
Fugue in E-flat Major, BWV 552/2	J.S. Bach

Joan Lippincott is represented by Karen McFarlane Artists, Inc.,  
and records for Gothic Records.

Recital Hall  
 University of Vermont  
 Burlington, Vt.  
 Charles Fisk, Op. 68, 1975

Compass: Manuals: 56 notes, CC–g<sup>3</sup>  
 Pedal: 30 notes, CC–F<sup>1</sup>

GREAT (56 notes)

- 16 Double Open Diapason
- 16 Double Stopt Diapason
- 8 Principal
- 8 Bourdon
- 4 Octave
- 4 Chimney Flute
- 3<sup>3</sup>/<sub>5</sub> Double Tierce
- 2 Doublet
- 2<sup>2</sup>/<sub>3</sub> Nazard
- [Cornet III\* (168 pipes)
- [Fourniture IV–VI
- [Grosse Fourniture VII–VIII (400 pipes)
- 8 Trumpet
- 8 Voix Humaine
- 4 Clarion

Bracketed pairs of stops controlled by single knob:  
 half-draw brings on first stop, not named;  
 full draw adds second-named stop

PEDAL

- 16 Prestant (16 pipes, lowest 14 from
- 8 Flûte Great 16' Double Open)
- 4 Flûte
- 2 Night Horn
- 16 Bassoon
- 8 Trumpet

POSITIVE

- 8 Bourdon
- 4 Prestant
- 2 Doublet
- 2 Quarte de Nasard
- 1<sup>1</sup>/<sub>3</sub> Larigot
- 2<sup>2</sup>/<sub>3</sub> Nazard
- [Sesquialtera II (112 pipes)
- 1<sup>1</sup>/<sub>3</sub> Fourniture IV (244 pipes)
- Cromorne

RÉCIT (25 notes; unenclosed)

- 8 Cornet V (c<sup>1</sup>–c<sup>3</sup>, 125 pipes)

COUPLERS

- Positive to Great
- Récit to Great
- Great to Pedal
- Positive to Pedal

Tremulant (general)

The Récit is the third manual and has an unenclosed five-rank Cornet without a stopknob; the remainder of the full-compass keyboard is “silent.” The Grosse Fourniture adds the seventh and eighth ranks to the Fourniture.

LYNNETTE COMBS

Allegro Maestoso (Canon), Grand Sonata No. 1, Op. 1	W. Eugene Thayer 1838–1889
Variationi	Bernardo Pasquini 1637–1710
Variations on Themes by Aldo Maldonado (2002)	Dennis Murphy 1934–2010
I. Prelude	
II. Sempre legato	
III. Variations	
Flutes, from <i>Organ Book</i> (1956)	Jean Langlais 1907–1991
Voluntary X (1785)	William Boyce 1711–1779
Hymn 400, “Come thou fount of every blessing”	NETTLETON

E. & G.G. Hook & Hastings, Op. 699, 1873

Compass: Manual, 56 notes, CC–g<sup>3</sup>  
Pedal, 27 notes, CC–d<sup>1</sup>

MANUAL (enclosed)

- 8 Op Diap<sup>2<sup>n</sup></sup> (32 pipes, c<sup>1</sup>–g<sup>3</sup>)
- 8 Op Diap<sup>2<sup>n</sup></sup> Bass (24 pipes, CC–b<sup>0</sup>, unenclosed)
- 8 St<sup>2<sup>d</sup></sup> Diap<sup>2<sup>n</sup></sup> (32 pipes, c<sup>1</sup>–g<sup>3</sup>)
- 8 Unison Bass (24 pipes, CC–b<sup>0</sup>)
- 4 Octave Bass (24 pipes, CC–b<sup>0</sup>, 9 unenclosed)
- 4 Violina (32 pipes, c<sup>1</sup>–g<sup>3</sup>)
- 4 Viola Bass (24 pipes, CC–b<sup>0</sup>)
- 4 Flute (32 pipes, c<sup>1</sup>–g<sup>3</sup>)

PEDAL

- 8 Violone (Op Diap<sup>2<sup>n</sup></sup> Bass and 3 unenclosed top notes, 3 pipes)

Pedal Coupler

Originally in the Congregational Church, Cabot, Vt.



PERMELIA SEARS

Toccata 11	Georg Muffat 1635–1704
Fantasia	Johann Pachelbel 1653–1706
Straf mich nicht in deinem Zorn	Gottfried Homilius 1714–1785
Prelude on “Aberystwyth”	John Huston 1915–1975
Sonata Op.41, No.2	David Sears b. 1945
On the Coast	Dudley Buck 1839–1909
Chorale Prelude on “Rest” Op. 35, No. 4	David Sears
Hymn 358, “Dear Lord and Father of mankind”	REST

Hook & Hastings, Op. 1699, 1896

Compass: Manuals, 61 notes, CC–c<sup>4</sup>  
Pedal, 27 notes, CC–d<sup>1</sup>

GREAT	SWELL	PEDAL
8 Open Diapason	8 Stop'd Diapason (t.c.)	16 Sub Bass
8 Dulciana	8 Unison Bass	
4 Octave	8 Viola (t.c.)	COUPLERS
	4 Flute Harmonique	Sw. to Gr. Super 8 <sup>va.</sup>
	Tremolo	Sw. to Gr. Unison
		Great to Pedal
		Swell to Pedal

Originally in the Methodist Episcopal Church, Cabot, Vt.

**St. John the Baptist Episcopal Church  
Hardwick, Vermont**

**Tuesday, June 25  
10:15 A.M. and 11:30 P.M.  
1:30 P.M. and 2:45 P.M.**

ROBERT BARNEY

Hymn 75, “There’s a voice in the wilderness crying” ASCENSION

Concerto in G major after Johann Ernst Prinz, BWV 592 Johann Sebastian Bach  
Allegro 1685–1750  
Grave  
Presto

Trio Samuel B. Whitney  
1842–1914

Sonata in F Minor, Op. 65, No. 1 Felix Mendelssohn Bartholdy  
Allegro moderato e serio 1809–1847  
Adagio  
Andante. Recitativo  
Allegro assai vivace

Edward H. Smith, 1887  
Tonally altered by The Andover Organ Co., 1997

Compass: Manuals, 61 notes, CC–c<sup>4</sup>  
Pedal, 27 notes, CC–d<sup>1</sup>

GREAT	SWELL
8 Open Diapason	8 Stopped Diapason
8 Dulciana	4 Flute Harmonic
4 Octave*	2 Flageolet*
*formerly 8' Melodia)	8 Oboe (t.c., 49 pipes) Tremolo (removed)
PEDAL	*formerly 8' Salicional
16 Bourdon	

COUPLERS

Gr. to Gr. Octaves (removed)  
Swell to Great  
Great to Pedal  
Swell to Pedal

Engine

Originally in the Universalist Church, St. Albans, Vt.

**The United Church of Christ  
Greensboro, Vermont**

**Tuesday, June 25  
10:30 and 11:20 A.M.  
1:45 and 2:40 P.M.**

SAMUEL BAKER

Toccata Brevis

Daniel Gawthrop  
b. 1949

Hymn 94, "If you will trust in God to guide you"

WEN NUR DEN LIEBEN GOTT

Stanza 1, Unison

Stanza 2, Four parts

Stanza 3, Unison

Wen nur den lieben Gott

Helmut Walcha  
1907–1991

Johann Ludwig Krebs  
1713–1780

Marcel Dupré  
1886–1971

J.S. Bach  
1685–1750

From *Five Pieces for Organ*

Healey Willan  
1880–1968

Prelude and Fughetta

Intermezzo

Finale Jubilante

The United Church of Christ  
Greensboro, Vt.

Johnson, Op. 253, 1868  
Tonally altered by Roy E. Staples, 1923;  
rebuilt, with tonal revision by the Andover Organ Co., 1972

Compass: Manuals, 58 notes, CC-a<sup>3</sup>  
Pedal, 30 notes, CC-f<sup>1</sup>

GREAT

8 Open Diapason  
8 Melodia (t.c., 46 pipes)  
8 Stop'd Diapason Bass (12 pipes)  
8 Dulciana (t.c., 46 pipes)  
4 Octave  
4 Chimney Flute  
2<sup>2</sup>/<sub>3</sub> Twelfth  
2 Fifteenth

SWELL (enclosed)

8 Stop'd Diapason (t.c., 46 pipes)  
8 Stop'd Diapason Bass (12 pipes)  
4 Flute  
2 Flageolet  
8 Oboe  
Tremolo

PEDALE

16 Bourdon

COUPLERS

Swell to Great  
Great to Pedale  
Swell to Pedale

Bellows Signal

Originally in the Evangelical Congregational Church, Athol, Mass.

Works for Chamber Organs and Instruments

The Burlington Ensemble  
Michael Dabrowski and Sofia Hirsch, violin  
John Dunlop, cello  
David Neiweem and Mark Howe, organ

Concerto for Two Organs, No. 1 in C Major	Antonio Soler 1729–1783
Fantasy on “Do, Re, Mi, Fa, Sol”	Johann Jakob Froberger 1616–1667
Trio Sonata	Antonio Caldara 1670–1736
Concerto Grosso	Georg Christoph Wagenseil 1715–1777
Bagatelles, Op. 47 Allegretto scherzando Allegretto scherzando Poco allegro	Antonín Dvořák 1841–1904
Hymn 445 “Lift your head, O martyrs, weeping”	MAGYAR

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

Members of the Burlington Ensemble are some of the premier string players in the North Country and have played for many years together. Members of the Vermont Symphony Orchestra and the Burlington Chamber Orchestra, they maintain a busy concert and teaching schedule and have brought many years of listening pleasure to the area and throughout Vermont.

