2016
PHILADELPHIA
THE ORGAN HISTORICAL SOCIETY’S
60TH ANNIVERSARY
Longwood Gardens
International Organ Competition

Every three years organists from around the globe compete in the Longwood Gardens International Organ Competition in a quest for the $40,000 Pierre S. du Pont First Prize. The organ world’s brightest young talents perform in the preliminary and final rounds at Longwood Gardens in Kennett Square, Pennsylvania. The Longwood Organ is among the world’s largest concert organs, with 146 ranks and 10,010 pipes.

Meet the 2016 Winner
Meet the talented organist that was recently awarded the Pierre S. du Pont First Prize in June of 2016 at longwoodgardens.org/organcompetition
NEW! Peter Richard Conte, The Wanamaker Organ

Virgil Fox Remembered

Peter Richard Conte commemorates Virgil Fox’s 100th birthday in a live concert given on the Wanamaker Organ, playing works connected to Fox. Included is Fox’s arrangement of Bach’s “Come Sweet Death,” which Fox prepared for his 1939 AGO Convention concert on this organ. Raven OAR-976

Faure/Hebble: Nocturne from Skylock
Bach: Toccata in F
Robert Emore: Night Song (ded.to Fox)
Mulet: Tu es Petra

Sullivan/Conte: The Lost Chord
Hebble: Homage to Fritz Kreisler (Londonderry Air)
Reubke: Sonata on the 94th Psalm
Bach/Fox: Come, Sweet Death, BWV 478

NEW! Brenda Portman, 4m Casavant, 88 Ranks

Pilgrimages
Organ Music of Rachel Laurin, Sacred Themes

Brenda Portman plays music composed by Rachel Laurin. 1990 Casavant 4m, 88 ranks at Hyde Park Community United Methodist Church, Cincinnati. Raven OAR-975

Rachel Laurin:
Four Pilgrimages in Lorraine, Op. 30:
Metcz Cathedral: Procession on the Gloria of Mass XV
Shrine of Our Lady of Sion: Invocation on the Loret Litany
Dormremy Basilica: Fileuse on Alleluia ost.
Michael Feast Verdun, World Center for Peace: Marche pour le Paix on De Pacem, Domine

Acclamations, Op. 37
Petite Suite sur un Motet de Gerald Bales, Op. 41
Fantaisie - Cantabile - Toccata
Tone Poem for the Advent Season, Op. 69
Etude - Caprice Beezlebub’s Laugh, Op. 66

NEW! Kennedy Center Aeolian-Skinner Rebuilt

Patrick A. Scott, organist

Patrick A. Scott plays the new organ built by Parkey Organ Builders of Duluth, Georgia, for Providence United Methodist Church, Charlotte, NC, using pipes, console shell, keys, and other parts of the Aeolian-Skinner removed from the Kennedy Center Concert Hall in 2012, creating an instrument of 64 ranks in 5 divisions. Raven OAR-969

John Weaver: Toccata
Buxtehude: Praedulium in D
Robert Hebble: Festival Piece on A Mighty Fortress Is Our God
Reger: Toccata & Fugue in d, op. 59
Dan Locklair: Swing Low
Walton: Crown Imperial
Paul Hailey: Outer Hebrides

Henri Mulet: Tu es Petra
Patrick A. Scott: Improvisations on Rustington, Nicaea, and The Ash Grove

NEW! Andrew Unsworth

French & German Masterworks

Andrew Unsworth plays the 4-manual Kenneth Jones organ of 79 ranks at the Cathedral of the Madeleine, Salt Lake City, where Unsworth was organist before being appointed in 2007 as a Mormon Tabernacle organist. Raven OAR-967

Dupré: Prelude & Fugue in B, Op. 7/1
Durufle: Prélude, adagio et choral varié Veni Creator
Alain: Variations sur un thème de Clément Janequin
Bach: Prelude and Fugue in G Major, BWV 541
Franck: Fantaisie in A
Vierne: Berceuse

Böhm: Christ lag in Todesbanden
Mendelssohn: War March of Priests

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2016
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MATTHEW GLANDORF
Rollin Smith has won the 2016 Nicholas Bessaraboff Prize, an award presented by the American Musical Instrument Society for the most distinguished book-length publication written in English.

