



2016 International Organ Competition

Save the date: June 14-18, 2016

Organists from around the globe will compete for the organ world's largest prize at the 2016 Longwood Gardens International Organ Competition. Preliminary and final rounds will be held in the magnificent Ballroom at Longwood Gardens in Kennett Square, Pennsylvania.

Tickets on sale in summer 2015
longwoodgardens.org/organcompetition



NEW! Thomas Baugh



Éclat Encore

Thomas Baugh plays Fisk Op. 124 at Christ Episcopal Church, Roanoke, Virginia, in his second CD on this beloved organ. Raven OAR-963

Reger: Fantasia "Wachet auf!" Op. 52/2 Mendelssohn: Prelude & Fugue in c Gibbons: Fantasia No. 10 in A Minor Earl Wild: Embraceable You

De Grigny: Ave maris stella Franck: Prélude, fugue et variation, Op. 18 Gerre Hancock: A Meditation on "Draw us in the Spirit's Tether"



NEW! Damin Spritzer Plays

Vol. 2 Organ Music of René Louis Becker René Louis Becker, born and musically educated in Strasbourg, France,

moved to the USA at age 21 in 1904 and worked as a composer and organist in St. Louis, Illinois, and Michigan for 52 years. Damin Spritzer plays nine of his 152 organ works, including the splendid First Sonata in G (5 mvts) on the 1880 Cavaillé-Coll 4m organ in the cathedral of Orléans, France. Raven OAR-949

First Sonata in G (5 mvts); Interlude, Prelude, Op. 16; Toccata in D

Toccata in B-flat Ite missa est; Postlude in d; Cantilène; Toccata Benedicamus Domino: March in d

Also, Vol. 1 recorded on the Cavaillé-Coll in Pithiviers, France. OAR-925

NEW! Adam Brakel at the Pittsburgh Beckerath

Gade: 3 Tönstucke, op. 22 Widor: Allegro vivace from Symphony No. 5 Bruhns: Praeludium in G Major de Grigny: Récit de Tierce en taille Petr Eben: Moto Ostinato & Finale from Sunday Music

Three Passacaglias:

Buxtehude: Passacaglia in D Minor, BuxWV 161 Bach: Passacaglia and Fugue in C Minor, BWV 582

Vincent Rone: Passacaglia in F Minor

In Times of Crisis Adam Brakel plays the 1962 Rudolf von Beckerath organ built in 1962 at St. Paul Cathedral, Pittsburgh, with 4 manuals, 67 stops, 97 ranks, restored by Taylor & Boody in 2009-2010. Raven OAR-956

Also, Romantic & Virtuosic Adam Brakel plays the 109-rank Austin in Palm Beach, Florida, OAR-933

Jonathan Dimmock Plays the 1871 Willis Organ

A British Organ: Sounds of an Empire

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Jonathan Dimmock

Elgar: Sonata in G, mvt. 1 David Johnson: Trumpet Tune in A Gerald Near: Sarabande on "Land of Rest"

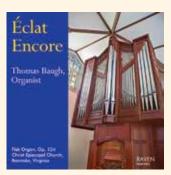
Bridge: Adagio Vaughan Williams: Rhosymedre Thalben-Ball: Elegy

Leighton: Paean David Conte: Soliloquy Cary Ratcliff: Psalm 84

Howells: Saraband for the Morning of Easter; Master Tallis's Testament; Psalm Prelude, Set 1, No. 1

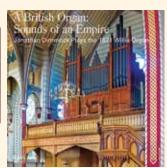
Holst: Jupiter Theme The Planets aka "I Vow to Thee My Country"











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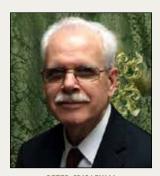
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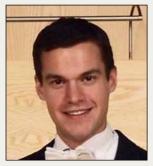
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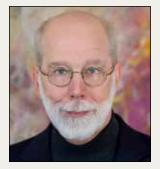
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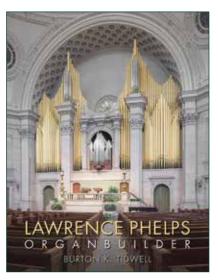


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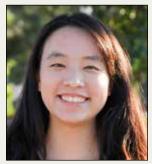
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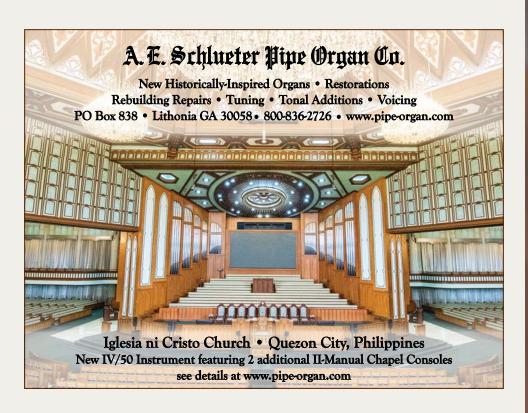
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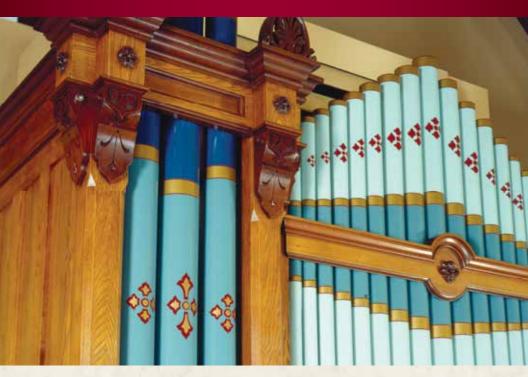
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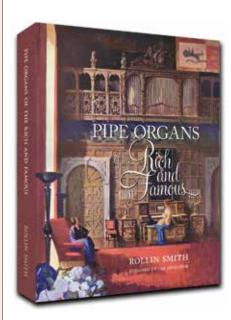
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PIONEER VALLEY ORGAN EXTRAVAGANZA

June 28 – July 3 2015



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Mark Andersen Guy Connolly Richard S. Hedgebeth John Holland Suzanne Anderson Peggy Craig Merrilee Atkins Nancy M. Custead Sumner Jenkins David Dare William Barnes Martin Jones-Hemingway Carl Berg Lvnne Davis David King Adam F. Dieffenbach Robert Berry John Kracker Albert Berry Al Dreckman Jacqueline Kuba Robert Bittner Isaac Drewes William C. Landolina John Brooks Akiko Durbin Brian Larkin Matthew Evan DuVall Samuel Carabetta John Lastovica Maureen Chapman David Englert Tina Lastovica Russell J, Chateauneuf Michael Lindner Joseph Fala Li H. Chen James Gordon Robert Lorenz Bradley Green Susan Mahnke Albert C. Chen David Christopher Paulette Grundeen Allan Mahnke Christopher Combie Richard Harger William Margiotta

NEW MEMBERS SINCE JANUARY 2015, CONT'D.

Arlo McGowan
David J. McNiel
Kirk Meyer
David Miron
Peter J. Moore
N. Seth Nelson
Cindy Osborne
Jan Ourensma
Brian Parks
Merry B. Phillips
Iain Quinn
James Rearick

Keith S. Reas
John Riester
Ronald Ritchie
Mary Rose
Raymond Rudolph
James Saakvitne
Robert Scully
Donald P. Sears
Timothy Shepard
James Sheya
Dwayne Short
John Sittard
Julie Snyder

Jonathan Stanley Winston Stephens Jane A. Stettler Hagen Stinson Margaret C. Sullivan Ralph E. Tamper Gary Towne David Volland Jr. Rodney Ward Richard Wilcox Anthony Zimmerman Allan Zipf

THE LEGACY SOCIETY

Herbert D. Abbott †
Anonymous
Rachel W. Archibald †
Freeman Bell
Paul A. Bender
Mrs. E. Power Biggs †
Paul Birckner
Brian Buehler †
Randell Franklyn Busby
John Rice Churchill †
John E. Courter, FAGO †
David P. Dahl

Richard Ditewig
A. Graham Down †
Charles Eberline
James A. Fenimore, MD †
Linda P. Fulton
Thomas Garbrick
John J. Geller
Frank Graboski †
Belmon H. Hall
William L. Huber †
Dana J. Hull
Scot L. Huntington
Mark Jameson

David L. Junchen †
Preston J. Kauffman †
Forrest C. Mack †
Earl L. Miller †
Dennis E. Northway
Barbara Owen
Stephen L. Pinel
Clark H. Rice †
Michael A. Rowe †
James A. Tharp
Richard E. Willson
Charles P. Wirsching Jr.

The Convention Committee acknowledges with thanks the contribution of the convention tote bags by Organ Supply Industries, Inc., Erie, Pa., Seth Marshall, President.



The Convention Committee and the National Board express their gratitude to Kevin Grose for his production of the live webcast of Nathan Laube's recital on Thursday, July 2.



The Organ Historical Society and the 2015 Convention Committee gratefully thank all of those who have helped to prepare both the churches and organs for the programs.

BIGGS FELLOWS

JAIME CARINI maintains an active career as organist, pianist, and music educator. She is studying for the doctor of music degree in organ performance and literature at Indiana University where her teachers include Chris Young and Bruce Neswick. Previously, Carini taught piano and organ at Tulsa Community College and was dean and sub-dean of the Tulsa AGO Chapter. Recent performances include the US premiere of Naji Hakim's *The Apostles* for organ duo, collaborations with the Joffrey Workshop Texas (San Antonio) and the Mark Morris Dance Group of Brooklyn, N.Y., appearances with the Vocal Arts Ensemble of Tulsa, and on the University of Tulsa faculty concert series *Concerts with Commentary*. An avid chamber musician, Carini performed at the OK Mozart International Festival and at the Meadowmount School of Music in upstate New York.

A native of Fort Dodge, Iowa, **BELLA CHOU** is a first-year student at Smith College in Northampton, Mass. She began organ study four years ago with David Moklebust of Eagle Grove, Iowa, and is now studying under Grant Moss at Smith College. From August 2011 to 2014, she was organist of the First Congregational United Church of Christ of Fort Dodge. Chou has performed as bassoonist with the Smith College Orchestra and Wind Ensemble and is a member of the Smith College Hand Bell Choir. She enjoys painting and sculpting; other interests include architecture and art history.

DIANA CHOU is a mathematics and music double major at Amherst College. A pianist of seventeen years, she began studying organ ten years ago and was the organist of First Congregational United Church of Christ of Fort Dodge, Iowa, from 2007 to 2011. Since 2012, she has studied under Larry Schipull at Mount Holyoke College. As an undergraduate, Chou has been a member of the Amherst College Symphony Orchestra and the Five College Early Music Program and has completed a senior honors thesis in organ performance this past November. She hopes to pursue graduate studies in music.

MEG CUTTING is a freshman at the Eastman School of Music, pursuing her bachelor of music in organ performance with Nathan Laube. A native of Salem-Keizer, Ore., Cutting began studying piano at the age of six and organ six years later. She has participated in various festivals from a young age, and has also attended five summer organ camps, including the Oberlin Summer Academy for High School Organists and four Advanced Pipe Organ Encounters. Cutting is also the recipient of the International Baccalaureate Diploma after graduating from South Salem High School. She has substituted throughout the Salem area since the age of 13. Before coming to Eastman, Cutting was organist at St. Mary's Episcopal Church in Woodburn, Ore., a position she held for two and a half years. She was also a part-time organist at St. Joseph's Catholic Church in Salem, where she played for two years.

ISAAC DREWES is a sophomore organ performance and church music major at St. Olaf College in Northfield, Minn., where he studies organ with Catherine Rodland and sings in the St. Olaf Cantorei. He is also the organ scholar at St. Louis, King of France Catholic Church in St. Paul, Minn. He hails from Auburn, Wash., a suburb of Seattle. He has performed in the After-Compline Recital Series at St. Mark's Episcopal Cathedral in Seattle, and in the Tuesday Noon-Time Recital Series at St. Louis. When not on the organ bench, Drewes enjoys bicycling and hiking in the mountains of the Pacific Northwest.

KAITLYNN EATON began organ study at the age of ten and earned a degree in church music at Wartburg College in Waverly, Iowa, under Karen Black. She began playing in churches near her home town at the age of twelve and is currently organist of St. Andrew's Episcopal Church in Waverly. Eaton is excited to continue her musical education and is looking forward to pursuing a master's degree in church music and a PhD in organ performance. She hopes to teach future organists who wish to revitalize and continue the rich tradition of the organ.

MARISSA HALL is pursuing a bachelor of arts degree in sacred music at Florida State University. She was admitted to the university as a film-production major, but was inspired by the musical offerings at St. John's Episcopal Church, Tallahassee, and began her organ study with Michael Corzine in August 2013. She currently studies with Iain Quinn and works as a sacred music intern at St. John's. In addition to playing for services and co-directing the beginning choir, she enjoys teaching the RSCM Voice for Life program to junior and senior choristers. She attended the RSCM Charlotte course in the summer of 2014. Hall plans to continue graduate study in church music.

MELODY JAN is a freshman at Azusa Pacific University pursuing a bachelor of music in organ performance. She began her musical studies on the piano and began studying organ two years ago with Janet Harms. In 2014, Jan performed the Saint-Saëns Third Symphony at Walt Disney Concert Hall with the Los Angeles County High School of the Arts Orchestra and was an honorable mention in the AGO National Young Artists Competition. As a pianist, Jan was a finalist in the Southern California Bach Piano Festival and Long Beach Mozart Festival, a first place winner in the Musical Arts, Cypress College, and Fullerton College Ensemble competitions, and was awarded an honorable mention in the statewide Music Teachers' Association of California Concerto Competition.

Originally a piano major, AMY LAUREN JONES studied organ as a hobby with Robert Knupp at Mississippi College. After falling in love with the instrument, she changed her major at the end of her sophomore year. Next fall, she will graduate with a bachelor of music in organ performance, and plans to begin graduate studies with Robert Knupp. In 2013, Jones won First Place in both the Clarence Dickinson Organ Festival in Jackson and the Jackson AGO Chapter's Regional Competition for Young Organists. She has performed in Neukirchen,

Austria, at the Jacoby Symphony Hall in Florida with the Mississippi College Singers, at the Louisiana Baptist Church Music Conference, in a collaborative recital with members of the Mississippi Symphony, and at numerous churches throughout the Jackson area. Jones accompanies the Mississippi College Singers and is organist of Fondren Presbyterian Church. Her additional interest in musicology recently led her to complete an undergraduate thesis. In 2014, Jones won both the Mississippi College Music Symposium and the Mississippi College-Tougaloo College Undergraduate Research Symposium.

Hailing from the Buffalo suburb of Hamburg, N.Y., TAYLOR KOEPKA has been an avid student of the organ from a young age. He began organ study with Patrick Barrett while in high school. His undergraduate study was at Houghton College, where he completed the bachelor of music in organ performance with Judy Congdon at Houghton's Greatbatch School of Music. He is currently completing his master's degree in organ performance. While at Houghton College, Koepka studied both piano and harpsichord in addition to organ, and performed as both singer and organist with Houghton's College Choir on annual tours and on the annual Christmas Prism concerts. Koepka also enjoys composing for organ, piano, and harpsichord and has performed his own works. In addition to playing recitals throughout Western New York, Koepka has been organist of Hamburg Wesleyan Church and South Park United Methodist, both in the Buffalo area. Koepka is an eager student of organbuilding, has worked with James Louder in the completion of a tracker organ at Houghton Wesleyan Church in 2008, and has assisted with maintenance of the college's five instruments.

Originally from West Palm Beach, Fla., AMY NUNGESSER is completing her undergraduate studies in piano and organ performance at Florida State University. She began piano lessons at the age of seven, but did not pursue organ study with Iain Quinn until her sophomore year. Since then, she has performed in AGO and studio recitals and participated in an improvisation workshop with Pamela Ruiter-Feenstra. Nungesser intends to initiate an Organ Society at FSU to promote awareness and knowledge of the organ to the general campus and to allow for funding opportunities. Having previously held organ and piano positions at the Co-Cathedral of St. Thomas More Catholic Church in Tallahassee, she now holds the organist position at First Baptist Church of Tallahassee. With a passion for church music and for teaching, Nungesser intends to pursue a master's degree to further these goals.

A native of Croatia, MARKO PRANIC is a freshman organ performance major at Eastman School of Music studying with David Higgs. He first studied with Mirta Skopljanac, organist at Split Cathedral, and voice with Ante Ivic (Croatian National Theatre, Split) and with Bojan Pogrmilovic (Vatroslav Lisinski School of Music, Zagreb). In 2014, Pranic graduated from Pontifical Gregorian University, Rome, Italy, with an STB/MDiv degree in philosophy and theology. Pranic also studied sacred music for two years at the Institute for Sacred Music "Albe Vidakovic" in Zagreb. As a church musician, he has been organist at St. Ste-

phen's Cathedral in Hvar, assistant organist at St. Nikola Tavelic Church, and music director and organist at St. Barbara's Church in Zagreb. He was also a member and accompanist of the mixed choir of St. Barbara. In February 2014, Pranic spent a month in California working with Manuel Rosales (Rosales Organ Company), Dale Schweitzer and Lawrence Strohm (Strohm Organ Services) in Los Angeles, and with John Hupalo and Steve Repasky (Hupalo & Repasky Organ Builders) in San Francisco, gaining valuable experience in organbuilding and maintenance. He is a member of the Christ Church Schola Cantorum and the Rochester AGO Chapter. In the U.S., he was organist at Salem UCC and is currently music director and organist at St. Boniface R.C. Church in Rochester, N.Y.

JORDAN W. PRESCOTT, is a student of Andrew Scanlon at East Carolina University, studying sacred music and organ performance. He has recently performed in Greenville, Charlotte, and Boston, and has garnered awards from Metropolitan Music Ministries and the East Carolina University Young Artists Organ Competition. Prescott is a member of ECU Opera Theater and the ECU Chamber Singers, the latter having just returned from their second international competition in Maribor, Slovenia. He is associate music director at The Lost Colony, the longest-running outdoor symphonic drama in the country, and the recipient of the 2013 Tony Honor for Excellence in Theatre. Prescott is a member of the American Choral Directors Association, the National Association for Music Education, the AGO (from which he earned the Service Playing Certificate), and the OHS. Prescott has upcoming recitals in North Carolina and Virginia.

A native of Cincinnati, COLLIN RICHARDSON earned the bachelor of arts degree in music at Morehouse College in Atlanta, Ga., as a student of David Oliver, and a master of music degree in organ performance from Emory University, where he was awarded a full graduate fellowship as a student of Timothy Albrecht. In the summer of 2007, he participated in masterclasses in England, France, and Germany. In 2008, Richardson was awarded second prize in the National Organ Competition sponsored by the National Association of Negro Musicians, and was a prize winner in the Atlanta AGO Chapter's competition in organ performance. He has been guest organist at venues in California, Georgia, Louisiana, Ohio, and in Hamilton, Bermuda. Richardson is working toward a DMA degree in organ performance at the College Conservatory of Music at the University of Cincinnati.

A senior at the Eastman School of Music, SARAH SIMKO studies organ with Nathan Laube and harpsichord with Edoardo Bellotti. A native of Rochester, Mich., she was a winner of the Detroit AGO Chapter scholarship in 2008, 2010, and 2011, and the recipient of the 2010 Marilyn Mason Young Musician's Scholarship from the Ann Arbor AGO Chapter. She has performed in master-classes with Marilyn Mason, David Wagner, Ken Cowan, and Bruce Neswick.

DEANNA STEPHENS is a sophomore at Palm Beach Atlantic University (PBA) in West Palm Beach, Fla,, where she is pursuing a bachelor of music composition with a principal in organ. She is also in the honors program at PBA and, in 2014, won the Honors Freshman of the Year award. In addition, for her work in organ Stephens received a grant from the Sigurd I. and Jarmila H. Rislov Foundation. A native of Barrie, Ontario, Canada, Stephens began piano lessons at five. After travel in Europe in 2012, where she attended a service at Westminster Abbey and was shown the organ by the organist-in-residence, she returned home and began organ lessons with Blair Bailey. After seven months, she was proficient enough to be accepted in eight different universities in Canada and the United States. She chose Palm Beach Atlantic University where she studies organ with Patricia Holland, piano with Marlene Woodward-Cooper, and composition with Tim Thompson. At Palm Beach Atlantic University, Stephens played for traditional chapel services and during summers at home in Canada, she is organist at Wycliffe Anglican Church in Elmvale, Ontario.

KYMBERLY STONE is a second year graduate student in organ performance at Brigham Young University. Her introduction to the organ began her freshman year when she took Music 115: Basic Organ Skills with Don Cook. She auditioned for the BYU School of Music and began the bachelor of music in organ performance degree program in 2010. Stone graduated magna cum laude in August 2013 and entered the master of music program. During her undergraduate and graduate studies, she accompanied several BYU ensembles and has played the organ for more than a dozen convocation ceremonies. She also accompanies university devotionals once a semester. As part of her graduate assistantship, Stone teaches basic organ skills, sight-singing, dictation classes, and private organ lessons. She is an associate carillonneur at Brigham Young University and also assists David Chamberlin in organ maintenance on campus. She currently plays for her local congregation and at the Orem Community Church.

NICHOLAS WALLACE holds a bachelor's degree in classical guitar, having graduated magna cum laude from the University of Southern Maine's School of Music. He is currently an organ student of Harold Stover. While in college, he worked with the C.B. Fisk Organ Company both in the shop and on the road for the installation of their Opus 130 in Costa Mesa, Calif. After graduating, Wallace joined his father's pipe organ building and restoration company, David E. Wallace & Co. LLC, full time. Wallace assumed additional responsibilities during the restoration and installation of the three-manual 1854 E. & G.G. Hook organ at the Church of Our Lady, at St. Rochus in Boom, Belgium, and completed the major work on the three-manual 1893 Hook & Hastings organ for the Eastman School of Music. Wallace's work includes the construction of new mechanical-action organs for St. Paul's Anglican Parish in Brockton, Mass., and for Holy Innocents Episcopal Church in Atlanta, Ga. He recently designed and built a traditional-style portable organ that was first displayed at the 2014 AGO

Convention in Boston. Nicholas Wallace is a member of the American Institute of Organbuilders and the International Society of Organbuilders, enjoys traveling, and recently spent time in Australia hiking through some of the national parks of Tasmania.

A Dayton, Ohio, native, GRANT WAREHAM began organ studies with Jerry Taylor in 2007. Wareham is a freshman at the Shepherd School of Music, Rice University, where he studies with Ken Cowan. He holds the William N. Barnard prize in organ was awarded the David and Andrea Hayes grant in organ, and the Shepherd Society award for the 2014-15 academic year. He is the Moseley Memorial Organ Scholar at St. Thomas' Church, where he is assistant organist, accompanying the choirs and playing the organ for all services under the direction of Giles Brightwell. Wareham has been a substitute organist at several churches in the Southwestern Ohio area, was a guest artist for the 2014 Worcester organ concert series in Mechanics Hall, and has been a regular recipient of scholarships from the Dayton Organ Academy and the Dayton Music Club. Having studied piano since age six, Wareham was awarded the National Guild of Piano Teachers High School Diploma in 2014. The Ohio Federation of Music Clubs named him 2013 Outstanding Junior. He also has won first prize composition awards at the national and state level. Wareham was a violinist in the Dayton Philharmonic Youth Orchestra and concertmaster of the Muse Machine Orchestra.

DIRECTORY OF CONVENTION SITES

Abbey Chapel Mount Holyoke College 50 College Street South Hadley, MA 01075

Annunciation Chapel 85 Beacon Street Florence, MA 01060

Castle of Knights (Wednesday lunch) 1599 Memorial Drive Chicopee, MA 01020

Chesterwood
Estate of Daniel Chester French
4 Williamsville Road
Stockbridge, MA 01262

Christ Church Cathedral 35 Chestnut Street Springfield, MA 01103

The Church on the Hill 169 Main Street Lenox, MA 01240

First Church of Deerfield 71 Old Main Street Deerfield, MA 01342

The First Church of Monson 5 High Street Monson, MA 01057

First Churches of Northampton 129 Main Street Northampton, MA 01060

First Congregational Church of Great Barrington 251 Main Street Great Barrington, MA 01230 First Congregational Church 36 Main Street Hinsdale, NH 03451

First Congregational Church of Montague, Trinitarian 4 North Street Montague, MA 01351

First Congregational Church of Shelburne 22 Common Road Shelburne, MA 01370

First Congregational Church of Sunderland 91 South Main Street Sunderland, MA 01375

First Congregational Church 18 Broad Street Westfield, MA 01085

First Parish of Northfield, Unitarian Main Street and Parker Avenue Northfield, MA 01360

The Heath Union Evangelical Church 5 East Main Street Heath MA 01346

Holy Name of Jesus PNC Church 15 Thayer Street South Deerfield, MA 01373

Jewish Community of Amherst 742 Main Street Amherst, MA 01002

The Koussevitzky Music Shed Tanglewood 297 West Street Lenox, MA 01240 Log Cabin Banquet and Meeting House (Tuesday supper) 500 Easthampton Road Holyoke, MA 01040

Memorial Chapel Northfield Mount Hermon School 1 Lamplighter Way Gill, MA 01354

Norman Rockwell Museum 9 Glendale Road, Route 183 Stockbridge, MA 01262

Our Lady of the Valley R.C. Church 33 Adams Street Easthampton, MA 01027

St. Mary's R.C. Church 30 Bartlett Street Westfield, MA 01085

St. Michael the Archangel Cathedral 260 State Street Springfield, MA 01103

St. Paul's R.C. Church 235 Dwight Road Springfield, MA 01108

St. Theresa's R.C. Church 9 East Parkview Drive South Hadley, MA 01075

Skinner Memorial Chapel 300 Appleton Street Holyoke, MA 01040 Somers Congregational UCC 599 Main Street Somers, CT 06071

South Congregational Church 1066 South East Street Amherst, MA 01002

South Deerfield Congregational Church 71 North Main Street South Deerfield, MA 01373

The Steaming Tender (Wednesday supper) 28 Depot Street Palmer, MA 01069

Unitarian Universalist Meeting of South Berkshire 1089 Main Street Housatonic, MA 01236

United Congregational Church of Holyoke 300 Appleton Street Holyoke, MA 01040

VFW Hall (Thursday lunch) 18 Meadow Street Florence, MA 01062

Wesley United Methodist Church 55 North Main Street Windsor, CT 06088

The Wherehouse? (Thursday supper) 109 Lyman Street Holyoke, MA 01040

Springfield Marriott Hotel 2 Boland Way Springfield, MA 01103 413-781-7111

ORGAN HISTORICAL SOCIETY 2015 Pioneer Valley Organ Extravaganza

Saturday, June 27

7:00—10 P.M. Exhibits open, Marriott Hotel, 6th floor, Springfield Ballroom

Sunday, June 28

Pre-Convention Tours and Evening Opening Recital

	Registration open for museum tours, 6th floor Springfield Foyer		
8:30–4:00 P.M.	Board of Directors meeting, 6th floor, Board Room		
11–7:30 p.m.	Registration open, 6th floor, Springfield Foyer		
11–5:00 P.M.	Exhibits open, 6th floor, Springfield Ballroom		
	Group A		
9:30 A.M.	Buses board for optional museum tours		
9:40	Buses depart		
11:00	Tour Norman Rockwell Museum		
	Lunch at Norman Rockwell Museum		
1 P.M.	Buses board		
1:15	Buses depart		
1:30	Tour Daniel Chester French estate		
2:40	Buses board		
2:55	Buses depart for Springfield		
4:15-5:00	Free time at hotel and walk to Quadrangle		
Group B			
2:40	Walk to Springfield Quadrangle on your own		
3:00	Tour Museums		
	Groups A and B		
5:00	Evensong at Christ Church Episcopal Cathedral		
6:00	Walk to dinner on your own		
6:15-7:45	Dinner in downtown Springfield		
7:45	Walk to the Cathedral of St. Michael the Archangel		
8:00	Recital by Christopher Houlihan at St. Michael's Cathedral		
9:15	Walk or board buses for return to hotel		
9:30	Buses depart for hotel		
9:45-11:30	Registration 6th floor, Springfield Foyer		
9:45-12	Opening Reception, Book Signing,		
	Cash Bar, Exhibits, 6th floor, Springfield Ballroom		

Monday, June 29
Note that Group C optional travel in the afternoon requires a pre-registration commitment

6:30–8 A.M.	Breakfast on your own available at the hotel
7:00-10:00	Registration, 6th floor, Springfield Foyer
7:50	Buses board
8:10	Buses depart for Westfield
8:45	Recital by Patricia Snyder, First Congregational Church
9:15	Buses board
9:30	Buses depart
9:50	Recital by Caroline Robinson, St. Mary's R.C. Church
10:20	Lecture on Westfield organbuilders at St. Mary's R.C. Church
11.05	by Barbara Owen
11:05	Lunch at St. Mary's school cafeteria
12:05 P.M.	Buses board
12:20	Buses depart for Tanglewood
1:40	Concert by James David Christie, Robert Sheena, and Cynthia Meyers, The Koussevitzky Music Shed
2:40	Buses board
3:00	Buses depart for Lenox and Housatonic
	Group A
3:25	Recital by Peter Crisafulli, The Church on the Hill, UCC, Lenox
3:45	Buses board
4:00	Buses depart for Housatonic
4:40	Recital by Adam Pajan, Unitarian-Universalist Meeting of South Berkshire, Housatonic
5:10	Buses board
5:25	Buses depart for Great Barrington
5:45	Dinner on your own in downtown Great Barrington
	Group B
3:35	Recital by Adam Pajan, Unitarian-Universalist Meeting of South Berkshire, Housatonic
4:05	Buses board
4:20	Buses depart for Lenox
5:00	Recital by Peter Crisafulli, The Church on the Hill, UCC
5:20	Buses board
5:35	Buses depart for Great Barrington
6:00	Dinner on your own in downtown Great Barrington
	Group C
3:00	Departure to return to hotel following Tanglewood concert
	Available only by pre-registration. No additional fee.
	Dinner on your own in Springfield. No evening recital.
	Groups A and B
7:30	Walk to First Congregational Church, Main Street
7:45	Recital by Bruce Stevens, First Congregational Church
8:45	Buses board

9:00	Buses depart for hotel
10–11	Registration open, 6th floor, Springfield Foyer
10–12	Cash Bar, Exhibits, 6th floor, Springfield Ballroom
	Tuesday, June 30
	Today's Groups A, B, and C — and Buses
	Please remain on the same bus until 3:00 P.M.
7:40–10:5	60 A.M. We divide into two groups: Group A and B
10:50–1:3	
(Group A will have an earlier lunch; Group C will have a later lunch.
	From 1:45, we are all together as one group
6:30–8 A.I	M. Breakfast on your own available at the hotel
7–9	Registration open, 6th floor, Springfield Foyer
7:40	Buses board. Labeled Group A, Group B, Group A–C, Group B–C
8:00	Buses depart for South Deerfield
	Group A
9:00	Recital by Michael Plagerman,
	South Deerfield Congregational Church
9:30	Buses board
9:45	Buses depart
10:05	Recital by Larry Schipull, Holy Name of Jesus PNC Church
10:35	Buses board
0.00	Group B Pagital by Larry Sahipull, Holy Name of Lague DNC Church
9:00 9:30	Recital by Larry Schipull, Holy Name of Jesus PNC Church
9:30 9:45	Buses board Buses depart
10:05	Recital: Michael Plagerman, South Deerfield Congregational Church
10:35	Buses board
10.55	Group A
10:50	Buses depart South Deerfield
11:10	Lunch: First Congregational Church of Sunderland Church Hall
11:50	Buses board
11:55	Buses depart for Montague
	. Recital by Gregory Crowell,
	First Congregational Church of Montague, Trinitarian
12:40	Buses board
12:50	Buses depart for Sunderland
1:15	Recital by Don VerKuilen, First Congregational Church of Sunderland
1:35	Buses board
1:45	Buses depart
	Group B
10:50	Buses depart South Deerfield
11:10	Recital by Don VerKuilen, First Congregational Church of Sunderland
11:30	Buses board
11:40	Buses depart for Montague

12:05 p.m.	Lunch at the First Congregational Church of Montague,
	Trinitarian Church Hall
12:55	Recital by Gregory Crowell,
	First Congregational Church of Montague, Trinitarian
1:15	Buses board
1:25	Buses depart
	Group C
10:50 A.M.	Buses depart South Deerfield (Those labeled A–C and B–C are now Group C)
11:25	Recital by Gregory Crowell,
	First Congregational Church of Montague, Trinitarian
11:45	Buses board
11:55	Buses depart
12:20 P.M.	Recital by Don VerKuilen, First Congregational Church of Sunderland
12:55	Lunch at First Congregational Church of Sunderland Church Hall
1:35	Buses board
1:45	Buses depart for Springfield
	Groups A, B, and C
3:00	Recital by Joey Fala, St. Paul's R.C. Church
3:30	Buses board
3:45	Buses depart
4-4:45	Free time at hotel
4:45	Buses board
5:00	Buses depart for Holyoke
5:40	Dinner in the Log Cabin Banquet Hall
7:10	Buses board
7:25	Buses depart for Holyoke
8:00	Recital by Peter Sykes, United Congregational Church of Holyoke
9:00	Buses board
9:15	Buses depart for hotel
9:30-10:30	Registration open, 6th floor, Springfield Foyer
9:30-12	Cash Bar and Exhibits, 6th floor, Springfield Ballroom
10-10:45	Parliamentarian Office Hours, 6th floor, Springfield Foyer

Wednesday, July 1 *Note that Group C optional travel in the afternoon* requires a pre-registration commitment

6:30-8 A.M.	Breakfast on your own available at the hotel
7:00-9:00	Registration open, 6th floor, Springfield Foyer
7:40	Buses board
8:00	Buses depart
	Group A
8:30	Recital by Monica Czausz, Wesley United Methodist Church,
	Warehouse Point, Conn.