A. David Moore, Op. 33, 2006

Compass: 56 notes, CC–g<sup>3</sup>

MANUAL (unenclosed)

8 Bourdon

4 Chimney Flute

2 Fifteenth

Sesquialtera Treble II (64 pipes, c<sup>1</sup>–g<sup>3</sup>)

The keyboard can be moved to the left from A440; thus, A415 renders g<sup>3</sup> “dumb,” and the lowest pipe in the 8', 4', and 2' ranks is retuned. CC<sup>#</sup> plays the same note.

Estey Organ Co., No. 231,819, 1891

Compass: 61 notes, FFF–f<sup>3</sup>

MANUAL (enclosed except for 16' stop)

16 Sub Bass (CC–c<sup>0</sup>, 13 reeds)

8 Melodia (FFF–b<sup>0</sup>, 31 reeds)

8 Diapason (c<sup>1</sup>–f<sup>3</sup>, 30 reeds)

8 Dulciana (Diapason, softer)

8 Dolce (Melodia, softer)

8 Vox Jubilante (celeste; c<sup>1</sup>–f<sup>3</sup>, 30 reeds)

4 Viola (FFF–b<sup>0</sup>, 31 reeds)

4 Violetta (FFF–b<sup>0</sup>, 31 reeds)

4 Flute (c<sup>1</sup>–f<sup>3</sup>, 30 reeds)

Vox Humana (Tremolo)

Octave Coupler (4')

Forte I (Melodia)

Forte II (Diapason)

Knee levers for Grand Organ (Crescendo) and Knee Swell.

The organ is the property of Dr. David Neiweem.

S.L. Huntington & Co., 2011

Compass A415: 53 notes, CC, DD–f<sup>3</sup>; stops divide at c/c<sup>#1</sup>

Compass A440: 54 notes, CC–f<sup>3</sup> with retuned low C; divide at b<sup>0</sup>/c<sup>1</sup>

Compass A466: 54 notes, CC–f<sup>3</sup>, divide at a<sup>#0</sup>/b<sup>0</sup>

MANUAL (disposition at A415)

8 Principal Dulcis	37 pipes from t.g., longest pipes in treble-side facade
8 Lieblich Gedackt Discant	37 pipes from t.g, stopped wood
8 Lieblich Gedackt Bafs	18 pipes CC, DD–f <sup>#0</sup> , stopped wood
4 Octav Discant	31 pipes from c <sup>#1</sup>
4 Octav Bafs	25 pipes, CC, DD–BB shared with Flaut 4' plus independent Quintadena 2' helpers with individual CC pipes for both A415 and A440; from c <sup>0</sup> in bass-side facade
4 Amabile D.	31 pipes from c <sup>#1</sup> , open wood
4 Flaut B.	24 pipes CC, DD–e <sup>1</sup> , stopped wood, f <sup>0</sup> –c <sup>1</sup> , open wood

This organ is based on the 18th-century ensemble-style Moravian instruments built by David Tannenberg. Key action transposable to three pitches; tunable to any temperament; wind pressure 49 mm (1<sup>15</sup>/<sub>16</sub>""); 54-note keyboard with 55-note windchest and divided stops; and wood pipes of oak. The metal pipes of hand-planed 50% tin were crafted in the style of Tannenberg by A. David Moore, Inc. of North Pomfret, Vermont.

The organ is on loan from Trinity Episcopal Church, Concord, Mass.

**Unitarian Church of Montpelier  
Montpelier, Vermont**

**Wednesday, June 26  
9:30 and 10:30 A.M.**

CAROL BRITT

Hymn, No. 158, "Praise the source of faith and learning"	PROCESSION
Chorale Preludes	Healey Willan
"Vexilla Regis"	1880–1968
"Nun preiset alle"	
"O Traurigkeit"	
Choralvorspiel und Fuge über	Johannes Brahms
"O Traurigkeit, o Herzeleid," WoO 7	1833–1897
Récit de hautbois	Emmanuel Chou
	1835–1916
Imperial March, Op. 32	Edward Elgar
	1857–1934
	<i>transcribed by George C. Martin</i>

Geo. Stevens, 1866

Altered in 1887, 1898, ca. 1959;

rebuilt and tonally altered in 2004 by the Andover Organ Co.

Compass: Manual, 56 notes, CC–g<sup>3</sup>  
Pedal, 27 notes, CC–d<sup>1</sup>

GREAT

8 Open Diapason  
8 Keraulophon  
8 Melodia Treble (t.g., 37 pipes)  
8 Stopd. Diapason Bass (19 pipes)  
4 Principal  
4 Flute  
2<sup>2</sup>/<sub>3</sub> Twelfth  
2 Fifteenth  
Mixture III (168 pipes)  
8 Trumpet

SWELL (enclosed from t.c.)

16 Bourdon Treble (t.c., 44 pipes)  
16 Bourdon Bass (12 pipes)  
8 Open Diapason (t.c., 44 pipes)  
8 Stopd. Diapason (t.c., 44 pipes)  
8 Stopd. Diap. Bass (12 pipes)  
4 Flute (t.c., 44 pipes)  
4 Flute Bass (12 pipes)  
2 Fifteenth (t.c., 44 pipes)  
8 Oboe (t.c., 44 pipes)  
Tremolo

PEDAL

16 Sub Bass

COUPLERS

Couple Great & Swell  
Pedals & Great  
Pedals & Swell

Unlabeled single-acting combination pedals:      Pedals & Great reversible  
    Piano Great  
    Forte Great

This program is made possible by a gift from Thomas Bozek.



**Vermont College of Fine Arts  
Montpelier, Vermont**

**Wednesday, June 26  
9:30 and 10:30 A.M.**

PAUL TEGELS

Preludio pro organo pleno (A minor)	Johann Christian Kittel 1732–1809
Two Pieces for a Musical Clock Andante — Presto	Franz Joseph Haydn 1732–1809
Sonata II in C Minor Grave — Adagio — Allegro Maestoso	Felix Mendelssohn 1809–1847
Bist du bei mir	Johann Sebastian Bach 1685–1750
Wer nur den lieben Gott läßt walten (3 variations)	Georg Böhm 1661–1733
Hymn, “If you but trust in God to guide you”	
Wer nur den lieben Gott läßt walten BWV 691 — BWV 642	J.S. Bach

This program is made possible by a gift from the Andover Organ Company, Inc.

Geo. S. Hutchings, Op. 135, 1884  
Tonally altered by Michael Loris; additional  
changes by the Andover Organ Co., 1979

Compass: Manual, 61 notes, CC–c<sup>4</sup>  
Pedal, 27 notes, CC–d<sup>1</sup>

GREAT	SWELL (enclosed)	COUPLERS
8 Open Diapason	16 Bourdon (t.c., 49 pipes)	Swell to Great
8 Chimney Flute	8 Stopped Diapason	Great to Pedal
4 Octave	8 Salicional	Swell to Pedal
4 Flute	4 Flute Harmonique	Swell to Great 4
2 <sup>2</sup> / <sub>3</sub> Twelfth	2 Principal	(hitch-down pedal)
2 Fifteenth	Sesquialtera II (122 pipes)	
Mixture III (183 pipes)	8 Oboe (t.c., 49 pipes)	
	8 Bassoon (12 pipes)	
	Tremolo (hitch-down pedal)	
PEDAL		
16 Sub Bass		
8 Flute		

Unlabeled combination pedals for Great Piano and Forte.

Gt. to Ped. reversible

**Stowe Community Church**  
**Stowe, Vermont**

**Wednesday, June 26**  
**2:45 P.M.**

JOHN AND MARIANNE WEAVER

Toccata and Fugue in D Minor, S. 565	Johann Sebastian Bach 1685–1750
Pastorale for Flute and Organ (2001)	John Weaver b. 1937
Marianne Weaver, flutist Commissioned by Fourth Presbyterian Church, Chicago, Ill.	
Introduction and Variations on “Lasst uns erfreuen” (2000)	John Weaver
Commissioned by Lewis Bruun in memory of Alexander McCurdy	
Fantaisie in A (excerpt)	César Franck 1822–1890
Marianne Weaver, flutist	
Choral No. 1 in E Major	César Franck

This program is made possible by a gift from Lynnette Combs.

William B.D. Simmons, 1864

Rebuilt and enlarged by Hill, Norman & Beard, 1959; and the Andover Organ Co., 2004

Compass: Manual, 56 notes, CC–g<sup>3</sup>  
Pedal, 30 notes, CC–f<sup>1</sup>

Tracker action, except for Gt. Bourdon and Trumpet, and Pedal stops,  
which are on electric action

GREAT

16 Bourdon (44 pipes; CC–BB, St. Sub Bass)  
8 Open Diapason  
8 Dulciana (44 pipes; CC–BB, Hohl Flute)  
8 Hohl Flute  
4 Principal  
4 Flute  
2 Twelfth  
2 Fifteenth  
Mixture IV–V–IV (267 pipes)  
Cornet III (168 pipes)  
8 Trumpet

PEDAL

32 Resultant (from St. Sub Bass)  
16 Open Sub Bass  
16 Stopped Sub Bass  
8 Stopped Flute (12 pipes ext. St. Sub Bass)  
16 Trombone  
8 Trumpet (ext. 16' Trombone, 12 pipes)  
4 Clarion (Gt. 8' Trumpet)

SWELL

8 Keraulophon (52 pipes;  
low 4, Stopped Diapason)  
8 Keraulophon Celeste (t.c., 44 pipes)  
8 Stopped Diapason  
4 Principal  
2 Fifteenth  
Mixture II (112 pipes)  
8 Hautboy  
Tremblant

COUPLERS

Great & Swell  
Pedal & Great  
Pedal & Swell

Single-acting combination pedals for Great:  
Forte (flue stops on)  
Piano (principals off)

Estey Organ Co., No. 156,195, 1885

Compass: FFF–f<sup>3</sup>

MANUAL (enclosed except for Sub Bass)