Largest, loudest, and most complex of musical instruments, the organ has traditionally been found in churches—from country parishes to great cathedrals—and, for centuries, small “chamber organs” were found in the homes of the elite, most often, royalty. Then, in the mid-19th century, with the application of mechanical blowing devices, organs entered the private homes of the well-to-do and professional musicians. Automatic player devices provided those who could afford them with a self-playing organ and the opulent mansions of the new American aristocracy offered unlimited space for extremely large instruments.

Rollin Smith’s Pipe Organs of the Rich and Famous is the story of organs in more than 50 private homes. It recounts a time when the organ was not only a symbol of those who had arrived socially, but was considered the ultimate appointment of the luxurious home, indeed, the Home Orchestra of the Twentieth Century. Included are royalty, captains of industry, famous organists and composers, organbuilders, and those whose names are less familiar, but who were patrons of the King of Instruments on a lavish scale. Well-known subjects include Andrew Carnegie, Horace Dodge, Marcel Dupré, George Eastman, Henry Ford, Henry Clay Frick, Charles Gounod, John Hays Hammond, Robert Todd Lincoln, John D. Rockefeller, Louis Comfort Tiffany, Wm. K. Vanderbilt, Charles-Marie Widor, and Frank W. Woolworth.

Designed by Len Levasseur and profusely illustrated with 300 photographs and engravings, this large-format, hard-cover book documents the work of more than 25 organbuilders in the United States, England, France, and Germany; stoplists of each instrument are included.

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The 1959 II/23 Tellers organ at St. George Catholic Church of Erie, Pennsylvania was nearly unplayable before our restoration. The entire mechanism was cleaned and refurbished, the console was modernized, and minor changes were made to improve the tonal palette.
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This Convention Handbook in PDF Format, and the Online Schedule, may be accessed below by scanning the QR Codes.

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ORGAN HISTORICAL SOCIETY

61ST ANNUAL CONVENTION

PHILADELPHIA

June 26 – July 2
2016
THE ORGAN HISTORICAL SOCIETY

The Organ Historical Society celebrates, preserves, and studies the pipe organ in America in all its historic styles, through research, education, advocacy, and music.
Wherein We Are First.

The first Law School in America opened here in 1790.
The first American flag was made at No. 239 Arch Street.
The first American volunteer fire company was organized here in 1736.
The Mint of the United States was established here in 1792, by Act of Congress.
The first coins made in the United States were struck at No. 29 North Seventh Street.
The first Medical School in the United States was inaugurated in Philadelphia, in 1765.
The first paper mill built in North America was erected upon the Wissahickon Creek, in 1690.
The first pianoforte manufactured in the United States was made here by John Behrent, in 1775.
The Mariners' Quadrant was invented by Thomas Godfrey, in Germantown, Philadelphia, in 1730.
The Philadelphia Water-works, the first of the kind in the country, were commenced May 2, 1799.
The first hospital in connection with a university in the United States was opened in Philadelphia.
The first Public Library in the United States was the Philadelphia, founded by Benjamin Franklin, in 1731.
The theory that lightning and electricity were the same was demonstrated by Benjamin Franklin, June 15, 1752.
The first expedition fitted out in North America for Arctic exploration sailed from Philadelphia, March 4, 1753.
The first vessel moved by steam was navigated on the Delaware River at Philadelphia by John Fitch, July 20, 1786.
The first School of Anatomy in North America was opened by Dr. William Shippen, in Philadelphia, November 26, 1762.
The first pleasure grounds for the people, laid out in North America, were dedicated in 1681, upon the laying out of Philadelphia.
The first experimental railroad track laid down in the United States was put down in a yard adjoining the Bell's Head Tavern, Philadelphia, in September, 1809.
The American Philosophical Institution, the first institution devoted to science in North America, was founded in this city by Benjamin Franklin, in 1743.
The first lightning rod used in the world was set up by Benjamin Franklin, at his dwelling-house on the southeast corner of Second and Race Streets, in September, 1752.
The Philadelphia Contributionship for Insurance against Losses by Fire, established in Philadelphia, was the first fire insurance company in the American Colonies. Incorporated in 1752.
The Bank of North America was established by resolution of Congress, May 26, 1781, and opened for business in 1783, being the first corporate banking institution established in the United States.
The Pennsylvania Hospital, the first establishment in America devoted to the relief of the sick, was chartered by the Assembly of Pennsylvania at the solicitation of Benjamin Franklin and others, in 1751.
The first steamboat navigated in the world for a passenger and freight boat ran on the Delaware River between Philadelphia, Burlington, Bristol, Chester and Wilmington during the Summer and Fall of 1790, covering over 3,000 miles in June, July, August and September, seventeen years before the Clermont, Robert Fulton's first steamboat, navigated the Hudson River.
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Richard E. Willson
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The Organ Historical Society and the 2016 Convention Committee gratefully thank all of those who have helped to prepare both the churches and organs for the programs.
A native of Croatia, **Ivan Bosnar** is a graduate student at the Eastman School of Music, studying organ with Nathan Laube and improvisation with Edoardo Bellotti. He first studied organ with Jasna Šumak-Picek at Vatroslav Lisinski School of Music in Zagreb. Following high school, he studied organ at the Zagreb Music Academy with Mario Penzar and at the University of Music and Performing Arts in Graz with Ulrich Walther. Bosnar won first prize at the Croatian Organ Student Competition in 2009. He has appeared at several organ festivals, both in Croatia and abroad, and has collaborated with the Croatian Military Symphony Orchestra and the Croatian Radiotelevision Symphony Orchestra. Bosnar is organist and music director at Saint Boniface Church in Rochester.