9:00	Buses board
9:10	Buses depart for Somers, Conn.
9:45	Recital by Christa Rakich, organ and Kathleen Schiano, cello, Somers Congregational United Church of Christ
10:15	Buses board
10:13	Buses depart for Chicopee, Mass.
10.50	
8:35	Group B Pacital by Christa Palrich, argan with Mathlean Sakiana, calla
8.33	Recital by Christa Rakich, organ with Kathleen Schiano, cello, Somers Congregational United Church of Christ, Somers, Conn
9:05	Buses board
9:15	Buses depart for Warehouse Point, Conn.
9:50	Recital by Monica Czausz, Wesley United Methodist Church,
10:20	Buses board
10:30	Buses depart for Chicopee, Mass.
	Groups A and B
11:30-12:	30 P.M. Lunch at The Castle of the Knights, Chicopee
	Parliamentarian Office Hours at The Castle of the Knights
12:30	Buses board
12:40	Buses depart for South Hadley
1:05-2:35	Annual Meeting of OHS members at St. Theresa's R.C. Church
2:45	Hymn Sing with Patrick Scott, St. Theresa's R.C. Church
3:15	Buses board
3:25	Buses depart for Amherst
J. <u>_</u> U	Group A
3:55	Recital by Christopher Marks, South Congregational Church
4:25	Buses board
4:40	Buses depart
5:05	Recital by Vaughn Watson, Jewish Community of Amherst
5:35	Buses board
5:45	Buses depart for dinner and evening recital
5.15	Group B
4:00	Recital by Vaughn Watson, Jewish Community of Amherst
4:30	Buses board
4:40	Buses depart
5:05	Recital by Christopher Marks, South Congregational Church
5:35	Buses board
5:45	Buses depart for dinner and evening recital
3.43	
	Group C
	Return to Marriott Hotel following Hymn Sing
	No afternoon recitals
2.15	Available only by pre-registration; No additional fee
3:15	Buses board
3:25	Buses depart for hotel
4–5:30	Free time
5:30	Buses board
5:40	Buses depart hotel for dinner and evening recital

Groups A, B and C

6:25	Dinner at Steaming Tender Restaurant, Palmer, Mass.
7:25	Buses board
7:35	Buses depart for Monson
8:00	Recital by Rosalind Mohnsen, First Church of Monson, UCC
9:00	Buses board
9:20	Buses depart for hotel
	Registration open, 6th floor, Springfield Foyer
9:45–12	Cash Bar, Exhibits, 6th floor, Springfield Ballroom
	Thursday, July 2
	Note that Group C optional travel in the morning requires a pre-registration commitment
	Breakfast on your own available at the hotel
7–9	Registration open, 6th floor, Springfield Foyer
7:40	Buses board
8:00	Buses depart
	Group A
9:25	Recital by Frances Conover Fitch,
	Heath Union Evangelical Church, Heath
9:55	Buses board
10:05	Buses depart for Shelburne Center
10:40	Recital by Carol Britt, First Congregational Church of Shelburne
11:10	Buses board
11:25	Buses depart for Florence
12:15 P.M.	Recital by Grant Moss, Annunciation R.C. Chapel
12:45	Buses board
12:55	Buses depart for Florence
1:10	Lunch at VFW Hall
1:50	Buses board
0.10 + 34	Group B Registal has Court Brits First Congressed on all Charles of Shallours
9:10 A.M.	Recital by Carol Britt, First Congregational Church of Shelburne, Shelburne Center
9:40	Buses board
9:50	Buses depart for Heath
10:25	Recital by Frances Conover Fitch, Heath Union Evangelical Church
10:55	Buses board
11:05	Buses depart for Florence
12:15 P.M.	Lunch at VFW Hall
12:55	Buses board
1:05	Buses depart
1:20	Recital by Grant Moss, Annunciation R.C. Chapel, Florence
1:50	Buses board

Group C

	Morning on your own at the hotel
Late	departure to meet Convention Group A; No morning recitals
	Available only by pre-registration; No additional fee
11:15 A.M.	Buses board
11:25	Buses depart for Florence
12:15 р.м.	Recital by Grant Moss, Annunciation R.C. Chapel
12:45	Buses board
12:55	Buses depart
1:10	Lunch at VFW Hall
1:50	Buses board
	Groups A and B
2:00	Buses depart for Northampton
2:30	Recital: Lorenz Maycher, First Churches of Northampton, UCC/ABC
3:00	Buses board
3:15	Buses depart for Holyoke
	Group A
3:45	Recital: Christoph Bull, Skinner Memorial Chapel,
	United Congregational Church of Holyoke
4:30	Walk to Heritage Park, or rest at
	United Congregational Church of Holyoke parlors
4:40	Heritage Park and Merry-Go-Round
5:25	Buses board
	Group B
3:45	Heritage Park and Merry-Go-Round, or rest at
	United Congregational Church of Holyoke parlors
4:30	Walk to Skinner Chapel for recital
4:45	Recital by Christoph Bull, Skinner Memorial Chapel,
	United Congregational Church of Holyoke
5:30	Buses board
	Groups A and B
5:40	Buses depart
6:00	Dinner at The Wherehouse?, Holyoke
7:15	Buses board
7:30	Buses depart for South Hadley
8:00	Recital by Nathan Laube, Abbey Chapel, Mount Holyoke College
9:30	Buses board

Registration open, 6th floor, Springfield Foyer Closing Reception, Cash Bar, Final Sales from Exhibits, 6th floor, Springfield Ballroom

Buses depart for hotel

9:50

10:30–11 10:30–12

Friday, July 3 Convention Optional Day

6:30-8 A.M.	Breakfast on your own available at the hotel
7–7:45	Registration open, 6th floor, Springfield Foyer
7:40	Buses board
8:00	Buses depart for Hinsdale, N.H.
	Group A
9:25	Recital by Permelia Singer-Sears and David Sears, organ, with Rebecca Sears, violin, First Congregational Church, Hinsdale
9:55	Buses board
10:05	Buses depart for Northfield, Mass.
10:35	Recital by Lubbert Gnodde, First Parish of Northfield, Unitarian
11:05	Buses board
11:15	Buses depart for Gill
	Group B
9:05	Recital by Lubbert Gnodde, First Parish of Northfield, Unitarian
9:35	Buses board
9:45	Buses depart for Hinsdale, N.H.
10:15	Recital by Permelia Singer-Sears and David Sears, organ, with
	Rebecca Sears, violin, First Congregational Church
10:45	Buses board
10:55	Buses depart for Gill
	Groups A and B
11:35	Lunch at Northfield Mount Hermon School
12:25 P.M.	Walk to Memorial Chapel
12:40	Recital by Rhonda Sider Edgington, Memorial Chapel,
	Northfield Mount Hermon School
1:10	Buses board
1:25	Buses depart for Deerfield
2:00	Recital by Margaret Irwin-Brandon,
	First Church of Deerfield, UCC/UUA
2:30	Walking self-tour of The Street, Museums, Deerfield Inn
3:00	Buses board
3:10	Buses depart for Easthampton
4:10	Recital by Daniel Romero, Our Lady of the Valley R.C. Church
4:40	Buses board
4:55	Buses depart for hotel
5:25-6:00	Free time at hotel
6:00	Group dinner at hotel, 6th floor, Grand Ballroom

PROGRAM

EVENSONG



This Evensong is presented as a gift to the Organ Historical Society by the

Cathedral Choir

and its Organist-Choirmaster,

H. David Pulliam.

Cathedral of St. Michael the Archangel Springfield, Mass.

Sunday, June 28 8 P.M.

Welcome and Opening Remarks
William F. Czelusniak, Chairman, Organ Historical Society

CHRISTOPHER HOULIHAN

Prelude and Fugue in A Minor, WoO 9 O Welt, ich muss dich lassen, Op. 122, No. 11 Johannes Brahms 1833–1897

Prelude and Fugue in B-flat Major

Henry Martin b. 1950

Prelude and Fugue in E Minor, BWV 548

Johann Sebastian Bach 1685–1750

INTERMISSION

Hymn, "Praise to the Lord"

LOBE DEN HERREN

Symphony No. 4 in G Minor, Op. 32 Prélude

Final

Louis Vierne 1870–1937

Allegro Menuet Romance

Presentation of this recital has been underwritten by gifts from the Springfield Chapter, American Guild of Organists, and from Quimby Pipe Organs, Inc.

The preparation of the pipe organ has been provided by the Parish of St. Michael's Cathedral.

Stoplist, page V-6

PATRICIA SNYDER

Veni Creator En taille à cinq Fugue à cinq Duo Récit de cromorne Nicolas de Grigny 1672-1703

Hymn, "Soul, adorn yourself with gladness" SCHMÜCKE DICH O LIEBE SEELE

Dialogue sur les grands jeux

Schmücke dich o liebe Seele, BWV 654

Johann Sebastian Bach 1685-1750

Pièce d'Orgue, BWV 572

J.S. Bach

Très vitement — Gravement — Lentement

Presentation of this recital has been underwritten by a gift from Chester W. Cooke.

The preparation of the pipe organ has been provided by Allan F. Taylor III.

Stoplist, page V-9



CAROLINE ROBINSON

Prelude and Fugue in G minor, WoO 10

Johannes Brahms 1833–1897

Symphony No. 6, Op. 42 No. 2 II. Adagio

Charles-Marie Widor 1844–1937

Hymn, "When in our music God is glorified"

ENGELBERG

Sechs Studien in Kanonischer Form für Pedalflügel Nicht zu schnell (B minor), Op. 56, No. 5 Robert Schumann 1810–1856

Fantaisie et Fugue, Op. 18 No. 6

Alexandre-Pierre-François Boëly 1785–1858

Presentation of this recital has been underwritten by a gift from Gary and Kathy Robinson.

Stoplist, page V-13



BARBARA OWEN, LECTURE WESTFIELD ORGANBUILDERS

Until the middle of the 19th century, the centers of large-scale organbuilding were Boston and New York. West of the Connecticut River, William A. Johnson began building small chamber organs in the 1840s. Having a good head for business and seeing a growing need for church organs in the area, by the 1850s he had opened a well-staffed factory and by the 1860s was shipping organs to western states. In the 1870s, some former employees, John Steere and George Turner, left to open their own workshop and were soon also producing a number of organs. During the 1880s, another Johnson employee, Emmons Howard, also left to found a new company. By the early 1900s, Johnson had closed, Steere had moved to Springfield, and Howard would soon close. During the 1880s and 1890s, however, Westfield's three organ factories had become strong competitors to the older firms.

Presentation of this lecture has been underwritten by a gift in the name of Roy D. Perdue.

Tanglewood The Koussevitzky Music Shed Lenox, Mass. Monday, June 29 1:40 P.M.

An Afternoon of Music by Members of the Boston Symphony Orchestra

In celebration of the 75th anniversary of the installation of the Aeolian-Skinner organ

JAMES DAVID CHRISTIE, organ
ROBERT SHEENA, oboe and English horn
CYNTHIA MEYERS, flute

Praeludium in D Minor

Georg Böhm 1661–1733

James David Christie, organ

Nocturne

Marguerite Roesgen-Champion 1894–1976

Robert Sheena, oboe

Trio Sonata I, BWV 525

Johann Sebastian Bach

I. [Tempo giusto] II. Adagio III. Allegro

dagio III. Allegro 1685–1750 Cynthia Meyers, *flute*

Canticle

Charles Callahan b. 1951

1676-1749

1923-1994

Robert Sheena, English horn

Ciaconna in B-flat Major

Johann Bernhard Bach

James David Christie, organ

Ave Maris Stella Victimæ pascali Jacques Berthier

Robert Sheena, oboe and Cynthia Meyers, flute

Incantation pour un jour saint

Jean Langlais 1907–1991

James David Christie, organ

Hymn, "Come, thou long-expected Jesus"

JEFFERSON

Between the stanzas there will be an instrumental interlude by Robert Powell.

Presentation of this concert has been underwritten by a gift from Foley-Baker, Inc.

The preparation of the pipe organ has been provided by Messrs. Czelusniak et Dugal, Inc.

Stoplist, page V-14

The Church on the Hill, UCC Lenox, Mass.

Monday, June 29 3:25 and 5 P.M.

PETER CRISAFULLI

Prelude and Fugue in G, BWV 557 Johann Sebastian Bach

1685-1750

Sonata No. 3 in A Felix Mendelssohn 1809-1847 Andante tranquillo

Antonio de Cabezón Pavana y Glosas

1510-1566

Offertorio Domenico Zipoli

1688-1726

Hymn, "Light of the world" GRACIOUS LIGHT

Sonatina for Worship No. 2 (1978) Robert W. Jones Offertory 1932-1997

Postlude

Presentation of this recital has been underwritten by a gift from Samuel Baker.

The preparation of the pipe organ has been provided by the Andover Organ Co.

Stoplist, page V-17



Unitarian-Universalist Meeting of South Berkshire Housatonic, Mass.

Monday, June 29 3:35 and 4:40 P.M.

ADAM PAJAN

Hymn, "Rejoice, the Lord is king"

DARWALL'S 148TH

Cantilena in G, Op. 71, No. 1

Arthur Foote 1853–1937

Trio super Herr Jesu Christ, dich zu uns wend, BWV 655 Johann Sebastian Bach from the Leipzig Chorales 1685–1750

Eleven Chorale Preludes, Op. 122 No. 10, Herzlich tut mich verlangen No. 4, Herzlich tut mich erfreuen Johannes Brahms 1833–1897

Allegretto, from Sonata, Op. 65, No. 4, Allegro, Sonata, Op. 65, No. 5

Felix Mendelssohn 1809–1847

Presentation of this recital has been underwritten by a gift from Randall E. Wagner

The preparation of the pipe organ has been provided by the Andover Organ Co.

BRUCE STEVENS

Prelude and Fugue in G Major, BWV 541

Johann Sebastian Bach

1685-1750

Scherzo, Op. 65, No. 10

Max Reger 1873–1916

Introduction and Passacaglia in D Minor

Max Reger

Hymn, "To bless the earth"

CHRISTUS, DER IST MEIN LEBEN

Partita on "Christus, der ist mein Leben" Chorale with 12 variations Johann Pachelbel

Improvisation, Miscellaneen, Zwölf Orgelvorträge, Op. 174 Josef Rheinberger 1839–1901

In Festo Corporis Christi Ante Introitum Post Offertorium Post Communionem Anton Heiller 1923–1979

Post Benedictionem ("Lauda Sion")

Chaconne for Violin Solo in D Minor from Partita in D Minor, BWV 1004

J.S. Bach

transcribed by Wilhelm Middelschulte

Presentation of this recital has been underwritten by a gift from Charles N. Eberline.

The preparation of the pipe organ has been provided by the Andover Organ Co.

Stoplist, page V-20

South Deerfield Congregational Church South Deerfield, Mass.

Tuesday, June 30 9 and 10:05 A.M.

MICHAEL PLAGERMAN

Hymn, "Our Father, who from heaven above" Stanzas 1, 8, and 9

VATER UNSER

Three settings of VATER UNSER

Johann Sebastian Bach 1685–1750

> 1661–1733 Johann Pachelbel 1653–1706

Georg Böhm

Voluntary in B-flat Major

Maurice Greene 1696–1755

Cantabile

César Franck 1822–1890

Allegro vivace, Trio Sonata No. 6 in G, BWV 530

Johann Sebastian Bach 1685–1750

Presentation of this recital has been underwritten by a gift from Samuel Baker.

Stoplist, page V-26

Jane Errera St. Anne's Church Bethlehem, Pennsylvania

Holy Name of Jesus PNC Church South Deerfield, Mass.

Tuesday, June 30 9 and 10:05 A.M.

LARRY SCHIPULL

Three Tone-Pieces, Op. 22 Moderato Allegretto Allegro Niels Gade 1817–1890

Fugue in A minor

Frédéric Chopin 1810–1848

Wie schön leucht der Morgenstern

Johann Christoph Oley 1738–1789

Andante with Variations in D Major

Felix Mendelssohn 1809–1847

Hymn, "Come, labor on"

Ora Labora

Finale in D Major

T. Tertius Noble 1867–1953

Presentation of this recital has been underwritten by a gift from Chester W. Cooke.

First Congregational Church of Montague, Trinitarian Tuesday, June 30 Montague, Mass. 11:25 A.M., 12:20 and 12:55 P.M.

GREGORY CROWELL

Air Jonathan Battishill

1738-1801

Voluntary in G, Op. 1, No. 2 Henry Heron

ca. 1730-1795

Fuga a 3 voce Charles Zeuner

1795-1857

Hymn 410, "If you but trust in God to guide you" NEUMARK

Prelude and Fugue in C Major, BWV 870 Johann Sebastian Bach

1685-1750

Adagio Ernst Friedrich Eduard Richter

1808-1879

Maestoso Anonymous German

ca. 1860

Presentation of this recital has been underwritten by a gift from Stephen L. Pinel.

First Congregational Church of Sunderland Sunderland, Mass.

Tuesday, June 30 11:10 A.M., 12:20 and 1:15 P.M.

DON VERKUILEN

Introduction and Fugue in D Minor John Zundel

1815-1882

Flute Voluntary Benjamin Carr

1769-1831

Choral Prelude on PASSION CHORALE Charles Zeuner

1769-1831

Fughetta on St. Kevin Seth Bingham

Attacca 1882–1972

Hymn, "Come, ye faithful, raise the strain"

ST. KEVIN

written the year the organ was finished

Stanza 1, All voices in unison
Stanza 2, High voices in unison
Stanza 3, Low voices in unison
Stanza 4, SATB in parts, a cappella
Stanza 5, All voices in unison

Presentation of this recital has been underwritten by a gift from John Rust.

JOEY FALA

Sinfonia from Cantata No. 29

Johann Sebastian Bach 1685–1750 transcribed by Marcel Dupré

Prélude from Prélude, Fugue et Variation, Op. 18

César Franck 1822–1890

Hymn, "Alleluia, sing to Jesus"

HYFRYDOL harmonization by Carl Crosier 1945–2014

Three Preludes on Welsh Hymn Tunes Hyfrydol Ralph Vaughan Williams 1872–1958

Miroir

Ad Wammes b. 1953

Te Deum, Op. 11

Jeanne Demessieux 1921–1968

Presentation of this recital has been underwritten by a gift from Rosalind Mohnsen.

The preparation of the pipe organ has been provided by Messrs. Czelusniak et Dugal, Inc.

Tuesday, June 30 8 P.M.

PETER SYKES assisted by VICTORIA WAGNER

White's Air

An American Folk-Tune arranged by William Churchill Hammond

This traditional "Air" has been handed down in the Hammond family from about 1850 . . . and is known by them as "White's Air." The family used to gather regularly in the evenings to play quartets, trios, and other music, and always ended with this old melody. Once, when an older member of the family asked where this melody came from, he answered, "It must have come from Heaven." No one knows the source or the composer, and it has come down through the years in its present melodic form.

William Churchill Hammond (Boston: E.C. Schirmer Music Co., 1950).

The Planets, Op. 32

Mars, the Bringer of War Venus, the Bringer of Peace Mercury, the Winged Messenger Jupiter, the Bringer of Jollity Saturn, the Bringer of Old Age Uranus, the Magician Neptune, the Mystic Gustav Holst 1874–1934

Hymn, "I vow to thee, my country"

THAXTED

Presentation of this recital has been underwritten by a gift from Messrs. Czelusniak et Dugal, Inc.

Wesley United Methodist Church Warehouse Point, Conn.

Wednesday, July 1 8:30 and 9:50 A.M.

MONICA CZAUSZ

Symphony IV, Op. 13, No. 4 Scherzo Charles-Marie Widor 1844–1937

Treize Prières, Op. 64, No. 5 Adagio Charles-Valentin Alkan 1813–1888

6 Studien in kanonischer Form, Op. 56, No. 4 Innig (Heartfelt)

Robert Schumann 1810–1856

Hymn, "A stable lamp is lighted"

JORJORIAN

Will o' the Wisp

Gordon Balch Nevin 1892–1943

Sept Improvisations, Op. 150, No. 7 Allegro giocoso Camille Saint-Saëns 1835–1921

Presentation of this recital has been underwritten by a gift from Peter and Joan Beardsley.

Somers Congregational United Church of Christ Somers, Conn.

Wednesday, July 1 8:35 and 9:45 A.M.

CHRISTA RAKICH, organ KATHLEEN SCHIANO, cello

Hymn, "O God, our help in ages past"

ST. ANNE

Hommage à Pachelbel (2011) Eleven Variations on St. Anne Christa Rakich b. 1952

Three Pieces for cello and organ Salut d'Amour, Op. 12 Chanson de Nuit, Op. 15, No. 1 Chanson de Matin, Op. 15, No. 2 Edward Elgar 1857–1934

Ricercar à 3, from the Musical Offering, BWV 1079

Johann Sebastian Bach 1685–1750

Presentation of this concert has been underwritten by a gift from Richards. Fowkes & Co.

Stoplist, page V-42

MaryAnn Crugher Balduf

- Organist
- Recitalist
- Accompanist

Ypsilanti, MI (734)485-0411

HYMN SING WITH PATRICK SCOTT

"Love, divine, all loves excelling"

HYFRYDOL

No. 657, The Hymnal 1982

1. Unison 2. Harmony 3. Unison

"I want to walk as a child of the light"

HOUSTON

No. 490, The Hymnal 1982

1. Unison 2. Harmony 3. Unison

"Draw us in the Spirit's tether"

UNION SEMINARY

No. 632, The United Methodist Hymnal

1. Unison 2. Harmony 3. Unison

Improvisation on UNION SEMINARY

"The church's one foundation"

AURELIA

No. 525, *The Hymnal 1982*

1. Unison 2. Harmony 3. Harmony 4. Unison 5. Unison

"Jesus shall reign"

DUKE STREET

No. 544, The Hymnal 1982

1. Unison 2. Unison 3. Harmony 4. Harmony 5. Unison

Improvisation on DUKE STREET

Presentation of this program has been underwritten by a gift from Schoenstein & Co.

South Congregational Church Amherst, Mass.

Wednesday, July 1 3:55 and 5:05 P.M.

CHRISTOPHER MARKS

Entrée dans le style classique

Gabriel Pierné 1863–1937

Prélude funèbre

Guy Ropartz 1864–1955

Symphony No. 4 in F Minor, Op. 13, No. 4 Scherzo Charles Marie Widor 1844–1937

Hymn, "Let all mortal flesh keep silence" PICARDY
1. All in unison 2. Low voices 3. High voices 4. All in unison

Trois Pièces, Op. 29
Prélude
Cantilène
Scherzando à concert

Gabriel Pierné 1863–1937

Presentation of this recital has been underwritten by a gift from Willis and Lee Bridegam.

Jewish Community of Amherst Amherst, Mass.

Wednesday, July 1 4:00 and 5:05 P.M.

VAUGHN WATSON

Pastorella in F Major, BWV 590

Johann Sebastian Bach

1685-1750

- I. Siciliano
- II. Allemande
- III. Courante

IV. Giga

Sechs Fugen über den Namen BACH, Op. 60

II Lebhaft

Robert Schumann 1810–1856

Chorale William Mathias

1934-1992

Hymn, "The God of Abraham praise"

LEONI

Funf Fest-Preluden, Op. 37
Prelude "Rosh Hashannah"

Louis Lewandowski 1821–1894

Presentation of this recital has been underwritten by a gift from the Vermont Chapter, American Guild of Organists.

The preparation of the pipe organ has been provided by a gift from Hilda and Louis Greenbaum.

First Church of Monson, UCC Monson, Mass.

Wednesday, July 1 8 P.M.

ROSALIND MOHNSEN

Fantaisie Camille Saint-Saëns

1835-1921

Sanctuary of the Heart Albert W. Ketèlby

1875-1959

The Harmonious Blacksmith George Frideric Handel

1685-1759

Concert arrangement by Sigfrid Karg-Elert

Concert Overture in C Minor Alfred Hollins

1865-1942

Hymn, "Day is dying in the west"

CHAUTAUQUA

Toccata, from Sonata No. 1, Op. 40 René L. Becker

1882-1956

An Old Irish Air, "The Little Red Lark" transcribed by Joseph Clokey

1890-1960

Mozart Changes Zsolt Gárdonyi

b. 1946

Concert Sonata No. 5 in C Minor, Op. 45

Allegro energico Canon Duplex

Allegro con brio

W. Eugene Thayer 1838–1889

Presentation of this recital has been underwritten by a gift from an Anonymous Patron of the OHS.

Stoplist, page V-51

FRANCES CONOVER FITCH

Chorale Prelude on DUNDEE

Sir Percy Carter Buck

1871-1947

Hymn, "Let saints on earth in concert sing"

Men only on stanza 3

DUNDEE

An Air [and Variations]

composed for Holsworthy Church Bells

Samuel Sebastian Wesley

1810–1876

Prelude in E-flat Major

Largo — Adagio — Allegro

John Zundel 1815–1882

Praeludium and Fuga

Samuel Wesley 1766–1837

Hymn 83, "Winds be still"

LEAD ME, LORD

Men only on stanza 2

Presentation of this recital has been underwritten by a gift in the name of S.L. Huntington & Co.

First Congregational Church of Shelburne Shelburne Center, Mass.

Thursday, July 2 9:10 and 10:40 A.M.

CAROL BRITT

Premiere Sonate II. Pastorale Alexandre Guilmant 1837–1911

David Dahl

b. 1937

An Italian Suite (Suite Italiana)
Toccata

occata

Pastorale triste

Pavana Gagliarda

Elevatione

Ricercare cromatico

Canzona

Hymn, "Blessed Jesus, at Thy word"

LIEBSTER JESU

Harmony on all stanzas. Stanza 3 a cappella

Sortie in E-flat

Louis-J.-A. Lefébure-Wély 1817–1869

Presentation of this recital has been underwritten by a gift from Will Headlee.

Annunciation R.C. Chapel Florence, Mass.

Thursday, July 2 12:15 and 1:20 P.M.

GRANT MOSS

Five Pieces Prelude and Fughetta Intermezzo Scherzo Finale Jubilante Healey Willan 1880-1968

Prélude Nadia Boulanger Improvisation 1887-1979

Joseph Jongen Larghetto, Op. 38 1873-1953

Hymn, "Lord of our life" ISTE CONFESSOR; ROUEN

Deux Strophes pour l'Hymne ISTE CONFESSOR Alexandre Guilmant 1837-1911

Fughetta on ISTE CONFESSOR Healey Willan

Presentation of this program has been underwritten by a gift from the Czelusniak Funeral Home of Northampton.

The preparation of the pipe organ has been provided by Messrs. Czelusniak et Dugal, Inc.

First Churches of Northampton, UCC/ABC Northampton, Mass.

Thursday, July 2 2:30 P.M.

LORENZ MAYCHER

Hymn Musicians' Hymn

Comes Autumn Time Leo Sowerby

1895-1968

Devotion Mark Andrews

1875–1939

Storm King Symphony
I. Allegro mæstoso
Clarence Dickinson
1873–1969

Presentation of this program has been underwritten by a gift from the Czelusniak Funeral Home of Northampton.

Stoplist, page V-60



Organbuilders

1729 - 31 North Pulaski Street Milwankee, Wisconsin 53202 Skinner Memorial Chapel, United Congregational Church of Holyoke Holyoke, Mass. Thursday, July 2 3:45 and 4:45 P.M.

CHRISTOPH BULL

Vic 1 Christoph Bull

Passacaglia in C minor Johann Sebastian Bach

1685–1750

Invention in C minor William Joel

Boléro Maurice Ravel 1875–1937

transcribed by Klaus Uwe Ludwig

When Felix met J.S.—Mash-up of Mendelssohn and Bach

Hymn. "Sing praise to God who reigns above" MIT FREUDEN ZART

Presentation of this program has been underwritten by a gift from Lynn Clock.

Abbey Chapel, Mount Holyoke College South Hadley, Mass.

Thursday, July 2 8 P.M.

NATHAN LAUBE

Toccata in D Minor, BuxWV 155 Dieterich Buxtehude

1637-1707

Corrente Italiana Juan Bautista José Cabanilles

1644-1712

Aria Bizzara del Rossignolo Allesandro Poglietti

1641-1683

Toccata Settima Michelangelo Rossi

1602-1656

Tabulatuur-Boeck van Psalmen en Fantasyen Antoni van Noordt

1619-1675

Psalm 24, "The Lord is King of Earth's Domain" in alternatim
Introduction, organ (harmonization by Claude Goudimel, 1564)
Stanza 1, audience organ, cantus firmus im sop.
Stanza 2, audience organ, coloriert im sop.
Stanza 3, audience organ, cantus firmus im ped.
Stanzas 4 and 5, audience

INTERMISSION

Prelude in G Minor (Alla marcia), Op. 23, No. 5

Sergei Rachmaninoff

1873-1943

transcribed by Gottfried H. Federlein

Cortège et litanie, Op. 19, No. 2

Marcel Dupré 1886–1971

transcribed by Lynnwood Farnam

Three Psalm Preludes, Set 1, Op. 32, No. 3

Herbert Howells

1892-1983

"Yea, though I walk through the valley of the shadow of death, I shall fear no evil: for thou art with me; thy rod and thy staff they comfort me." (Psalm 23, verse 4)

Hymn, "Eternal Father, strong to save"

MELITA

Sonata Eroïca, Op. 94

Joseph Jongen 1873–1953

Our use of Abbey Chapel and its organs has been donated generously by the Mount Holyoke Music Department.

Presentation of this program has been underwritten by a generous gift from Richard E. Willson, and by a gift from Malcolm Bosma and Charles Page in honor of Bill Czelusniak.

Stoplists, pages V-67 and V-69

First Congregational Church Hinsdale, N.H.

Friday, July 3 9:25 and 10:15 A.M.

PERMELIA SINGER-SEARS and DAVID SEARS, organ REBECCA SEARS, violin

Suite du Premier Ton
Grand Plein Jeu
Récit de cromhorne
Concerts pour les flûttes
Duo
Tierce en taille

Basse et Dessus de Trompette

Grand Dialogue

Jacques Boyvin 1649–1706

Cantilena in G, Op.71

Arthur Foote 1853–1937 transcribed by Susan Marchant

Sonata No.8 in E Minor, Op.132 Introduction and Passacaglia Josef Rheinberger 1839–1901

The Stars and Stripes Forever

John Philip Sousa 1854–1932 transcribed by David F. Sears

Hymn, "The Star Spangled Banner"

NATIONAL ANTHEM

Presentation of this recital has been underwritten by a gift from A. David Moore, Inc.

The preparation of the pipe organ has been provided by the Andover Organ Co.

First Parish of Northfield, Unitarian Northfield, Mass.

Friday, July 3 9:05 and 10:35 A.M.

LUBBERT GNODDE

Pièces pour Orgue ou Harmonium Grand Chœur en fa-dièze mineur Andantino en sol mineur César Franck 1822–1890

Le Tombeau de Titelouze Ut queant laxis Marcel Dupré 1886–1971

Hymn, "O perfect love, all human thought transcending"

SANDRINGHAM

Almande Gratie Hexachord Fantasia Jan Pieterszoon Sweelinck 1562–1621

Presentation of this recital has been underwritten by a gift from an Anonymous Patron of the OHS.

The preparation of the pipe organ has been provided by the Andover Organ Co.

Stoplist, page V-75

M. P. Rathke, Inc. Pipe Organ Builders

Post Office Box 389 Spiceland, Indiana 47385 U.S.A.

Tel. 317-903-8816 Fax 765-529-1284

www.rathkepipeorgans.com

Memorial Chapel, Northfield Mount Hermon School Gill, Mass.

Friday, July 3 12:40 P.M.

RHONDA SIDER EDGINGTON

Prelude on "Every time I Feel the Spirit" (2003)

Adolphus Hailstork

b 1941

Harmony and Counterpoint in A Major (2014)

James Woodman b. 1957

Meditation on "Amazing Grace" (1986)

Margaret Sandresky

b 1921

Hymn, "Amazing grace, how sweet the sound"

NEW BRITAIN

1 Parts 2 Treble 3 Bass 4 Unison

Tidings for Organ (1997) Tidings of Joy Tidings That Echo Heard Tidings of Peace Tidings of a Fleeting Vision Tidings of Glories Yet to Come Daniel Pinkham 1923-2006

Sonata in One Movement on "Kalenda Maya" (1984) Libby Larsen

b. 1950

Presentation of this recital has been underwritten by a gift from an Anonymous Patron of the OHS.

The preparation of the pipe organ has been provided by the Andover Organ Co.

MARGARET IRWIN-BRANDON

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Concerto (1741)

Preludio – Adagio – Allegro

Largo

Vivace

Aria – Largo

Vivace
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Hymn, "All glory be to God on high"

ALLEIN GOTT

Prelude J.G. Walther Melody adapted by Nicolaus Decius from an Easter *Gloria in excelsis Deo*, 1539; harmony by Heironymus Prætorius, 1604.

Toccata, Adagio, Fuga, BWV 564

Johann Sebastian Bach 1685–1750

Presentation of this recital has been underwritten by a gift from Jean Pitman Turner and E. Wayne Turner.

Stoplist, page V-80



Our Lady of the Valley R.C. Church Easthampton, Mass.

Friday, July 3 4:10 P.M.

DANIEL ROMERO

Choral varié sur le thème du "Veni creator"

Maurice Duruflé

1902-1986

Silent Night

Philip G. Kreckel 1886-1963

Credo III

Gregorian Mode V

An Interlude

Harold Darke 1888-1976

Improvisation sur le "Te Deum"

Charles Tournemire 1870-1939

reconstructed by Maurice Duruflé

Presentation of this recital has been underwritten by a gift from Benjamin R. Merchant.