1. 16' Sub Bass (13 reeds, CC–c<sup>o</sup>)
2. 16' Clarionet (37 reeds, f<sup>1</sup>–f<sup>3</sup>)
3. 8' Melodia (24 reeds, FFF–e<sup>o</sup>)
4. 8' Diapason (37 reeds, f<sup>o</sup>–f<sup>3</sup>)
5. 8' Vox Jubilante (celeste; 24 reeds, f<sup>o</sup>–f<sup>3</sup>)
6. 4' Viola (24 reeds, FFF–e<sup>o</sup>)
7. 4' Violetta (24 reeds, FFF–e<sup>o</sup>)
8. 4' Flute ((37 reeds, f<sup>o</sup>–f<sup>3</sup>)
9. 2' Wald Flute ((37 reeds, f<sup>o</sup>–f<sup>3</sup>)
10. Vox Humana (Tremolo)
11. Melodia Forte (swell shade for #3 and #4)
12. Flute Forte (swell shade for #6 and #8)
13. Wald Flute Forte (swell shade for #9)
14. Harmonique (full compass, 4' octave coupler)

Knee levers for Grand Organ (Crescendo) and Knee Swell

This “Harmonic Organ” was shipped from the Brattleboro factory on February 27, 1885, to Amasa O. Gates, a pharmacist in Morrisville, Vt., It was installed in the E. Craftsbury Presbyterian Church in 1906, causing great displeasure to members of who strongly believed that musical instruments were prohibited in worship by the Bible. The Reformed Presbyterians took the matter to court and won an injunction against the organ. The more liberal and larger portion of the congregation then built the present church building so that they could sing hymns with this organ. The former Reformed Presbyterian church building was eventually moved to Craftsbury Common, where it has served for many years as the gymnasium of the Craftsbury Academy. The Estey was used until 1936 when the church purchased a Wicks pipe organ. After years of silence, it was beautifully restored in 2006 by Bruce Stevens of Wells River, Vt. It is now used at almost every service.

ISABELLE DEMERS

- Dances from *Terpsichore* Michael Praetorius  
Ballet des coqs 1571–1621  
Bransle double 3 *transcribed by Isabelle Demers*  
Ballet des baccanales — Ballet des feus — Ballet des matelotz
- Twelve Short Pieces*, Op. 43 Rachel Laurin  
No. 7, Invocation b. 1961  
No. 11, Square Fugue  
No. 12, Triangular Fugue
- Sonata in B-flat Major, Op. 65, No. 4 Felix Mendelssohn  
Allegro con brio 1809–1847  
Andante religioso  
Allegretto  
Allegro maestoso
- Hymn 521, “Peace for our times” O WALY WALY
- Two-Part Inventions J.S. Bach  
No. 1 in C Major 1685–1750  
No. 5 in E-flat Major *transcribed by Max Reger*  
No. 8 in F Major
- Excerpts from *Cinderella* Sergei Prokofiev  
Introduction 1891–1953  
Gavotte *transcribed by Isabelle Demers*  
Three oranges  
Cinderella gets ready for the ball
- Prelude and Fugue in B Major, Op. 7, No. 1 Marcel Dupré  
1886–1971

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

Holy Guardian Angels R.C. Church  
St. Albans, Vt.

Ernest Desmarais, 1892

Compass: Manual, 61 notes, CC-c<sup>4</sup>  
Pedal, 27 notes, CC-d<sup>1</sup>

GRAND ORGUE

8 Montre  
8 Dulciane  
8 Melodia  
4 Principal  
4 Flûte Harmonique  
2 Doublette  
Fourniture III (183 pipes)  
8 Trompette

PEDALE

16 Sous Bass (open)  
16 Bourdon  
8 Violoncelle

RECIT (enclosed)

8 Cor Principal (4 unenclosed)  
8 Gamba  
8 Flute Clarabelle (t.c., 49 pipes;  
bass from Bourdon)  
8 Bourdon  
4 Violon  
2 Flutino  
8 Hautbois et Basson  
Tremolo

COUPLERS

Grand Orgue et Recit  
Ped. au Grand Orgue  
Ped. au Recit

Unlabeled combination pedals for Grand Orgue:  
Piano Mezzo Forte

There are no accent marks on the stop labels.

**First Congregational Church  
St. Albans, Vermont**

**Thursday, June 27  
10:30 A.M. and 2:30 P.M.**

CHRISTOPHER ANDERSON

First Organbook (1993)	Daniel Pinkham
Prelude	1923–2006
Trumpet Tune	
Commemoration	
Postlude	
Canzonetta in F, S. 134 (1893/4)	Charles Ives
Two Harmonizations of “London Bridge,” S. 428 (1891?)	1874–1954
Two-part Inventions	Johann Sebastian Bach
No. 13 in A Minor, BWV 784	1685–1750
No. 8 in F Major, BWV 779	
No. 14 in B-flat Major, BWV 785	
<i>From School of Trio Playing: Johann Sebastian Bach’s Two-Part Inventions arr. for Organ, ed. Max Reger and Karl Straube (1903)</i>	
Well-Tempered Clavier II, BWV 884	J.S. Bach
Prelude and Fugue in G major	<i>transcribed by Max Reger</i>
Hymn, “When words alone cannot express”	LASST UNS ERFREUEN



First Congregational Church  
St. Albans, Vt.

Hook & Hastings, Op. 1567, 1893

Rebuilt and tonally altered by Hale & Alexander, 1959;

renovation and some tonal work by the Andover Organ Co., 2006

Compass: Manual, 58 notes, CC–a<sup>3</sup>

Pedal, 30 notes, CC–f<sup>1</sup>

\*Altered stops

Tracker action, with electric action for the Pedal stops, two of which are unified

GREAT

- 8 Open Diapason
- 8 Dulciana
- 8 Gedeckt\*
- 4 Octave
- 4 Nachthorn\*
- 3 Twelfth
- 2 Fifteenth
- Mixture III (174 pipes)
- 8 Trumpet

PEDAL

- 16 Open Diapason
- 16 Subbass
- 8 Principal\*
- 8 Gedeckt\* (ext. 12 pipes)
- 4 Octave\* (ext. 12 pipes)
- 4 Gedeckt\* (ext. 12 pipes)
- 2 Octave\* (ext. 12 pipes)

SWELL

- 16 Quintadena\* (t.c., 46 pipes)
- 16 Quintadena Bass\* (12 pipes, unenclosed)
- 8 Viola da Gamba
- 8 Voix Celeste\*
- 8 Stopt. Diapason
- 4 Principal\*
- 4 Rohr Flute\*
- 2 Hohl Flute\*
- 1<sup>1</sup>/<sub>3</sub> Quint\*
- Mixture III\* (174 pipes)
- 8 Oboe
- Tremolo

COUPLERS

- Swell to Great
- Great to Pedal (27 notes)
- Swell to Pedal (27 notes)

Four labeled double-acting combination pedals:

Great Piano and Forte

Swell Piano and Forte

Great to Pedal reversible (unlabeled)

**St. Luke's Episcopal Church**  
**St. Albans, Vermont**

**Thursday, June 27**  
**11:30 A.M. and 3:30 P.M.**

ROSALIND MOHNSEN

Concerto in F, Op. 4, No. 5 Larghetto Allegro Alla Siciliana Presto	George Frideric Handel 1685–1759
Cantilène religieuse	Théodore Dubois 1837–1924
Preludio in A Minor	Antonin Dvořák 1841–1904
Fuga in A Minor	Bohuslav Cernohorsky 1684–1742
Hymn, “Martha, Mary, waiting, weeping” Stanza 1, women. Stanza 2, men. Stanza 3, all <i>Take note of Martha and Mary window on right wall of church.</i>	BEACH SPRING
Alla Marcia (Theme Music from <i>The Bible Study Hour</i> )	Robert Elmore 1913–1942
Suite No. 1 III. Air	Florence B. Price 1887–1953
Impromptu, Op. 78, No. 3	Samuel Coleridge-Taylor 1875–1912

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

St. Luke's Episcopal Church  
St. Albans, Vt.  
Geo. Jardine & Son, 1889

Compass: Manual, 58 notes, CC-a<sup>3</sup>  
Pedal, 27 notes, CC-d<sup>1</sup>

GREAT

16 Bourdon Treble (t.c., 46 pipes)  
16 Bourdon Bass (12 pipes)  
8 Open Diapason  
8 Gamba  
8 Melodia  
4 Principal  
4 Flute Harmonic  
2 Piccolo

SWELL (enclosed)

8 Open Diapason  
8 Clariana (t.c., 46 pipes)  
8 Oboe Gamba (t.c., 46 pipes)  
8 Clarinet Flute (t.c., 46 pipes)  
8 Stopped Diapason Bass (12 pipes)  
4 Violino  
2 Flageolet  
Tremulant

PEDAL

16 Bourdon

COUPLERS

Swell to Great  
Great to Pedal  
Swell to Pedal

Bellows

Two now-unlabeled Great combination pedals for Piano and Forte.

**St. John's Episcopal Church  
Highgate Falls, Vermont**

**Thursday, June 27  
10:30 and 11:50 A.M.  
2:10 and 3:20 P.M.**

GREGORY CROWELL

Overture in D Major	George Frideric Handel 1685–1759
Fugue in G Minor, K.154 (385k)	Wolfgang Amadeus Mozart 1756–1791
Voluntary	Thomas Loud d. 1834
From <i>Saints' Days</i>	Daniel Pinkham 1923–2006
XI. Saint Cecilia, who, while the organ was playing, prayed that the Lord keep her heart pure that she not be confused	
VI. Saint John the Baptist, whose diet in the desert was locusts and wild honey	
Hymn 231, "By all your saints"	KING'S LYNN
For the middle verse, use the text for the Nativity of Saint John the Baptist (June 24): "All praise for John the Baptist . . .	
La Volta	William Byrd
A Fancie	ca. 1540–1623

Henry Erben, ca. 1837

Compass: Manual, 58 notes, GGG–f<sup>3</sup> (no GGG<sup>#</sup>)  
Pedal, 13 notes, GGG–GG<sup>#</sup> (no GGG<sup>#</sup>)

MANUAL (enclosed)

8 Stop'd Diapason

4 Principal

8 Trumpet (from c<sup>1</sup>, 30 pipes)

PEDAL

No pipes; permanently coupled to the manual keys.