**Brandon Burns** is a second-year master of sacred music student at the University of Notre Dame, where he studies organ with Craig Cramer, and is a graduate assistant at the Basilica of the Sacred Heart on the Notre Dame campus. Burns is a native of Granite Falls, N.C., and received his bachelor of arts degree in sacred music from Lenoir-Rhyne University in Hickory, N.C., where he studied organ with Florence Jowers. While a student, he interned with both the Noack Organ Company and with Taylor & Boody Organ Builders. In addition, he has attended summer organ academies in Lövstabruk, Sweden, and in Alkmaar, the Netherlands. From 2010 to 2014, he was the music director at St. Paul’s Evangelical Lutheran Church, in Newton, N.C.

**Jared Cook** began piano study at the age of six, organ study at eight, and is in his eleventh year as a church musician. He was recently appointed organ scholar at Holy Spirit Episcopal Church in Houston, Tex. In addition to keyboard studies, Cook has served as the principal and assistant principal violist of numerous youth orchestras in the Houston area. He will attend Baylor University in the fall to study organ performance with Isabelle Demers.

**Stefan Donner** received his bachelor’s degree from the University of Music and Performing Arts, Vienna, in 2012, cum laude, where he studied organ with Peter Planyavsky and Martin Haselböck. He received his master’s degree in organ performance with an emphasis in early music from the Conservatorium van Amsterdam, where he studied organ with Jacques van Oortmerssen and clavichord with Menno van Delft. Donner is the recipient of various awards including first place in the 2008 Daniel Herz Organ Competition (Italy). He received a 2013–14 Fulbright grant to study with Edoardo Bellotti at the Eastman School of Music.
**CESAR FAVILA** is a PhD candidate in music history and theory at the University of Chicago. He is completing a dissertation on the music of women’s convents in colonial Mexico and is a fellow at the Franke Institute for the Humanities. Favila is the recipient of an organ scholarship from Rockefeller Memorial Chapel, where he studies with Phillip Klocekner.

A native of Alton, Ill., **LUCAS FLETCHER** has completed his master’s degree at Indiana University, studying with Christopher Young. He began piano studies at the age of eight, before studying both the cello and trumpet. His interest in the organ developed during high school, leading to a performance of the Poulenc’s Concerto with his high school orchestra. He is now the fourth-generation organist in his family. As an undergraduate student, Fletcher was director of music at the First Presbyterian Church in Delavan, Ill., while studying organ with Susan Klotzbach at Illinois Wesleyan University. Currently, he is director of music at St. Paul’s Episcopal Church in Columbus, Ind.