ARTISTS

Specializing in early keyboard instruments, MARGARET IRWIN-BRANDON has been a soloist in European and American festivals and in national conventions of the AGO and the OHS. Her harpsichord performances of J.S. Bach's *Well-tempered Clavier* in Weill Recital Hall, Carnegie Hall, were highly acclaimed. She served on the faculties of Mount Holyoke College and the Oberlin College Conservatory, among others, and is the founding artistic director emerita of Arcadia Players Baroque Orchestra, on the board of advisers of the Boston Clavichord Society and is an associate fellow at Davenport College, Yale. She holds a BA from Pacific Lutheran University and an MM from the New England Conservatory. A Fulbright Scholar in Germany, she studied organ with Karl Richter and later, harpsichord with Gustav Leonhardt.

CAROL BRITT retired in December 2014 as head of the department of music and professor of music at Nicholls State University, Thibodaux, La. She is parish musician at St. Augustine's Episcopal Church, Metairie, La., and maintains a private organ studio. She holds a DMA degree from the University of Alabama, an MM from the University of Evansville, and a BM in education from Southern Illinois University. She is active as a recitalist, lecturer, and accompanist, and performs frequently for the national conventions of the OHS. Britt is a member of the AGO and holds the Associate certificate, and is on the Library and Archives Governing Board of the OHS. She is also a member of the Association of Anglican Musicians, the National Federation of Music Clubs, Phi Kappa Phi, and Pi Kappa Lambda.

Born in Mannheim, Germany, CHRISTOPH BULL has performed and recorded around the world, including France, Switzerland, Austria, Denmark, Northern Ireland, Russia, India, Taiwan, and El Salvador, at national and regional conventions of the AGO, and at venues such as the Cathedrals of Moscow, Salzburg, and at Saint-Denis, as well as rock clubs like The Viper Room, The Roxy, and The Whisky in Los Angeles. Following organ studies at the Hochschule für Kirchenmusik in Heidelberg and the Hochschule für Musik in Freiburg, he earned degrees at Berkley College of Music (Songwriting), University of Southern California (organ), and American Conservatory of Music (organ and sacred music), studying organ with Cherry Rhodes, Hermann Schäffer, Ludwig Dörr, Samuel Swartz, Christoph Schöner, and Paul Jordan. He is the creator of the genre-crossing, collaborative multi-media organica series, having released a number of CDs, including License To Chill, Old School, organica 2001, organica 2, and organica 3. His solo album, First & Grand, was the first recording of the Walt Disney Concert Hall Organ, Christoph Bull is university organist and organ professor at University of California, Los Angeles (UCLA), and organistin-residence at First Congregational Church of Los Angeles, where he plays the largest church pipe organ in the world.

JAMES DAVID CHRISTIE was the 1979 winner of the Bruges (Belgium) International Organ Competition—the first American to win first prize; 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. 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 University. In 1980, 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; the New England Conservatory honored him with its Distinguished Alumni Award. Christie was honored by Oberlin College with their 2015 Award for Excellence in Teaching.

PETER CRISAFULLI received both BM and MM degrees from Northwestern University and has been a full-time church musician for 40 years. His published compositions include liturgical music, music for flute and keyboard, and choral and organ works. The history, design, and construction of keyboard instruments is a passionate interest, and he has built his own chamber organ, regal, and harpsichord. 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. In recital, he also performs with his wife, Linda, a professional flutist, and he has performed for several past OHS conventions. He has been minister of music at All Saints Episcopal Church, Chevy Chase, Md., since 1988.

GREGORY CROWELL is university organist and affiliate professor of music at Grand Valley State University and director of music of St. Mark's Episcopal Church in Grand Rapids, Mich. He has performed in many international festivals and conventions, including the Valparaiso Bach Institute, the North American Historical Keyboard Society, and the Fontana Chamber Music Society. Recent venues include the National Music Museum, Washington and Lee University, Cornell University, and the Grassi Museum (Leipzig, Germany). Broadcasts of Gregory Crowell's performances have been heard on WCRB (Boston), WGUC (Cincinnati), WFMT (Chicago), Northwest German Radio, Belgian Public Radio, and NPM's *Pipedreams*. Dr. Crowell performs under the aegis of Independent Concert Artists.

MONICA CZAUSZ, a native of western Massachusetts, recently completed her third year of study with Ken Cowan at Rice University in pursuit of her bachelor of music degree in organ performance. She is the recipient of two endowed awards for outstanding achievement and has received first prizes in the 2013 William Hall, 2012 L. Cameron Johnson, and the 2011 Oklahoma City University competitions. She is organ scholar at Christ Church Cathedral, Houston, and while on residency, has performed at St. Paul's Cathedral, London, and York Minster. Last summer, she studied with Stefan Engels at the

Hochschule für Musik in Leipzig, Germany, and performed recitals in Freiberg, Naunhof, Saalfeld, and Leipzig. Before her studies at Rice, she worked with Nathan Laube and Alan Morrison. For two years in high school, she was organist and music director at an Episcopal church and graduated as valedictorian of her class of 300 at Chicopee High School. Monica's performances have been broadcast on WRTI Philadelphia Classical Radio, 91.7 Houston Classical FM, and KTRU Rice Radio.

RHONDA SIDER EDGINGTON is a creative musician with a wide range of musical interests. She spent seven years working and studying in Bremen, Germany, originally with a Fulbright scholarship. She has performed on the Schnitger in Norden, the Silbermann in Freiberg, the Hildebrandt in Naumburg, at six conventions of the Organ Historical Society, and a regional convention of the AGO. She has also been heard on *Pipedreams*. After teaching at Concordia University and Houghton College, Edgington now teaches privately, and is an avid chamber musician. She has studied in Germany with Harald Vogel, Hans-Ola Ericsson, and Hans Davidsson, and in the US with Larry Smith, Marilyn Keiser, John Chappell Stowe, Edward Zimmerman, and her with father Ronald Sider. She has degrees from Indiana University, Wheaton College, and a diploma from the Hochschule für Künste (University of the Arts) in Bremen. She lives with her family in Holland, Mich., where she is organist at Hope Church, a staff accompanist at Hope College, seminary organist at Western Seminary, and performs regularly in the US and abroad. http://rhonda.edgington.info

JOEY FALA is a fifth year student at Rensselaer Polytechnic Institute in Troy, N.Y., perusing a bachelor's degree in architecture and a master's degree in lighting. Originally from Hawaii, Joey began studying organ with Katherine Crosier of the Lutheran Church of Honolulu, and served as organ scholar at Honolulu's Central Union Church. He currently holds the position of organist and choir director at First United Presbyterian Church in Troy and continues coaching with Alfred Fedak and Christian Lane.

FRANCES CONOVER FITCH has toured extensively in North America and Europe, most notably with Concerto Castello, of which she was a founding member, and has made over a dozen recordings. Her past teachers include Yuko Hayashi, John Gibbons, and Gustav Leonhardt. Fitch has performed as organist and harpsichordist with Cantata Singers, Emmanuel Music, Boston Baroque, the Newberry Consort, and the Boston Camerata, has presented solo recitals at the Smithsonian Institution and the Boston Museum of Fine Arts, and has participated in summer festivals in Aix-en-Provence and in Mexico City. For nearly 30 years, she was on the faculty at the Longy School of Music, where she was chair of the early music department. She now teaches at Tufts University and the New England Conservatory, and in 2012 was guest professor at Ferris University in Yokohama, Japan. She is director of music at the Unitarian Universalist Church of Greater Lynn in Swampscott, Mass.

LUBBERT GNODDE has distinguished himself as a performer during his studies in Amsterdam and Lyon, where he obtained his degrees with honors, as well as in various organ competitions. Among his professors were Jacques van Oortmerssen and Louis Robilliard. In 2005, he won first prize with honors in the International Schnitger Organ Competition in Alkmaar. He moved from The Netherlands to Pomfret, Vermont in 2009, where he became organist in Our Lady of the Snows church in Woodstock. Soon after he started apprenticing with organbuilder David Moore, where he is now responsible for pipemaking and voicing.

CHRISTOPHER HOULIHAN is a graduate of Trinity College in Hartford, Conn., where he studied with John Rose. He earned his master's degree at the Juilliard School as a student of Paul Jacobs, and a *prix de perfectionnement* from the French National Regional Conservatory at Versailles, studying with Jean-Baptiste Robin. While in France, Houlihan was assistant musician at the American Cathedral in Paris where he had the honor of performing for President and Mrs. George W. Bush. His *Vierne2012* tour attracted critical acclaim for performing the six symphonies of Louis Vierne in marathon concerts in six North American cities.

A native of Chicago, NATHAN LAUBE is a graduate of the Curtis Institute of Music, where he studied organ with Alan Morrison and piano with Susan Starr. Upon graduation, he received the institute's two highest honors: the Landis Award for Excellence in Academics and the Aldwell Award for Excellence in Musical Studies. The recipient of a Fulbright grant, Laube spent the 2010–11 academic year studying with Michel Bouvard at the Conservatoire à Rayonnement Régional de Toulouse.

He received first place awards from the National Albert Schweitzer Organ Competition in September 2004 and the Chicago AGO/Quimby Regional Competition for Young Organists in February 2007. As a church musician, Laube was the first organ scholar at Bryn Mawr Presbyterian Church from 2006 to 2007. His previous positions include organ scholar at St. Luke's Episcopal Church in Germantown, Philadelphia, Pa., and associate organist at St. Paul's United Church of Christ, Chicago, Ill.

CHRISTOPHER MARKS is associate professor at the University of Nebraska-Lincoln, where he teaches organ, music theory, and performance practice. From 1999 to 2006, he taught organ and served as university organist at Syracuse University. He holds degrees from University of Richmond (BM, piano), University of Illinois at Urbana-Champaign (MM, piano and MM, organ), and the Eastman School of Music (DMA, organ), where he studied with Michael Farris. His performances have won top prizes in competitions, including the Arthur Poister, the San Marino, the Fort Wayne, and the Mader competitions. His interest in historic American instruments has led to appearances at six previous OHS conventions. His latest recording is *Organ Works of Seth Bingham*, Vol.2: *Memories of France*. The critically acclaimed first volume in this series, *Unto the*

Hills, was the first recording to be devoted solely to the organ music of Bingham, who was a prominent New York composer and organist. Marks has participated in more than a dozen Pipe Organ Encounters and currently serves on the OHS Board of Directors.

LORENZ MAYCHER is organist-choirmaster at First Presbyterian Church in Kilgore, Tex. A native of Oklahoma, he has studied organ with Margaret Lindsay, Thomas Matthews, Clyde Holloway, and William Watkins. In 1989, Maycher was a featured recitalist at the OHS national convention in New Orleans. He has since played for twelve national conventions, and was the recipient of an E. Power Biggs Fellowship in 1990. In recent years, he has participated in several projects devoted to the music of Leo Sowerby. In 1994, he recorded an all-Sowerby disc at First Presbyterian Church, Kilgore, for Raven Records. At the invitation of the Leo Sowerby Foundation, he has given the world premiere performances of Sowerby's recently discovered *Nostalgic Poem, Heroic Poem*, and Concerto No. 2 for Organ and Orchestra. Lorenz Maycher is director of "The Vermont Organ Academy," and is founding director of the East Texas Pipe Organ Festival.

CYNTHIA MEYERS joined the Boston Symphony as the piccolo player in the autumn of 2006. Previously, she was the principal piccolo of the Houston Symphony for nine years and principal flutist of the Omaha Symphony for nine seasons. A native of Somerset, Pa., she began playing the piano at age three. She earned a bachelor of fine arts degree at Carnegie-Mellon University and a master of music at the Cleveland Institute of Music as a student of Jeffrey Khaner. She became interested in the piccolo while in Cleveland, and continued study with William Hebert of the Cleveland Orchestra. In 2004, Meyers performed the world premiere of Damian Montano's *Concerto for Piccolo and Contrabassoon*, written for her and contrabassoonist of the Houston Symphony, Jeff Robinson. In addition to playing with the symphony, Meyers is on the faculty of the New England Conservatory and has performed with the Grand Teton Music Festival, the Minnesota Orchestra, and the Chicago Symphony.

ROSALIND MOHNSEN is director of music and organist at Immaculate Conception Church of Malden/Medford, Mass. 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 in 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.

GRANT RUSSELL MOSS is a senior lecturer in music at Smith College, where he has been college organist since 1983. A Nebraska native, Moss is a Phi Beta Kappa graduate of the University of Nebraska-Lincoln and holds a DMA degree from Yale University. A regional winner of the Music Teachers National Association Collegiate Artist Competition and first-prize winner of the Ottumwa National Organ Playing Competition, he has appeared at summer organ festivals at Methuen, Mass., and Round Lake, N.Y., the Great Organ Music at Yale series, and in concerto performances with the Five College Orchestra, the University of Massachusetts-Amherst Orchestra, the Amherst College Orchestra, the Springfield Symphony, and the Pioneer Valley Symphony. As accompanist, he has toured many times with the Smith Chamber Singers and was the first visiting American organist to perform at the Hong Kong Academy for Performing Arts. In addition to his duties as teacher of organ, piano, and harpsichord, he is conductor of the Smith hand bell choir.

BARBARA OWEN holds degrees in organ and musicology from Westminster Choir College and from Boston University, and has also studied in Germany and Italy. She is the author of numerous periodical and anthology articles, entries in The New Grove Dictionary of Music, and several books, including The Organ in New England, E. Power Biggs: Concert Organist, The Registration of Baroque Organ Music, The Organ Music of Johannes Brahms, and The Great Organ at Methuen. She was formerly music director at First Religious Society in Newburyport and librarian of the AGO Organ Library at Boston University. Active as an organist, lecturer, and organ consultant, she is a past president of the Organ Historical Society, a member of the advisory board of the Instituto de Organos Historicos de Oaxaca, has served the AGO as regional councilor and chapter dean, and is a trustee of Methuen Memorial Music Hall.

ADAM PAJAN is instructor of organ and shop technician at the University of Oklahoma's American Organ Institute. He received his DMA in 2014 under John Schwandt following studies at Furman and Yale universities, earning the BM and MM degrees under Charles Tompkins, Martin Jean, and Thomas Murray. His performing career has taken him across the United States and to Germany twice, where he will embark on a five-recital tour in the summer of 2015. Pajan has been the first prize recipient in three national competitions (Schweitzer, Poister, and Mader) and received the Firmin Swinnen Second Prize in the inaugural Longwood Gardens International Organ Competition in 2013. An enthusiastic church musician, he is organist and choir director at St. Mark the Evangelist in Norman, Okla.

A native of Lynden, Wash., MICHAEL PLAGERMAN has played the organ for most of his life. His studies began during high school with Barefry Williams, after his family moved to Ephrata, at which time he served as director of music

at Our Savior's Lutheran Church. He presently studies organ with Paul Tegels and choral conducting with Richard Nance at Pacific Lutheran University, where he is student director of the chapel choir and president of the award-winning Choir of the West. Plagerman is director of music and principal organist at Prince of Peace Lutheran Church in Lakewood.

H. DAVID PULLIAM is organist and choirmaster at Christ Church Cathedral, Springfield, Massachusetts, and diocesan director of music for the Episcopal diocese of Western Massachusetts. He has performed at various venues across the United States, Canada, England, and Italy. He has been a featured performer at the conventions of the Organ Historical Society, the Hymn Society, and the Music Teachers National Association. He has performed and presented for the Association of Anglican Musicians' Mid-Winter Conference and broadcast on American Public Media's *Pipedreams*. He can be heard on Raven Records' *What Good News The Angels Bring! An Old Salem Christmas* with the Winston-Salem Youth Chorus.

Nationally recognized as a trainer of young voices, Pulliam is affiliated with the Royal School of Church Music in America (RSCMA). He has been on the choral faculty of the North Carolina Governor's School and vocal coach and collaborative vocal pianist for the Salem College School of Music in Winston-Salem, N.C. He performed weekly as resident organist at the Reynolda House Museum of American Art, the former estate of R.J. Reynolds and home of a four-manual 1917 Aeolian organ.

Pulliam received the master and bachelor of music degrees in organ performance from the University of North Carolina School of the Arts where he was a Kenan Organ Scholar. Teachers include Judy Richardson Minter and Jack Mitchener. Further studies were at the Calgary International Organ Academy with Simon Preston and David Higgs.

Concert and recording artist, CHRISTA RAKICH is artist-in-residence at Somers Congregational Church. She also directs the music program at St. Mark the Evangelist Church in West Hartford, Conn. She has served on the faculties of Westminster Choir College, Brandeis University, New England Conservatory, and the University of Connecticut, and as assistant university organist at Harvard. Other artist-in-residencies have included the University of Pennsylvania and First Lutheran Church in Boston. As a Fulbright Scholar, Christa Rakich studied for two years with Anton Heiller at the Hochschule für Musik in Vienna, Austria. She holds bachelor's degrees in organ and German from Oberlin College. After receipt of her master's degree with honors from New England Conservatory, she joined the faculty, ultimately becoming department co-chair. She concertizes widely throughout the US and Europe. With keyboardist Susan Ferré, Rakich is a founder of the Big Moose Bach Festival in Berlin, N.H. Information on recordings may be found at, bachleipzigchorales.com, bachtrios.com, and from the ashes cd. com. Her latest CD, From the Ashes, features the Somers Richards-Fowkes organ.

Originally from Greenville, S.C., CAROLINE ROBINSON is currently a master's degree student of David Higgs at the Eastman School of Music. She received her BM from the Curtis Institute of Music where she studied with Alan Morrison. Robinson spent a year in Toulouse on a Fulbright grant studying at the Conservatoire à Rayonnement Régional with Michel Bouvard and Jan Willem Jansen (organ), and Yasuko Bouvard (harpsichord). She is the first prize winner of the 11th Annual Albert Schweitzer Organ Festival and of the Tenth Annual West Chester University Organ Competition. Her playing has been broadcast on American Public Media's *Pipedreams* and Philadelphia-based WRTI's *Wanamaker Organ Hour*. Among other upcoming engagements, Caroline is looking forward to playing a recital at the AGO Region III convention in Pittsburgh this summer.

Denver native **DANIEL ROMERO** began music study at age twelve and attended high school at the Denver School of the Arts. He received a BM in organ performance from Metropolitan State College of Denver, where he studied with Joyce Shupe Kull, and continued private study with Christian Lane. Romero is director of music at the Church of the Ascension (Episcopal) in Denver and has served several area churches, including Holy Ghost R.C. Church for eight years. From 2009 to 2012 he was music director and organist at St. Mary's Episcopal Church in Barnstable, Mass., where he oversaw the adult and children's choirs and instrumentalists. He was assistant director and accompanist of the Cherry Creek Children's Chorus in Denver, and later in a similar position for the South Coast Children's Chorus in Marion, Mass. Daniel Romero holds the AGO's Colleague certificate (CAGO). He is currently writing a history of the pipe organ in Colorado and documenting all of the organs in the state.

Since 1994, ROBERT SHEENA has been the Principal English horn player for the Boston Symphony Orchestra and Boston Pops Orchestra. Mr. Sheena is currently on the oboe and English horn faculty of Boston University, The Boston Conservatory and the Longy School of Music. A Tanglewood Music Center Fellowship program alumnus, he enjoys working with students through masterclasses and chamber music coaching at the TMC. With John Ferrillo, he co-directs an intensive two-week summer workshop for young oboists at the Boston University Tanglewood Institute. Prior to joining the BSO, Sheena performed frequently as an extra with the Chicago Symphony Orchestra. From 1987 to 1991 he was Assistant Principal Oboe and solo English horn with the Hong Kong Philharmonic Orchestra, a post he subsequently held with the San Antonio Symphony. He received his BM from the University of California at Berkeley in 1983 and his MM from Northwestern University in 1984. He has studied the oboe with Ray Still, Grover Schiltz, William Banovetz, John Mack, and Marc Lifschey

KATHLEEN SCHIANO received her BM in cello performance from the University of Kansas, and her master's degree from Stony Brook, where she studied with the renowned Bernard Greenhouse, co-founder of the Beaux Arts Piano Trio. She regularly performs with the Hartford Symphony, the Waterbury Symphony,

and the Connecticut Virtuosi Chamber Orchestra. Schiano teaches cello and is an adjunct faculty member at Trinity College where she also coaches chamber musicians. She operates Millennium Music, which provides classical music ensembles throughout New England. (milleniummusic2.com).

LARRY D. SCHIPULL is a professor of music at Mount Holyoke College in South Hadley, Mass. He has appeared as a soloist and chamber musician on four continents. He was formerly on the faculty of the University of Hong Kong, where he was active as a recitalist and accompanist. His teachers include Carl Staplin, Marie-Claire Alain, Charles Krigbaum, and Michael Schneider. Schipull was awarded a unanimous first prize from the Conservatoire à Rayonnement Régional de Rueil-Malmaison, France, was the national winner in organ of the Music Teachers National Association Collegiate Artist Competition, and a first prize co-winner in the Ottumwa National Organ-Playing Competition.

PATRICK A. SCOTT is assistant organist-choirmaster at the Cathedral of Saint Philip in Atlanta. A native of Picayune, Mississippi, he holds the bachelor of music degree in organ performance from Birmingham-Southern College where he studied with James Cook. As a student of Judith and Gerre Hancock, Scott earned the MM and DMA degrees in organ performance from the University of Texas at Austin. Scott was awarded the first prize as well as the audience prize in the American Guild of Organists National Competition in Organ Improvisation held at the 2014 AGO National Convention. While at the convention, he was also awarded second prize in the Schoenstein Hymn Playing Competition.

PERMELIA SINGER SEARS is a graduate of Smith College and Yale University School of Music with a master of music in organ performance. A long-time Organ Historical Society member, she was co-chair of the Extant Organs Committee with her husband David for many years, and served on several convention committees. 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. Sears is also principal violist with the Arlington Philharmonic Orchestra, Arlington, Mass.

DAVID F. SEARS holds bachelor's and master's degrees from the Peabody Conservatory and a DMA from Boston University. He is professor emeritus of fine arts at Merrimack College, North Andover, Mass., and is also a composer. His violin concerto was premiered by the Arlington Philharmonic in 2005 with Rebecca Sears as violin soloist, and his *Psalm 125* was also premiered by the Arlington-Belmont Chorale with the Arlington Philharmonic in 2009. Sears has appeared in concert throughout New England as a soloist, with his wife in piano four-hand recitals, and with his wife and daughter in family concerts. He is keyboardist with the Arlington Philharmonic Orchestra.

REBECCA SEARS was graduated from Bowdoin College with a double major in music and classics. In August 2012 she received her doctorate in classical languages from the University of Michigan, Ann Arbor, and is now visiting assistant professor of classics at Wake Forest Univ., Winston Salem, N.C. Dr. Sears has played violin with the Lowell Philharmonic and Arlington Philharmonic in Massachusetts, the Mid-Coast Orchestra in Maine, and the Wake Forest Univ. Orchestra, as well as in family concerts.

PATRICIA SNYDER has been director of music ministry at Storrs Congregational Church, Storrs, Conn., since 2006. She was on the senior artist faculty in organ at the Hartt School, University of Hartford, 2004–13. She received the DMA, MMA, MM degrees from the Yale School of Music (Charles Krigbaum); the premier prix and prix d'excellence from the Conservatoire à Rayonnement Régional de Rueil-Malmaison, France (Marie-Claire Alain); and a BMus from the University of Western Ontario, Canada (Larry Cortner). She is a laureate of the RCCO National and Manchester, England, International Organ Competitions. An active AGO member, Snyder is a frequent recitalist and presenter for regional conventions and young organist initiatives and is former dean of the Worcester chapter. She often serves as an adjudicator and has been a member of the Fulbright-Hays selection committee for study abroad. Snyder has toured internationally as a performer and has recorded for the Albany label.

BRUCE STEVENS is active as a recitalist in the U.S. and Europe and frequently performs for national OHS conventions and regional AGO conventions. After receiving music degrees from the University of Richmond and the University of Illinois, he moved to Europe for three years of organ study, first in Copenhagen with Finn Viderø and Grethe Krogh and then in Vienna with Anton Heiller. Mr. Stevens was a finalist in the AGO organ performance competition as well as in other competitions held in Los Angeles and Fort Wayne. He has recorded seven discs for Raven Recordings, including a series of CDs devoted to Josef Rheinberger's organ sonatas played on various historic American organs. He is Instructor of Organ at the University of Richmond and director of Historic Organ Study Tours (HOST).

PETER SYKES is associate professor of music and chair of the historical performance department at Boston University, where he teaches organ, harpsichord, clavichord, performance practice, and continuo realization, music director of First Church in Cambridge, and principal instructor of harpsichord at the Juilliard School in New York City. He performs extensively on the harpsichord, clavichord, and organ, and has made ten solo recordings of organ and harpsichord repertoire ranging from Buxtehude, Couperin, and Bach to Reger and Hindemith and his acclaimed organ transcription of Holst's *The Planets*. Newly released is a recording of the complete Bach harpsichord partitas on the Centaur label, and an all-Bach clavichord recording on the Raven label; soon to be released will be the complete Bach obbligato violin sonatas with Daniel Stepner. Sykes also performs and records with Boston Baroque and Aston Magna. A

founding board member and president of the Boston Clavichord Society as well as president of the Westfield Center for Historical Keyboard Studies, he is the recipient of the Chadwick Medal (1978) and Outstanding Alumni Award (2005) from the New England Conservatory, the Erwin Bodky Prize (1993) from the Cambridge Society for Early Music, and the Distinguished Artist Award from the St. Botolph Club Foundation (2011).

A native of Appleton Wisconsin, **DONALD VERKUILEN** began organ studies with Frank Rippl and continued with Marie-Louise Langlais, Nathan Laube, and Jonathan Moyer. He was a performer in the International Festival of the Organ 2010 hosted in Rome, Italy, and has performed many other well-known venues. VerKuilen has been a finalist in many prestigious performance and hymn playing competitions as well as an E. Power Biggs Fellow. He has studied organ performance at the Oberlin Conservatory of Music under James David Christie. Last January, he traveled to France to study some of the finest organs of France. Currently, VerKuilen is organist at Pulaski Heights UMC in Little Rock, Ark.

VICTORIA WAGNER was instrumental in the creation of *The Planets* transcription score, and has appeared as second organist at every *Planets* performance that Peter Sykes has given, including the recording at Girard College in Philadelphia. She has performed in Iceland, Holland, France, Germany, Canada, throughout New England, and for national conventions of the AGO and OHS. Music director at Trinitarian Congregational Church in Concord, Mass., Wagner has served on the AGO national council and held several offices in the Boston chapter.

New York native, VAUGHN L. WATSON, of Addison, Vt., began piano lessons at an early age, and later studied organ with his mother. He is a graduate of Fordham University and has taken church music and conducting courses at Shenandoah Conservatory of Music and Westminster Choir College. His organ teachers have included Norman Sutphin, William Entriken, and Walter Hilse. In June 2009, he earned the CAGO certificate from the American Guild of Organists. He is presently organist for three Catholic parishes of the diocese of Ogdensburg, N.Y. These include St. Patrick's, Port Henry; All Saints, Mineville; and St. Mary's, Ticonderoga, where he directs the adult choir and teaches in St. Mary's School. He is also accompanist for the Champlain Valley Chorale in Ticonderoga. Watson is active as an organ recitalist, having performed at St. Thomas' Church, the Church of St. Mary the Virgin, and St. Patrick's Cathedral in New York City, among others in New York State and Vermont. In June 2014, he was appointed sub-dean of the Vermont AGO Chapter. This is his second recital appearance at an OHS national convention.

2016

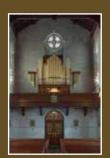
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Casavant Frères Ltée., Opus 1323 (1929) rebuilt by Theodore Gilbert & Associates (1982)











CONVENTION VENUES

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THE PIONEER VALLEY OF WESTERN MASSACHUSETTS

CHRIST CHURCH CATHEDRAL (EPISCOPAL), SPRINGFIELD

Austin Organs, Inc., Op. 2195, 1953

I. GRE	AT (exposed)	II. (CHOIR (enclosed)	PEL	OAL
16	Violone	8	Diapason†	32	Double Diapason*
8	Principal†	8	Spitzflöte	32	Double Violone [Resultant]
8	Diapason Conique	8	Dolce	16	Open Diapason
8	Bourdon†	8	Dolce Celeste	16	Violone [Gt.]
4	Octav†	4	Koppelflöte	16	Gedeckt† [ext. Pos.]
4	Nachthorn†	23/3	Nazard	8	Octave
23/3	Nazat†	2	Blockflöte	8	Violone [Gt.]
2	Fifteenth†	13/5	Tierce	8	Flute
2	Blockflöte†	8	Harmonic Trumpet	4	Choralbass
13/5	Terz†		[High Pressure]	4	Flute [ext. Ped.]
IV-V	Fourniture†	8	Krummhorn	2	Flute [ext. Ped.]
16	Trompet†	16	Trompet† [Gt.]	III	Mixture
8	Trompet†	8	Trompet† [Gt.]	32	Contra Bombarde†
	-		-	16	Bombarde [ext.]
III. SW	VELL (enclosed)	II. P	OSITIV (exposed)	16	Trompet† [Gt.]
8	Geigen†	8	Bourdon† (wood)	16	Fagotto [Sw.]
8	Geigen Celeste†	4	Prestant	8	Bombarde [ext.]
8	Melodia	2	Doublette†	8	Trompet† [Gt.]
4	Fugara	11/3	Larigot	4	Clairon [ext.]
4	Rohrflöte	III	Cymbale†	4	Fagotto [Sw.]
III	Plein Jeu		Zimbelstern		_
16	Fagotto				
8	Trompette				
8	Cor Anglais				
8	Voix Humaine				

^{*}retained from the previous Steere and located against the back wall of the north transept †tonal revisions by Theodore Gilbert Associates, 1985 and following

Console is standard Austin design with stop keys above keyboards.

Chests are of the Austin "paneled Universal" type, to accommodate the tremulant machines. Swell and Choir divisions are expressive and these manual compasses extend to 73 notes.

ACCESSORIES

4 Clarion

Tremulants on Great/Positiv, Swell, Swell Voix Humaine, and Choir

Couplers: Choir & Positiv to Great 8; Swell to Great 16, 8, 4; Swell to Choir 16, 8, 4; Swell to Swell 16, 4', Off; Positiv to Swell; Positiv Off; Choir to Choir 16, 4', Off; Great & Positiv to Pedal 8; Swell & Choir to Pedal 8 & 4

Great/Choir Manual Transfer; Pedal Combinations to Great, Choir, Swell

One MIDI stop each on Great, Choir, Swell, and Pedal

Adjustable combination action with 128 memory levels: 14 General pistons, 8 divisional pistons each for Great, Choir & Swell; 6 Pedal pistons; 4 Positiv pistons; Next/Previous functions; nine various Reversibles; thumb pistons for Sforzando, Set & Cancel Crescendo Pedal

In 1794, President Washington decreed that an Armory be established in Springfield, and although it was not fully completed until 1817, it is said to have given impetus to the growth of the town. What is interesting, though, is that, at the insistence of Col. Roswell Lee, Superintendent of the Armory, the completed complex included an upstairs room "intended for religious worship," and even provided with a bell. Col. Lee was an Episcopalian, and for several years informal services were held there by visiting clergy for a small congregation, which became the foundation for Christ Church. It is recorded that there was a small organ in the Armory chapel, but in 1824 it was badly damaged in a fire which, while it did not totally destroy the chapel, forced the congregation to seek other places to hold services, including the Court House, the Methodist Church, and the Parish House of the Congregational Church. In 1838, the parish was formally organized under the name of Christ Church, and met for the next two years in City Hall. Col. Lee's son, Rev. Henry Lee, became the parish's first Rector, serving until 1847, when he went to a church in Rochester for a time, and subsequently became Bishop of Iowa.

In 1839, with financial help from Episcopalians in Boston, New Haven, and Hartford, a small wooden Gothic church was built on State Street, near Dwight Street. This was consecrated in 1840 by Bishop Griswold of Boston, and in 1841 an E. & G.G. Hook organ (Op. 46) of one manual and ten stops was installed. The congregation continued to grow, and in 1851 the little church was considerably enlarged, with room for 30 more pews, a chancel and vestry, and a library. A larger organ also was acquired then, and while it was another Hook, it was not a new one, but Op. 14, an instrument of two manuals and 22 stops built in 1834 for St. John's Church in Providence, Rhode Island, which had replaced it with a larger Hook organ of three manuals and forty stops in 1851. Possibly Rev. William S. Child, who came to Christ Church from Grace Church in Providence in that year, was responsible for arranging this purchase. Since Op. 14



would have originally had the old G-compass manual and a short pedal compass, it is probable that Hook would have refurbished and updated their 1834 organ before installing it in Christ Church. It first stood in the rear gallery, but later was moved to the front, under the crossing and at the right of the chancel.

The congregation continued to grow, and while more additions were made to the 1839 building, it became evident by 1874 that a new and larger one was needed, and a subscription was raised. The cornerstone was laid in November of 1875, and on Easter 1876 the substantial Norman-style building of Longmeadow brownstone was consecrated, the music being provided by a quartet and a boy choir, which had been founded in 1870. The furnishings were said to have been rather simple initially, and the tower proved unstable and had to be taken down, not to be rebuilt until 1927. The congregation found itself burdened for a time with a large debt, and the old Hook organ was temporarily moved to the new building. It was not until 1885 that it was replaced by a new organ, a three-manual of 38 stops by Steer & Turner, costing \$5,000, and in 1897 a two-manual, ten-stop Steere organ was placed in the Parish House, but is no longer there. In 1911, the organ in the main church was enlarged to 48 ranks and rebuilt with electro-pneumatic action by the J.W. Steere firm, successors to the original builders, and dedicated on All Saints' Day. One of the additions was a 32' Diapason stop in the Pedal (which survives most visibly today), and a unit rank of Ophicleide reeds on 15" of wind. It was said that the aim of the rebuilding was to make the instrument similar to an English Cathedral organ. By 1922, it would seem that the church also had a choir worthy of a cathedral, recorded as having sixty members, under the direction of Thomas Moxon, who was also the organist.