Silent (This knob, delightfully labeled, does absolutely nothing and was apparently installed for symmetry.)

A "machine" pedal withdraws the Principal and Trumpet; the swell pedal must be held open by the player's right foot.

**Grace Episcopal Church  
Sheldon, Vermont**

**Thursday, June 27  
10:30 and 11:50 A.M.  
2:10 and 3:20 P.M.**

PETER CRISAFULLI

The Bristol March	Oliver Shaw 1779–1848
Voluntary in A	Samuel Priestly Taylor 1779–1875
Partite sopra la Aria della Folia da Spagna	Bernardo Pasquini 1637–1710
Voluntary in C Adagio — Andante	John Stanley 1713–1786
Elevazione, <i>16 einfach Fantasien</i> , Op. 79	Flor Peeters 1903–1986
Prelude on “We three kings”	Alec Wyton 1921–2007
Hymn 128 “We three kings”	THREE KINGS OF ORIENT
Voluntary from Cutler & Johnson’s <i>American Church Organ Voluntaries</i> (1856)	Johann C.H. Rinck 1770–1846

Grace Episcopal Church  
Sheldon, Vt.

Henry Erben, 1833

Compass: Manual, 58 notes, GGG–f<sup>3</sup> (no GGG<sup>#</sup>)  
Pedal, 12 notes, GGG–GG (no GGG<sup>#</sup>)

MANUAL (enclosed from t.f., the note  
on which all the Swell stops begin)

- 8 Op<sup>n</sup> Diapason Swell (37 pipes)
- 8 Op<sup>n</sup> Diapason Bass (CC, 17 pipes)
- 8 Dulciano Swell (37 pipes)
- 8 Stopd. Diapason Swell (37 pipes)
- 8 Stopd. Diapason Bass (21 pipes)
- 4 Principal Swell\* (37 pipes)
- 4 Principal Bass\* (21 pipes)
- 4 Flute Swell\* (37 pipes)
- 4 Flute Bass\* (21 pipes)
- 2 Fifteenth Swell\* (37 pipes)
- 2 Fifteenth Bass\* (21 pipes)
- Cornet Swell\* (111 pipes)
- 8 Trumpet Swell (37 pipes)

PEDAL

No pipes; permanently coupled to the manual keys.

Bellows

\*Stops with notched shanks, and any drawn and hitched down can be controlled by a reversible “machine” pedal.

Originally in St. Paul’s Episcopal Church, Burlington, Vt.

**First Baptist Church  
Burlington, Vermont**

**Thursday, June 27  
8:15 P.M.**

RAY CORNILS

Prelude in F Major Fanny Mendelssohn Hensel  
1805–1847

A TOUR OF THE COLORS OF THIS ORGAN

Les Fifres Jean-François Dandrieu  
1682–1738

Concerto I in G Major, Air and Variations George Frideric Handel  
1685–1759

Fountain Reverie Percy Fletcher  
1879–1932

Trumpet Tune Martin Setchell  
b. 1949

Prelude and Fugue in G Major, BWV 541 Johann Sebastian Bach  
1685–1750

Pastorale Fray Jaime Manuel Mola  
1918–1991

Las Catacumbres Luis A. Proaño  
1900–1979

Onward Christian Soldiers Samuel B. Whitney  
1842–1914

Hymn 426, “Blessed assurance” ASSURANCE

Penguin’s Playtime Nigel Ogden  
b. 1954

Toccata Denis Bédard  
b. 1950

This program is made possible by a gift from Chester W. Cooke.

First Baptist Church  
Burlington, Vt.

E. & G.G. Hook, Op. 342, 1864

Compass: Manual, 56 notes, CC–g<sup>3</sup>  
Pedal, 27 notes, CC–d<sup>1</sup>

GREAT

8 Open Diapason  
8 Dulciana (t.c., 44 pipes)  
8 Melodia (t.c., 44 pipes)  
8 Std. Diapason Bass (12 pipes)  
4 Octave  
2<sup>2</sup>/<sub>3</sub> Twelfth  
2 Fifteenth  
Mixture III (168 pipes)  
8 Trumpet

PEDALE

16 Dble. Op. Diapn.  
16 Dble. Std. Diapn.

SWELL

16 Bourdon Treble (t.c., 44 pipes)  
16 Bourdon Bass (12 pipes)  
8 Op. Diapn. (t.c., 44 pipes)  
8 Keraulophon (t.c., 44 pipes)  
8 St. Diapn. Treble (t.c., 44 pipes)  
8 St. Diapn. Bass (12 pipes)  
4 Octave  
4 Flauto Traverso  
8 Oboe (t.c., 44 pipes)  
8 Bassoon (12 pipes)  
Tremulant

COUPLERS

Swell to Great  
Great to Pedale  
Swell to Pedale

Pedale Check  
Bellows Signal

Two unlabeled, single-acting combination pedals for Great Piano and Forte.



GEORGE BOZEMAN JR.

Eight Little Preludes and Fugues 5. [Prelude and Fugue in G], BWV 557	Johann Sebastian Bach [?] 1685–1750
Two Pieces for Organ (1917) 1. Fugue 2. Choral	Arthur Honegger 1892–1955
Hymn 728, “Lord, dear Lord above”	COME, SUNDAY
Three Pieces for Organ (1905) Andante moderato in C Minor Adagio in E Major Allegro con spirito in B-flat Major	Frank Bridge 1879–1941

Estey Organ Co., Op. 1008, 1912

Compass: Manuals, 61 notes, CC–c<sup>4</sup>

Pedal, 30 notes, CC–f<sup>1</sup>

Tubular-pneumatic action

GREAT

8 Open Diapason

8 Dulciana

8 Melodia

PEDAL

16 Bourdon

SWELL (enclosed)

8 Aeoline

8 Stopped Diapason

4 Flute Harmonic

8 Oboe (labial, t.c., 49 pipes)

Tremolo

COUPLERS

Great Unison On / Off

Swell to Great 16, 8, 4

Swell to Swell 16, 4

Swell Unison On / Off

Great to Pedal

Swell to Pedal

REV GT (Great to Pedal Reversible)

Balanced swell pedal (mechanical)

GLENN KIME

Toccata in D Minor (1915)

Gordon Balch Nevin  
1892–1943

Three Gospel Preludes (2011)

Amazing Grace  
Blessed Assurance  
In the Garden

Gerald Near  
b. 1942

Hymn 597, “Shall we gather at the river?”

HANSON PLACE

Variations on Four Sunday School Tunes  
No. 4, “Shall we gather at the river?” (1926)

Virgil Thomson  
1896–1989

Saints’ Days (1999)

Daniel Pinkham  
1923–2006

1. Saint Paul, who, on his way to Damascus, experienced a vision of Christ and was converted. *January 25*
2. Saint Brigid of Ireland, who fed the poor with butter and turned her bath-water into beer. *February 1*
3. Saint Gabriel, who was sent to Mary to proclaim the mystery of the Incarnation. *March 24*
4. Saint George, who rescued the king’s daughter by piercing the dragon with his lance and led it captive with her girdle. *April 23*
10. Saint Canice, who rebuked the birds for their noise on Sundays. *October 11*
12. Saint Stephen, who, while being stoned to death, had a vision of Christ. *December 26*

Fugue in E-flat Major, BWV 552/II

Johann Sebastian Bach  
1685–1750

In memory of  
*Florence Scholl Cushman*

This program is made possible by a gift from Laurence W. Leonard.

Bethany United Church of Christ  
Randolph, Vt.

Geo. S. Hutchings, Op. 341, 1894

Compass: Manual, 61 notes, CC–c<sup>4</sup>  
Pedal, 27 notes, CC–d<sup>1</sup>

GREAT	SWELL (enclosed)
8 Open Diapason	16 Bourdon (t.c., 49 pipes)
8 Dolcissimo	8 Salicional
8 Melodia	8 Stopd. Diapason
4 Octave	4 Flute Harmonique
2 <sup>2</sup> / <sub>3</sub> Octave Quint	4 Violina
2 Super Octave	8 Oboe (t.c., 49 pipes)
	8 Bassoon (12 pipes)
PEDAL	Tremolo (by hitch-down pedal)
16 Bourdon	
8 Flöte	

Labeled combination pedals:

Forte Great

Piano Great

Reversible Gt. to Ped.

Blowers Signal [*sic*]

Originally in the Christian Church, Randolph, Vt.

**St. Mary's Episcopal Church  
Northfield, Vermont**

**Friday, June 28  
12 and 12:45 P.M.  
1:30 and 2:15 P.M.**

LOIS REGESTEIN

Voluntary in G (for G-compass organ)	Henry Purcell 1659–1695
Overture, <i>The Power of Music</i> arranged as a Voluntary, 1729 (Anon.)	John Stanley 1712–1786
Twelve [actually 13] Pieces No. 4 in A M No. 7 in A Minor (G compass)	Samuel Wesley 1766–1837
Holsworthy Church Bells (abridged)	Samuel Sebastian Wesley 1810–1876
Rule Britannia	Thomas Arne 1710–1778
Edson Gifford, tenor	
Trio	Samuel B. Whitney 1842–1914
An English Suite Voluntary for the Cornet or Trumpet	David Dahl b. 1937
Hymn 265, “The angel Gabriel from heaven came” Stanza 1, All Stanza 2, Men Stanza 3, Women Stanza 4, All	GABRIEL’S MESSAGE

St. Mary's Episcopal Church  
Northfield, Vt.