**RENEE GEHLBACH** began studying organ at the age of 13 in San Diego. In 2014, she earned a bachelor of arts in music education from Azusa Pacific University in Azusa, Calif., where she studied organ with Janet Harms and sang with the APU Chamber Singers. Gehlbach has performed at the Spreckels Organ Pavilion in San Diego, as well as with the Azusa Pacific Symphonic Band and other ensembles. She is the director of music and organist at Morningside Presbyterian Church in Fullerton and teaches 20 piano and voice students. In the future, Gehlbach is looking forward to pursing a master’s degree in music education or sacred music with an emphasis in organ.

**RODERICK GORBY** is a multi-faceted composer and organist with eclectic tastes, whose organ music has been described as “scary good” by the San Diego Union-Tribune. His music has been premiered and performed at the Kimmel Center in Philadelphia, the Spreckels Pavillion in San Diego, the Juilliard School, and other venues in Germany, Paris, Prague, Amsterdam, Taiwan, and Jakarta. He earned a bachelor’s degree in music at Rollins College, and attended the Juilliard School for graduate studies in organ performance. After serving in the U.S. Army as a jazz keyboardist and arranger for several Army bands, he returned to graduate school at Ohio University for a master’s degree in composition, and then earned a doctorate in music composition at Florida State University. Roderick is enrolled at FSU for a second doctorate in organ performance.

**LOGAN HAMILTON** began studying the piano at the age of 14 with Allison Mattis. Two years later, he became organist of St. James Episcopal Church, Titusville Pa., which agreed to pay for his organ study through his high school years. For the last two years Hamilton has studied at Grove City College with Richard Konzen and is organist of Grace United Methodist Church in Grove City, Pa. He plans to graduate from Grove City College in the spring of 2017.
HARRISON LAWRENCE is a first-year church music and organ performance major, studying with Catherine Rodland at St. Olaf College in Northfield, Minn. Beginning piano study at seven and organ at ten, he has accompanied groups of all sizes and styles in concerts and competitions. From the north end of the Twin Cities, Lawrence is organist of the Catholic Church of the Immaculate Conception near St. Olaf. Future plans include further study in church music, organ, organbuilding, and history.

CHASE LOOMER is a sophomore at the Eastman School of Music in Rochester, N.Y., where he studies organ with David Higgs and harpsichord with Eduardo Bellotti. A native of Charlotte, N.C., Loomer was recently awarded first prize in the AGO/Quimby Southeast Regional Competition for Young Organists and has been a prizewinner at several other competitions throughout the southeast, including the Columbia and Winston-Salem AGO competition and the Sarasota-Manatee AGO Chapter competition. In high school, he was a five-time Stigall Scholarship recipient. Loomer was the interim organist at Centre Presbyterian Church in Mooresville, N.C. and a VanDelinder Fellow at Christ Church in Rochester, N.Y., where he was awarded the inaugural Casparini Prize for excellence in organ performance. He is assistant organist of Bethany Presbyterian Church in Greece, N.Y. Chase Loomer was featured in the Rising Star series at the AGO National Convention in Houston.

ALAN LYNCH is a first-year master’s student at Syracuse University, studying organ with Annie Laver, and organist and choirmaster at King of Kings Lutheran Church in Liverpool, N.Y. Lynch holds an undergraduate in music education from Mason Gross School of the Arts at Rutgers University, and is passionate about teaching the next generation of musicians. As a native of New Jersey, he began study in high school with Drew Kreismer at St. John's Episcopal Church in Ramsey, N.J., and continued with Rob Ridgell and Paul Murray before entering Syracuse University.

ALEXANDER MESZLER is currently a master of music student in both organ performance and music theory at the University of Kansas where he studies with Michael Bauer and James Higdon. At the university, he holds a graduate assistantship where he oversees/organizes routine tuning and maintenance of the school’s seven mechanical-action instruments. In addition, he teaches secondary organ lessons. He completed his bachelor of music in organ performance in 2013 from Syracuse University working with Kola Owolabi. While at Syracuse, he interned for three years with Kerner & Merchant Pipe Organ Builders. Through Syracuse’s study-abroad program, he studied with Christophe Mantoux in Strasbourg, France, for one year. He is director of music at Christ the King R.C. Church in Kansas City, Mo., where he directs the parish’s two choirs and plays for weekly masses. He has worked closely with composers George Katehis and Hon Ki Cheung in the premiere of their organ works for the both the 2014/2015 and 2015/2016 “AGO Student Commissioning Project.”
JOEL MOREHOUSE holds bachelor’s degrees in history and music, and a master’s degree in secondary education from Roberts Wesleyan College, Rochester, N.Y. He has also completed further study in classical liberal arts, sciences, and languages at Augustine College in Ottawa and Thomas Aquinas College in California. Morehouse is director of music at St. Ann Church in Syracuse and is completing further graduate study in organ performance and choral conducting at Syracuse University's Setnor School of Music.