Western Massachusetts became a separate diocese in 1901, but it was not until 1929 that Christ Church was actually designated as its Cathedral, and many improvements to the building were made in this period, including a beautiful carved reredos created in 1931 by the noted Oberammergau woodcarver Alois Lang, the Italian marble altar, and the carved narthex screen. In 1957, a handsome lectern was acquired, originally intended for the National Cathedral in Washington but considered too small for that huge space, and shortly afterward, a splendid marble font. In 1953, the Steere organ was replaced by the present large three-manual Austin organ, with a Richard Piper tonal design influenced by James B. Jamison. During the deanship of the Very Rev. Earl Whepley, 1981–95, major renovations were carried out, which included the redesign of the apse and repositioning of the choir stalls and organ console, one result of this project being the enhancement of the acoustics in the room. Also during this period, the organ action was releathered by David G. Johnston, and in 1985 tonal changes were made throughout the organ by Theodore Gilbert & Associates, under the direction of the Canon Precentor, Peter B. Beardsley (now retired). Revisions included significant scaling and voicing changes to the Great chorus and an increase in the number of stops in some divisions, particularly the Pedal. In 2010, Mr. Beardsley oversaw the rebuilding of the Austin console, with the help of Vermont organbuilder Stephen J. Russell, as all-electric action with solid-state combination action and operating relay system. In this process, the Great manual was put at the bottom, French style.

St. Michael the archangel cathedral (r.c.), springfield

Casavant Frères, Ltée., Op. 1323, 1929

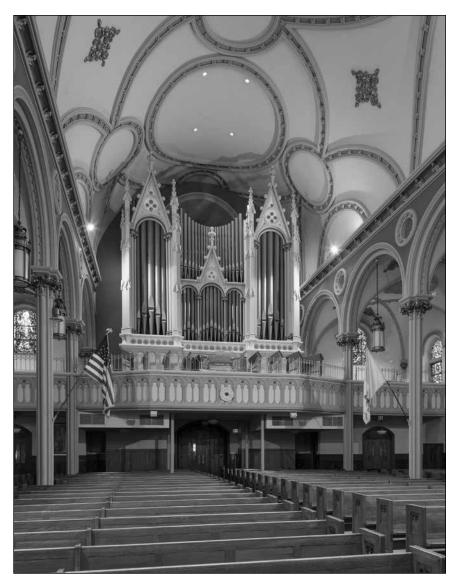
Revised Stoplist as of 2004

GALLERY ORGAN

II. GR	EAT	III.	SWELL	IV. S	SOLO
16	Double Open Diapason	16	Bourdon	8	French Horn
8	Montre	8	Open Diapason	8	Pontifical Trumpet
8	Open Diapason	8	Rohrgedeckt	8	Quintaton
8	Bourdon	8	Viole de Gambe		Harp
8	Gemshorn	8	Voix Céleste		Cymbelstern
4	Principal	4	Principal		Nachtigall
4	Flûte Ouverte	4	Koppelflöte		
2	Fifteenth	23/3	Twelfth	PED	OAL
III-IV	Mounted Cornet [t.c.]	2	Fifteenth	32	Contra Bourdon
III	Fourniture	13/5	Tierce	16	Montre
IV-V	Plein Jeu	11/3	Larigot	16	Violone [Gt.]
16	Double Trumpet [ext.]	IV	Plein Jeu	16	Dulciana [Ch.]
8	Trumpet	16	Bombarde	16	Bourdon [ext.]
	Chimes	8	Trompette	16	Quintaton [So.]
		8	Hautbois	8	Principal
I. CHO	DIR	8	Vox Humana	8	Bass Flute [ext.]
8	Flûte Harmonique	4	Clairon	51/3	Quint
8	Dulciana			4	Choral Bass
8	Unda Maris	I. P	OSITIV	4	Rohrflöte
4	Spitzflöte	8	Prinzipal	IV	Fourniture
2	Flute	8	Rohr Gedeckt	32	Contre Bombarde
8	Cor Anglais	4	Oktave	16	Bombarde [ext.]
		23/3	Nazard	16	Double Trumpet [Gt.]
		2	Superoktav	8	Posaune [ext.]
		IV	Scharf	4	Clairon [ext.]
		16	Dulzian	4	Shalmey
		8	Krummhorn		

CHANCEL ORGAN

II. GREAT	III. SWELL	PEDAL
8 Open Diapason	8 Gedeckt	16 Bourdon
8 Bourdon	8 Viole	8 Bourdon [ext.]
4 Principal	8 Viole Céleste	
2 Fifteenth	4 Flûte	
III Fourniture	2 Hohlflöte	
8 Trompette	III Cymbale	
	8 Oboe	



ACCESSORIES

Sub and Super couplers, unison offs, all manuals; reversible toe studs for Great to Pedal coupler and Tutti.

Tremulants on Gallery Swell and Choir; Chancel Swell

Four-manual draw knob console with angled jambs in the rear gallery; two-manual console in the left transept.

All manual chests, 73 notes' compass, but stops 2' and higher, 61 notes. Pedal chests, 32 notes. Gallery: Great on 4¾" w.p.; Swell 4½" w.p.; Positiv and Choir, 3¼" w.p.; Solo 8" w.p.; Pedal 4½" to 6½" w.p.

At though some of the Early 17th century settlers of Springfield were thought to be Irish, it is unlikely that they were practicing Catholics, and it was not until the 1830s that visiting priests are recorded as having said Mass and administered the Sacraments in the homes of scattered Catholics in the greater Springfield area. Beginning with the construction of the Armory in 1795, and the eventual construction of the Western Railroad, the resulting population growth eventually brought more Catholics to Springfield and surrounding towns, but until around 1840 Springfield was still a mission, although a priest eventually was assigned to the area. In 1846, the growing number of Catholics purchased a building lot, and the Baptists, who were in process of building a larger meeting house, offered to sell their former building to the Catholics, who then moved it to their lot and proceeded to retrofit it, with the assistance of an artistic young Irish officer from the Armory. In February of 1847, it was consecrated by Bishop Fitzpatrick of Boston and dedicated to the Blessed Virgin and St. Benedict. Father Reardon, who had been the missionary, served for two years as priest, and immediately began to organize a Sunday school and various other activities.

Other priests and missionaries came and went for a few years until Father Michael Gallagher took the position permanently. Under his energetic leadership the congregation soon outgrew the original building, and in 1860 ground was broken for a much larger building, designed by the noted Catholic architect Patrick C. Keely and re-named St. Michael's Church. This was soon completed and opened in December of 1861 with ceremonies that included a sacred concert given by the choir of Boston's Immaculate Conception Church and directed by its recently appointed organist, John H. Wilcox. The funds raised by this concert allowed Father Gallagher to commission a two-manual, 33-stop E. & G.G. Hook organ (Op. 309), installed the following year. In 1870, Springfield was made an episcopal see, and Rev. P.T. O'Reilly of Worcester was consecrated Bishop. Shortly afterward, St. Michael's School was built.

The stately Gothic façade of the 1862 Hook organ survives with the original casework of the gallery portion of the present Casavant Frères organ, installed in 1929. This organ, originally designed tonally in the French Romantic tradition, has seen several alterations and changes in its tonal makeup over the years, reflecting changing fads and fashions in tonal design peculiar to the second half of the twentieth century, and carried out by various firms and individuals. These included the Berkshire Organ Co. (1967), Theodore Gilbert and Associates (1983–87), and the American Classic Organ Co. (2004). Its 75th anniversary was celebrated on April 30, 2004, with a recital of 19th and 20th century music by Frederick Swann. Despite those later alterations, its French-influenced tonal roots are still very present, contributing to the organ's musical versatility, and today it gives strong support to an active music program built around a professionally trained Cathedral Choir of Boys and Adults founded in the Jubilee Year of 2000.

FIRST CONGREGATIONAL CHURCH, WESTFIELD

C.B. Fisk, Inc., Op. 71, 1977

I. GRE	EAT	II. C	CHOIR	PEL	OAL
16	Bourdon*	8	Stopt Diapason*	16	Principal*
8	Prestant	4	Spire Flute	8	Octave*[ext.]
8	Chimney Flute	23/3	Nazard†	4	Superoctav* [ext.]
4	Principal	II	Sesquialtera†	16	Bassoon
4	Flute	2	Prestant		
2	Night Horn†	IV	Sharp		
III	Cornet†	8	Clarinet*		
2	Doublet†				
IV-VI	Mixture†				
8	Trumpet*				

^{*}Pipework from previous rebuilt Johnson organ, reworked and revoiced.

ACCESSORIES

Couplers: Choir to Great, Great to Pedal, Choir to Pedal Tremulant (general; *tremblant doux* type) 2³/₄" w.p.; Well-tempered tuning scheme.

Attached console: 61-note manuals and 32-note pedal. Key and draw-stop actions are mechanical. None of the pipework in this instrument is enclosed for expression. The Pedal pipes stand within the case at the back of the organ. The Pedal Principal, the largest pipes of which were formerly in the Johnson façade, is unified mechanically at 16′, 8′ and 4′ pitches, employing the Austin type of individual-valve action, built in Hartford to the specifications of Charles Fisk.

The first congregational church of Westfield is one of the oldest in western Massachusetts, having been founded in 1679. A meeting house was erected shortly afterward, and although its date is uncertain, the growth of the congregation required that it be fitted with galleries in 1703. The church's long-lived first pastor, the Rev. Edward Taylor, was still leading his flock when a new meeting house was built in 1720. At first, the faithful were called to worship by the beating of a drum, and the drummer, John Negro, was paid 23 shillings per annum for this. His name indicates probable African origins, but the fact that he received payments suggests that he was a freedman. His drumming duties ended in 1728, however, when, in exchange for a hundred acres of land in the southern part of town, a bell was provided by John Windel of Boston.

In 1801 the proprietors began discussing the possible need for a larger building, but in 1803 further discussion was eliminated when the old one burnt down. A new location — the present one — was chosen, and in 1806 a new meeting house was dedi-

[†]Indicates double-draw stops; the first of the pair being part of the following compound stop, but capable of being drawn separately.

cated on the site. As in other Puritan churches, psalms had been sung unaccompanied from the earliest days, but by 1820 small sums were recorded as having been paid for "sacred music," which suggests the presence of a choir and the purchase of some of the oblong collections of hymn-tunes and easy anthems then being published for the use of singing schools and choirs that were springing up in non-liturgical churches of this period. If there was any instrument in use by then, however, it would likely have been a "church bass," a stringed instrument somewhat of a cross between a cello and a contrabass that could support the melody in the tenor range.

The First Church continued to thrive, but Westfield, becoming an industrial town thanks to the water power of the Westfield River, was growing, and other churches were thriving too, including the Methodist Church, which in 1842 had the distinction of acquiring the first organ in town, an instrument of two manuals and twenty stops by E. &. G.G. Hook of Boston (Op. 50). It was when he was asked to assist in its installation that William A. Johnson, one of the church members, was "bitten by the organ bug" and shortly after began building small parlor organs in his spare time. Only a few years later, in 1849, he built Westfield's second church organ for the First Congregational Church (Op. 13), an instrument of the same size as the Methodists' Hook, and perhaps largely patterned after that example from a more experienced builder. In 1856, the Second Congregational Church split off from First Church and in 1859 acquired Johnson's 83rd organ.

The 1849 Johnson organ served the First Church until its 1806 building also succumbed to fire, and the present meeting house was erected on the same site in 1860. The new building boasted a fine "Grand Organ" of three manuals and 35 stops, the 112th to be built by Westfield's fast growing and thriving Johnson firm. It was dedicated on January 30, 1861, in a gala three-part concert. Part First was a performance by Prof. George Kingsley of Northampton of J.C.H. Rinck's popular Organ Concerto and a transcription of the Overture to Herold's opera Le pré aux clercs. Part Second consisted of two choral works and a solo, directed (and presumably also accompanied) by William Linton Viner, who had recently arrived in the area from London, and whose son Charles was employed by Johnson. The works performed were "When the loud voice in thunder spoke" from Handel's oratorio Jeptha, and the better known "Hallelujah" from his Messiah. These were interspersed with an Introduction and Aria by Bellini, presumably from one of his operas, by an unnamed singer. Part Third consisted of unspecified performances by four "Professors" (presumably organists): A. Jantz of New London, CT; Turpin of Norwich, CT; Casseres of Springfield, and the previously mentioned G.D. Kingsley of Springfield.

This organ was subsequently rebuilt and enlarged by Johnson & Son in 1886 with an experimental tubular-pneumatic action (the only non-tracker organ ever to come from that factory), then electrified in 1926 by Mias & Berkmaier, and rebuilt again in 1961 by Fred Brew (of Southwick, a former Steere employee). Excepting the work done in 1886 by Johnson, the subsequent work done in 1926, 1961 and at various other times was of inferior quality, and resulted in serious and irreversible alterations and substitutions both tonally and mechanically. By the 1970s, the organ was in such poor



condition that replacement was deemed the best option, although such was the good construction and sound of some of the remaining ranks of Johnson pipes that five of them were retained for use in the new Fisk organ.

Charles Fisk was much influenced by the historic organs of Europe in this period, particularly those of France and Central Germany built in the mid- to late-18th century, when warmer sounds and less rigid arrangements were becoming the norm. He had recently returned from a trip to Germany, where he encountered several organs by Gottfried Silbermann that impressed him, and the organ he designed for First Church, while not intended as a replica of any kind, and designed mechanically and scaled in Fisk's usual manner, nonetheless reflected some of the tonal aspects that impressed him in organs of this general size. Even the case design, although less elaborate, reflects the layout found in some Silbermann organs (specifically Grosshartmannsdorf near Freiberg, East Germany), and the case façade is garnished with pipe-shade carvings designed and carved by Ann Fisk. While limited in resources for large-scale late-romantic literature, it has been praised for its performance of earlier music and smaller-scaled Romantic and contemporary compositions, and for its robust leadership of hymn-singing. It was dedicated on February 6, 1977, with an afternoon recital by Joan Lippincott.

ST. MARY'S CHURCH (R.C.), WESTFIELD

Casavant Frères, Ltée., Op. 78, 1897

I. GRAND ORGUE	II. RÉCIT	PÉDALE
8 Montre	8 Principal	16 Bourdon
8 Mélodie	8 Bourdon	8 Flûte
8 Dulciane* [t.c.]	8 Gambe	
4 Prestant	8 Voix Celeste [t.c.]	
	4 Flûte Harmoniqu	e
	2 Flautino	
	III Mixture	
	8 Trompette	
	8 Hautbois† [t.c.]	

^{*}Shares bass octave with Mélodie by transmission;

†Shares bass octave with Gambe through conductors.

Twelve bass notes of the G.O. Montre speak from the G.O. façade; the independent open metal Pédale Flûte is in the Récit façade in full, played by tubular-pneumatic action activated by tracker pulldowns from the pedals.

Manual compasses, 58 notes; Pedal compass, 27 notes.

ACCESSORIES

Couplers: Grand Orgue à la Pédale, Récit à la Pédale, Récit au Grand Orgue, Récit Octave Grave au Grand Orgue

Récit Tremolo

Pédale d'expression Récit

Jeux de Combinaisons: Piano, Mezzo Forte, Forte.

THE FIRST CATHOLIC MASSES were believed to have been said in Westfield during I the period between 1826 and 1830, and continued thereafter, often in private homes, by visiting priests. Few permanent residents were Catholics, but Irish Catholics came to the area in the 1840s to work on the Boston & Albany railroad, and some remained thereafter. However, it was not until 1853 that land for a church building was purchased and Westfield's first Catholic Church, St. Mary's, initially a mission of St. Michael's in Springfield, was begun. By Christmas 1854, although it was not yet entirely completed, the congregation first heard Mass in their unfinished building. A few years after its completion, its first organ, a one manual Steer & Turner (Op. 13) was acquired in 1868. However, in March of 1881 the wooden church burned down, and it is unlikely that any parts of the organ survived. The church people immediately went to work to clear the ground, and by Christmas 1881 the basement portion of the new church was completed and Mass was celebrated there. By March of 1885, the brick upper church had been completed and dedicated, and has been in regular use since. This building obviously did have an organ, which might have been a second-hand one, but nothing has been discovered concerning it. In 1941, the church installed a ten-rank Estey organ (Op. 3136), said to have utilized some pipes from a previous organ, thought to be the 1868 one. However, in view of the apparently total destruction of the earlier building, this seems very unlikely, and it was instead an organ acquired in 1885. (During renovations to accommodate the present organ, one draw knob head was found between the floor joists, which resembled the construction and lettering in later Steer & Turner organs; this suggests that the 1885 might have been a second-hand Steer & Turner.)

In recent years, this parish has been growing, and its parochial school expanding. In 2008, a three-year project of refurbishing the 1885 building was completed. Lighting and the sound system were updated, the interior repainted, and handicap access implemented. The Estey organ had been in a deteriorating condition for years, and it was decided that it would be best to replace it. Given a fortuitous opportunity with the closing of a church in Pittsfield, the change of organ became part of the renewal project. So, in the spring of 2008, the historic 1897 Casavant instrument, relocated from Notre Dame Church in Pittsfield, was restored and installed by Messrs. Czelusniak et Dugal, Inc. The organ had previously had some work done by the Berkshire Organ Co., which included a new wind system and some revoicing, but it was otherwise intact, retaining its original mechanical action. The organ is installed in two sections around a window, as it had been originally in Pittsfield, although the mechanical playing action was rebuilt to accommodate a wider stretch between the divisions in the new location. Most of the tonal alterations were reversed in the process, though the original wind system was supplanted. Prophetically, the foot-print of the Casavant cases matched, to the inch, that of the Estey that preceded it in Westfield, and the artistic success of the investment has been proven in the new home. Until confirmation of the provenance of the Woonsocket organ that we will hear this week in South Amherst, this organ had been considered the oldest surviving Casavant in the United States.



THE SERGE KOUSSEVITZKY MUSIC SHED TANGLEWOOD, STOCKBRIDGE

THE BOSTON SYMPHONY ORCHESTRA, INC.

Aeolian-Skinner, Op. 1002, 1940

I. GREAT	II. ENCLOSED POSITIV
16 Quintaten	8 Gedackt
0 D: 1	ог 1:1 с 1: : 1

8 Principal 8 Spitzflöte

4 Principal

4 Rohrflöte 2²/₃ Quint

2 Super Octave

III-V Fourniture

II. POSITIV

8 Nason Flute 4 Koppelflöte

2³/₃ Nazard [Koppel form] 32 CCC Bombarde*

2 Nachthorn

13/5 Tierce

1 Italian Principal

III Cymbal

II ENCLOSED POSITIV

8 English Salicional

4 Gemshorn

8 Trompette

PEDAL

16 Geigen Principal

16 Salicional [ext. Sw.]

16 Quintaten [Gt.]

8 Spitzprincipal

4 Nachthorn

IV Mixture [51/3]

16 Posaune

A single pipe sounding bottom C only, playable from that Pedal key when drawn as normally!

ACCESSORIES

Couplers: Great to Pedal, Positiv to Pedal, Enclosed Positiv to Pedal 8 & 4; Positiv to Great, Enclosed Positiv to Great; Enclosed Positiv 16 & 4; Enclosed Positiv to Great 16 & 4; Enclosed Positiv Unison Silent.

Combination action: General pistons 1-4, thumb and toe; Great and Positiv divisionals 1-4 + 0 each; Pedal divisionals 1-4 + 0, thumb and toe; Great to Pedal, Positiv to Pedal, Positiv to Great thumb pistons; Set and Cancel thumb pistons; Great to Pedal & Sforzando Reversible toe levers.

Manual compass, 61 notes; Pedal compass, 32 notes. Great and unenclosed Positiv are on 3½" wind pressure; Enclosed Positiv and Pedal on 5" w.p.

THE BERKSHIRE MUSIC FESTIVAL began with three performances in August 1934, ▲ in nearby Interlocken, using members of the New York Philharmonic Orchestra. That success was repeated in the summer of 1935, and for the 1936 season, Serge Koussevitzky and the Boston Symphony Orchestra presented three concerts at Holmwood, to a total audience of 15,000. During the winter of 1936, the Tappan family offered to Koussevitzky and the BSO their estate of 210 acres, Tanglewood, including lawns, gardens, meadows, and buildings. So, in 1937, the summer concerts were conducted under a tent on this property. A severe storm in the course of one concert that summer led to the effort to construct a permanent performance space. Initial plans for the concert hall were drawn by Eliel Saarinen, but proved too expensive to realize. During budget negotiations, the architect told the trustees that, if they followed their budget, they would end up with "just a shed." The result is the present building, erected subsequently by Stockbridge engineer Joseph Franz, inaugurated in August 1938, and subject to additions and modifications since. The Koussevitzky Music Shed at Tanglewood is a performance shell with an orchestral stage, hardwood floor, and movable risers. The audience sits on permanent chairs within the open end of the covered space, and additionally outdoors on the grass, blankets, or lawn chairs. The open walls of The Shed are closed up after the summer concert season ends.

The Shed first was used for concerts in 1938, but when in the following year a performance of Saint-Saëns's popular "Organ Symphony" was attempted with only a lowly Hammond instrument, conductor Serge Koussevitzky realized that a real organ was needed and asked the advice of organist E. Power Biggs. Biggs showed him the organ in the Busch-Reisinger Museum, where he had been playing live Sunday morning radio broadcasts, and Koussevitzky decided that one something like it was just what would fill the need at Tanglewood. With little ado apparently, a Carnegie grant was secured and a contract signed with the Aeolian-Skinner firm for an organ to be installed in time for a performance of Bach's *B Minor Mass* the following summer of 1940.

Biggs and Aeolian-Skinner President G. Donald Harrison collaborated on a design that incorporated many of the Baroque elements of the Museum organ but, due to



its more varied demands with the orchestra, also included some "Romantic" stops in a swell box as part of the Positiv. To compete with the orchestra and project out into the open air, the organ was voiced more strongly and on a higher wind pressure than that in the Museum. By today's measure, these forces still are quite gentle and sometimes barely hold their own against the sound of a full orchestra.

The 1940 pipe organ is located in a shallow and wide chamber that stretches the full width of the stage above the orchestra. Tonal egress is through large openings in the chamber front, each section protected by a covering of metal screening. The reflective, angular walls and acoustical clouds above the stage are the 1959 product of Bolt, Beranek, and Newman, acoustical engineers of Cambridge, Mass. The surprisingly live acoustics of this open space support remarkably the somewhat fragile sounds of the Aeolian-Skinner organ, rather sparse for a room seating 5,000 people. Disposition of the organ divisions, from left to right in its chamber, is Enclosed Positiv, Positiv, Great, Pedal main, and Pedal basses.

Perhaps the oddest feature of the design is the presence of a single 32' pipe played from bottom C of the pedalboard. The singular 32' pipe, apparently a sample sent to Skinner from the Willis firm, and mitered, lies horizontally on the chamber floor, starting at far left and extending in front of two divisions. There are, however, at least two works in the orchestra's repertoire where its low-pitched rumble provides definite drama. One is the aforementioned "Organ Symphony" in C by Saint-Saëns, and the other being the opening of Richard Strauss's *Also sprach Zarathustra*. Indeed, there are other works for organ and orchestra that also happen to be in the key of C, so one might rightly imagine that this organ's one lone 32' pipe would be heard whenever some of the others were programmed. And Biggs, who soon would be appointed the official organist of the Boston Symphony, made sure that they were, during his tenure.

That is how Aeolian-Skinner's Opus 1002 comes to survive today as an "outdoor" organ in the Berkshire Hills, celebrating now its 75th anniversary in this place, and still in original condition. The instrument freezes unused during the winter, and is resurrected, exercised, and tuned in full each spring, then ready for any use in the course of the Orchestra's summer season. Since 1986, the organ has been under the exclusive care of Messrs. Czelusniak et Dugal, Inc., who have carried out releathering restoration of the entire wind system, rebuilding of the Spencer organ blower, and cleaning of the Enclosed Positiv division. The original Nason Flute of the Positiv, from tenor C up, was lost at the hands of the prior curators, but this stop has been replaced by the installation of similar Swell Gedeckt pipes from Skinner's Opus 179 in Holyoke. The Pedal 16' Geigen Principal and Posaune have been restored, as well, and the tonal disposition of the organ remains as designed originally. Aside from the releathering of stop and coupler switches, all of the internal leathers in the windchests and console are original to the 1940 construction, so much work remains to be done to complete the renewal and preservation of the instrument. The BSO currently is entertaining a plan to fulfill that work. A technical description of all stops in this organ is published in The American Classic Organ, A History in Letters, by Charles Callahan (Richmond, VA: The Organ Historical Society, 1990).

THE CHURCH ON THE HILL, U.C.C., LENOX

Wm. A. Johnson, Op. 281, 1869

MANUAL 8 Open Diapason [t.c.] 44 pipes 8 Open Diapason Bass 12. 8 Melodia [t.c.] 44 8 Dulciana 44 8 Stop^d Diapason Bass 12 4 Principal 56 4 Flauto Traverso [t.c.] 44 23/3 Twelfth 56 2 Fifteenth 56 44 8 Hautboy [t.c.] Tremulant PEDAL 16 Sub Bourdon 25

ACCESSORIES

Pedale Coupling Tremolo Bellows Signal

With the exception of the Pedal Bourdon and the Manual Open Diapason Bass (front pipes), all the stops are enclosed behind swell shades, operated by a hitch-down swell pedal to the right of the pedalboard.

The first settlers of lenox separated from the neighboring town of Richmond in 1767, and two years later a church was founded. By 1770 the town had both a small meeting house and a settled minister, Samuel Shepard, who served for over a half century. The town grew rapidly, and by 1806 the present handsome meeting house was completed. Like several other churches constructed in that period, its design, particularly with regard to the steeple, was inspired by Charles Bulfinch's 1789 church in nearby Pittsfield and designs in Asher Benjamin's American Builder's Companion, first published in 1806, and eventually to go into six further editions. While the exterior remains in its original form (earning it recognition on National Register in 1982), the interior has regrettably suffered several alterations. In 1840 the box pews were replaced, the old high pulpit lowered, and the floor plan altered. The most major change occurred in 1880, when the present chancel-like addition was built, extending the interior front wall outward and framing a round window.

The noted British Actress Fanny Kemble, among various people noted in the arts, spent some summers in Lenox in the middle of the 19th century, and donated a steeple clock to the church in 1849; this was replaced by the present more modern Seth Thomas clock in 1899. In the 20th century the Tanglewood Music Center brought members

of the Boston Symphony and other musicians to Lenox in the summer months, and some eventually bought property in the area. One little known fact is that Maestro Serge Koussevitzky and his wife are buried in the churchyard.

The church was built with a rear gallery, and at some fairly early date it was appropriated by a choir. They, like some other churches, may have had a stringed instrument, church band, or perhaps later a reed organ for accompaniment, but the church was without a pipe organ until the present Johnson instrument was acquired in 1869. It served faithfully until the 1950s when someone (believed to have been Mrs. Koussevitzky) donated a Baldwin electronic instrument to the church, and the Johnson organ was rarely used thereafter. This may have been a blessing in disguise, for at allowed the Johnson to remain in completely unaltered condition during a period when many similar organs were being rebuilt or altered tonally. Then one Sunday, so the story goes, the Baldwin failed during a service. Someone went to the gallery and discovered that the old Johnson was still quite playable, and a new appreciation of it emerged. In 1988, the Andover Organ Co. releathered the bellows, and, thanks to fundraising activities of organist John Cheney, in 1991 this firm completely dismantled the organ and took it to their workshop for a thorough historically-informed restoration, which included cleaning the pipework, repairing the windchest, refinishing the casework, and restoring the original rather elaborate stenciling to the front pipes. Thus it remains in regular use today, as an unaltered example of Johnson's work, good for another century.



U.U. MEETING OF SOUTH BERKSHIRE, HOUSATONIC

Johnson & Son, Op. 805, 1893

I. GREAT	II. SWELL	PEDAL
8 Open Diapason	8 Violin Diapason	16 Sub Bass
8 Melodia	8 Stopped Diapasor	ı
8 Dulciana	8 Dolce	
4 Octave	4 Fugara	
4 Flute d'Amour	2 Flautino	
2 Fifteenth	8 Oboe and Bassoo	n
	Tremolo	

ACCESSORIES

Couplers: Great to Pedal, Swell to Pedal, Swell to Great Combination pedals: Piano Great, Forte Great Tremolo Blower's Signal

Manual compass, 58 notes; Pedal compass, 27 notes.

The housatonic congregational church built its first meeting house in this district of Great Barrington in 1842. In 1892, that structure was replaced by the present "Queen Anne" style building, designed by H. Neill Wilson, who also designed a number of buildings in the Pittsfield area, and the Johnson organ was installed a year later. A Meneely bell soon was acquired also. In the 1970s, the building needed work, and the parsonage was sold to help to provide funds, which included the restoration of the stained glass windows in 1978, and in 1989 the bellows of the unaltered Johnson organ was releathered by the Andover Organ Co. The building, rather unique of its type, was added to the National Register of Historic Places in 2002, but the congregation was dwindling.

Meanwhile, in 1995 a fellowship of Unitarian Universalists had begun to gather in the area and was continuing to grow. Meeting at first in homes and public buildings, the members of this congregation eventually realized that a permanent location was necessary if they were to continue to grow and to expand their programs. Thus, on June 2, 2014, their dream of a proper meeting place was realized when, as the Unitarian Universalist Meeting of South Berkshire, the congregation purchased this historic meeting house from the Housatonic Congregationalists, complete with the Johnson organ. The congregation now has a settled minister and an active music program, in which it is hoped that the Johnson organ will have found a place, both in worship services and in public concerts. It continues under the regular care of the Andover Organ Co.

FIRST CONGREGATIONAL CHURCH, U.C.C., GREAT BARRINGTON

Hilborne L. Roosevelt, Op. 113, 1883

II. GR	EAT	III. SWI	ELL	I. C	HOIR
16	Double Open Diapason	16	Bourdon	16	Contra-Gamba
8	1st Open Diapason	8	Open Diapason	8	Open Diapason
8	2nd Open Diapason [sm.]	8	Spitz Flöte	8	Viola D'Amour
8	Gemshorn	8	Salicional	8	Dulciana
8	Viola di Gamba	8	Dolce	8	Concert Flöte
8	Principal Flöte	8	Vox Celeste	8	Rohr Flöte
8	Doppel Flöte	8	Clarabella	8	Quintadena
51/3	Quint*	8	Stopped Diapason	4	Fugara
4	Octave	4	Octave	4	Flute d'Amour
4	Gambette	4	Salicet	2	Piccolo Harmonique
4	Flöte Harmonique	4	Flauto Dolce	V	Dolce Cornet
23/3	Octave Quinte*	4	Hohl Flöte	8	Clarinet
2	Super Octave	2	Flageolet	8	Vox Humana
IV-V	Mixture*	III-IV-V	Cornet		
III	Scharff [22-26-29]*	16	Contra Fagotto	PEL	OAL
16	Euphone [free reed]*	8	Cornopean	32	Resultant
8	Trumpet*	8	Oboe	16	Open Diapason
		4	Clarion	16	Dulciana
IV. EC	НО			16	Bourdon
8	Keraulophone			8	Violoncello
8	Fern Flöte			8	Flute
4	Flauto Traverso			16	Trombone

ACCESSORIES

8 Oboe 8 Vox Humana

[Note: These were the original 1883 couplers and other accessories; an expanded number of couplers, pistons, and other registration aids are on the 1936 console.]

Couplers: Great, Swell & Choir to Pedal; Swell & Choir to Great; Swell to Choir; Swell Octave.

Tremulants to Swell, Choir & Echo

Roosevelt Adjustable Combination Pistons, 5 for Great & Pedal, 5 for Swell & Pedal, 3 for Choir & Pedal, 3 for Pedal.

Balanced Swell & Choir pedals

Echo Ventil

Original compasses: Manuals 58 notes; Pedal 30 notes (extended to 61 & 32 respectively, at present)

^{*}These stops are enclosed with the Swell Division.

For the value of its historic interest, the preceding stoplist was taken from Roosevelt's 1888 brochure, *Hilborne Roosevelt Organs*. Thus, there are a few very minor differences in the spelling of some stops on the present console. Remarkably, although the action was electrified in 1936 by William W. Laws and a new Austin-style console provided (with a more modern combination action), all interior parts were left intact and no tonal changes were made beyond reducing the Swell Cornet to three ranks and unifying the Swell Bourdon to play at 16' and 8' pitches in the Pedal.

As CONFLICTS WITH NATIVE AMERICANS toward the west began to decline in the first half of the 18th century, more settlers began crossing the mountains beyond Westfield to discover the pleasant and fertile Housatonic Valley, and new villages began to spring up there. At first, the area was simply divided into two large townships, but soon these gave birth to the towns of Sheffield, Stockbridge, Lenox and, in 1734, what was to become Great Barrington. Interestingly, this settlement was first employed as a mission to the Indians, presumably in hopes of pacifying them, and no actual church was established there for almost a decade. The First Congregational Church thus dates its beginnings to 1743, when a small meeting house was built and young Samuel Hopkins, recently graduated from Yale, was ordained as minister. He served for a quarter century during what appears to have been a rather turbulent chapter in the new church's history.

A brief pastorate followed, after which there was a considerable period of decline, with services held only by occasional visiting clergy in a deteriorating meeting house. It was not until 1806 that the congregation again had a settled minister. Elijah Wheeler soon had the church thriving again, and in 1813 a new and larger meeting house was built in a better location in the growing town. As in most non-liturgical churches during the first half of the 19th century, we know little about the musical aspect, but in 1848 the formation of a "Singers Association" was recorded, and it is likely that this was an outgrowth of the kind of informal choirs that had begun occupying the "singers' seats" in other churches, often only to lead the congregational singing. The 1848 group, however, suggests something a bit more formal, probably meeting during the week to learn and sing some of the simple anthems in the oblong books then being published in considerable quantity for that purpose. Of instruments, though, we know nothing, although by 1848 it is likely that some string or woodwind instrument may have been in use, or even a small melodeon.