E. & G.G. Hook, Op. 26, 1836  
Enlarged by E. & G.G. Hook & Hastings, 1875

Compass: Manuals, 58 notes, GGG–f<sup>3</sup>, no GGG<sup>#</sup>  
Pedal, 27 notes, CC–d<sup>1</sup>

GREAT

- 8 Op. Diapason\*
- 8 Dulciana (t.g., 35 pipes)
- 8 St. Diapason Treble (t.g. 35 pipes)
- 8 St. Diapason Bass (23 pipes)
- 4 Principal
- 4 Flute (CC, 54 pipes)
- 2<sup>2</sup>/<sub>3</sub> Twelfth
- 2 Fifteenth
- 8 Cremona (1976)

PEDAL

- 16 Sub Bass

\*Basses in facade are from 1976

SWELL (enclosed from t.g.)

- 8 Op. Diapason (t.g., 35 pipes)
- 8 Viol di Gamba (t.g., 35 pipes)
- 8 St. Diapason Treble (t.g., 35 pipes)
- 8 St. Diapason Bass (23 pipes)
- 4 Principal Treble (t.g., 35 pipes)
- 4 Principal Bass (23 pipes)
- 8 Hautboy (t.g., 35 pipes)

COUPLERS

- Sw. & Gr. Or.
- Pedals & Gr. Or.
- Pedals & Sw. Bass

“Machine” pedal withdraws the Great Principal, Twelfth, and Fifteenth.  
All of the original stop labels are missing; the names above are in the early Hook style and new labels have just been installed.

Originally in St. Mark's Episcopal Church, Warren, R.I.

**Northfield United Methodist Church**  
**Northfield, Vermont**

**Friday, June 28**  
**12 and 12:45 P.M.**  
**1:30 and 2:15 P.M.**

LUBBERT GNODDE

Deuxième Fantaisie	Jehan Alain 1911–1940
Choral-Improvisationen, Op. 65 No. 5, Freu dich sehr, o meine Seele No. 28, Lobe den Herren, o meine Seele	Sigfrid Karg-Elert 1877–1933
Concerto in D Minor, BWV 596 I. II. Largo e spiccato III.	Antonio Vivaldi 1678–1741 <i>transcribed by Johann Sebastian Bach</i>
Introduction and Hymn 377, “It is well with my soul”	VILLE DU HAVRE
Postlude pour l’office de complies	Jehan Alain 1911–1940
Première Symphonie, Op. 14 Final	Louis Vierne 1870–1937

This program is made possible by a gift from Chester W. Cooke.

Northfield United Methodist Church  
Northfield, Vt.

Wm. B.D. Simmons & Co., 1855

Rebuilt by A. David Moore, 1975; Swell basses added and Pedal extended five notes.

Compass: Manuals, 56 notes, CC–g<sup>3</sup>  
Pedal, 30 notes, CC–f<sup>1</sup>

GREAT

- 16 Eolina (t.c., 44 pipes)
- 8 1st Op. Diapason
- 8 2nd Op. Diapason
- 8 Viol de Gamba (t.c., 44 pipes)
- 8 Dulciana
- 8 Clarabell Treble (from c<sup>1</sup>, 32 pipes)
- 8 St. Diap. Bass (24 pipes)
- 4 Principal
- 4 Celestina
- 4 Wald Flute
- 2<sup>2</sup>/<sub>3</sub> Twelfth
- 2 Fifteenth
- 1<sup>3</sup>/<sub>5</sub> Teirce [*sic*]
- 1<sup>1</sup>/<sub>3</sub> Larigot
- 1 Twenty Second
- 8 Trumpet Treble (t.f., 39 pipes)
- 8 Trumpet Bass (17 pipes)

PEDAL

- 16 Doub. Open Diapason
- 16 Double Dulciana

SWELL (enclosed from t.c.)

- 16 Bourdon (t.c., 44 pipes)
- 8 Open Diapason (t.c., 44 pipes)
- 8 Open Diapason Sw. Bass (12 pipes)
- 8 Dulciana (t.c., 44 pipes)
- 8 Dulciana Sw. Bass (12 pipes)
- 8 St. Diapason (t.c., 44 pipes)
- 8 St. Diapason Sw. Bass (12 pipes)
- 4 Principal (t.c., 44 pipes)
- 4 Principal Sw. Bass (12 pipes)
- 4 Night Horn (t.c., 44 pipes)
- 2<sup>2</sup>/<sub>3</sub> Nassard [*sic*] (t.c., 44 pipes)
- 2 Fifteenth
- 8 Trumpet (t.c., 44 pipes)
- 8 Hautboy (t.c., 44 pipes)
- 8 Bassoon Bass (12 pipes)
- Tremblant

COUPLERS

- Couple Gr. & Sw. Unison
- Couple: Gr. & Sw. Super Octave
- Couple Pedals to Great
- Couple Pedals to Sw. Bass

Two Great On / Off combination pedals for the five ranks above 4' pitch.

Originally in the “Old Brick” Congregational Church, Montpelier, Vt.

**St. John the Evangelist R.C. Church  
Northfield, Vermont**

**Friday, June 28  
1:45 and 3:15 P.M.**

JAMES HEUSTIS COOK

DIAPASONS

Fiori Musicali: Missa delli Apostoli Toccata per l'Elevatione		Girolamo Frescobaldi 1583–1643
Praeludium und Fuge in B-dur		Johann Georg Albrechtsberger 1736–1809
	with Mark W. Hayes	
Melodie Erotic		Harry Vibbard 1870–1938

FLUTES

Cradle Song, Op. 11 No. 2		Miska Hauser 1822–1887
Capriccio		Édmond Lemaigre 1849–1890

STRINGS

Sonata in F, Op. 65, No. 1 Adagio		Felix Mendelssohn Bartholdy 1809–1847
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REEDS

O Holy Night		arr. Harry Vibbard
Hymn 359, "O Come, All Ye Faithful"		ADESTE FIDELES
Processional Grand March, Op. 25		Samuel B. Whitney 1842–1914



St. John the Evangelist R.C. Church  
Northfield, Vt.

Wm. B.D. Simmons, 1865

Compass: Manuals, 56 notes, CC-g<sup>3</sup>  
Pedal, 25 notes, CC-c<sup>1</sup>

GREAT

8 Open Diapason  
8 Hohl Flote Treble (t.c., 44 pipes)  
8 Dulciana (t.c., 44 pipes)  
8 Stop. Diapason Bass (12 pipes)  
4 Principal  
4 Flute  
2<sup>2</sup>/<sub>3</sub> Twelfth  
2 Fifteenth  
Mixture III (168 pipes)  
8 Trumpet

PEDAL

16 Open Bass

SWELL (enclosed)

16 Bourdon (t.c., 44 pipes)  
8 Keraulophon (t.c., 44 pipes)  
8 Stop. Diapason Treble (t.c., 44 pipes)  
8 Stop. Diapason Bass (12 pipes)  
4 Principal (t.c., 44 pipes)  
4 Principal Bass (12 pipes)  
Mixture II (112 pipes)  
8 Oboe (t.c., 44 pipes)  
Tremolo

COUPLERS

Great & Swell  
Pedal & Swell  
Pedal & Great

Bellows Signal  
Pedal Check

Originally in the College Street Church (Third Congregational), Burlington, Vt.

CHRISTOPHER MARKS

Eco (Double Canon in Unison)	Pietro A. Yon 1886–1943
Pastorale (in Canon Form)	Peter C. Lutkin 1858–1931
Canon in Octave	Samuel B. Whitney 1842–1914
Ten Canonic Studies, Op. 12	George Whitefield Chadwick 1854–1931
1. Canon in the Octave	
3. Canon in the Octave	
6. Canon in the Third	
7. Canon in the Seventh	
10. Three-voiced Canon in the Seventh	
Canon in the Fifth	Horatio Parker 1863–1919
Hymn 682, “All praise to Thee, my God, this night”	TALLIS’ CANON
Verse 1, All sing in unison	
Verse 2, All sing in parts	
Verse 3, All sing in unison	
Verse 4, Bass voices only	
Verse 5, Sing in four-part canon as indicated in the hymnal, with parts determined by birthday: Group 1, January–March; Group 2, April–June; Group 3, July–September; Group 4, October–December	
Choral March (In Canon Form)	Dudley Buck 1839–1909

This program is made possible by a gift from Will Headlee.

United Federated Church  
Williamstown, Vt.

William Nutting, Jr., 1868

Rebuilt by Harlan P. Seaver, 1895; and the Andover Organ Co., 2005

Compass: Manuals, 56 notes, CC–g<sup>3</sup>  
Pedal, 27 notes, CC–d<sup>1</sup>

GREAT

8 Open Diapason  
8 Dulciana (t.c., 44 pipes)  
8 Stopped Dia. Treble (t.c., 44 pipes)  
8 Stopped Dia. Bass (12 pipes)  
4 Octave  
4 Flute (t.c., 44 pipes)  
2 Super Octave  
8 Trumpet (t.c., 44 pipes)

PEDAL

16 Open Diapason  
16 Bourdon

SWELL

8 Open Diapason (t.c., 44 pipes)  
8 Viola Di Gamba (t.c., 44 pipes)  
8 Viola D'Amour (t.c., 44 pipes)  
8 Clarabella (t.c., 44 pipes)  
8 Stopped Dia. Treble (t.c., 44 pipes)  
8 Stopped Dia. Bass (12 pipes)  
4 Octave  
2<sup>2/3</sup> Octave Quint  
2 Fifteenth  
8 Oboe (t.c., 44 pipes)  
Tremolo (hitch-down pedal)

COUPLERS

Swell to Great  
Great to Pedal  
Swell to Pedal

Blowers Signal [*sic*]

The existing Nutting work includes the pipes, chests, and some rollerboards.

Originally in the Unitarian Church, Keene, N.H.

JAMES DAVID CHRISTIE

Toccata, C2	Jan Pieterszoon Sweelinck 1562–1621
Paduana Lagrima	Melchior Schildt ca. 1592–1667
Alleluja! Laudem dicite Deo nostro	Heinrich Scheidemann 1596–1663
Manuscript of Susanne van Soldt (1599) Almande Brun Smeedlyn Almande de la nonnete Almande	Anonymous Dutch 16th century
Concerto in D Major, RV 93  I. Allegro II. Largo III. Allegro	Antonio Vivaldi 1678–1748 <i>transcribed by J.D. Christie</i>
Chorale Prelude, “Zeuch ein zu deinen Toren”	Johann Ludwig Krebs 1713–1780
Fuga in E Minor	Johann Heinrich Buttstett 1666–1727
Fantasia and Fugue in G Minor, BWV 542	Johann Sebastian Bach 1685–1750
Hymn 118, “Brightest and best of the stars of the morning”	STAR IN THE EAST

This program is made possible by gifts from  
Foley-Baker, Inc.  
and the  
Worcester Chapter, American Guild of Organists.

Cathedral Church of St. Paul, Episcopal  
Burlington, Vt.

Karl Wilhelm, Op. 32, 1973

Compass: Manual, 56 notes, CC–g<sup>3</sup>

Pedal, 30 notes, CC–f<sup>4</sup>

HAUPTWERK	OBERWERK (enclosed)
16 Bourdon	8 Gedackt
8 Prinzipal	4 Prinzipal*
8 Hohlflöte	4 Rohrflöte
4 Oktave	2 Gemshorn
4 Spitzflöte	1 <sup>1</sup> / <sub>3</sub> Larigot
2 <sup>2</sup> / <sub>3</sub> Nazard	[1] Scharf III
2 Superoktave	8 Cromorne
1 <sup>3</sup> / <sub>5</sub> Terz	Tremolo
[1 <sup>1</sup> / <sub>3</sub> ] Mixtur IV–V	*unenclosed
8 Trompete	
4 Clairon	

PEDAL

16 Subbass  
8 Prinzipal  
4 Oktave  
[2] Rauschpfeife III  
16 Fagott  
8 Trompete

COUPLERS (by hitch-down pedals)

OW/HW  
HW/Ped  
OW/Ped

DEMETRI SAMPAS

Fugue in B-flat Major

Charles Zeuner  
1795–1857

Adagio

Samuel B. Whitney  
1842–1914

Hymn, “Round the Lord in glory seated”

COELESTIS AULA

Von Gott will ich nicht lassen

Johann Ludwig Krebs  
1713–1780

1. Praebulum
2. Choral

Unknown North American maker, ca. 1820; purchased in 2000.

Compass: 54 notes, CC–f<sup>3</sup>

MANUAL (unenclosed)

8 treble (d<sup>#0</sup>; 39 pipes)

4 bass (CC–d<sup>0</sup>; 15 pipes)

4 — (54 pipes)

The stops are of open wood with stopped basses; the knobs bear no names. The 4' rank is operated by a pedal, on when the pedal is up. Two stop knobs are apparently only for symmetry, and one natural key below CC is also connected to nothing, i.e. a dummy key.

**United Methodist Church  
Vergennes, Vermont**

**Saturday, June 29  
10:40 A.M.**

PHILIP STIMMEL

Baroques Suite, Op. 41	Seth Bingham
Overture	1882–1972
Sarabande	
Sweet Sixteenths	William Albright
	1944–1998
Scherzo-Cats ( <i>American Suite</i> )	Jean Langlais
	1907–1991
Hymn 57, “O for a thousand tongues to sing”	AZMON
Humoresque (“L’Organo Primitivo”)	Pietro Yon
	1886–1943
Toccata in D minor	Max Reger
	1873–1916

Estey Organ Co., Op. 2691, 1927

Compass: Manuals, 61 notes, CC–c<sup>4</sup>

    Pedal, 32 notes, CC–g<sup>1</sup>

Tubular-pneumatic action

GREAT (61 pipes)	SWELL (enclosed, 73 pipes)	COUPLERS
8 Open Diapason	8 Aeoline	Great Unison Off, 4
8 Dulciana	8 Salicional*	Swell 16, Unison Off, 4
8 Melodia	8 Stopped Diapason	Swell to Pedal 8, 4
	4 Flute Harmonic	Great to Pedal 8
PEDAL	8 Oboe (labial, t.c., 61 pipes)	Swell to Pedal 8, 4
16 Bourdon	Tremulant	
	*revoiced and loudened as a Voix Celeste in 1987	

REV (Great to Pedal reversible)

SF (Sforzando reversible)

Balanced swell pedal (mechanical)

Crescendo pedal (with indicator)

Combination pistons: 2 for Gt. and Ped.; 3 for Sw. and Ped.

MARGARET ANGELINI

Trois Pièces Joseph Jongen  
1. Prière du matin 1873–1953  
2. Angélus  
3. Prière du soir

Short Service Prelude on “Refuge” William Horatio Clarke  
1840–1913

Hymn 274, “Two stalwart trees” DE EERSTEN ZIJN DE LAATSTEN

Versets for Small Organ by Daniel Pinkham  
Let us be patient and watch 1923–2006  
Rise up now and be merry  
Ponder this in your heart  
My laments have been turned to dancing  
As it was foretold  
And all the bells rang out the good news

E. & G.G. Hook, Op. 306, 1862

Compass: Manual, 56 notes, CC–g<sup>3</sup>  
Pedal, 13 notes, CC–c<sup>0</sup>

MANUAL (enclosed)

8 Open Diapason (t.c., 44 pipes)  
8 Dulciana (t.c., 44 pipes)  
8 St'd Diapason Treble (t.c., 44 pipes)  
8 St'd Diapason Bass (12 pipes)  
4 Principal Treble (t.f., 39 pipes)  
4 Principal Bass (17 pipes)  
2 Flageolette  
8 Hautboy (t.c., 44 pipes)

PEDAL

16 Sub Bass

Pedal Coupler

Bellows Signal (now Tremolo)  
Blank knob (now blower switch)

Originally in Grace Episcopal Church, Medford, Mass.



**Charlotte Meeting House  
The Shelburne Museum  
Shelburne, Vermont**

**Saturday, June 29  
3 P.M.**

JAMES WEAVER

Voluntary in G Major	John Stanley 1713–1786
Three “Magnificat” Fugues G Major, D Minor, F Major	Johann Pachelbel 1653–1706
Three Canzoni in C Major	Tarquinio Merula ca.1590–1665
Hymn, “Fairest Lord Jesus”	ST. ELIZABETH and SCHÖNSTER HERR JESU
Pastorale in F Major Pastorale — Andante	Johann Sebastian Bach 1685–1750
Toccata all’Offertorio	Domenico Zipoli 1688–1726

Derrick, Felgemaker & Co., ca. 1869

Compass: Manual, 61 notes, CC–c<sup>4</sup>  
Pedal, 17 notes, CC–e<sup>0</sup>

MANUAL (enclosed)

8 Open Diapason (t.f., 44 pipes)

8 Gamba (t.f., 44 pipes)

8 Flute (t.f., 44 pipes)

4 Celestina Bass (17 pipes)

An 8' bass of 17 stopped wood pipes is permanently on.

PEDAL

Coupler

Harmonic (4' coupler)

Originally in the Methodist Episcopal Church, Williston, Vt.

## THE ARTISTS

**CHRISTOPHER ANDERSON** is associate professor of sacred music at Southern Methodist University where he teaches organ and courses in history and theory. He has written extensively on Max Reger and his music in two books (*Max Reger and Karl Straube: Perspectives on an Organ Performing Tradition*, Ashgate 2003; and *Selected Writings of Max Reger*, Routledge 2006) and in many essays. Recently, he has translated into English the second volume of Jon Laukvik's *Historical Performance Practice in Organ Playing* (Carus, 2010) and edited the first complete survey of organ music in the 20th century (*Twentieth-Century Organ Music*, Routledge 2011). Anderson presently is at work on a new book, *Service Playing for the Organist: Questions for Our Time*, and the first documentary biography of Karl Straube. He is a member of the OHS Publications Governing Board and holds the PhD in musicology-performance practice from Duke University.

**MARGARET ANGELINI** began her organ studies as a freshman at Wellesley College with Frank Taylor, and completed a master's degree in organ at New England Conservatory with William Porter. She teaches piano and music theory at Stonehill College and carillon at Wellesley College, where she is adviser to the 25-member student Guild of Carillonners. She also serves as organist at St. John's Episcopal Church in Sharon, Vt.

Angelini is an active member of the Boston AGO Chapter, where she has served on numerous committees as sub-dean and dean. She is on the board of the Old West Organ Society, where, after holding many offices, she is now the executive director. When she is not escorting carillon students on field trips around New England, she enjoys cooking, sewing, and crocheting afghans for her nieces and nephews.

**SAMUEL BAKER** was graduated from Drake University with a Bachelor of Music degree and from Southern Methodist University with a Master of Sacred Music degree. His teachers include Carl Staplin, Hans Vigeland, and Robert Anderson. Since moving to Washington, D.C. in 1986, Baker has held positions at the National Presbyterian Church, Church of the Epiphany (Episcopal), and All Souls Episcopal Church. He is currently director of music and organist at the Old Presbyterian Meeting House in Alexandria, Va. He serves as chair of the DC AGO Foundation as well as chair of the OHS E. Power Biggs Selection Committee. His recordings include two as choral conductor and one as organ soloist, and he was a featured recitalist at the 2011 OHS Convention.