By 1859, the First Church congregation had again outgrown its church building, and plans were being drawn up for its replacement. Stripped of its tall New England classic steeple, the main part of the old wooden building was moved backward and the congregation worshipped there for a year as an elegant Romanesque structure of Mount Peter limestone, complete with bell and clock, rose in its place, ready for occupancy in the following year. The auditorium was said to seat eight hundred and the walls were elaborately frescoed. Music was definitely a priority now, and in 1860 William A. Johnson's Op. 101, a two-manual organ of 20 stops costing \$2,000, was installed in a recess behind the pulpit, with seating for a choir on either side of the pulpit. This arrangement was said to be expressly for the encouragement of congregational singing, and the pews were furnished with copies of the *Sabbath Hymn and Tune Book*. In the

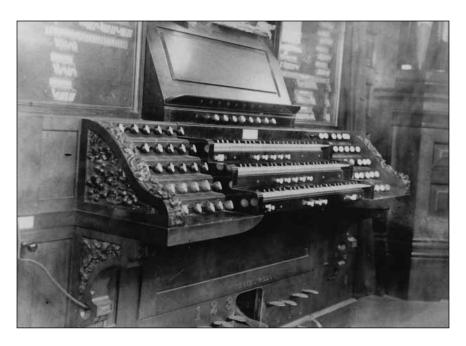


period following the Civil War, the town prospered and the church grew. A chapel was added in 1879, partly financed by two prominent women, Miss Nancy Kellogg and her niece Mrs. Mark Hopkins. All seemed to be going well for the church, but only three years later, on March 4, 1882, church and chapel were found to be on fire and despite heroic efforts, could not be saved.

Almost immediately, plans began to be made for a new church, and the Hopkins and Kellogg families had a significant role in financing it. The name of Mark Hopkins is well known to Californians as one of the four men who eventually founded the Central Pacific Railroad, and were made very wealthy by it. Although born in upstate New York, and having gone as a young man to California to seek his fortune, Mark Hopkins had roots in Great Barrington, being the great-grandson of the church's founding minister, the Rev. Samuel Hopkins. In 1854, Mark married Mary Frances Sherwood, who was in fact his first cousin, Mark's and Mary's mothers being sisters, and members of the Kellogg clan. This further cemented their connection to Great Barrington and its First Church.

Mark Hopkins's enterprises had made him a millionaire, but he died unexpectedly in 1878 (ironically, on a railroad train) while on a business trip, intestate and childless, thus leaving his whole estate to his wife. At the time of his death, he had begun building a lavish mansion on Nob Hill in San Francisco, and Mary was left to oversee its completion, hiring the noted Herter Brothers of New York to execute the decoration and furnishings. The Herters sent one of their leading decorators, Edward Searles, to superintend the project, and he and Mrs. Hopkins soon became friends and eventually, despite a significant difference in their ages, lovers, marrying in 1887. When the new church was being planned, Mrs. Hopkins sent her adopted son Timothy, now treasurer of Central Pacific, to Great Barrington with the offer of \$40,000 to finance a grand organ for the new church. Hilborne L. Roosevelt, then the leading organ builder in New York City, was commissioned to build it, possibly on the advice of Searles, who was quite knowledgeable concerning organs. Mrs. Hopkins, having lately also inherited some local property from her Kellogg aunts (where she later built a fine mansion) also donated generously to the building of the new church and its parsonage, and involved the Herter firm in its interior decoration. The casework of the Roosevelt organ was designed by author and architect George Ashdown Audsley, and executed in cherry wood by the Herters.

The new building, utilizing the foundation and lower walls of the burnt building, was dedicated in September of 1883, and an overflow congregation filled the large space for the morning service. The sermon was delivered by another member of the Hopkins clan, also named Mark, chaplain of nearby Williams College, and two anthems were sung by the choir. Another large crowd assembled in the afternoon for a recital on the new organ by Albert A. Stanley, organist of Grace Church in Providence, R.I. His program consisted almost entirely of transcriptions, many from operas; only two selections, Sodermann's *Swedish Wedding March* and Lemmens's *Storm Fantasia* were actual organ works. Another recital was given the next month, this time by the better known Frederic Archer, who was praised for his registrations — as well as another



performance of Lemmens's *Fantasia*. For that occasion a special train was run between Pittsfield and Great Barrington to transport out-of-town attendees.

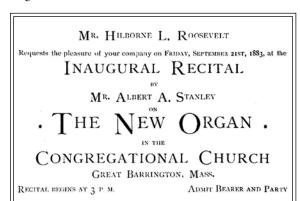
Considering its location in a relatively small and remote western Massachusetts town, the organ, described in Roosevelt's literature as one of the largest three-manual organs they ever constructed, was something of a sensation in the wider musical world. It also incorporated some advanced ideas of Roosevelt's, including a fully enclosed Choir division in addition to the Swell, the latter also housing some of the reeds and higher-pitched stops of the Great. Also included was a remote battery-operated electric Echo division (played from the Choir manual) and one of the earliest examples of Roosevelt's adjustable combination action (which moved the stop-knobs), not to be patented until two years later. The setter controls for the combinations were located in glass-fronted cabinets on either side of the console, above the stop-jambs. The windchests were of Roosevelt's own individual pipe-valve design and the stop action was tubular-pneumatic. It was originally powered by three self-adjusting water motors, since replaced by a modern fan blower.

As the 20th century progressed, Roosevelt's once avant-garde action mechanism began to deteriorate, having eventually been superseded by more recent developments in electro-pneumatic action technology. By 1936, the original stop and key action must have been in serious need of attention, for in that year it was replaced by the current style of electro-pneumatic action by William W. Laws of Beverly, Mass., who also removed the original blowing mechanism, extended the manual and pedal compass, and provided a new Austin-style detached console of four manuals, the fourth controlling the Echo division, provided with swell shades by Laws. Tubular chimes were also add-

ed at that time. The old console was converted into a desk, which remains on display in the church narthex. Internally, however, the chests and pipes were left virtually untouched, perhaps for lack of money, or perhaps because Laws, a former Hook & Hastings employee who had shown respect for other older work, felt that they could not be improved.

Mrs. Hopkins, who had been so generous at the outset, had promised an endowment for the care of the organ, but after her remarriage to Mr. Searles, she had no further contact with the church, which was left to manage on its own the upkeep of its splendid organ. Matters became urgent in the 1960s, when it was even suggested that the organ be replaced by an electronic device, but a vote taken by the congregation was nearly 100% in favor of retaining and restoring the Roosevelt, and a fund was begun, ultimately to benefit from donations large and small as well as from concerts by distinguished performers, including a former OHS President, Donald R.M. Paterson. During the 1970s, new reservoirs were installed for the Great and Choir, and in the 1980s the Andover Organ Company, assisted by volunteers from the congregation, partially releathered the chest pneumatics in the Great and Choir, which had been damaged by water from a malfunctioning humidifier, and were able later to complete work on the Swell chest.

A singular landmark of this period was one of the first LP recordings of organ music by such significant 19th century American composers as Buck, Parker, Shelley, Chadwick and Foote, played by OHS member Rollin Smith and issued in 1973 on the Repertoire label; recently, it has been re-issued in CD format by the OHS. In the summer and fall of 1983, a series of seven concerts was given to celebrate the organ's hundredth anniversary, one of which was a recreation of the 1883 inaugural recital, played by the late Earl Miller. In the spring of 2014, the American Institute of Organbuilders, with the support of the OHS, held a three-day symposium as an educational project at the church, dedicated to releathering the Pedal chest pneumatics and to the study of Roosevelt's action design. Additional mechanical work by AIO members was carried out in the spring of 2015, in order to put this landmark organ into good playing condition for this convention, as it continues under the regular care of the Andover Organ Co.



Invitation to the dedicatory recital by Albert Augustus Stanley (1851–1932), organist of Grace Church, Providence, R.I. In the fall of 1888, Stanley went to the University of Michigan as professor of music. He was later director of the School of Music and a Founder of the American Guild of Organists.

SOUTH DEERFIELD CONGREGATIONAL CHURCH, U.C.C.

Emmons Howard, 1907

I. GREAT	II. SWELL	PEDAL
8 Open Diapason	8 Open Diapason	16 Bourdon
8 Dulciana	8 Salicional	
8 Melodia	8 Aeoline	
4 Octave	8 Stopped Diapason	
4 Flute d'Amour	4 Flute Harmonique	
2 Fifteenth	4 Violin	
	2 Flageolet	
	8 Oboe with Bassoon	

ACCESSORIES

Couplers: Swell to Great, Swell to Pedal, Great to Pedal Combination pedals: Great Organ Forte, Great Organ Piano Balanced Swell Pedal

Manual compass, 61 notes; Pedal compass, 30 notes.

Deerfield Was Settled in 1673 by people from Dedham, who soon established a church there. Because of their distance from the main Deerfield meeting house however, settlers in the South Deerfield region attempted to break away from Deerfield in 1809, but while initially unsuccessful in this, they were nonetheless able to establish a separate congregation there in 1818. It met at first in a schoolhouse, and in 1821 dedicated the current meeting house, which was moved to its present location on North Main Street in 1848.

As in some other small rural communities, where church choirs had existed for some time, the only instrumental music here prior to 1907 was provided by a "church band," which called itself the Billings Orchestra and played at many services. Both choir and band were located in the balcony of the church, and, as was the practice in many other churches in the early 19th century, the congregation stood, turned, and "faced the music" when singing hymns. In 1907, however, the orchestra was supplanted when Miss Phila Arms Williams donated the Emmons Howard organ to the church as a memorial to some of her family members. It was dedicated on June 28, 1907 with a recital by William Churchill Hammond, organist of the Second Church in Holyoke and nationally known as an outstanding recitalist. His program consisted of organ works by Lemare, Batiste, Arthur Bird and R. King Miller as well as transcriptions from Handel, Schubert, Grieg and Rubinstein. The organ remains in regular use and good condition, with maintenance in recent years by James Bennett and Victor Hoyt.



HOLY NAME OF JESUS CHURCH (NATIONAL CATHOLIC) SOUTH DEERFIELD

Wm. Jackson & Co., 1868

I. GREAT	II. SWELL	PEDAL
8 Open Diapason	16 Lieblich Bourdon	16 Bourdon
8 Dulciana [t.c.]	8 Open Diapason	
8 Stopd Bass	8 Viol d'Amour	
8 Melodia [t.c.]	4 Gemshorn	
4 Harmonic Flute	2 Fifteenth	
4 Principal	8 Oboe	

ACCESSORIES

Couplers: Swell to Great, Swell to Pedal, Great to Pedal Tremolo Three combination pistons (pneumatic) Mechanical key and stop action

Manual compass, 58 notes; Pedal compass, 27 notes.

Polish immigrants began to settle in the Deerfield area in the early 20th century, and St. Stanislaus Roman Catholic Church was founded in 1908. The Polish National Catholic Church, a denomination independent of Rome, was founded in Scranton, Pennsylvania in 1897. In 1929, some members of St. Stanislaus Church broke away and formed the Holy Name of Jesus Parish, then affiliating with the broader National Catholic Church, which continues to be an autonomous, non-Papal Catholic denomination, otherwise following traditional Pre-Vatican II liturgical practices and theology. Some exceptions, however, include the acceptance of married priests, and more recently, the beginnings of a movement toward the ordination of women. At first the new parish worshiped in Redmen's Hall, but in 1930 the present church was built, and the Jackson organ presumably was installed here in its third home at that time, having been obtained from the Methodist Episcopal Church in Woodstock, Vermont.

William Jackson, the son of a Liverpool organbuilder, who had later worked for Gray & Davison in London, may have worked briefly for some New York City builders before appearing in Albany in 1867, where, in a short partnership with H.C. Wilkins, he is recorded as having built three organs in 1868 before moving to Chicago in 1869. There he entered into various other organbuilding partnerships, eventually moving to Milwaukee, where he later was the proprietor of a piano company. In 1870, he obtained patents for a crank-type blowing system and a pneumatic combination action. At present the South Deerfield organ, which bears his nameplate, may well be the only extant organ directly attributable to him. Jackson's three Albany organs were built for Calvary Baptist Church in Albany, St. James's Episcopal Church in Woodstock, Vermont, and a church in Oneonta, New York.



When St. James replaced its old wooden building with the present stone one in 1907–1908, a new organ by Cole & Treat was donated by Samuel B. Whitney, organist of Boston's Church of the Advent and a Woodstock native. The Jackson organ was moved to the Methodist Church nearby under Whitney's directions, and shortly after he played a service for them on it. In 1929, the Methodist Church closed, and the building was sold. The organ must have also been sold at the same time, and as the South Deerfield congregation had just completed their building in 1930, we can probably assume safely that they acquired it when their building was new. Although it has been rebuilt with newer

casework, it would appear that the organ now in this South Deerfield church is indeed the Woodstock organ, as its stoplist and certain other details are identical to those recorded in an article describing it relative to its dedication there in October of 1868, and its subsequent history matches up nicely. Much of the present casework appears to date from the 20th century, possibly from when the organ was moved to its present location by an unknown party, but the key desk is original. The pneumatic combination assists are noteworthy; and in recent years, some maintenance and renovation work was done by the [now defunct] Southfield Organ Co. of Springfield.



FIRST CONGREGATIONAL CHURCH, U.C.C., SUNDERLAND

J.H. & C.S. Odell, Op. 109, 1871

MANUAL

	· · · · · · ·	
8	Open Diapason	58 pipes
8	Keraulophon	46
8	Clarinet Flute	46
8	Stopped Diapason Bass	12
4	Principal	58
2	Fifteenth	58
8	Clarinet	46
ED	OAL	
16	Bourdon	25

ACCESSORIES

Pedal Coupler Bellows Signal

Manual compass, 58 notes; Pedal compass, 25 notes. Key and stop actions are mechanical.

The Clarinet occupies the place where the Dulciana (now preserved in storage within the organ case) originally stood. The Clarinet Flute is of wood, with bored stoppers. The names of T[homas] Robjohn and J[oshua] Fackler are stamped on some of the metal pipes. All pipes except for the 15 Open Diapason basses in the façade and the wooden Pedal pipes are enclosed behind swell shades.

Sunderland was originally a part of Hadley, and shortly after it broke away as a separate town a church was founded, which in 1717 built its first meeting house. A second followed in 1793 and was subsequently supplied with a bell and a clock. In 1835, the present church was built, and it is probable that it contained no pipe organ until the Odell was installed in 1871. Some confusion about the builder of this organ arises occasionally from a second ivory plate applied to the console: "A token of Friendship from A.J. Johnson, 1872", although the Odell plate is prominent there, too. Research at the church during the reservoir project failed to identify A.J. Johnson or his gift.

A Spencer blower was installed around 1940, and the organ was maintained for several subsequent years by Allen E. Hastings of Athol, who at one point cleaned and repaired it, and fitted the open metal pipes with slide tuners. Czelusniak et Dugal assumed the maintenance in 1974, and in that same year replaced the Dulciana with the 1868 Steer & Turner Great tenor-C Clarinet dispersed from the Congregational Church in Hatfield, providing additional power and tone color. The Dulciana pipes and rackboard have been preserved in case a return to the original stoplist should be desired in the future. In 2005, Czelusniak et Dugal releathered the double-rise reservoir and its feeders, with exceptional attention to historical detail, including the hand-tooling of leather applied to the feeder hinges. The organ still can be hand-blown if desired — or in case of a power outage some Sunday morning.



FIRST CONGREGATIONAL CHURCH OF MONTAGUE (TRINITARIAN) MONTAGUE CENTER

Wm. A. Johnson, Op. 54, 1856

MANUAL	
8 Open Diapason*	44 pipes
8 Viol Di Amour	39
8 St. Dia. Base	17
8 St. Dia. Treble	39
4 Principal	56
4 Flute	39
2⅔ Twelfth	56
2 Fifteenth	56
PEDAL	
16 Sub Base	12

^{*}Bottom 12 notes speak by transmission from the Stopped Diapason bass

The pitch numbers do not appear on the draw knobs and the existing spellings are shown here

ACCESSORIES

Pedal Coupling

Single-notch spoon-lever to the right of the pedalboard controls six horizontal expression shades

The façade pipes are dummies; all speaking pipes are enclosed except for the Pedal twelve. Manual compass, 56 notes; Pedal compass, 12 notes. Key and stop actions are mechanical.

Wind pressure is 2¾". In addition to a small Kinetic blower, the two reciprocating feeders and blowing handle have been restored and can be employed independently. The Viol rank is of bell-gamba form; the 4′ flute is of open wood construction with narrow mouths and particularly low cut-ups, which produce a gentle, slightly stringy, recorder-like sound.

Center, the site of the original settlement in the early 18th century, and which dates its official beginnings to 1754. The original settlers were attracted by the usefulness of the falls on the Connecticut River, as well as the salmon and shad that once migrated plentifully in it and which provided food for both the original Native Americans and the Anglo settlers. Turners Falls, which made good industrial use of the falls in the 19th century, is now the largest village, and the seat of Montague's government. The Congregational Church in Montague Center is the oldest in the town, having been founded in 1751. Its first meeting house was erected in 1753, and torn down in January of 1835 during a period of sectarian and financial troubles. By fall the disagreements seem to have simmered down, and by November a new meeting house had been raised and a new minister installed. With only some enlargement and minor alterations, this is the same building still in use.

According to one historian, music in this church was first provided by two violins and a bass viol; later, two reed organs, a seraphine and a melodeon, are cited. In 1856, the building was repaired and the Johnson organ was purchased for \$700.00 and initially installed in the rear gallery, where the choir also was located. As in other churches in this period, the congregation turned and "faced the music" during the singing of hymns. In 1888, a chapel was added and the pulpit end of the room was modified to accommodate the choir and the organ, which was brought down from the gallery and installed in the recess where it stands today. A Kinetic blower was installed at some time in the 1920s, but by 1983 the original bellows leather had given out. In addition to releathering both the bellows and the original hand-blowing mechanism, a thorough restoration of the entire organ also was carried out by the Messrs. Czelusniak et Dugal, Inc., which included the re-tabling of the windchest, restoration of the pedalboard key profiles, cleaning and repair of pipes, and repacking all stopped wood pipes, as well as moving the organ slightly forward to facilitate tuning access. The restored organ was rededicated on November 11, 1984 with a program by Grant R. Moss, organist, and Cindy O. Moss, flutist.



CHURCH OF ST. PAUL THE APOSTLE (R.C.), SPRINGFIELD Casavant Frères, Ltée., Op. 2750, 1963

II. GREAT	III. SWELL	I. POSITIV	PEDAL
8 Principal	8 Viola	8 Erzähler	16 Subbass
8 Bourdon	8 Viola Celeste	8 Gedackt	8 Spitzprinzipal
4 Octave	8 Rohrgedackt	4 Nachthorn	8 Pommer
2 Blockflöte	4 Spitzflöte	2 Principal	4 Octave
IV Mixture	2¾ Nazard	11/3 Quintflöte	16 Fagott
	2 Octave	III Cymbel	-
	8 Trompette	8 Krummhorn	

ACCESSORIES

Couplers: Swell to Great 16, 8, 4; Positiv to Great 8; Swell 16 & 4; Swell to Positiv 8; Great to Pedal 8, Swell to Pedal 8, Positiv to Pedal 8

Swell Tremulant

Swell and Positiv are enclosed for expression (16-stage whiffletree engines)

Combination action: four Generals (thumb & toe); three each for Great, Swell, Positiv, Pedal (thumb);

Great to Pedal reversible (thumb & toe); Full Organ reversible (toe); General Cancel & Adjuster (thumb)

Crescendo Pedal

Manual compass, 61 notes; Pedal compass, 32 notes; electro-pneumatic chest action; the console is electro-mechanical and movable.

Wind pressures range from 2" in the Positiv to 2\%" in the Swell.

Tonal design by Lawrence I. Phelps in consultation locally with Robert Stanley Swann; the pipe organ was a gift to the Church from Mr. and Mrs. Joseph Venti of Longmeadow, Mass.

The parish of St. Paul the apostle was established in 1960; its acoustically favorable church building was completed in 1962, and furnished with a new Casavant organ the following year. Credit for the fine organ and supportive room is due to the late founding pastor, Father Basil J. Rafferty. By 2005, the church membership had dwindled and it was threatened with closure. However, a need was felt in the diocese to serve a strong presence of Vietnamese Catholics in the area, and in 2006 the bilingual Father Quynh D. Tran became pastor. Eventually, about 150 Vietnamese families were attending Mass in addition to the original congregation. Since 2009, some 40 Korean families also attend to celebrate Mass twice monthly in their language, with their own priest. The blended congregation is now quite active, and has built a parish hall to accommodate educational and social needs of the membership. The Church remains enthusiastic about the Casavant organ, although maintenance work on it has been sparse in recent years. The instrument has been under the exclusive care of Messrs. Czelusniak et Dugal, Inc. since 1984 and remains in unaltered condition.

UNITED CONGREGATIONAL CHURCH OF HOLYOKE, U.C.C. (ORIGINALLY THE SECOND CONGREGATIONAL CHURCH)

Skinner Organ Company, Op. 322, 1921

II. GREAT

- 16 Diapason
- 16 Bourdon [Pedal]
- 8 First Diapason
- 8 Second Diapason
- 8 Claribel Flute
- 8 Wald Flute
- 8 Erzähler
- 4 Octave
- 4 Flute
- 2²/₃ Twelfth
 - 2 Fifteenth
 - 8 Tromba Chimes

IV. SOLO

- 8 Gross Gedeckt
- 8 Gamba
- 8 Gamba Celeste
- 4 Hohlpfeife
- 16 Fagotto
- 8 French Horn
- 8 Heckelphone
- 8 Corno di Bassetto
- 8 Musette
- 8 Tuba Mirabilis [15"w.p.]

III. SWELL

- 16 Bourdon
- 8 First Diapason
- 8 Second Diapason
- 8 Clarabella
- 8 Gedeckt
- 8 Gamba
- 8 Salicional
- 8 Voix Celeste
- 8 Spitz Flute
- 8 Flute Celeste [t.c.]
- 8 Aeoline
- 8 Unda Maris [t.c.]
- 4 Octave
- 4 Flute
- 4 Unda Maris [2 ranks]
- 2 Flautino
- III Mixture
- 16 Posaune
- 8 Cornopean
- 8 French Trumpet
- 8 Flügel Horn
- 8 Vox Humana
- 4 Clarion

IV. ECHO

- 8 Diapason
- 8 Night Horn
- 8 Quintadena
- 8 Tromba
- 8 Vox Humana

Chimes



I. CHOIR

- 16 Gamba
 - 8 Diapason
 - 8 Concert Flute
 - 8 Gamba
- 8 Kleine Erzähler [2 ranks]
- 4 Flute
- 23/3 Nazard
 - 2 Piccolo
- 13/5 Tierce
- 11/7 Septième
- 16 English Horn
- 8 Orchestral Oboe
- 8 Clarinet
 - Harp
 - Celesta [ext.]

PEDAL

- 32 Bourdon
- 16 Diapason
- 16 Violone
- 16 Bourdon [ext.]
- 16 Gamba [Ch.]
- 16 Echo Lieblich [Sw.]
- 103/3 Quint [ext.]
 - 8 Octave [ext.]
 - 8 Cello [ext.]
 - 8 Gedeckt [ext.]
 - 8 Still Gedeckt [ext. Sw.]
 - 4 Flute [ext.]
- 31/5 Tierce [ext.]
- 2½ Septième [ext. Sw.]
- 32 Bombarde [15" w.p.]
- 16 Trombone [ext.]
- 16 Posaune [Sw.]
- 16 Fagotto [So.]
- 16 English Horn [Ch.]
- 8 Tromba [ext.]
- 4 Clarion [ext.]

ACCESSORIES:

Tremulants on Swell, Choir, Solo, & Echo

Deagan Chimes, 25 notes (Great, Echo & Pedal, located in the Echo chamber at the rear gallery); Harp/Celesta located in the Choir division

Couplers: Swell, Great, Choir & Solo to Pedal 8; Swell, Choir & Solo to Pedal 4; Swell, Choir & Solo to Great 8; Swell & Solo to Choir 8; Great to Solo 8; Swell 16 & 4; Swell to Great 16 & 4; Swell to Choir 4; Choir 16 & 4; Choir to Great 16; Solo 16 & 4; Solo to Great 16 & 4; Octave Couplers Off (thumb piston to right of tablets)

Swell, Choir, Solo and Echo expression pedals Register Crescendo with indicator light Sforzando piston and toe stud with indicator light

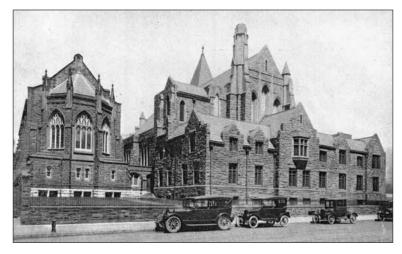
Hook-down toe levers: Chimes on Pedal, All Strings, All Diapasons, All Reeds, All Swells to Swell

Combination action (within the console): Divisional thumb pistons: Solo & Echo 8, Swell 8, Great 5, Choir 6; 6 toe studs for Pedal; 5 Master toe studs (added in 1985, Messrs. Czelusniak et Dugal, Inc., linking divisional combinations for convenience); Setter and General Cancel thumb pistons

Reversibles (thumb pistons & toe studs): Solo to Pedal, Swell to Pedal, Great to Pedal, Choir to Pedal

Pedal-to-Manual combinations On/Off on each manual in key cheeks

All divisions except the Great and Pedal are under expression; the wide Swell division is equipped with a double set of louvers in both chamber openings, for a total of 108 shades in the one division! Except for the Great chests, which are 61-note, all other manual windchests are 73-note chests. Wind pressures range from 4" to 15". Both Vox Humana stops are wired also to engage the respective divisional Tremolos, but cut-out switches have been added in the chambers to facilitate tuning these reed stops.



The church in 1923 from High Street

Springfield, it was, like Lawrence and Lowell on the Merrimack River, developed in the mid-nineteenth century by entrepreneurs as a planned industrial city to take advantage of the water power of Hadley Falls on the Connecticut River. Textile and paper mills flourished here, in this town incorporated in 1850 and given the name of a colonial settler and militiaman in Springfield, Capt. Elizur Holyoke. After a slow beginning, it grew rapidly following the Civil War with an influx of Irish, Polish, and French Canadian immigrant mill workers, and became a city in 1876.

The oldest church in the city is the First Congregational Church, founded in 1799 as the Third Parish of West Springfield. A Baptist church was also founded in that early period. When the town of Holyoke was established in 1850, the Third Parish became the First Congregational Church, and only a year previous, in 1849, the Second Congregational Church was organized, which in 1852 erected a building on a lot donated by the owners of the Hadley Falls Company. Music there was provided by instrumentalists and a choir until 1866, when William A. Johnson's Opus 212, of two manuals and 29 stops and costing \$3,000 was installed, and dedicated in December of that year in a "Grand Organ Concert" given by Dudley Buck, assisted by some local singers.

The city was growing and prospering, and so were the churches. In 1884, the Second Church completed a larger and grander masonry building in the Romanesque style, seating a thousand; the old building was demolished, but the Johnson organ was sold for \$500 to the Methodist Church in Ellenville, New York. The new building housed a three-manual organ of 46 stops by George S. Hutchings of Boston, their Opus 125, which was dedicated in January of that year. It was a forward-looking organ of Romantic tonal design with Barker-machine assisted mechanical action, powered by a water motor, and praised for both its beautiful effects and its power. Its dedication concert in January of 1885 featured organists Samuel B. Whitney and Henry Cowles of Boston, with solos sung by two of Whitney's boy trebles from Church of the Advent in Boston. Whitney was known to have favored Hutchings, and may have recommended that firm earlier to the Holyoke Church.

Along with the new church and organ came a new youthful organist, William Churchill Hammond (1858–1949), later to become a renowned teacher and recitalist, who played the organ and guided the musical life of the Second Church for the next sixty-four productive years. Less than a decade later, in 1893, the front gallery where the organ and choir were located was remodeled and enlarged, and the organ was rebuilt with tubular-pneumatic action and an extended console by Hutchings, as their Opus 327. It is said that young Ernest Skinner, then employed by Hutchings, may have been involved in the project. Hammond, who eventually played hundreds of them, was a great advocate of organ recitals, and was doubtless the one responsible for engaging the notable French virtuoso, Alexandre Guilmant, during a nationwide concert tour, to give two recitals to full-house audiences in December of 1897.

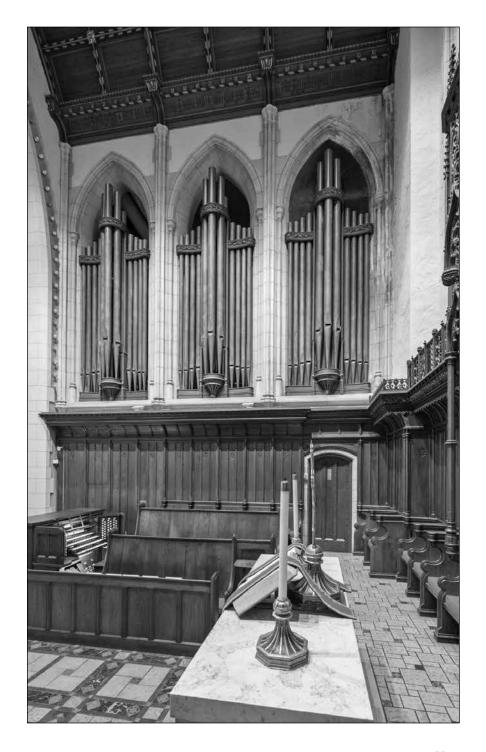
In 1905, Skinner, having then established his own organ company, was engaged to rebuild, revoice, and enlarge the Hutchings organ by installing Solo and Echo divisions in the southwest tower, playable from both the Solo and Choir manuals of the

console. The organ was retrofitted with electro-pneumatic action, and a new four-manual console was provided, having a concave and radiating pedalboard — something of an innovation in that period. The expanded instrument was completed by 1910 and Hammond rededicated it in April with his 500th recital, which also included some anthems by his choir. However, on March 24, 1919, this entire organ was swept away in a devastating fire that destroyed all of the church save for the 1885 bell tower and the 1910 Skinner Memorial Chapel, which was a separate building connected to the church by cloisters (and contained a 1911 Skinner organ, as well).

Plans were made quite immediately for the construction of a new building, the cornerstone of which was laid two days before Christmas in 1920, and a contract for a new Skinner organ, his Opus 322, was signed at around the same time. Although the burnt building had been of Romanesque style, the new one, with the exception of the surviving bell tower, was in the Gothic style, and was dedicated exactly a year later, on December 23, 1921. Skinner and Hammond had been given carte-blanche by the Church Trustees, so the resulting organ, as well as the ample chamber designs, represented a very special product for Ernest Skinner, with a somewhat orchestral tonal design that clearly was a result of the close personal collaboration with Dr. Hammond. The new four-manual, 85-stop masterpiece was dedicated with a recital by Hammond on January 27, 1922, followed by an immediate resumption of his regular series of free organ recitals, played by himself and occasional visiting artists. Unlike the previous organ, much patched, rebuilt and added to, the 1921 organ was an integrated result of careful planning on the part of Skinner and Hammond, and has fulfilled its purposes to the present day with no changes or additions. In February of 1935, Hammond was feted on the fiftieth anniversary of his tenure at Second Church, and the next night gave his 826th recital there. He continued to hold the position into his 89th year, when he was felled by a heart attack the day after playing the Good Friday service in April of 1949.

The 1921 Skinner organ was an enduring part of Hammond's legacy as church musician, teacher and recitalist, as well as an important representative of Skinner's early work, but by the 1970s certain parts of the mechanism were wearing out, and during this period the chests and other internal components were releathered by Albert E. Carter of Springfield. In 1979, the Church entrusted the care of its organs to Messrs. Czelusniak et Dugal, Inc., who then began a planned program of tonal and mechanical restoration of the main sanctuary organ, which included thorough cleaning, careful tonal regulation, wind system renewal, and during 1985 the complete restoration of the Skinner console in original form. That firm continues to keep this landmark organ in good playing condition today.

Holyoke, during its years of growth, had seen the establishment of other Congregational Churches besides First and Second, as well as a German Reformed Church. That church merged with First Church in 1961, as did Grace Congregational Church in 1973. In 1996, a final merger of the then-Grace United and Second Churches resulted in the formation of the present United Congregational Church, housed in the 1921 Second Church buildings, where it continues a long tradition of worship, social services, and music in downtown Holyoke.



WESLEY UNITED METHODIST CHURCH, WAREHOUSE POINT, CONN.

Johnson & Son, Op. 424, 1874

I. GREAT		II. SWELL	
8 Open Diapason*	56 pipes	8 Open Diapason	37
8 Melodia	37	8 Stop'd. Diapason Treble	37
8 Dulciana	37	8 Keraulophon	37
8 Stop'd. Diapason Ba	ss 19	8 Stop'd. Diapason Bass	19
4 Octave	56	4 Flute Harmonique	37
4 Flute	44	4 Viola [bass]	19
2 ² / ₃ Twelfth	56	8 Oboe	37
2 Fifteenth	56		
		PEDAL	
		16 Sub Bass	27

^{*}Notes #1-11 of the Great Open Diapason speak from the center of the façade.

The two ranks of Swell basses are unenclosed, on a slider chest to the right rear inside the case.