**ROBERT BARNEY** has played for many previous Organ Historical Society conventions. Since 1994, he has been director of music at Trinity Episcopal Church in Concord, Mass., which now has an S.L. Huntington chamber organ, in addition to two other organs on the campus. In 2009, Barney was appointed artistic director of *Youth pro Musica*, Boston's oldest youth choral program. He main-

tains an active career as a choral director, performer, teacher, and church musician, and has taught voice, piano, and organ for more than 35 years. An accomplished tenor, Robert Barney is a founding member of, and artistic adviser for the Seraphim Singers. He holds degrees from Concordia College and the New England Conservatory of Music. His mentors include Ruth Taylor, Ralph Schultz, Robert Owen, Robert Schunemann, Donald Teeters, Frank Taylor, Yuko Hayashi, and Barbara Owen.

**GEORGE BOZEMAN**'s first encounter with an OHS convention was in 1972 when he demonstrated the Wm. B.D. Simmons organ in Brandon, Vt. He must have had a good time because he has missed few conventions since, and is especially delighted to be back in Vermont. He was born and bred in Texas and attended what is now North Texas University. In 1968, he received a Fulbright grant and studied with Anton Heiller at the Academy of Music in Vienna. His organbuilding career started in 1959 when he apprenticed with Otto Hofmann in Austin, Texas. Later he worked with Joseph E. Blanton, Rodney Yarbrough, Robert Sipe, and Fritz Noack before starting his own firm in 1971. He has also maintained a concert career and has performed across the United States and in Canada, Mexico, the Caribbean, and Europe. Bozeman is director of music at the First Congregational Church of Pembroke, New Hampshire.

**CAROL BRITT** is a native of Salem, Illinois, and has lived in Thibodaux, La., since 1991. She began studying organ in 1957. Her degrees include a DMA in organ performance from the University of Alabama, an MM in organ performance from the University of Evansville, a BM in education from Southern Illinois University. Her teachers have included Warren Hutton, Douglas Reed, and June Scannell.

She has performed solo recitals and has served as choral and recital accompanist and lecturer throughout the South and the Midwest.

Carol Britt is head of the department of music and professor of music at Nicholls State University in Thibodaux, where she teaches freshman and sophomore theory. She is parish musician at St. Augustine's Episcopal Church, Metairie.

**JAMES DAVID CHRISTIE** was the 1979 winner of the Bruges (Belgium) International Organ Competition—the first American to win first prize in that prestigious competition; he was also the first person in the competition's 18-year history to win both the first prize and the audience prize. Christie has served as organist of the Boston Symphony Orchestra since 1978 and has performed and recorded with major orchestras. He is music director of Ensemble Abendmusik, a Boston-based period instrument orchestra and chorus specializing in sacred music of the 17th and 18th centuries. James David Christie is chair and professor of organ at the Oberlin College Conservatory of Music, distinguished artist in residence at the College of the Holy Cross, Worcester, Mass., and chair and college organist at Wellesley College, Wellesley, Mass. He has previously held positions at Boston Conservatory, Harvard University, MIT, and Boston Univer-

sity. Christie was awarded an honorary Doctor of Fine Arts degree from the New England School of Law for his outstanding contributions to the musical life of Boston and the New England Conservatory honored him with their Outstanding Alumni Award.

**LYNNETTE COMBS** received a degree in music from Swarthmore College, where she studied organ with Robert Smart. She did further studies with Nancy Shearer Ludwig. Currently organist and director of music at First Baptist Church in Burlington, Vermont, she has served churches as organist for over 30 years.

As organist and harpsichordist, she has played with many orchestras, ensembles, and choruses in Vermont. She delights in introducing audiences and potential organists to the pipe organ and gives recitals throughout the state. In addition, she loves to sing shape note music, play traditional fiddle, and be with her family. She lives in Montpelier, Vermont.

**JAMES HEUSTIS COOK** holds degrees in organ performance from Birmingham-Southern College and The University of Texas and a PhD in historical musicology from the University of Texas. He joined the faculty of Birmingham-Southern College in 1974 and now holds a position as professor emeritus of music, teaching organ performance. A member of the AGO, he has also been a member of the music staff of Birmingham's First United Methodist Church since 1974, originally as organist and now serving as director of the chancel choir. A relatively new member, Dr. Cook says he didn't even know the OHS existed until the late 1990s, but after attending the first Archives symposium and a convention soon after, he felt he had found a home. Since 2008, he has been a member of the National Council, where he currently serves as Councilor for Education. This is his second appearance as a performer at an OHS convention.

**RAY CORNILS** has been municipal organist for the City of Portland since 1990. He is also minister of music of the First Parish Church, UCC, Brunswick Maine, where, for the past 26 years, he has built an active music program of five vocal and two handbell choirs.

He is a member of the music faculties of Bowdoin College, the University of Southern Maine, and the Portland Conservatory of Music, where he teaches organ, harpsichord, and related classes. He is artist in residence for the education programs of the Friends of the Kotzschmar Organ, leading an extensive array of in-school programs for elementary, middle, and high school classes about the pipe organ and its music.

having concertized throughout the United States, Europe, and South America, Ray Cornils has been a featured recitalist for conventions of the American Guild of Organists and the Organ Historical Society. He performs regularly with the Portland Symphony Orchestra both as harpsichordist and organist. An active member of the AGO, he has held many leadership roles, including convention coordinator for the 2014 national convention in Boston.

Cornils earned degrees from the Oberlin College Conservatory of Music and the New England Conservatory of Music in Boston. He has studied harpsichord

with William Porter, Lenora McCrosky, and Rhona Freeman and organ with Robert Reeves, Fenner Douglass, William Porter, and Yuko Hayashi. He has done post-graduate study with Dame Gillian Weir.

**PETER CRISAFULLI** received both BM and MM degrees from Northwestern University and has been a full-time church musician for over 35 years. He has several published works to his credit, including liturgical music, music for flute and keyboard, and choral and organ works. The history, design, and construction of keyboard instruments is a passionate interest, and he has built his own chamber organ and harpsichord, both of which have been used in numerous public performing venues. Crisafulli is an honorary member of the Sigma Alpha Iota professional music fraternity. He is active in church and music-related organizations, including the OHS, and has performed for its conventions in 1984, 1991, 2005, and 2011. In recital, he also performs with his wife, Linda, a professional flutist. He has been minister of music at All Saints Episcopal Church, Chevy Chase, Maryland, since 1988.

**GREGORY CROWELL** is university organist and affiliate professor of music general education at Grand Valley State University in Allendale, Michigan. He also serves as director of music of St. Mark's Episcopal Church in Grand Rapids. A former OHS director of publications, Crowell is now editor of *Clavichord International*. He holds degrees from the New England Conservatory and the University of Cincinnati, and has also studied at the North German Organ Academy and Musica Hamabostaldia. He has performed as organist, harpsichordist, clavichordist, and conductor in Europe, Canada, Japan, and the United States. Broadcasts of Gregory Crowell's performances have been heard on numerous American and European broadcasting services, as well as on American Public Media's *Pipedreams*. His compact disc recordings include live organ performances on the OHS label, and, with hornist Paul Austin, the critically acclaimed compact disc *Moons and Ancestors: The Music of Robert Shechtman*.

**ISABELLE DEMERS** is organ professor at Baylor University. After graduation from the Montreal Conservatory of Music in 2003, she studied on scholarship for a year in Paris at the École Normale de Paris-Alfred Cortot. She received her master's and doctoral degrees from the Juilliard School, where she studied with Paul Jacobs. Her analysis of Bach's *St. John Passion*, was awarded the Richard French Prize for best dissertation. She has been a featured performer for the Royal Canadian College of Organists, the American Institute of Organbuilders, the International Society of Organbuilders, and the American Guild of Organists. She has recorded three CDs on the Acis label.

Born in Urk, The Netherlands, **LUBBERT GNODDE** studied with Jacques van Oortmerssen at the conservatory in Amsterdam where he obtained degrees in organ with honors. Additional studies were with Michel Bouvard in Paris and Louis Robilliard in Lyon.

Gnodde won first prize in the International Schnitger Organ Competition in Alkmaar and in the International César Franck competition in Haarlem.

Performances include many organ recitals in Holland, Europe, and the USA. Lubbert Gnodde was organist of the St. Augustinus Church in Amsterdam until 2009, playing an 1881 Cavaillé-Coll organ. In 2009, he and his family moved to North Pomfret, Vermont, where he is organist of Our Lady of the Snows R.C. Church in Woodstock. In 2010, he began working with organbuilder A. David Moore in Pomfret.

Since 1999, **MARK HOWE** has been organist and director of music at the Cathedral Church of St. Paul (Episcopal) in Burlington, Vermont. At the cathedral, he has been active in the Cathedral Arts concert series in addition to his normal duties as organist for at least two sung services each Sunday and trainer and director of children's and adult choirs. He has taught, whether as a regular, visiting, or adjunct faculty member at Seabury-Western Theological Seminary, Yale University (Divinity School, and Institute of Sacred Music), and McGill University.

**GLENN KIME** began organ studies at Bethany Church, Randolph, Vermont, during the pastorate of his father, Rev. Albert Kime. His teacher was Florence Scholl Cushman, a student of Wilhelm Middelschulte; he continued studies with Will Headlee, Gillian Weir, and Cherry Rhodes. He is director of music for May Memorial Unitarian Universalist Society of Syracuse, New York, where Holtkamp Opus 1797 (1965) will be heard during the 2014 OHS convention. He is also university organist of Colgate University. He has performed as a soloist and accompanist throughout the United States; in Canada, Britain, Europe, and China and has recorded on the Raven label.

Glenn does much of his practice on M.P. Moller Opus 10458 (1968), an instrument he acquired for his home with the help of Randall Wagner.

A graduate of the Curtis Institute of Music and Westminster Choir College, where she was a student of Alexander McCurdy, **JOAN LIPPINCOTT** also studied at Union Theological Seminary and Princeton Theological Seminary. Lippincott presently devotes full time to concertizing and recording. She was Principal University Organist at Princeton University from 1993 to 2000, and is Professor Emerita of Organ at Westminster Choir College of Rider University, from which she has received the Alumni Merit Award, the Distinguished Merit Award, the Williamson Medal, and an honorary doctorate.

Lippincott performs extensively in the United States and has toured throughout Europe and Canada. She has been a featured recitalist at Alice Tully Hall at Lincoln Center in New York City, at the Spoleto USA Festival, at the American Bach Society Biennial, at the Dublin (Ireland) International Organ Festival, and at conventions of the American Guild of Organists, the Organ Historical Society, and the Music Teachers National Association. Her many recordings on the Gothic label include music of Bach, Duruflé, Mozart, Mendelssohn, Widor,

Alain, and Pinkham on major American organs. Her most recent release is J.S. Bach's *The Art of Fugue*, recorded at Christ Church, Rochester N.Y.

**CHRISTOPHER MARKS** is associate professor of organ at the University of Nebraska-Lincoln. From 1999 to 2006, he taught organ and served as university organist at Syracuse University. He holds degrees from University of Richmond, University of Illinois at Urbana-Champaign, and the Eastman School of Music. His performances have garnered him top prizes in the Arthur Poister, San Marino, Fort Wayne, and Mader competitions. This is the fifth OHS convention for which Marks has performed, reflecting his interest in historic American instruments and the music written for them. He is also a member of the OHS National Council. Marks has recorded three CDs, two of which are part of an ongoing project to record works of Seth Bingham.

**JOHN MCELLIOTT**, baritone, holds undergraduate degrees in voice and organ performance from the University of Akron and spent a year as a choral scholar at Winchester Cathedral in England. He sings with several choral ensembles in Northeast Ohio including Apollo's Fire, Quire Cleveland, and Trinity Chamber Singers at Cleveland's Trinity Episcopal Cathedral. McElliott is president of Karen McFarlane Artists where he manages many of the world's great organists and choirs.

**ROSALIND MOHNSEN** is director of music and organist at Immaculate Conception Church of Malden/Medford, Massachusetts. She received the bachelor of music in education degree in piano from the University of Nebraska and the master of music degree and performer's certificate in organ from Indiana University. She has studied organ with Myron J. Roberts, Conrad Morgan, Robert Rayfield, and with Jean Langlais in Paris. She has performed throughout the U.S. and in Riga, Latvia, and Stockholm, Sweden. Mohnsen has performed for AGO chapters in Richmond, Lincoln, and Pasadena, and for 21 national conventions of the Organ Historical Society. She was interim organist and director at the Cathedral of the Holy Cross in Boston, has sung with Cathedral Festival Choir, and with Sharing a New Song Chorus on its tours of Cuba and Russia.

**DAVID NEIWEEM** is professor of music and Marion B. Coe University Organist at the University of Vermont. In addition, he has been director of music at the First Congregational Church in Burlington since 1999. Neiweem has been involved in church music since he began playing services and singing in choirs in his native Chicago and continues to balance an active performance schedule in choral conducting and organ playing. A seasoned recitalist, accompanist and continuo player, David Neiweem has played programs throughout the country and in Austria and Germany. He has toured many times with the Vermont Symphony Orchestra and Brass Quintet and appears on their *Christmas in Vermont* album.

David Neiweem has been music director of the Champlain Valley Oratorio Society of Plattsburgh, N.Y., the Burlington Choral Society in Vermont, and the

Pitten International Music Festival in the Austrian village of Pitten, just south of Vienna. He studied organ playing and choral music at Oberlin College and holds a DMA from the University of Wisconsin-Madison; his organ teachers were Foster Diehl, Elizabeth Paul Chalupka, and Garth Peacock.

A frequent performer for national conventions of the Organ Historical Society, **LOIS REGESTEIN** has also played for chapters and conventions of the American Guild of Organists, and at concert venues in the US, Germany, Italy, Ireland, and Portugal. She holds degrees from Oberlin College and the Yale School of Music, and also holds the Associate certificate of the AGO. Regestein has studied organ with Fenner Douglass, Finn Viderø, and Reed Jerome; harpsichord with Louis Bagger and Helen Keaney; and piano with Helen Shafranek. In the Boston area, she has held church positions in Winchester, Newton, the South End, Jamaica Plain, and Brookline, and has served the AGO and the OHS respectively as dean and national councilor. She maintains a strong interest in historic organs and has been instrumental in organ relocation and restoration projects. A current project is directed toward restoration of the 1854 E. & G.G. Hook in St. Thomas Aquinas Church in Jamaica Plain, Mass. Her CD documenting seven G-compass organs built by Thomas Appleton is available on the Raven label.

**DEMETRI SAMPAS**, 22, grew up in Pepperell, Mass., and has been playing the organ since his legs were long enough to reach the pedals. He is an economics major and business minor at Pacific Lutheran University, and was a recipient of the Biggs Fellowship at the 2008 Seattle OHS convention. Sampas currently studies organ with Paul Tegels and harpsichord with Kathryn Habedank at PLU; he previously studied organ with Robert Barney and Permelia Sears. He has consulted for several organizations including the OHS, and he serves as a substitute organist in the Seattle and Boston areas. His hobbies include travel, writing, German-style board games, and stage lighting.

**PERMELIA SINGER SEARS** is a graduate of Smith College and Yale University School of Music with a master of music in organ performance. She is a long-time Organ Historical Society member, was co-chair of the Extant Organs Committee for many years producing lists of extant organs for the entire country, and is on the 2013 convention committee. Sears is a past dean of the Merrimack Valley AGO Chapter and is on the faculty of Indian Hill Music Center in Littleton, Mass. She has performed organ recitals and joint organ, piano, violin, and viola recitals with her husband and daughter throughout New England. Permelia Sears is also principal violist with the Arlington (Mass.) Philharmonic Orchestra.

**PHILIP STIMMEL** began his organ career while in college, playing a seven-stop Estey pipe organ in the little town of Towaco in northern New Jersey. He earned a BA in political science from Drew University and a Masters in Sacred Music from Union Theological Seminary. His organ study was with his father, the Rev.



Howard L. Stimmel, Lester Berenbroick, and M. Searle Wright. A Colleague of the American Guild of Organists, he has played in churches in New Jersey, Vermont, and Massachusetts. In addition, he has taught at the high school and college level. In recent years, he has maintained a free-lance accounting business in Brattleboro, Vt. He has also developed a keen interest in the Estey pipe organ, building a large private collection of Estey materials, many of which are displayed on his website The Estey Organ ([www.esteyorgan.com](http://www.esteyorgan.com)).

A native of The Netherlands, **PAUL TEGELS** is associate professor of music and university organist at Pacific Lutheran University in Tacoma, Wash. He holds the teaching and performance degrees from the Stedelijk Conservatorium in Arnhem, The Netherlands, where he studied organ with Bert Matter and harpsichord with Cees Rosenhart. He received his DMA in organ performance and pedagogy and his MA in choral conducting from the University of Iowa, where he studied organ with Delores Bruch, and choral conducting with William Hatcher. Tegels received the Artist Diploma and the MM in organ performance from the New England Conservatory where he studied with Yuko Hayashi and William Porter. He is the recipient of a Fulbright scholarship from The Netherlands-America Commission for Educational Exchange. He performs frequently in duet concerts with organist Dana Robinson.

**JAMES WEAVER**, executive director of the Organ Historical Society, studied at the University of Illinois, and with Gustav Leonhardt in Amsterdam. He developed friendships with Dirk Flentrop and Charles Fisk. Work in Boston led to friendships with other builders; William Dowd recommended him to the Smithsonian Institution as director of performance on restored instruments, a comprehensive program that includes the Smithsonian Chamber Players. National and international tours, exhibitions, radio broadcasts, and recording projects reached millions of people. Weaver served as organist/choirmaster at Mount Calvary Episcopal Church in Baltimore for eleven years before holding positions in several other churches. He has appeared as conductor and keyboard player on more than 50 recordings, several of which won national awards. Weaver served as adjunct professor of music at Cornell University and the University of Maryland and is a founding faculty member of the Baroque Performance Institute at Oberlin Conservatory, and the Aston Magna Foundation.

**JOHN WEAVER** hails from the railroad town of Mauch Chunk, Pa. (now Jim Thorpe) where his father was the Presbyterian pastor. His early musical training was at the Peabody Conservatory in Baltimore, where he won the Distinguished Service in the Field of Music Award. He is a graduate of the Curtis Institute of Music, where he studied under Alexander McCurdy. Weaver earned an SMM degree from Union Theological Seminary, studying under Robert Baker. He succeeded McCurdy in 1970, teaching at Curtis until 2003, and was awarded a doctor of music degree upon his retirement. He also holds an honorary doctorate from Westminster Choir College. Weaver was the head of the organ department at the Juilliard School (1987–2004) and was organist/director of music at Madi-

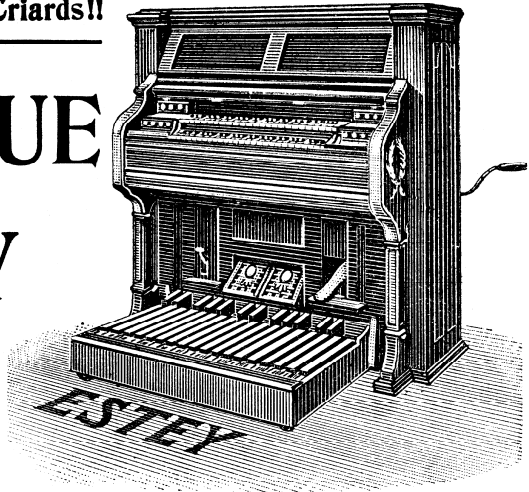
son Avenue Presbyterian Church (1970–2005). In 2005, the New York City AGO Chapter voted him the International Performer of the Year. In 1965, he married flutist Marianne Gruhn. They now live in West Glover, Vt. John Weaver's hobby is railroads, both model and full size.

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