ACCESSORIES

Couplers: Swell to Great, Great to Pedal, Swell to Pedal [knobs above Swell manual] Blowers Signal

The part of Connecticut now known as Windsor and East Windsor was first settled in 1633, and until annexed in 1768 by the Connecticut Colony, it was actually the southern part of Springfield, Massachusetts. Enfield Falls, the first major falls of the Connecticut River, was located there, and as it proved a barrier to large seagoing vessels, William Pynchon, the founder of Springfield, established a warehouse there in 1636, where goods from ships too large to travel further north were stored for land transfer to smaller boats north of the falls — hence the name of Warehouse Point, the oldest district of East Windsor, which became a separate town in 1768. The waterfall later became of use as a power source when the Broad Brook Mill was established there in 1832. Today, because of its location halfway between Hartford and Springfield, East Windsor is becoming a fast-growing bedroom town.

The Methodist Church in Warehouse Point was founded in 1822, but the present building dates from the latter part of the 19th century. The Johnson organ was acquired in 1874 for \$1,000, and was located originally in an earlier building. It was moved in 1900 to the present building by H. Hall & Co., which also installed a tubular pneumatic pedal action, later electrified by the Berkshire Organ Co. It remained in this condition until around 1970, when some needed repairs were carried out by the Andover Organ Co., along with a few tonal alterations. In 2003, a thorough tonal and mechanical restoration was carried out by S.L. Huntington & Co.; Mark Brombaugh was the consultant to the Church. In addition to a thorough restoration according to strict guidelines, the Pedal was restored to mechanical action and the earlier tonal alterations were reversed. The original 1874 stenciling on Johnson's façade pipes was

restored also, by artistic members of the congregation under some professional guidance; a new blower was installed within the organ platform. During the extensive restoration process, it was discovered that while the case, console, action, and roughly half of the pipework were the work of Johnson, this organ also contained a chassis and some pipework from an earlier organ, originally with the old G compass, suggesting a pre-1850 date. By appearances, the older components are thought to have been the work of a New York builder (possibly Erben), and presumably from an organ Johnson had replaced elsewhere and taken in trade from some other church. The dedication recital was played by the church's organist, Christopher King on June 11, 2000.



SOMERS CONGREGATIONAL UNITED CHURCH OF CHRIST SOMERS, CONN.

Richards, Fowkes & Co., Op. 21, 2014

I. GREAT	II. SWELL	PEDAL
8 Principal	8 Gedackt	16 Subbaß
8 Hohlflöte	8 Viola da Gamba	8 Principal [Gt.]
4 Octave	4 Spitzflöte	16 Posaune
2 Octave	2 Waldflöte	8 Trompet [Gt.]
III Mixture	2¾ Nazard	
8 Trompet	13/5 Terz	
-	8 Oboe	

ACCESSORIES

Couplers: Great to Pedal, Swell to Pedal, Swell to Great

Tremulant

Swell enclosure with mechanical expression pedal

Mechanical key and stop action from a detached console (the company's first)

Manual compass, 58 notes; Pedal compass, 30 notes.

Tuning temperament: Neidhardt for a small city, 1732

RIGINALLY, Somers was the eastern part of Enfield, but because of its distance from the meeting house in the center of town, residents petitioned in 1727 to have their own parish. The same year they called a minister and built a meeting house near the present North Cemetery. This first meeting house was eventually succeeded by a larger one on the same site, but by 1842 the center of the population had shifted to the south, and the third meeting house, designed in the classical pillared Greek Revival style, was erected in that year on Main Street in the newer town center. The town contributed to its cost with the stipulation that one of its rooms be used for town meetings, an arrangement that continued until the present town hall was built a century later.

During the second half of the 20th century, the town's population was growing and so was the church's membership. In 1947, the interior of the church was remodeled, and in 1949 Pilgrim Hall was moved from across the street and attached to the meeting house. In 1960, a parish hall was added for church school and offices. Another growth spurt in the 1990s made it feasible to make a further addition joining all the buildings. However, on New Year's Day 2012 disaster struck, and the 170 year old meeting house was destroyed in a devastating fire. The congregation immediately planned to rebuild, overwhelmingly agreeing that the new building should be a facsimile in most aspects of the one that had graced the town center for so long. Early in 2014, the new building was completed, with the new organ arriving in the summer of that year.

The congregation today has an active music program, with two choirs, a bell choir, and a concert series, and would seem to have had a long history of musical interest. Undoubtedly, there was a choir from fairly early times, and it is recorded that a pipe organ was present in the meeting house in the second half of the 19th century, but

nothing else is known about it, although it was probably fairly small and located in the balcony, as was traditional in that period. In 1925, a small two-manual Austin organ (Op. 1367) was donated to the church, installed behind the older casework in the balcony, but with the console and choir at the front of the room. In 1970, this installation was replaced by a two-manual Casavant organ (Op. 3060), located across the back of the balcony, to which the choir was returned. This instrument was destroyed in the 2012 fire, and in the replicated building, both organ and choir retain that traditional balcony location. The new Richards, Fowkes & Co. organ occupies a simple mahogany case that harmonizes nicely with the church's classic architecture. This instrument was dedicated on September 7, 2014 in a concert by Christa Rakich, assisted by flutist Greg Shearer and cellist Kathleen Schiano, in a program of music from the 18th, 19th and 20th centuries that displayed the versatility of its fairly eelectic resources.



ST. THERESA OF LISIEUX CHURCH (R.C.), SOUTH HADLEY Casavant Frères, Ltée., Op. 2791, 1964

I. PO	OSITIV	II. F	HAUPTWERK	III.	BRUSTWERK	PEL	OAL
8	Gedackt	16	Quintadena	8	Holzgedackt	16	Principal
4	Principal	8	Principal	4	Rohrflöte	16	Subbass
4	Gedacktflöte	8	Rohrflöte	2	Principal	8	Octave
2	Gemshorn	4	Octave	2	Waldflöte	8	Pommer
1	Octave	4	Spitzflöte	11/3	Quinte	4	Choralbass
II	Sesquialtera	2	Octave	II	Zimbel	2	Nachthorn
IV	Scharf	VI	Mixtur	8	Regal	V	Mixtur
8	Krummhorn	8	Trompete			16	Fagott
			-			4	Schalmei

ACCESSORIES

Brustwerk Tremulant and expression pedal

Couplers: Hauptwerk, Positiv, & Brustwerk to Pedal; Positiv & Brustwerk to Hauptwerk (each with a reversible piston function)

Combination action with 32 levels of memory. 20 General thumb pistons duplicated by toe studs, Setter and Cancel pistons, Full Organ (reversible, with indicator light)

Manual compass, 56 notes; Pedal compass, 32 notes

Mechanical key action throughout; slider chests; mechanical stop action throughout, equipped with dual-registration electric motors for the new combination action (2008)

SOUTH HADLEY was an uninhabited area of Hadley until 1721, when the first English settlers arrived, and it separated from Hadley in 1775. A canal connecting to the Connecticut River later brought some small industries to the town, but it has remained fairly small compared to some of its neighbors. Irish immigrants began arriving in neighboring Holyoke in the middle of the 19th century and established St. Jerome's Catholic Church there. In 1867, St. Patrick's Church was established in South Hadley Falls, as a mission of St. Jerome's, and became a separate parish in 1878. In 1936, St. Theresa's Church was founded as a mission of St. Patrick's, becoming an independent parish in 1946. Its present building was constructed in 1970, and was furnished at first with an Allen electronic instrument.

The desire for a pipe organ in this favorable worship space had prevailed for many years, and amongst several musicians. Thanks to the vision and commitment of the Pastor, Father Richard A. Bondi, the search for a pipe organ was included in the planning early in the 2000s for the building renovation. After considerable effort to locate an existing pipe organ appropriate for relocation into this sanctuary, negotiations through the Organ Clearing House finally succeeded, in the spring of 2005, to secure for St. Theresa's Church the Casavant tracker-action organ from St. Andrew's Episcopal Church, Wellesley, Mass. By virtue of its physical design, size, and disposition, that instrument was a perfect match to the space in South Hadley. In Wellesley, the more confined church space, with its challenging acoustic, had led that Church to seek a

new instrument better suited to their room and liturgical needs (now well served by a Juget-Sinclair organ). The 1964 Casavant was a landmark of neo-Baroque organ construction in this country, its initial purchase having been supported in Massachusetts by Donald Teeters and the consultant Donald Willing. The instrument was built in Canada as a collaboration of tonal direction by Lawrence I. Phelps, and mechanical design and construction led by Karl Wilhelm and the late Hellmuth Wolff.

The Casavant organ was removed from St. Andrew's Church, Wellesley, by Messrs. Czelusniak et Dugal, Inc., in the early summer of 2005 and stored at the South Hadley church pending completion of sanctuary renovations. Restoration of components and rebuilding of the organ in South Hadley extended from the spring to fall of 2008. The dual-registration system and combination action was completed in the spring of 2009, although the organ had already been dedicated on Sunday, October 5, 2008 with a recital by John Weaver. Other than the implementation of dual registration and electric combination action (replacing the limited and cumbersome mechanical combination action), the organ remains exactly as built, with no tonal changes whatever. Simple regulation of speech finished this organ appropriately in the more supportive room. Perhaps this is the church where the organ really was meant to be?



SOUTH CONGREGATIONAL CHURCH, U.C.C., AMHERST

Casavant Frères, Ltée., Op. 74, 1896

I. GRAND ORGUE	II. RÉCIT	PÉDALE
8 Montre	8 Principal	16 Bourdon
8 Mélodie	8 Bourdon	
8 Dulciane* [t.c.]	8 Gambe	
4 Prestant	8 Voix Celeste [t.c.]	
	4 Flûte Harmonique	
	2 Flautino	
	III Mixture	
	8 Trompette	
	8 Hautbois† [t.c.]	

^{*}Shares bass octave with Mélodie by transmission.

†Shares bass octave with Gambe by tubular signals. The bottom octaves of the Récit Principal and Gambe stand on a tubular-pneumatic offset-bass chest at the rear of the swell box and below, those valves activated by signals from the main windchest. The bottom 20 notes of the G.O. Montre and the bottom 7 notes of the Prestant speak from the façade.

ACCESSORIES

Grand Orgue à la Pédale Récit a la Pédale Récit au Grand Orgue Récit Octave Aigu au Grand Orgue Récit Tremolo Souffleur

Pédale d'expression Récit Jeux de Combinaisons: Piano, Mezzo Forte, Forte

SOUTH CHURCH was founded by members from the First and Second Churches who lived in the southern part of Amherst, and their present meeting house was built in 1826. In 1838, alterations were made to accommodate singers, and by 1852 William Dickinson was appointed chorister. Although references to the use of a bass viol were recorded as early as 1829, no references to early organs have been found, although, as in other churches, the bass viol may have been superseded by a melodeon at a later date. In 1844, the building was remodeled by dividing it into two floors at the gallery level; and in 1895, further alterations were made, including the installation of some stained glass no longer in place. Other local history indicates that a reed organ was purchased in 1860 and served until 1912, when this Church's first pipe organ was purchased from the Steere firm in Springfield. Almost certainly of tubular-pneumatic action, the organ was hand-pumped, until the public water supply was delivered from Pelham, and a water motor was applied to the organ. This was superceded by an electric fan blower in the early 1920s.



That Steere organ served until the 1960s, when it was replaced by a new instrument installed in 1969 by the Berkshire Organ Co. Only some Pedal pipes and wooden flutes from the Steere were retained by Berkshire. Difficulties with aspects of the new construction and tonal character soon became evident, and within ten years' time, tonal changes began to be needed on the Berkshire organ, and mechanical issues arose with the console in particular. In considering the accumulating costs of maintenance and improvements to this pipe organ, the Church authorities began to discuss alternatives. While the idea of an electronic substitute was ruled out after a short study, the search for a worthy replacement continued, and by chance another perfect match soon appeared.

This Casavant organ, researched to be the oldest in the United States by that distinguished Canadian company to survive in its original state, was built originally for the Catholic Church of St. Anne in Woonsocket, Rhode Island, with its tonal finishing directed by Claver Casavant himself, one of the founders (with his brother Samuel) of the firm. In 1918 it was moved to the Church of Notre-Dame des Victoires, also in Woonsocket. In 2000, recently closed due to a parish merger, the former St. Anne's building was transformed into the present St. Anne's Arts and Cultural Center. Meanwhile, the 1896 Casavant, having been rebuilt in part by Ivan Morel between 1936 and 1940, had a pair of new, single-rise wind reservoirs replacing the original double-rise with feeders (originally operated by a water motor), and a new Vox Humana replacing the original Hautbois rank in the Récit, all these parts clearly furnished by the Casavant factory. Due to church closures, St. Anne's Casavant was ultimately moved back to its original building, with the intent of rebuilding it and using it for musical events at the Cultural Center. This objective never was reached, and the organ soon was put up for sale.

Fortuitously, the search for a pipe organ brought Bill Czelusniak into consultation with Mr. S. Parkman Shaw of Brookline, Mass., who had decided to invest personally to save the Woonsocket Casavant. Mr. Shaw had hoped to see the instrument installed in any one of a number of places near Boston, none of which proved to be an appropriate space for this instrument. After languishing in storage for a while, the opportunity to place the Casavant in South Amherst became apparent. Further study confirmed not only the musical and historic value of the organ for this Church, but its appropriate fit, physically and musically, for the intimate but supportive room available. After considerable study and planning by the Church Trustees, they purchased Casavant Opus 74 from Mr. Shaw in 2011 for one dollar. Messrs. Czelusniak et Dugal, Inc. then restored the organ thoroughly, including replacement of the Récit Hautbois stop, and rebuilt it in the newly renovated sanctuary of South Church by September 2012. The organ was dedicated in that place on Sunday, October 14, 2012 with a recital by Grant Moss and with the Amherst Regional High School Hurricane Singers. When informed of the organ's restoration and new home, Simon Couture, Vice-President of Casavant Frères, responded with a glowing letter commending both the church and the restorer for having preserved one of the company's earliest instruments.

JEWISH COMMUNITY CENTER, AMHERST

(FORMERLY THE SECOND CONGREGATIONAL CHURCH BUILDING IN AMHERST)

Emmons Howard, 1898

I. GREAT	II. SWELL	PEDAL
8 Open Diapason	8 Stopd. Diapason	16 Bourdon
8 Melodia	8 Salicional [t.c.]	
8 Dulciana	4 Flute Harmonique	

ACCESSORIES

Couplers: Great to Pedal, Swell to Pedal, Swell to Great

4 Octave

All pipes are in a swell box except the Great Open Diapason and the Pedal Bourdon;

17 Open Diapason basses speak from the façade. The bottom octave of the Great Dulciana is capped metal pipework.

Manual compass, 61 notes; Pedal compass, 27 notes.

Mechanical key and stop action.



The second church in Amherst was founded in 1784 and erected its first meeting house in that year, replacing it with the present Greek Revival building in 1839. Early records reveal that, as with their parent First Church, music appeared early its history, when a singing master was hired in 1795. By 1816, the singers were assisted by a bass viol, and in 1858 an "organ harmonion" (obviously a reed organ) was purchased. It would appear, however, that the 1898 Emmons Howard organ was the first pipe organ to occupy the building. A report in the *Northampton Daily Herald* on December 1, 1897 stated that some details had not been concluded because of illness on a committee in the parish, but it was hoped that the organ would be in use within six weeks' time. The organ received a small electric blower from Spencer later, and was overhauled by Aldei Gregoire of Charlemont, Mass. in 1968. The Great Dulciana stop was restored by Messrs. Czelusniak et Dugal, Inc. in 1984.

Amherst's first Jewish citizens began to arrive in the early 20th century, and by the 1950s and 1960s had established two organizations, one for social and cultural events, the other for the education of young people in Jewish studies and Hebrew; these soon combined as the Jewish Community of Amherst. In the 1970s, the Second Church congregation merged with that of the First Church and, in 1976, their former property, with church building and parish house, was sold to the Jewish Community. The main building is used for services and meetings, with classrooms for religious education in the lower level; and offices and a library are in the parish house. In 2001, a new social hall was constructed, and the main sanctuary and classrooms were renovated. Care has been taken to preserve the 1839 building, with its stained glass windows and organ, as one of Amherst's landmarks, still serving an active religious community. Although the pipe organ is not used any longer in worship by this congregation, they respect its presence and have been very gracious with their hospitality and preparation of the instrument for this convention recital.



THE FIRST CHURCH OF MONSON, CONGREGATIONAL, U.C.C.

Johnson & Son, Op. 781, 1892

II. G	GREAT	III.	SWELL	I. C	HOIR
16	Double Open Diapason	16	Bourdon	8	Geigen Principal
8	Open Diapason	8	Open Diapason	8	Dulciana
8	Viola da Gamba	8	Salicional	8	Melodia
8	Doppelflöte	8	Aeoline	4	Fugara
4	Octave	8	Stopped Diapason	4	Flute d'Amour
4	Flauto Traverso	8	Quintadena	8	Clarinet
23/3	Twelfth	4	Violina		
2	Fifteenth	4	Flute Harmonique	PED	OAL
III	Mixture	2	Flautina	32	Quintaton
8	Trumpet	III	Dolce Cornet	16	Double Open Diapason
		8	Cornopean	16	Bourdon
		8	Oboe	8	Gedeckt [ext.]
				8	Violoncello

ACCESSORIES [1987 console rebuilding]

Tremolos on Swell & Choir

Maas Cathedral Chimes on Great & Pedal (F-f)

Stop preparations made in the Pedal only for Open Diapason 8, Octave 4, & Trombone 16

Couplers: Great to Pedal 8 & 4; Swell to Pedal 8 & 4; Choir to Pedal 8 & 4; Swell to Great 16, 8 & 4; Choir to Great 16, 8 & 4; Swell to Choir 16, 8 & 4; Great to Choir 8; Swell to Choir 16, 8 & 4; Great, Swell, and Choir each at 16 & 4 and Unison Off

Reversibles: Swell to Pedal, Great to Pedal, Choir to Pedal; Swell to Great; Choir to Great; Great to Choir; Swell to Choir (all with inter-canceling of related subs or supers); Sforzando reversible (with indicator lamp, by thumb and toe)

Combination action: 6 divisionals each (by thumb) for Swell, Great, & Choir, and (by toe) for Pedal; 8 Generals (by thumb and toe); Set & Cancel (by thumb); 8 levels of memory, locking

Crescendo pedal (with indicator lamps)

Manual compass: 61 notes (original); Pedal compass: 30 notes (original-extended to 32 notes in 1953)

Wind pressure: Manuals, 3"; Pedal 4"

The 7 lowest notes of Great 16 Open Diapason are stopped wood; the 7 lowest notes of Swell 8 Open Diapason are stopped wood; the 7 lowest notes of the Swell 8 Salicional speak by transmission from the Quintadena; the 7 lowest notes of the Swell 8 Aeoline are independent capped metal basses; the 37 reed pipes of the Choir 8 Clarinet, starting with tenor C, have flared bells at the top of the cylindrical resonators; the bottom octave of the Clarinet stop is of Oboe form.

THE FIRST SETTLER in the area now known as Monson was Richard Fellows, who in 1657 built a tavern on what was then called the "Bay Path," the early route between Boston and Springfield. He soon abandoned it, however, for fear of attacks by



local Native Americans, and the first permanent settlers did not arrive until 1715, then establishing the town of Brimfield in 1735. In 1775, the eastern part of that town separated and was incorporated, and named after Sir John Monson, a British friend of Massachusetts governor Thomas Pownall. By 1809, granite began to be quarried there (the stone for the Springfield Armory came from Monson), and the quarries remained in operation until around 1935. Later in the 19th century, water power from Chicopee Brook was harnessed to operate successful woolen mills, and Monson prospered and grew, the architecture in this town being replete with the local stone.

In 1762, the First Congregational Church of Monson was founded and a small meeting house built. That building was replaced by a larger one in 1803, which is recorded as having contained an organ built by Henry Pratt of Winchester, New Hampshire. This instrument may be the small Pratt organ acquired by Sturbridge Village around 1989, the background of which remains rather obscure. The present building, this church's third, was dedicated in June of 1873. There was an organ there, which cost \$3,500 and was located in the left arch at the front of the room. Its builder is unknown, but a surviving picture depicts what might be a Steer & Turner, although it is unlisted. In November 1892, however, it was replaced by the present large Johnson organ, costing \$5,500 by the company's records, the gift of Mrs. Sophia B. Holmes and Miss Esther E. Holmes, members of the family of C.W. Holmes, one of Monson's industrialists. This was a rather forward-looking organ for Johnson, both tonally and mechanically. It occupied the central area behind the pulpit and originally employed a version of the "Barker machine" developed by Ira Basset to assist the mechanical playing action.

An electric blower was installed in 1927, and a new and larger Spencer turbine again in 1953, when the action of this organ was electrified by Martin G. Becker of Waltham, Massachusetts, the work finished in April of that year at a cost of \$16,000. Electro-pneumatic pulldowns were applied to the original slider windchests, as well as electro-pneumatic stop-action motors, and a new console, but without any tonal changes. Indeed, everything done by Becker, who had previously worked for M.P. Möller and Ernest Skinner, suggests a professional and respectful approach. A dedicatory recital was given on Sunday, May 10, 1953 by Roland Pomerat, then organist at Christ Church Cathedral in Springfield; and, the organ has been heard in many other concerts since that time, most memorably by Virgil Fox about 1955. During the 1970s, the organ was maintained by John Wessel of Brattleboro, Vermont. By the 1980s, however, leather used in the 1953 console switches, and in the remote combination-action machine, had deteriorated to the point that some major attention was required. So, in 1987, the console was rebuilt by Messrs. Czelusniak et Dugal, Inc., as all-electric with a solid-state operating relay and combination action. In January 2002, the large static wind reservoir from 1953, within the main organ case, was releathered in full. Still, the Johnson chassis, windchests, and pipework remain unaltered to this day, with the same respect shown to the organ as Martin Becker did.

On June 1, 2011, the town of Monson was struck by a powerful tornado, which demolished the Holmes Gymnasium and the town office building, and toppled the steeples of First Church and the Unitarian Church. Fortunately, the Johnson organ, at the opposite end of the building from the steeple, received only minor damage from dirt and debris and remained functional. Likewise, this Church, as a congregation and a facility both, rebounded instantly to serve the citizens of Monson as a place of refuge and nourishment in the days following the storm. A new steeple, a faithful copy of the original one, was completed in 2014, and during the spring of 2015 the organ was cleaned thoroughly by Czelusniak et Dugal as remediation of the last vestiges of the 2011 event. Unfortunately, Nature does not recover so quickly, and the path of destruction (and reconstruction) remains painfully visible in Monson, Massachusetts.

UNION EVANGELICAL CHURCH, HEATH

Wm. A. Johnson, Op. 16, 1850

I. GREAT

8	Open Diapason	54 pipes
8	Stop'd Diapason Treble§	37
8	Stop'd Diapason Bass	17
8	Dulciana	37
4	Principal	54
4	Flute	42
2¾	Twelfth	54
2	Fifteenth	54

II. SWELL

8	Open Diapason	37
8	Stop'd Diapason	37
8	Stop'd Diapason Bass†	17
4	Principal	37
8	Hautboy	37

† Outside of swell box

PEDAL

16 Double Open Diapason* 13



ACCESSORIES

Coupler Gr. & Sw.; Pedal Coupler

Single-notch spoon-lever to the right of the pedalboard controls five horizontal expression shades

Manual compass, 54 notes; Pedal compass, 17 notes, with 13 bass pipes, then doubling back for notes 14-17. *Despite the name on the stop label, the pedal pipes actually are a wooden "Double Stopped Diapason" from open pipes cut down and modified prior to completion of the original installation.

Wind pressure is 68mm (just under 2¾"); Pitch is A=442Hz in Equal Temperament. A new electric blower was installed in this restoration, which also preserved the hand-pumping system.

§ The Great Stopped Diapason Treble pipes are metal Chimney Flutes, ear-tuned, replicated carefully to replace a Melodia stop likely dating from the 1874 relocation.

Of the Great Open Diapason, the lowest 5 notes are open wood, and the next 15 notes speak from original façade pipes restored. Likewise, the two lowest notes of the Great Principal speak from restored façade pipes.

HEATH, located in one of the highest parts of the Berkshire Hills, was first settled in 1765 as a part of Charlemont, but became an independent town in 1785, and was named for William Heath, a Brigadier General during the Revolutionary War. In the 19th century, it was mainly an agricultural town, with small home industries such as the making of palm-leaf hats, but it was also a stop on the Underground Railroad,

where fleeing slaves were sheltered on their way to Canada. One of its attractions is Burnt Hill, the site of some curious stoneworks, believed by some to be pre-Columbian, and also said to be a place to find excellent wild blueberries. The town originally had three churches, Congregational, Baptist, and Methodist, but in 1894, they combined in the Congregational building under the name of The Union Evangelical Church.

Johnson's Opus 16 was only the second two-manual organ built after establishing his business in earnest in 1848. Apparently begun on speculation as a G-compass organ in 1849, it was purchased before completion by Joel Hayden, Sr., founder of the industrial village of Haydenville along the Mill River near Northampton, for the Congregational Church in that town. During the time of the instrument's construction, a revolution was occurring in American organbuilding, wherein the New England builders speedily were converting from the old British-influenced G-compass and unequal temperament to the more fashionable Germanic C-compass and equal temperament. During the recent restoration of Opus 16, evidence was found that Johnson had followed suit, seemingly while the organ was still on the factory floor in 1850, and in this revised form it was installed in the Haydenville church, apparently before the end of the year, as the young organ pumper (who continued in this role for subsequent years) inscribed his name and the 1850 date on one of the wooden pedal pipes, even though the church itself was not dedicated until the following March.

In 1874, Johnson replaced Opus 16 with his Opus 417 in Haydenville (which instrument survives there today), and the earlier organ was sold and relocated to the Congregational Church in Whately. During this move, the upper casework at the front of the organ was revised and simplified. In that process, the original speaking front pipes were moved to the interior of the organ and replaced by a mute façade, but otherwise the organ remained largely intact. In 1914, however, the Whately church acquired a new organ from the Estey firm, and the Johnson organ was sold for \$100 to its third owners in Heath. It was hauled up the mountain in an oxen-drawn wagon and installed by organbuilders George Reed and Thomas Quinlain. The only alteration came in 1940, when an electric blower was installed. By the 1980s, however, failure of leather components was threatening to make the organ unplayable, and funds for restoration began to be raised. But structural repairs and improvements to the historic building took precedence and it was not until 2008 that fundraising for the organ restoration resumed, partly by the annual Heath Fair.

S.L. Huntington & Co. was commissioned to restore the organ thoroughly, and to the strictest standards of procedure, which included the replication of its original upper casework, based upon that of other early Johnson organs, then allowing for the re-installation of the gilded front pipes (the bass pipes of the Open Diapason and Principal) in their original places. Only one missing rank of interior pipes had to be replaced, and the entire casework was restored to its original faux-grained finish. The restored organ was rededicated on July 21, 2013 with a service, followed by a well-attended recital by Nathan Laube that displayed the versatility of the restored organ. Despite the thoroughness of the present restoration, the organ casework still lacks carvings that would have been original adornments to the pipe flats and at the case top.



Nathan Laube performed the dedication recital on July 21, 2013.

Hopefully, funding might still be forthcoming to fulfill that original design, which will serve also to cover the view of one wooden bass pipe.

The restoration of this landmark instrument in Heath, and the research of details ensuing from that process, could spawn at least three books, the first of which has been written already: In the Shadow of the Dam (Elizabeth M. Sharpe, 2007) documented the 1874 failure of the dam above Williamsburg that wiped out Hayden's brassworks, delayed his own funeral, and drove William Skinner, literally taking his home and his silk business with him, to Holyoke. Then, Joel Hayden, Sr. served also a Lieutenant Governor of the Commonwealth, but his brass business was conducted from New York City. Travel between Williamsburg and New York, even then, was facile by railroad, on a route that took him directly through Westfield. Is it any coincidence, perhaps, that Wm. A. Johnson's earliest builder's plates were made of cast brass? And, how might those organbuilding advances have arrived at Westfield from a larger, more progressive city? Similarly, Joel Hayden was a Methodist in his roots, as was William Johnson, and both were Freemasons. Clearly, business relationships through the Pioneer Valley were very closely connected, including others between families in Williamsburg and Johnson's patrons in Easthampton. Finally, the story of the first pumper boy is another matter — his casual markings dated this instrument better than any other record. Cyrus Burnett Smith went on to be a surgeon in the Civil War, but died later at home by a lightning strike in his own bed.

FIRST CONGREGATIONAL CHURCH, U.C.C., SHELBURNE

J.W. Steere & Son Organ Co., Op. 681, 1915

I. GREAT	II. SWELL	PEDAL
8 Diapason	8 Diapason	16 Bourdon
8 Dulciana	8 Salicional	
8 Melodia	8 Gedackt	
	8 Aeoline	
	4 Harmonic Flute	
	8 Oboe	

ACCESSORIES

Couplers (tilting tablets): Swell Tremolo; Swell to Pedal, Great to Pedal; Swell Unison Off, Swell to Great; Swell to Swell 16 & 4, Swell to Great 16 & 4, Great to Great 4

Blind pre-set pistons under the Swell manual: 1 – 2 – 3 – Off (Piano, Mezzo-forte, Forte, Release)

Great to Pedal reversible toe lever Sforzando reversible toe lever

Great manual compass, 61 notes; Swell manual compass, 73 notes; Pedal compass, 32 notes Balanced mechanical Swell expression Wind pressure: 5"

Electro-pneumatic key action (originally powered by dry-cell batteries) Tubular-pneumatic stop action and combination pre-sets





Organized in 1768, named for a British Prime Minister, William Petty, Earl of Shelburne, and was officially incorporated as a separate town in 1775. The older part of the town in the low hills was largely agricultural, although some mills were later established in the 19th century in the district known as Shelburne Falls. The Congregational Church was organized around 1770, and in 1773 built a simple meeting house of logs and plaster. This was followed by a larger one in 1832, which was destroyed by fire in 1845 and replaced in the same year with the present building, in simple but pleasing Greek-revival style.

Nothing is known about early music here, which probably followed the pattern of that in other rural churches, with an informal choir and perhaps a few instrumentalists. An old photograph of the church interior, however, shows a rather unusual reed organ in the front right-hand corner, which has been identified by Ned Phoenix of the Reed Organ Society as a two-manual and pedal Estey reed organ called the "Conservatory Phonorium," Style N-83, a drawing of which appears in an 1894 Estey catalog. This instrument had seven sets of reeds, three on each manual and one on the pedal, and was likely quite adequate for church use at the time. It remained in use until 1915, when the present Steere organ, costing \$2,800, was installed in the area behind the pulpit, incorporating the original Greek revival columns into the façade.

The J.W. Steere & Son Organ Company, which by this time had produced several large and important organs, appears to have taken pride in this small but fairly versatile instrument, even producing a little advertising pamphlet featuring it. It was maintained regularly by tuners from Brattleboro until September 1984, when the firm of Messrs. Czelusniak et Dugal, Inc. took over the service work. In the spring of 1985, the Century motor on the original Spencer blower was rebuilt, and in the fall of 1992, an Astron rectifier replaced the generator attached to the blower. Beyond these minor repairs and occasional tuning, with the installation by the Church of a humidifier to offset problems caused by winter dryness, this organ remains in original condition, including all leathers, and in regular and reliable use.

ANNUNCIATION CHAPEL, FLORENCE

Steere & Turner, Op. 305, 1890

I. GREAT	II. SWELL	PEDAL
8 Open Diapason	8 Stopped Diapason	16 Bourdon
8 Melodia	8 Salicional	
4 Spitz Flute	4 Flute Harmonique	
2 Principal*	8 Oboe [treble]	
	8 Bassoon [bass]	
*formerly Dulciana	Tremolo	

ACCESSORIES

Couplers: 1st Manuale to Pedal, 2d Manuale to Pedal, Manuale Coupler Piano & Forte Composition Pedals; Great to Pedal Reversible Pedal

Manual compass, 58 notes; Pedal compass, 27 notes; pedalboard is concave and straight Wind pressure: 3"; Pitch at present pushed to A=435 Hz at 65°F, Equal Temperament tuning Mechanical action throughout, with balanced Swell expression

LORENCE is one of the several villages that comprise the municipality of Northamp-🗘 ton, but it was not settled permanently until around 1778. Early settlers were farmers, and one was a tavern-keeper, but proximity to one of the falls on the Mill River soon saw the establishment of businesses there. The earliest of these were sawmills and gristmills, but in 1810 the first woolen mill was established, and in the latter half of the 19th century, the production of silk was a booming trade here. During that thriving period, industrial growth in Florence, and up the river in Leeds and Haydenville, attracted immigrants, including many Irish Catholics. At first, they traveled to nearby Northampton to attend Mass, but in 1878 they requested their own parish in Florence, and it was granted. In October of 1880, the Church of Our Lady of the Annunciation was dedicated, but apparently did not have a pipe organ until a decade later, when the present Steere & Turner organ was acquired. The new organ was dedicated on Sunday evening, October 5, 1890 with a "sacred music recital" by Prof. Fred Clark of Easthampton on the organ, including a myriad of singers, and short address by the Rev. Dr. Robinson of Chicopee on "music as connected with the worship of God" (as reported in the Hampshire Gazette and Northampton Courier, Tuesday, October 7, 1890).

Although essentially unrestored as a whole, the wind system of the organ was reduced *ca.* 1973 by John Wessel of Brattleboro, replacing the original double-rise reservoir with two small supply-house regulators and a new Meidinger blower. In 1982, having taken over regular service of this instrument earlier from William Baker, Messrs. Czelusniak et Dugal, Inc. replaced the Great Dulciana with a 2' Principal using older Steere pipes from Hatfield. The Dulciana, and its related woodwork, is stored within the organ to allow a reversal in the future. Aging leather nuts in the mechanical action continue to pose challenges to the rigors of playing. In 2010, this parish merged into the consolidated Roman Catholic Church of St. Elizabeth Ann Seton in downtown Northampton, but remains open with a reduced Mass schedule as Annunciation Chapel. The Steere and Turner instrument is the oldest pipe organ in the city.

THE FIRST CHURCHES, U.C.C. / A.B.C., NORTHAMPTON

Ernest M. Skinner & Son, Op. 507†, 1936

II. GREAT		I. C	HOIR
16	Diapason*	16	Gemshorn
8	First Diapason	8	Diapason*
8	Second Diapason*	8	Concert Flute*
8	Principal Flute	8	Gemshorn [ext.]
8	Erzähler	8	Kleine Erzähler
4	Octave*	4	Flute* [d'Amour]
4	Flute* [harmonic]	23/3	Nazard*
23/3	Twelfth*	2	Piccolo [harmonic]
2	Fifteenth*	8	Clarinet
IV	Mixture		Harp
8	Trumpet		Celesta [ext.]
III. SWELL		PEL	OAL
	Bourdon*		Diapason [Resultant]
	Bourdon* Diapason*		Diapason [Resultant] Diapason*
8		16	
8	Diapason*	16 16 16	Diapason* Bourdon* Gemshorn [Ch.]
8 8 8	Diapason* Salicional	16 16 16	Diapason* Bourdon*
8 8 8 8	Diapason* Salicional Voix Celeste	16 16 16 16	Diapason* Bourdon* Gemshorn [Ch.]
8 8 8 8	Diapason* Salicional Voix Celeste Gedackt*	16 16 16 16 8	Diapason* Bourdon* Gemshorn [Ch.] Echo Lieblich [Sw.]
8 8 8 8 8	Diapason* Salicional Voix Celeste Gedackt* Flauto Dolce	16 16 16 16 8 8	Diapason* Bourdon* Gemshorn [Ch.] Echo Lieblich [Sw.] Octave [ext.]
8 8 8 8 8 8 4	Diapason* Salicional Voix Celeste Gedackt* Flauto Dolce Flute Celeste [t.c.]	16 16 16 16 8 8	Diapason* Bourdon* Gemshorn [Ch.] Echo Lieblich [Sw.] Octave [ext.] Gedackt [ext.]
8 8 8 8 8 8 4 4	Diapason* Salicional Voix Celeste Gedackt* Flauto Dolce Flute Celeste [t.c.] Violina*	16 16 16 16 8 8 8	Diapason* Bourdon* Gemshorn [Ch.] Echo Lieblich [Sw.] Octave [ext.] Gedackt [ext.] Gemshorn [Ch.]
8 8 8 8 8 8 4 4 IV	Diapason* Salicional Voix Celeste Gedackt* Flauto Dolce Flute Celeste [t.c.] Violina* Flute [harmonic]	16 16 16 16 8 8 8 8 8	Diapason* Bourdon* Gemshorn [Ch.] Echo Lieblich [Sw.] Octave [ext.] Gedackt [ext.] Gemshorn [Ch.] Still Gedackt [Sw.]
8 8 8 8 8 8 4 4 IV 16 8	Diapason* Salicional Voix Celeste Gedackt* Flauto Dolce Flute Celeste [t.c.] Violina* Flute [harmonic] Mixture English Horn Cornopean	16 16 16 16 8 8 8 8 8 51/3 4 32	Diapason* Bourdon* Gemshorn [Ch.] Echo Lieblich [Sw.] Octave [ext.] Gedackt [ext.] Gemshorn [Ch.] Still Gedackt [Sw.] Quinte [Ch.] Fifteenth [Ch.] Fagotto
8 8 8 8 8 8 4 4 IV 16 8	Diapason* Salicional Voix Celeste Gedackt* Flauto Dolce Flute Celeste [t.c.] Violina* Flute [harmonic] Mixture English Horn	16 16 16 16 8 8 8 8 8 51/3 4 32	Diapason* Bourdon* Gemshorn [Ch.] Echo Lieblich [Sw.] Octave [ext.] Gedackt [ext.] Gemshorn [Ch.] Still Gedackt [Sw.] Quinte [Ch.] Fifteenth [Ch.]
8 8 8 8 8 4 4 1V 16 8	Diapason* Salicional Voix Celeste Gedackt* Flauto Dolce Flute Celeste [t.c.] Violina* Flute [harmonic] Mixture English Horn Cornopean	16 16 16 16 8 8 8 8 8 5½ 4 32 16	Diapason* Bourdon* Gemshorn [Ch.] Echo Lieblich [Sw.] Octave [ext.] Gedackt [ext.] Gemshorn [Ch.] Still Gedackt [Sw.] Quinte [Ch.] Fifteenth [Ch.] Fagotto

†507 is Skinner's new numbering, following his departure from Aeolian-Skinner to open a separate business with his son in Methuen. His numbering in this period bears no relationship to identical numbers on Aeolian-Skinner's list.

Manual compass, Great 61 notes; Swell & Choir, 73 notes; Pedal, 32 notes Wind Pressures: Great, Choir, Pedal, Façade basses, all 5"; Swell 6"; Pedal Fagotto unit 10" Electro-pneumatic action with Pitman & Unit windchests throughout.

ACCESSORIES

Tremulants on Swell & Choir Chimes on Great & Pedal

The 20 Kohler-Liebich Liberty Chimes installed by Skinner were extended to 25 notes and electrified by the Albert E. Carter Organ Company of Springfield. They now hang at the ends of the Great upperwork chest. The Harp/Celesta instrument remains in the Choir division.

^{*} The ranks were retained and extended from the preceding 1889 Johnson & Son tracker organ.



brought improvements, including a furnace in 1852, which replaced the stoves previously in use, and gas lights in 1857. When the first organ was introduced is a bit uncertain. An organ by the Holbrook & Ware firm is recorded as having been installed in "Edwards Congregational Church" in 1835, but as this title was sometimes applied to First Church in early days, or only to another church that later actually assumed that name as its own, it is difficult to ascertain which. First Church, being the oldest and largest, would seem the most likely location, however. What is known for certain is

Couplers: Swell, Great, & Choir to Pedal 8; Swell to Pedal 4; Swell & Choir to Great 8; Swell to Choir 8; Swell to Swell 16 & 4; Swell to Great 16 & 4; Swell to Choir 16 & 4; Choir to Choir 16 & 4; Choir to Great 16 & 4

Combination action: 4 General, 6 Swell, 5 Great, 6 Choir, Set & Cancel (thumb pistons); 5 Pedal (toe studs); Choir to Pedal reversible (thumb piston); Great to Pedal & Sforzando reversibles (thumb pistons and toe levers) with indicator lamp for the sforz.

Swell expression: 16-stage whiffletree engine for 19 vertical shades Choir expression: 8-stage whiffletree engine for 14 horizontal shades Crescendo with indicator lamp

The area comprising modern northampton was purchased from the local Pocumtuc natives in 1653 and was settled by people from the Springfield colony in the following year. By 1655, it had its first meeting house, described as having had one door, two windows and a thatched roof, but in 1661 this was succeeded by a larger one. The colony must have grown fairly rapidly, for in 1680 galleries had to be added to accommodate the increasing number of congregants, and in the same year a bell was added to call the faithful to services more efficiently than by the drum and trumpet used previously for that purpose. The first minister, Eleazar Mather, was a member of one of Boston's most notable Puritan families. In 1727, another noted Puritan, Jonathan Edwards, occupied the pulpit. Northampton's territory was enlarged considerably, and by the end of the 18th century the towns of Southampton, Easthampton, Westhampton, and Montgomery had been carved out of it.

In 1737, perhaps due to Edwards's powerful preaching, the church's congregation had again outgrown its meeting house, and a new one was built, which remained in use until 1812, when it was superseded by an even larger one, said to seat a thousand, in the elegant classical style popularized by Asher Benjamin. Industry was thriving along the riverfront, enhanced in 1835 by the New Haven and Northampton Canal, linking this town to the seaside docks of that Connecticut city; barely a decade later, though, use of the canal had been replaced by an even faster means of transport, the railroad which followed the same route. By the middle of the 19th century, Northampton was taking its place as both an industrial and educational center, counting as sometime residents such varied notables as the inspiring former slave, Sojourner Truth, and the renowned "Swedish Nightingale," the singer Jenny Lind. In the second half of the 19th century, Northampton came to prominence as an educational center. The Clarke School for the Deaf, which Alexander Graham Bell once served as head, was founded in 1867, and Northampton's notable school for women, Smith College, was founded in 1871. During this period too, Irish, Polish, and French-Canadian immigrants were increasing the population, and Northampton was incorporated as a city in 1884. Perhaps Northampton's best-known citizen was President Calvin Coolidge, who served as the city's Mayor in 1910 and 1911, and retired there in 1929.

The First Church continued to grow and thrive, and throughout the 19th century was joined by other churches — Baptist, Methodist, Episcopal, Roman Catholic, and "daughter" Congregational churches, including one named for Jonathan Edwards. The 1812 meeting house stood firm on the original "Meeting House Hill," but prosperity

that in 1856 First Church acquired a substantial organ of three manuals and 35 stops from William A. Johnson, his Opus 57. It was, in fact only the fifth three-manual organ Johnson had built up to that time. Sadly, it was fairly short-lived, as the old wooden meeting house burned down on June 27, 1876.

A year later, the cornerstone was laid for an impressive new building of Longmeadow brownstone, differing significantly from its predecessor as being designed in the then fashionable neo-Gothic style by Stearns & Peabody of Boston, and it was dedicated in the following year. It featured cast-iron columns and fine woodcarving in its interior, and an even larger three-manual Johnson organ, Opus 508 (which included a Pedal Trombone). This building too was damaged seriously by fire in 1888, but kept structurally intact by its sturdy masonry construction. Its interior was restored to an even more ornate version of its 1878 appearance, now in solid cherry wood, and installing some excellent new Tiffany windows. Some of the earlier organ could be salvaged, and pipes was incorporated into Johnson's third large three-manual organ for this congregation, their Opus 718, completed in 1889 with a new cherry case and heroic façade — but no Pedal Trombone.

Parts of this 1889 instrument, including all of the decorated façade, were incorporated into the present organ in 1936, one of the very first built by Ernest Skinner after he parted ways with the Aeolian-Skinner firm and established a new business with his son in the former Methuen Organ Company factory. The new organ, funded by Arthur Curtiss James in memory of this father-in-law, Sydenham Clark Parsons, was dedicated by Virgil Fox, with great publicity. In a way, it stands as a transitional link between the late-19th century aesthetic of Johnson and his contemporaries and the soon to be superseded orchestral ideal of the early 20th century, of which Skinner was the most notable proponent. As such, it has survived the neo-Baroque excesses of the mid-20th century and other changes, thanks in part to the decline of manufacturing during that period, which threatened for a time to thrust Northampton and its neighboring municipalities into a depression-like "rust belt" economy, and thus also limiting spending by churches.

Northampton has recently emerged again as a thriving educational and cultural center, with a new emphasis on the fine arts, history, and tourism, utilizing its historic opera house as a venue for theatrical and musical performances and its nearby Fairgrounds for a highly rated semi-annual arts festival. In 1998, First Congregational Church merged with another historic church, First Baptist, adopting the unique name of "First Churches" and utilizing the First Congregational building. Today, this congregation makes its own cultural contributions with a choir that produces a major choral work each spring, a bell choir, and a concert series entitled "Music in the Meeting House." Partly by its own demands, the Skinner organ has not been neglected, for it is presently undergoing a staged restoration plan by Messrs. Czelusniak et Dugal, Inc. that will assure its place in the cultural scene for years to come.



SKINNER MEMORIAL CHAPEL, HOLYOKE (THE UNITED CONGREGATIONAL CHURCH OF HOLYOKE, U.C.C.)

Ernest M. Skinner, Op. 179, 1910-12

Rebuilt 1972–74; Reconstructed 1990–92

II. GREAT		III. SWELL	
16	Bourdon	8	Geigen Principal
8	Diapason	8	Gedeckt
8	Wald Flute	8	Gamba
4	Octave	8	Gamba Celeste
4	Flute [ext. Bourdon]	8	Flauto Dolce
2	Super Octave	8	Flute Celeste [t.c.]
III-IV	Fourniture	4	Geigen Octave
8	Trumpet [Swell]	4	Flute Harmonique
		2	Fifteenth
I. CHOIR		III-V	Plein Jeu
8	Bourdon	8	Trumpet
8	Salicional	8	Flügel Horn
8	Voix Celeste		
4	Spitz Flute	PEDAL	
2	Flageolet	16	Subbass
8	English Horn	16	Bourdon [Great]
8	Clarinet	8	Diapason
		8	Gedeckt [ext. Subbass]
		4	Octave [ext.]
		16	Trombone [ext. Swell]

Manual compass, Great, Swell & Choir, 61 notes; Pedal compass, 30 notes Wind pressures: Great 3¾"; Swell, Choir, & Pedal 5"

ACCESSORIES

Tremulants on Swell & Choir (never activated owing to engineering challenges in the chambers)

Chimes on Great, Choir, & Pedal - Deagan Class A, 25 tubes, G-g

Couplers: Great to Pedal 8 & 4; Swell to Pedal 8 & 4; Choir to Pedal 8'& 4; Swell 16, 4, & Unison off; Swell to Great 16, 8, & 4; Swell to Choir 16, 8, & 4; Choir 16, 4, & Unison off; Choir to Great 16, 8, & 4; Great 4 & Unison off; Great to Choir 8; Sostenuto (will hold on all key signals played while the tablet is engaged – to give the organist an opportunity to walk out into the nave to check balances, or for other creative purposes)

Combination action: solid-state with 8 levels of memory, locking; 8 Generals (thumb and toe); 8 Swell (thumb); 6 Great (thumb); 6 Choir (thumb); 4 Pedal (toe); Setter & Cancel (thumb)

Reversibles (all by thumb and toe): Full Organ; Swell, Great, & Choir to Pedal; Swell & Choir to Great; Swell to Choir (thumb only)

Swell & Choir Expression Crescendo In 1885, the Second Congregational Church of Holyoke constructed its second church building, a massive Romanesque structure, to which a substantial chapel was added in 1909–11, dedicated to the memory of the silk industrialist William Skinner and his wife Sarah, and a gift of their family. It was connected to the main church at each end by a kind of cloister, and thus survived the disastrous fire that destroyed the main church building in March of 1919.

Ernest M. Skinner built a three-manual, 23-rank organ for Skinner Chapel, which was dedicated, along with the building, on February 13, 1912. It was located in two facing chambers, with decorative oak façades designed and executed by Irving & Casson, with burnished tin front pipes. The chambers were shallow and high, and although somewhat cramped, they were praised by Skinner in his 1917 book, *The Modern Organ*, as allowing for ideal projection of sound into the acoustically favorable room.

By 1970, the Skinner Chapel organ had fallen into poor mechanical condition, due in part to normal deterioration as well as some water damage. Between 1972 and 1974, it was entrusted to the Berkshire Organ Co. for rebuilding, unfortunately at the wrong time and with the wrong rebuilder. In that period, Skinner's organs were regarded by some as tonally decadent, and Berkshire ran roughshod over the original tonal scheme in a misguided and unconvincing attempt to make the organ sound like a Baroque-period instrument. Dissatisfaction with the tonal alterations, along with further water damage and deterioration of the action, mandated a second and better-informed rebuilding in the 1990–1993 period by Messrs. Czelusniak et Dugal, Inc., who for some fifteen years had maintained it along with the organ in the rebuilt main church.

Sufficient damage had been done to the original tonal scheme and components that to try to restore the organ to its original state seemed impractical. On the recommendation of Charles D. Beeler, the church's music director, along with advice from Thomas Murray of Yale and Grant Moss of Smith College, a new tonal scheme was devised which, while leaning in the direction of G. Donald Harrison's "American Classic" concepts, also included pipework obtained from Skinner's 1921 Op. 324, formerly in the nearby Victory Theatre (another "period" organ), along with a new Great Principal chorus. At the same time, the roofing and walls of the chapel building were repaired to eliminate any further water damage in the chambers. Skinner's original pitman chests had been so damaged by both water leakage and improper rebuilding in the 1970s that they were replaced by new pitman and offset unit chests. However, it was possible to rebuild the original Skinner console with modern solid-state mechanisms, and it was returned to its original position in the room. The completed organ was dedicated in May of 1993 by organist James David Christie, a chamber orchestra, and Second Church's Chancel Choir under the direction of Mr. Beeler.

ABBEY MEMORIAL CHAPEL MOUNT HOLYOKE COLLEGE, SOUTH HADLEY

C.B. Fisk, Inc., Op. 84, 1986

II. GREAT		I. R	ÜCKPOSITIV	PEDAL		
16	Prestant	8	Gedackt†	16	Open Bass	
8	Octava	II	Gedackt† [treble, open]	8	Spillpfeife [Gt.]	
8	Spillpfeife	8	Quintadena	4	Choralbass	
	Violon		Prestant	16	Posaune	
4	Octava	4	Rohrflöte	8	Trumpet [Gt.]	
4	Offenflöte	23/3	Nazard†		-	
23/3	Twelfth†	II	Cornet†			
II	Sesquialtera†	2	Waldflöte			
2	Superoctav	IV	Cimbel			
11/3	Quinta†	16	Dulcian			
II	Mixtur†	8	Shawm			
1	Sifflet†					
II	Scharff†	†Ind	icates double-draw stops;			
8	Trumpet	the fo	rst of the pair being part of llowing compound stop, but ble of being drawn separately.			

Manual compass, Great 58 notes, Rückpositiv 56 notes; Pedal 30 notes

Wind pressure: 1¾"

Tuning: Fifth-comma Meantone

ACCESSORIES

Tremulant, Wind stabilizer, Zimbelstern, Nachtigall, Glockenspiel, Tympani Couplers: Rückpositiv to Great [shove coupler], Great to Pedal, Rückpositiv to Pedal Mechanical action throughout

Through three building alterations, Mount Holyoke's chapel had seen three moves and expansions of its original 1898/1922 Hutchings/Skinner organ, all under the aegis of William Churchill Hammond, who died in 1949. This original organ, now installed in chambers at the front of the enlarged chapel, continues to be cared for and has remained in use during subsequent years. Many changes were occurring in the organ world during the decades following Dr. Hammond, one of them being an increased interest in historic European organs, and what they can teach us about the music. Organbuilders and organists alike began to desire organs more reflective of the earlier European classic ideal, particularly with regard to educational institutions.

At first, historically-influenced organs, usually with mechanical action, began either to replace older organs or to be installed in newer buildings, especially during the 1960s and 1970s. Some, however, were tending to be too specialized to fully supplant the older organs for certain uses, and so, in the 1980s and subsequently, one begins

to find in some churches, and even more so in college chapels, two very different organs, both in use, and both serving different educational and musical functions. Since the older organ is almost always at the front of the room, the newer one generally found a home in a gallery at the opposite end, a very typical location for organs in the Baroque period, as well. Some familiar examples of academic chapels each housing two very different organs are at Duke University, Wellesley College, Harvard University, and Yale Divinity School. Here in Abbey Chapel at Mount Holyoke College also, we will hear two organs, each doing what it does best.

Initially, when a new organ was being considered for Abbey Chapel, a somewhat eclectic instrument to replace the Hutchings/Skinner at the front was in the works. However,



with the advent of Margaret Irwin-Brandon as college organist, the plan shifted to an organ of more historically-informed design, and in a rear gallery placement, complementing the organ in front instead of replacing it. Irwin-Brandon was familiar with the early North German-based organ Fisk had built in the gallery of the Wellesley chapel (where an Aeolian-Skinner organ is retained in the front), and how useful it was in teaching the music of the period. With her strong interest in Italian Baroque organ music, a design began to be worked out with Fisk incorporating specific features of early Italian organs into a somewhat hybrid tonal scheme that could also serve the Germanic literature well, thanks to the incorporation of a Rückpositiv and an independent pedal division — things unheard of in historic Italian organs. However, for the Great division, voicing characteristics and the scaling of historic Italian organs were studied, resulting in a uniquely characteristic tonal color for this division.

Meanwhile, some alterations were being made again to the chapel interior, partly to improve acoustics; and in the process, the rear gallery was reconfigured to reproduce the double-balcony effect found in some European churches, thus allowing the new organ to be placed in the upper gallery, from which it projects warmly into the room. The Fisk organ was dedicated the weekend of February 15–17, 1985, three days of events that included lectures, the use of the organ in choral and chamber music, a festival service, and a solo recital by noted Canadian organist Mireille Lagacé.

ABBEY MEMORIAL CHAPEL MOUNT HOLYOKE COLLEGE, SOUTH HADLEY

George S. Hutchings, Op. 436, 1898^A Ernest M. Skinner, Op. 367, 1922^B Ernest M. Skinner & Son, Op. 511, 1938^C

Alterations by William Baker, 2001^D and Messrs. Czelusniak et Dugal, Inc., 2013^E

II. GREAT	III.	SWELL	PEL	OAL
16 Diapason ^A	16	Lieblich Bourdon ^A	32	Acoustic Bass D
8 First Diapason ^B	8	Diapason ^A	16	Diapason A,E
8 Second Diapason ^B	8	Gedeckt ^B		Violone A
8 Principal Flute ^C	8	Clarabella ^B	16	Gemshorn C, E
8 Erzähler ^C	8	Salicional ^B	16	Bourdon ^A
4 Octave ^A	8	Voix Celeste B	16	Lieblich [Sw.]
4 Flute ^A	8	Flauto Dolce ^B	8	Principal ^E
2¾ Twelfth A	8	Flute Celeste B	8	Violoncello A, D
2 Fifteenth ^A	4	Octave ^B	8	Gedeckt ^A
IV Mixture D	4	Violina ^C	8	Still Gedeckt A [Sw.]
8 Trumpet A, C	4	Harmonic Flute A	4	Octave ^E
	2	Fifteenth ^A	32	Fagotto ^C
I. CHOIR	IV	Mixture ^C	16	Trombone B
8 Diapason ^C	16	English Horn ^B	16	English Horn ^B [Sw.]
8 Melodia ^A	8	Cornopean A	8	Tromba ^B
8 Viola ^{A, C}	8	Oboe ^A	4	Clarion D
8 Kleine Erzähler ^B [2 ranks]	8	Vox Humana A		
4 Flute ^A	4	Clarion ^C		
2¾ Nazard ^B				
2 Piccolo ^A	IV.	SOLO		
13/5 Tierce B	8	Orchestral Flute D		
1½ Septième ^B	8	Gamba ^B		
8 Clarinet ^A	8	Gamba Celeste ^B		
	8	French Horn B		
	8	Heckelphone ^B		
	_			

Manual compass, Great & Solo 61 notes; Swell & Choir, 73 notes; Pedal, 32 notes Wind Pressures range from 4-10" with the new Pedal Principal unit on 6", the Pedal Trombone unit on $7\frac{1}{2}$ ", & the Solo main on 10"

8 Tuba [unenclosed] C

ACCESSORIES

Tremolos on Swell, Choir, & Solo Chimes, Harp and Celesta are prepared for

Couplers: Swell, Great, Choir, & Solo to Pedal 8; Swell, Choir, & Solo to Pedal 4; Swell, Choir, & Solo to Great 8; Swell & Solo to Choir 8; Great to Solo 8; Swell to Swell 16 & 4; Swell to Great 16 & 4; Swell to Choir 4; Choir to Choir 16 & 4; Choir to Great 16; Solo to Solo 16 & 4; Solo to Great 16 & 4; [Great/Choir] Manual Transfer; Pedal Divide

Combination action: 16 General (thumb pistons, 1-9 duplicated by toe studs); 8 each Swell, Great, & Choir (thumb pistons); 6 Solo (thumb pistons); 6 Pedal (toe studs, 1-5 available as thumb pistons)

Reversibles (thumb pistons and toe levers): Great, Swell, Choir, & Solo to Pedal; All Swells to Swell (with indicator lamp); Sforzando II (with indicator lamp)

Reversibles (thumb pistons only): Swell & Solo to Great; Swell & Solo to Choir; Sforzando I (with indicator lamp)

Set, Cancel, Octave Couplers Cancel, Copy, & Paste (thumb pistons)

256 levels of memory, locking; 3 programmable Crescendi; MIDI connections

Swell, Choir, & Solo are enclosed for expression; Tuba is unenclosed, mounted over the Great division

Register Crescendo (with indicator)

MOUNT HOLYOKE COLLEGE, the first of the eventual "Seven Sisters" group of women's colleges, was founded in 1837 by Mary Lyon under the name of the Mount Holyoke Female Seminary. Lyon, an early leader in the cause of higher education for women, previously had founded a similar school in Norton, Mass., which later became Wheaton College. Although not linked to any particular denomination, students were required to study the Bible and to attend church services and prayer meetings. Since it was a sister school to the all-male Andover Seminary, it is perhaps not surprising that student romances often followed, and many early graduates, along with their Andover husbands, became missionaries during the middle years of the 19th century. The curriculum eventually became broader and more secular, and under the name of Mount Holyoke Seminary and College the school achieved its collegiate charter as a liberal arts college in 1888. It assumed the name of Mount Holyoke College in 1893 and shortly after acquired its present campus in South Hadley.

The oldest building on the campus is Mary Lyon Hall, built in 1897 as the original administration building, to which a chapel seating about 800, originally called Mary Lyon Chapel, was attached. Music seems to have been a priority from the start, and George S. Hutchings's firm was contracted to build an organ for the chapel, the gift of Mr. & Mrs. William Whiting of Holyoke. William Churchill Hammond, the distinguished organist of Second Church in Holyoke (who would begin teaching at the college in 1899), was involved from the outset in the tonal design of the three-manual 36-stop organ. It was completed in 1898 and inaugurated on April 25 with a recital by Hammond, whose program included organ works by Bach, Dubois, Saint-Saëns, Brison, Best, Guilmant and Lemmens, along with transcriptions from Handel, Schubert, and Bizet, plus some patriotic hymns for an audience sing-along. The organ would seem to have been a landmark project for Hutchings, presumably encouraged by Hammond. Said to have been then the only electric-action organ in the area at the time, it also featured nine adjustable combination pistons, sub and super couplers, and, most remarkably for that period, a movable console which was transported from the platform to the center aisle halfway through the program — no doubt to everyone's astonishment. An image in the college archives, dating from 1909, shows W.C. Hammond playing the organ with the console in that position, and confirms that it was of



the compact "bat-wing" design known to have been employed by Hutchings in another 1898 organ, that for the large Mission Church in Boston's Roxbury district. This design is said to have originated with young Ernest Skinner, who was working for Hutchings at the time, and who utilized the same design in some of his own earliest organs.

Skinner would re-enter the picture in 1922, when the chapel was lengthened and the pulpit relocated to the other end of the room, presumably leaving more space at the organ end. The 1898 organ was rebuilt and enlarged by Skinner's own firm, which by

this time had been in business for two decades. Again, members of the Whiting family were the financial backers, and again, Hammond was given credit for collaborating with Skinner on the specification and its details. Similarities between this stoplist and that at Second Church, Holyoke, were obvious, despite the College organ being smaller and incorporating a large number of Hutchings ranks. Hammond also played the dedication recital on November 22, 1922, offering a similar mixture of organ works by Bach, Saint-Saëns, d'Evry, Faulkes, and two American contemporaries, Alexander Russell and Arthur Bird, as well as transcriptions from Beethoven, Ravel, Arcadelt and Bizet. Interestingly, Wagner's *Parsifal* Prelude was programmed for the 1898 recital but had been omitted in performance; it was included (and played) in the 1922 program, and was one of only two selections accompanied by a program note.

Although referred to as a new organ, this instrument was actually a very thorough rebuilding of the 1898 one, retaining a substantial number of the original stops but with additions in every division, as well as an entirely new division, the Solo, containing two of Skinner's signature reed stops, the Heckelphone and French Horn. A new and larger console, in what by then was Skinner's standard draw knob style, also was provided.

By 1938, Skinner had entered the picture again, called back to Mount Holyoke by Hammond, whose advice was still sought despite his having retired in 1936 from his teaching position there. Having parted company with the Aeolian-Skinner firm, Skinner was then doing business on his own in the former Methuen Organ Company factory, accompanied by his son Richmond and a few factory workers, and using opus numbers unrelated to those of the original firm. The College chapel had been renovated and enlarged to its present size in 1937, and renamed Abbey Chapel for the donor of the funds. A relocation of the organ to its present position was part of the project, and Skinner was engaged to carry out the work. He (and doubtless Hammond too) could not resist the addition of a few more stops, most notably an English-style unenclosed Tuba.

By the turn of the present century, though, restorative work was needed, and this was entrusted to local organbuilder William Baker, who in the year 2000 rebuilt the 4-manual Skinner console (with the participation of Richard Houghten and associates) as all-electric action with solid-state relays, combination action with increased capacity and accessories, and MIDI capability, and in turn adding a few stops, including the 4' Clarion and 32' Acoustic Bass (resultant) to the Pedal. Tonal changes were also made then in the Solo division, when the Musette was lost and the 8' Orchestral Flute installed. Mr. Baker left some of the proposed work uncompleted upon his retirement in the spring of 2005, due to ill health, at which time Messrs. Czelusniak et Dugal, Inc. took over the regular service of the Mount Holyoke College organs. Since then, the only further changes to this instrument have been in the reorganization of the Pedal division, in order to install the prepared for 8-4' Principal unit, using pipework from Opus 324, a wind reservoir from Opus 710, and new unit windchests built to match the style of the Skinner Organ Co. During the spring of 2015, Messrs. Czelusniak et Dugal, Inc. hastened to complete releathering and pipework restoration in the Pedal and Solo divisions, as remediation of damage caused by water intrusion from an ice dam on the roof, in February of 2015.

FIRST CONGREGATIONAL CHURCH, U.C.C., HINSDALE, N.H.

E. & G.G. Hook, Op. 93, 1849

I.G	REAT		II. SWELL	
8	Op. Diapason	59 pipes	8 Dulciana Sw. Bass	17
8	Dulciana	42	8 St. Diapason Sw. Bass	17
8	St. Diapason Bass	17	4 Principal Sw. Bass	17
8	St. Diapason Treble	42	16 Dou. St. Diapason	42
8	Melodia	42	8 Op. Diapason	42
4	Principal	59	8 Viol di Gamba*	42
23/3	Twelfth	59	8 St. Diapason	42
2	Fifteenth	59	4 Principal	42
13/5	Tierce	59	4 Night Horn	42
II	Sesquialtra [sic]	118	2 ¹ / ₃ Twelfth	42
4	Flute	42	2 Fifteenth	42
8	Cremona	42	8 Trumpet	42
8	Trombone	17	8 Hautboy	42
8	Trumpet	42		
			PEDAL	
			16 Dou. Op. Diapason	25

*Non-original stop knob label; probably originally "Dulciana"

ACCESSORIES

Swell Tremulant

Bellows Signal

Couplers: Cou. Gt. Or. & Sw. Unison, Cou. Gt. Or. & Sw. at 8va, Coupler Pedals & Gt. Or., Coupler Pedals & Sw. Bass

The stop knob spellings, and the order listed here, conform to what appears at the console, although the pitch numbers are not used on the engraved labels.

Three combination pedals for Great – all non-functional at present, and one is missing. The modernized Swell expression pedal is to the right of the pedalboard. The ten Swell stops of 42 pipes are enclosed in the expression box; the three Swell bass stops, of 17 notes, are not expressive.

The five lowest notes of the Great Open Diapason are open wood pipes inside the case, and the next 17 from CC are in the case façade. The composition of the Great Sesquialtra [sic] is 1½ + 1 from GGG through tenor B, and 2½ + 2 from middle C to the top.

This is one of the largest G-compass organs still extant. Both manuals are 59 notes. GGG-f³.

Pedalboard is 25 notes, CC-c¹, and probably a later replacement.



The present location of the town of Hinsdale is in an area that in the 17th century was claimed at various times by Massachusetts, Vermont, and New Hampshire. By 1736, when Hinsdale actually was settled, it was, as today, in New Hampshire. The town was chartered in 1753 and, in 1763, the Congregational Church was founded by missionaries from nearby Northfield, Massachusetts. Its third, and present, meeting house was built in 1836. The church presumably had a choir at some early date, but is not known to have had a pipe organ until around 1881, when the present organ was acquired.

This organ was built originally for the First Congregational Church of Springfield in 1849, at a cost of \$1,500, and just a year before E. & G.G. Hook abandoned the old English G-compass. Installed in the rear gallery of the 1819 Springfield meeting house, it superseded a "church band" of six string and woodwind players, and served for 32 years before being supplanted in 1881 by a larger instrument of three manuals and 51 stops built by Steere & Turner (Op. 159), costing \$8,000 and installed behind the pulpit at the opposite end of the room. During its time in Springfield, the Hook organ may possibly have accompanied the celebrated "Swedish Nightingale," Jenny Lind, when she gave a concert in the Springfield church in 1851. Presumably, it was taken in trade by Steere & Turner, and installed by them in 1881 or shortly thereafter in the Hinsdale church, with no perceptible alterations beyond the replacement of the hitchdown swell pedal and the removal of the original pipe shades and scrollwork. Even the narrow pedal keys appear to be old, but probably are not original; and, the pedal couplers "break back" in odd fashion, thus actually coupling nothing above tenor C. Although still unrestored and not in regular use, this organ was played by David and Permelia Sears at the church's 250th Anniversary service on October 5, 2013.



FIRST PARISH OF NORTHFIELD, UNITARIAN

E. & G.G. Hook, Op. 48, 1842

I. GREAT		II. SWELL	
8 Open Diapason 47 j	pipes	8 Open Diapason	35
8 Dulciana	35	8 Stopped Diapason	35
8 Stopped Diapason Treble	35	4 Principal	35
8 Stopped Diapason Bass	23	8 Hautboy	35
4 Principal	58	8 Stopped Diapason Bass	23
4 Flute	58		
2¾ Twelfth	58	PEDAL	
2 Fifteenth	58	16 Sub Bass*	13
8 Cremona	35	*probably a later addition	

ACCESSORIES

Bellows Signal

Couplers: Swell & Gr. Or. Couple; Couple Pedals & Great Two combination pedals affecting the Great

Manual compass: GGG, AAA-f³, 58 notes Pedal compass: GGG, AAA-CC, 17 notes, doubling back at top

The four Swell stops of 35 pipes are enclosed in the expression box; the single Swell bass stop, of 23 notes, is not enclosed.

ORTHFIELD, like many other western Massachusetts towns, was first settled in **** the 17th century by people from the Springfield and Northampton colonies. However, it was at the time home territory for at least three Native American tribes (referred to by the settlers as the "River Indians") who, like the later white settlers, had found the site on the river ideal for fishing, hunting, and planting corn. Later archeological discoveries in the area have revealed artifacts, burials, and stonework proving that the site had been occupied by native peoples for several centuries prior to the arrival of any Europeans. The first arrivals from Springfield negotiated with local chieftains for settlement sites as early as 1664, but problems with the native tribes caused them to be abandoned sporadically, and permanent establishment of a town did not occur until 1714. Even afterward, there were encounters with native tribes during King Philip's War and the French and Indian wars. Nonetheless, the town eventually grew, establishing sawmills and gristmills on the river, and later textile and oil mills. A minister was among the early settlers, and services were at first held in homes, but by 1718 the First Church was organized and a meeting house had been built. This was replaced by a larger one in 1762, provided with a bell, and rather strangely located in the middle of the main road. In 1825, a Second Church split off from the First Church, and erected



a meeting house in 1829; and, the Unitarian Church, founded in 1827 by 56 members from the First Church, built a meeting house in 1833.

Music seems to have been of some importance in early Northfield churches. In 1750, the First Church voted to switch from their older psalm books to the newer Watts version, and in 1770 the old practice of "lining-out" the psalms for congregational singing was discontinued. Special seats were provided in the front of the gallery for the singers, and Seth Hastings was hired as a singing-teacher. But in 1801, the church acquired an organ, built by Henry Pratt of nearby Winchester, New Hampshire and donated by Captain Samuel Smith, a Northfield native then living in Winchester; this

was the first organ in the area. Like all of Pratt's organs, it was undoubtedly a small affair of no more than four or five stops, and a local musician and choir singer with the improbable name of Xenophon Janes, who had previously manned the bass-viol, became the organist for a number of years.

No other organs are recorded in Northfield until 1871, when the Unitarians erected the present meeting-house to replace their earlier one, destroyed by fire the previous year. Like the Hook organ in Hinsdale, this too was originally built for a Springfield church. The Third Church of Springfield had purchased an organ from E. & G.G. Hook in 1842. In 1868 they had changed their name to Church of the Unity and were building a new and larger church, for which a larger Hook organ (Op. 449) was commissioned. The 1842 organ was either stored or left temporarily in the old building, and was donated in 1871 to the Northfield church for their new building, where it was initially installed in the rear gallery. At some point, probably when it was moved to Northfield, the front pipes, originally gilded, were fashionably stenciled. The casework too may have been repainted in the fake-grained style at the same time, and the present pedalboard and pipes may possibly have been added then.

Shortly after 1900, some alterations in the worship space were made, and the organ was moved to its present place behind the pulpit area in the front. In 1959, the badly worn pedal keys were replaced by new ones in the same style, some pipes were provided with slide tuners, and an electric blower was installed. In 1997, some restorative work was carried out by the Andover Organ Co., and the organ was rededicated in a concert performed by organists Robert Barney and Joseph T. Elliott, with Celina Moore, soprano. More recently, Permelia, David, and Rebecca Sears presented a joint concert utilizing this organ in April of 2014.

It is important for us, in this present gathering, to listen closely to these two Hook organs — Northfield, Op. 48, 1842 and Hinsdale, Op. 93, 1849 — as they chronologically bracket E. & G.G. Hook's Op. 50 for the Methodist Church in Westfield, the instrument that Wm. A. Johnson had been called upon to help install in 1842. Thus today, 173 years later, we are able to vicariously experience the same sounds and visual impressions that would shortly move Johnson to begin a new career as a successful organ builder in his own right.

NORTHFIELD MOUNT HERMON SCHOOL, MEMORIAL CHAPEL, GILL

Andover Organ Co., Op. 67, 1970

I. G	REAT	II. S	WELL	PED	OAL	COUPLERS
16	Quintaton	8	Bourdon	16	Principal	Great to Pedal
8	Principal	8	Viola	16	Sub Bass	Swell to Pedal
8	Gemshorn	8	Celeste	8	Octave Bass	Swell to Great
4	Octave	4	Spitzprincipal	8	Gedeckt	
4	Rohrflöte	2	Blockflöte	4	Choral Bass	
23/3	Twelfth	11/3	Quint	IV	Mixture	
2	Fifteenth	III	Scharff	16	Posaune	
IV	Fourniture	16	Basson	4	Schalmei	
III	Cornet	8	Hautbois			
8	Trumpet		Tremolo			

Mechanical key action

Electric stop action and combination action

The case is of red oak and the projecting console of red oak and cherry.

The keys are eight-cut ivory and ebony and the draw-knobs are ebony with ivory labels.

The organ stands at the front of the school's Norman-Gothic chapel.

The Quiet rural town of northfield experienced a significant change during the last two decades of the 19th century. The noted evangelist, preacher, and hymn writer, Dwight L. Moody (1837–1899) was a native of Northfield, where the large Moody family had attended the Unitarian Church. When he was 17, Dwight Moody went to Boston to find work and was hired by an uncle who owned a shoe shop there. He began attending his uncle's church, the Mount Vernon Congregational Church whose pastor, Dr. Kirk, was something of an evangelical. Young Moody rather speedily got converted, joined the church, and was soon on his way to becoming an evangelist himself.

After the Civil War, Moody started a Sunday School in Chicago which later became a full-fledged church, and there he met Ira D. Sankey, the gospel singer, with whom he began collaborating. However, in 1871 Moody, like his contemporary Dudley Buck, lost both his church and his home in the great Chicago fire. The church was soon rebuilt, but with his colleague Sankey, Moody had begun his rigorous travels as a leader of evangelical revivals. Instead of returning to Chicago, Moody chose to purchase a farm near his birthplace in Northfield, to which he retired periodically between his many road trips. Education, particularly of the underprivileged, was of importance to Moody, and in 1879 he founded the Northfield School for Girls, and two years later the Mount Hermon School for Boys, located in nearby Gill (originally part of Northfield). Early students at these schools included Native Americans, immigrants, and children of former slaves. Meanwhile, Moody and Sankey continued their strenuous revival campaigns. While holding a revival in Kansas City in November of 1899, Moody fell ill, took the train home to Northfield, and died there a month later.

The two private schools that Moody founded continued to thrive, and as the 20th century wore on they became more theologically liberal and eventually non-denominational in character, although religious studies still were offered. Music was always part of the curriculum, as well. Both schools had large chapels in the early 20th century, and professionally trained student choirs to go with them, as well as courses in aspects of music, and provision for individual lessons. The two schools merged in 1972 under the name of Northfield Mount Hermon School, initially with two co-educational campuses, but in 2005 all students and classes were consolidated on the Mount Hermon campus. At present, the National Christian Foundation holds the deed to the entire property and buildings of the Northfield campus, but the process of identifying a viable occupant for this sprawling facility has been slow going at best. The NCF maintains all the buildings and grounds, although unoccupied and unused, which is true in particular of Sage Chapel, the 1894 Auditorium, and the two pipe organs therein.

Sage Chapel on the Northfield School campus originally contained a two-manual Hook & Hastings organ (Op. 2211) in 1909, followed by an Estey (Op. 3079) in 1938. The Estey was replaced by Hook & Hastings Op. 1785, originally built in 1898 for St. Patrick's Church in Baltimore, and rebuilt by Andover for the present installation.

The first organ in the Mount Hermon School chapel was an 1899 two-manual instrument by the George Hutchings firm (Op. 481), which was replaced in 1926 by Estey Op. 2561. This in turn was replaced by the present Andover organ in 1970, which was dedicated in a recital by Joseph Elliott, Jr., then the Mount Herman school organist. In 2010, the original aluminum squares and trackers in the key action were replaced with wooden components and the original 3-phase slider motors were replaced by DC solenoid motors. Provisions had been made at the outset for carved pipe shades, but not until 2010 were they created for the upper portion of the front pipes; and in 2013, additional carved shades were provided for around the pipe feet, imparting elegance to what had originally been a fairly plain case. These recent upgrades were done under the supervision of Benjamin G. Mague, a Mount Hermon alumnus who currently is president of the Andover Organ Co.



FIRST CHURCH OF DEERFIELD, U.C.C. / U.U.A.

Richards, Fowkes & Co., Op. 13, 2002

I. WERK	II. HINTERWERK	PEDAL
8 Principal	8 Lieblichgedackt	16 Subbaß
8 Viol di Gambe	8 Quintadena	8 Principalbaß
8 Großgedackt	4 Principal	16 Posaune
4 Octava	4 Rohrflöte	
4 Spitzflöte	3 Nasat	
3 Quinta	2 Octava	
2 Octava	1⅓ Quinta	
13/5 Tertia	8 Trompet	
III Mixtur	•	

ACCESSORIES

Couplers: Werk to Pedal, Hinterwerk to Pedal, Hinterwerk to Werk Tremulant, Cimbelstern

Manual compass, 56 notes; Pedal compass, 30 notes Temperament after Kellner Mechanical key and stop action

TN THE 17TH AND EARLY 18TH CENTURIES, Deerfield was the westernmost New En-▲gland settlement and, like other frontier settlements, periodically had problems with the original Native American inhabitants, particularly during the French and Indian wars and largely stirred up by the Canadian French. As the frontier moved northwest in the mid-18th century, Deerfield settled down as a quiet agricultural town, and in 1753 Greenfield broke off from Deerfield and was incorporated as a separate town, as eventually did South Deerfield. As the country's agricultural Midwest developed in the 19th century, foodstuffs began to be shipped east cheaply on the Erie Canal. Deerfield itself, unlike some other initially agricultural towns, seems never to have developed any other industries, and eventually became something of a backwater, resulting in the preservation of many older and historic buildings that in other towns were being replaced by larger and more modern ones. At the end of the 19th century, this characteristic, assisted by a growing interest in all things historic, began to be seen as more of an asset than a liability. It eventually produced Historic Deerfield, today a National Historic Landmark District, with many original homes and buildings open to visitors, and other attractions like the Memorial Hall Museum and the Flynt Center of Early New England life — not to mention that this church stands on the edge of the campus of present-day Deerfield Academy.

The Deerfield settlement officially was incorporated in 1673, and in the same year a church was organized, a meeting house built, and Samuel Mather called as minister. Other, more commodious meeting houses followed, and in 1824 the present handsome brick building was completed. With the exception of the lowering of the pulpit in 1854, there has been little change in the building to the present day. Entries in the church records suggest that there was an organ there *ca.* 1845, but nothing further is known about it, and it was replaced in 1890 by a two-manual Johnson organ, Op. 736.



This organ remained in regular use until the 1980s, by which time it was in need of many repairs. A thorough overhaul by experienced restorers was initially recommended, and proposals were solicited. Instead, unfortunately, a builder with negligible experience appeared, presented a proposal for enlarging the organ for the same cost as a professional restoration, and was given the contract in 1984. The results of poor workmanship and cheap materials soon became evident in constant mechanical and tonal problems that could not be corrected easily or at all. Others were called in who deemed the organ too badly damaged to be restored, except at substantial cost, and with an increase in the scope of the church's music program under Lynn Edwards, opinion shifted to consideration of replacement by an entirely new instrument.

With regard to future musical needs, and encouraged by other organists, Edwards recommended a new organ of approximately the same size as the old one, but based partly on German Baroque tonal models. In due course, Richards & Fowkes, a highly regarded and experienced firm, was chosen to design and build it. The organ is of tasteful visual design, harmonizing with the historic building. The damaged Johnson was offered for sale through the Organ Clearing House; and it was ultimately rebuilt by Patrick J. Murphy & Associates for Good Shepherd Lutheran Church, Bloomington, Illinois, where it was dedicated in 2001. While the new organ was under construction, a decision was made also to redecorate the church interior. A new brass chandelier was commissioned and installed; some of the old carpeting was removed, and a reverse dome was built at the center of the ceiling, which improved the acoustics of the room noticeably. The Richards & Fowkes organ was dedicated in 2002, and since then it has proven its worth both in church services and in concerts of various sorts that comprise the Church's current "Brick Church" concert series.



OUR LADY OF THE VALLEY CHURCH (R.C.), EASTHAMPTON J.W. Steere & Son, Op. 504, 1902

I. GREAT	II. SWELL	PEDAL
8 Open Diapason	16 Bourdon	16 Open Diapason
8 Melodia	8 Open Diapason	16 Bourdon
8 Dulciana	8 Stopped Diapason	16 Lieblich Gedackt [Sw.]
8 Unda Maris	8 Viola da Gamba	8 Open Diapason
4 Octave	8 Voix Celeste	[1-12 Gt., then Ped. Oct.]
4 Flute d'Amour	4 Flute Harmonique	8 Bourdon [ext.]
2¾ Twelfth	4 Violina	8 Still Gedackt [Sw.]
2 Super Octave	2 Flautina	4 Octave
III Mixture	8 Oboe and Bassoon	4 Stopped Flute [Sw.]
8 Tuba	8 Solo Tuba [Gt.]	16 Trombone [ext. Gt.]

Manual compass, Great & Swell 61 notes; Pedal, 30 notes Wind Pressures: manuals, 3"; Pedal 4"

ACCESSORIES

Tremolo on Swell Chimes on Great & Pedal

Couplers: Great to Pedal 8 & 4; Swell to Pedal 8 & 4; Swell 16, Unison off, & 4; Swell to Great 16, 8, & 4; Great 16, Unison off, & 4

All stops of both the Swell and Great, with the exception of the Great Open Diapason and the Swell Lieblich bass, are enclosed for expression in one large swell box.

Crescendo pedal (with indicator lamps)

Combination action: 10 General (thumb and toe); 5 Swell (thumb); 5 Great (thumb); 5 Pedal (toe); Set & Cancel (thumb)

Reversibles (each thumb and toe, and with inter-cancelling) Great to Pedal, Swell to Pedal, Swell to Great; Sforzando (with indicator lamp)

Easthampton, originally a part of Northampton, was formally named in 1785, and officially became a town in 1809. It grew up primarily around the Manham River, and although originally agricultural, the availability of water power initiated the first mills in the 1840s. Following the Civil War the town grew, and in 1871 became a regular stop on the railroad. During this period, immigrants from Ireland, and later Canada, Italy, and Poland, began to come to work in the mills, and almost all of them were Catholics. The first Mass was said in 1864 by a Fr. Hannigan, to a group of about fifty people, and priests from Holyoke and Chicopee also visited from time to time. A church was built in 1868 and Fr. Toomey became a resident priest in 1871, officially founding the Church of the Immaculate Conception. The wooden 1868 church was destroyed by fire in 1873 and replaced by a new brick edifice built between 1878 and

1883. Shortly after its dedication it was again seriously damaged by fire, but rebuilt in 1884. During the 20th century two daughter churches were founded, principally for linguistic reasons: Notre Dame du Bon Conseil, traditionally French, in 1906, and Sacred Heart of Jesus, traditionally Polish, in 1909. In 2010, the three parishes were consolidated under the new name of Our Lady of the Valley, utilizing the former Immaculate Conception building, which had the best facilities for the enlarged congregation. This building boasts a magnificent set of stained glass windows from the Connick Studios of Boston.

There was probably an organ in the 1884 building, but it cannot be traced; as was often the case with struggling new churches, it may well have been second hand. In 1902, however, Immaculate Conception Church installed a new organ of two manuals and 20 ranks built by the Springfield firm of J.W. Steere & Son. It had tubular pneumatic action and individual-valve membrane chests built according to the design of the German Weigle firm, for which Steere held the exclusive American patent rights. This organ supported the church's music program faithfully until 1971, when the leather on the main wind reservoir gave out. For the next 17 years, the church made do with an electronic instrument, tenaciously retaining the Steere organ in the rear gallery while raising funds for its restoration. That work began in 1989 by Messrs. Czelusniak et Dugal, Inc., with a complete mechanical overhaul, replacing the Steere/Weigle system with new pitman and unit electro-pneumatic windchests. The original console shell was retained, as were all the original draw knobs, but new keyboards were installed, along with a solid-state relay and combination action. In this process, a totally redundant (to the surviving Swell 16 Bourdon) Pedal Lieblich Gedackt rank was removed for space reasons.

Ten years later, with changes of both pastor and organist, the idea of pursuing judicious tonal improvements (for which the console and relay had been prepared) was funded, and that work was finished in 2001. The Swell Aeoline was moved to the Great and tuned as a celeste to the Dulciana; the Great Gamba was moved to the Swell and made the principal string, with the existing Salicional tuned as its celeste. These tonal additions were made using Steere pipes from Op. 17 (for the Mixture III) and from Op. 450 (for the Pedal Octave), as well as period stock (for the Great / Pedal Tuba unit), and a set of chimes added. The renovated organ, which strives to keep the Steere quality and power of voice, is in excellent condition to serve the musical program of the merged congregation of the Parish of Our Lady of the Valley, as well as the occasional public concerts that are presented here.

With thanks to William Czelusniak and Roy Perdue for assistance in documenting some of the organs.

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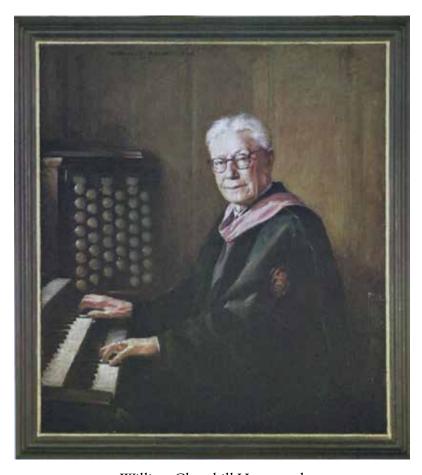
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WILLIAM CHURCHILL HAMMOND

A KEY FIGURE in the musical life of the Pioneer Valley for more than half a century, William Churchill Hammond was born November 25, 1860 in Rockville, Connecticut, a small town to the northeast of Hartford. Joseph, his father, was musically inclined, and directed the choir in the local Congregational church, where young William began playing the organ at the age of sixteen. During this period he had begun taking organ lessons from B.F. Leavens and Nathan H. Allen in Hartford, and later from the distinguished New York organist Samuel P. Warren. In 1884 he was appointed organist of the Pearl Street Congregational Church in Hartford. In that same year, Hartford's South Congregational Church, where Allen was organist, had acquired a new three-manual Johnson organ, and a delegation from Second Church in Holyoke, which was in the process of erecting a new church building and planning the purchase of a new organ for it, came to hear it.

The story is told that Allen overslept and was late for the meeting, but Hammond was present, perhaps waiting for Allen to give him a lesson, and so was pressed into service to demonstrate the organ for the Holyoke people, which he must have done rather impressively. They had as yet no regular organist for their new church at the time, and when Allen did finally appear, he recommended young Hammond. The Holyoke church soon settled upon their new organ, not from Johnson but from the newer firm of George S. Hutchings, and it was dedicated in January of 1884 in a concert by Samuel B. Whitney and Harry Cowles of Boston. Following this the search for a permanent organist resumed, with the result that the 25-year-old Hammond was engaged, and began his lifelong tenure as organist and choir director in Holyoke's Second Church in the Fall of 1885. The minister, Dr. Edward Allen Reed, was a strong supporter of the music program, and romance entered the picture when Hammond met his pastor's daughter, Fanny Bliss Reed, whom he subsequently married.

Very shortly thereafter he was also engaged as a music instructor at nearby Smith College, and in the fall of 1899 he was appointed to a similar position at Mount Holyoke College, ultimately becoming chairman of the Music Department there. We tend to think largely of Hammond's achievements as an organist, but he was also an exponent of choral music and an accomplished choral director. One of his very first achieve-



William Churchill Hammond

Portrait in oil by Harold Brett of Boston

ments at Second Church had been the establishment of a large volunteer choir, and upon accepting the Mount Holyoke position he immediately also formed a choir and a glee club. Fanny Hammond's brother, Edward Bliss Reed, was an English professor at Yale who had a keen interest in ancient carols, and founded the Carol Society, active for a number of years in New Haven. Reed's interest in carols rubbed off on Hammond, whose Mount Holyoke glee club became known for regularly including little-known and newly-discovered carols in its programs. In 1925 the college conferred an honorary doctorate on Hammond, and appointed him head of its music department, in which capacity he served until his retirement in 1936.

From the very beginning, Hammond began regularly playing free organ recitals at the Second Church, and soon was building a reputation as a first-class recitalist, and in demand at other venues. He also seems to have been quite knowledgeable about both the mechanical and tonal aspects of organs, and eventually became a supporter of Ernest M. Skinner, being sympathetic to some of his new ideas. In 1893 the interior of the church was enlarged and reconfigured, and the organ was rebuilt and enlarged by Hutchings, with added stops, a detached console, and the then new tubular pneumatic action. This may have been when he first met Skinner, who was employed by Hutchings at the time.

In the same year, Hammond concluded his recital series at the church in June, with a program of works by Bach, Foote, Guilmant and Dubois; a few years later, in 1897, Hammond and E.B. Story performed at the dedication of a new Hutchings organ in the Edwards Church of Northampton, where Hammond played transcriptions from Wagner, Dvorak, and Gounod, closing with organ works by Saint-Saëns, Brisson, and Buck. Even before he was actually employed by Mount Holyoke, Hammond had advised the school regarding the Hutchings organ for the school's new chapel, and played its dedication recital in 1898, with a program including organ works by Bach, Dubois, Saint-Saëns, Best, Guilmant and Lemmens.

A rather avant-garde instrument for its day, the new organ had electric action, a movable console, and a number of registrational aids. Later, Skinner, who by then had established his own company, was engaged to further enlarge and add to the Second Church organ, which Hammond dedicated in 1910 with his 500th recital there. This organ was destroyed in a disastrous fire in 1919, and when the church was rebuilt in 1921 it contained a new Skinner organ, tonally designed in conjunction with Hammond, and dedicated in a recital by him. In the following year the Mount Holyoke chapel was enlarged and the organ was rebuilt; Skinner again carried out the work, and Hammond again dedicated it.

Not all the organs Hammond gave recitals on were by Skinner, of course. In 1915 a large organ by the J.W. Steere firm of Springfield was installed in the municipal auditorium of that city and a year after its completion Hammond gave a highly acclaimed recital on it, the first of many, including regular appearances in Springfield's annual Music Week for several years. Beginning in the 1890s and into the early years of the 20th century he was increasingly in demand for organ dedications and other special events. By 1895 he is recorded as having given 132 recitals at Second Church, and his

church choir sometimes took part, especially at Christmas and other significant occasions. In the following year he joined several of his colleagues in the northeast as a founder of the American Guild of Organists. During this period too he is said to have twice visited England and the continent, returning with recently published music by composers such as Guilmant and Widor. In the early 1900s he regularly gave concerts of organ and choral music during the Christmas season both in Second Church and the Mount Holyoke chapel, and usually involving both of his choirs.

As his fame as a recitalist spread, he not only continued to give frequent recitals in the Connecticut River valley area, including Hartford and Springfield, but also in venues as far distant as Philadelphia and New York. In 1900 he premiered a Sonata by Ralph Baldwin at the Drexel Institute in Philadelphia, and in 1901 he was one of the organists who performed on the organ built by Emmons Howard of Springfield in the Temple of Music at the Pan-American Exposition in Buffalo. In the meantime he continued his regular programs at Mount Holyoke and the Second Church, giving his 550th free recital at the church in 1912. During the 1920s he also continued to perform regularly in the Springfield Concert Hall, and in 1935 celebrated the 50th anniversary of his first free organ recital by giving his 829th recital in the Second Church, which honored him with a two day gala celebration of his Golden Jubilee.

Hammond's repertoire was wide, ranging from Frescobaldi, Bach, Mendelssohn, Merkel and Rheinberger to Karg-Elert, Widor, Best, Saint-Saëns, and Guilmant, along with some contemporary American composers such as Bird, Buck, Foote, Kinder, Russell and Federlein, and usually including some transcriptions from Mozart, Handel, Wagner, Gluck, Grieg, Bruch and others. Unlike some of his contemporaries, though, he is not known to have ever included improvisations in his programs. Nor does he seem to have attempted composition — perhaps there was no time in his seemingly packed schedule for it. He is said to have made arrangements of some choral works for his choirs, but his only known organ work is a rather simple little prelude on an old folk tune known as "White's Air," said to have been written for his Mount Holyoke class in 1916.

In 1936 Hammond retired from his teaching duties at Mount Holyoke, but continued to give organ recitals and direct the music of Second Church, which in 1945 honored his 60th year of service by establishing the William Churchill Hammond Organ Fund for the future care and maintenance of the instrument that he had played for so many years. He was still playing it, at the age of 89, on Friday, April 15, 1949, when he led the music for what was described as an inspiring Good Friday service at the church. The next morning he suffered a severe and fatal heart attack. What the Easter service must have been like the following day has not been recorded, for instead of his usual presence on the organ bench, Second Church's beloved musician lay in state in Skinner Chapel on Easter Sunday, and was buried the following day in Forestdale Cemetery. It surely marked the end of an era in Holyoke, as well as of a truly remarkable musical career — one which, however, seems to have been little recognized outside of the Pioneer Valley.

— Barbara Owen

SOME SOURCES

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- Bonnie S. Jacobi. "In Burst of Fresh Song: William Churchill Hammond and the Promulgation of the European Christmas Carol through the Mount Holyoke College Glee Club." *College Music Symposium*, Vol. 53 (2013).

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- "Dedicatory Recital." Springfield Republican, December 6, 1913.
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- "Hammond Concert Closes Season." Springfield Union, May 19, 1916.
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- "Memorial Church Organ Dedicated with Fine Recital." Springfield Republican, February 9,
- "Dr. Hammond Invites Rotarians to Recital." Springfield Republican, April 3, 1935
- "Dr. Hammond's Rites Monday" [obituary]. Springfield Union, April 17, 1949.

WEBSITE: Mount Holyoke College Digital Collections. [Mount Holyoke's Archives and Special Collections contain a large amount of archival material pertaining to Hammond, including pictures, organ and choral programs, etc.; some of which are digitized.]

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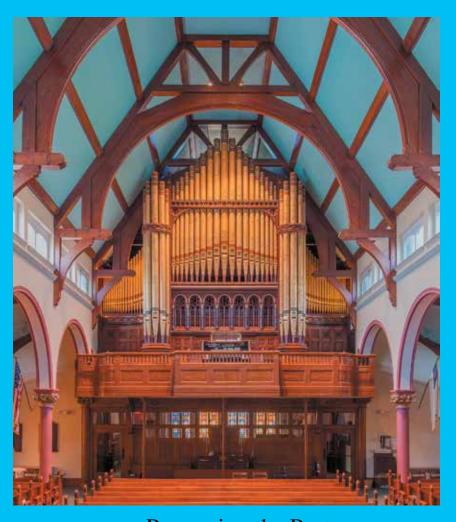
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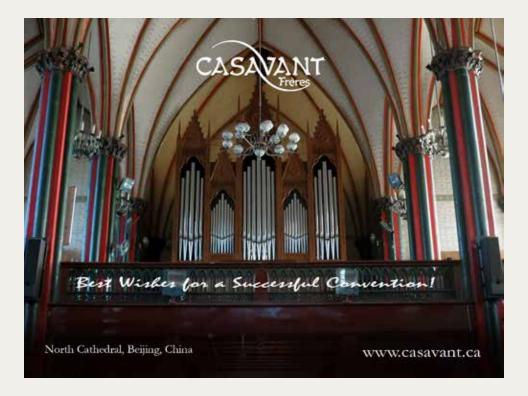
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Somers, Connecticut

Somers Congregational Church was gathered on 15 March 1727, and by 1842 had built its third meeting house in the Georgian style. The interior was given a sleek, shallow, curved-vault ceiling and other "moderne" details in a 1920s renovation, and a formal chancel was later added to the sanctuary, replacing the original central pulpit and platform. In spite of these changes, the original "New England meeting house" character of the building remained firmly intact.

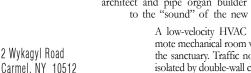
On 1st January 2012 the 170-yearold meeting house was destroyed by fire. The congregation rallied to replace the lost building with a new church in similar style and appearance, but brought up to code and constructed with modern fireresistant materials.

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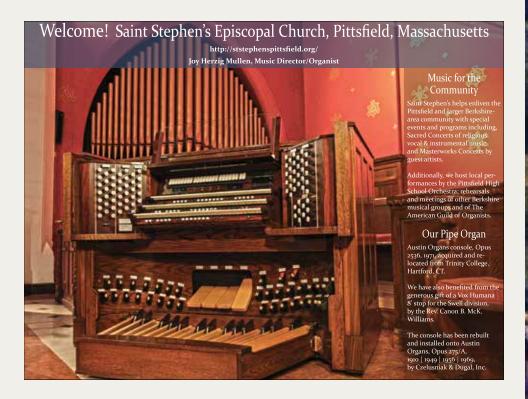
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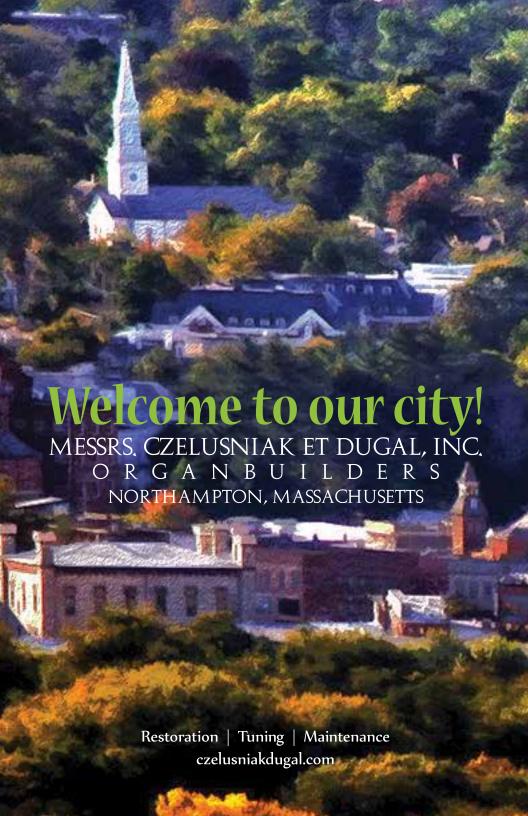
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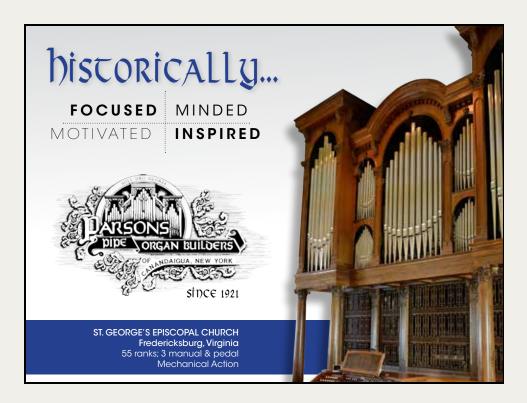


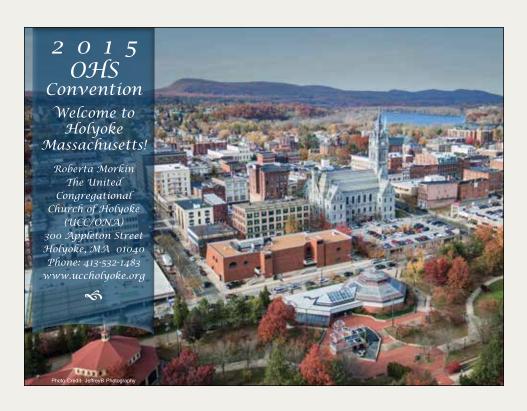




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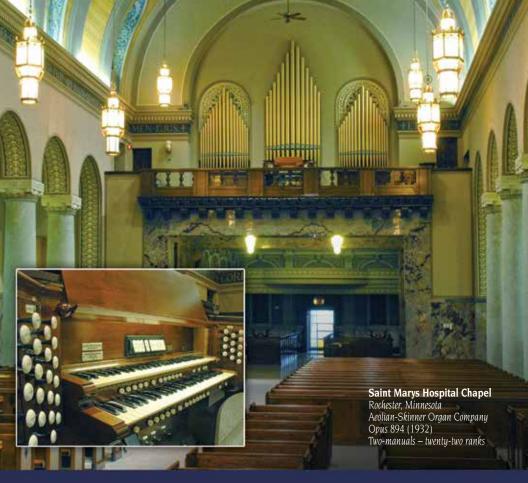
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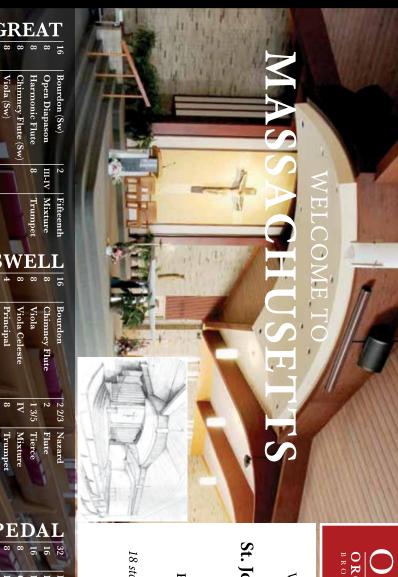
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