MEGHAN MELOY NESS is a second-year master’s degree student in sacred music and organ at the University of Michigan, where she studies organ with James Kibbie and Kola Owolabi. She has been director of music and organist at Cherry Hill Presbyterian Church in Dearborn, Mich., since March 2014 and is co-sub-dean of the Ann Arbor AGO Chapter. Ness previously earned degrees in music education and environmental studies from Oberlin Conservatory and College. Originally from Swarthmore, Pa., she is thrilled to attend the OHS convention in Philadelphia.
ORGAN HISTORICAL SOCIETY
61ST ANNUAL CONVENTION
2016 PHILADELPHIA

Saturday, June 25
7:00–10:00 P.M. Exhibits open, Sheraton Hotel, ground floor

Sunday, June 26
7:30–8:30 A.M. Registration opens for estate tours, Sheraton lower level lobby
   Board of Directors meeting, ground floor
11 A.M.–6:30 P.M. Convention Registration open, lower level lobby
   Exhibits open, ground floor

Optional Afternoon Events
Groups A, B, and C will travel to the Granogue estate and continue to Stoneleigh. Group D will travel to Stoneleigh directly from the convention hotel.

Group A
8:00 A.M. Buses board for granogue, estate of irénée du pont
8:15 Buses depart
9:00 Demonstration of the Leopold Stokowski Duo-Art roll and lecture by
   sean o’Donnell
9:50 Buses board
10:00 Buses depart for stoneleigh
10:45 Lunch at Stoneleigh and lecture by Bynum Petty
11:50 Buses board
12:00 Buses depart for Sheraton
12:45 Buses arrive at Sheraton

Group B
9:00 A.M. Buses board
9:15 Buses depart for Granogue, estate of Irénée du Pont
10:00 Demonstration of the Leopold Stokowski Duo-Art roll and lecture by
   Sean O’Donnell
10:50 Buses board
11:00 Buses depart for Stoneleigh
11:45 Lunch at Stoneleigh and lecture by Bynum Petty
12:50 Buses board
1:00 Buses depart for Sheraton
1:45 Buses arrive at Sheraton

Group C
10 A.M. Buses board
10:15 Buses depart for Granogue, estate of Irénée du Pont
11:00 Demonstration of the Leopold Stokowski Duo-Art roll and lecture by
   Sean O’Donnell
11:50  Buses board
12:00 P.M.  Buses depart for STONELEIGH
12:45  Lunch at STONELEIGH and lecture by Bynum Petty
1:50  Buses board
2:00  Buses depart for Sheraton
2:45  Buses arrive at Sheraton

**Group D**

1:00 P.M.  Buses board
1:10  Buses depart for STONELEIGH
2:00  Lecture by Bynum Petty at STONELEIGH
3:00  Buses board
3:15  Buses depart for Sheraton
4:00  Buses arrive at Sheraton

**Groups A–D**

4:15  Dinner on your own
6:55  Buses board
7:10  Buses depart for Irvine Auditorium
7:30  Recital by Stephen Tharp at Irvine Auditorium
9:00  Buses board
9:20  Buses depart for Sheraton
9:20  Buses arrive at Sheraton
9:00–10  Registration, lower level lobby
8:45–12  Opening Reception, Cash Bar, Exhibits, Ben Franklin Ballroom, Lower Level

**Monday, June 27**

*Please remain on the same bus.*

7–9:00 A.M.  Registration, lower level lobby
Breakfast on your own
7:45  Buses board

**Group A**

8:00  Buses depart for Holy Trinity Church and Carmelite Monastery
8:30  Recital by Matthew Glandorf at Holy Trinity Church
9:15  Buses board
9:25  Buses depart for Carmelite Monastery
10:05  Recital by Isaac Drewes at Carmelite Monastery
10:50  Buses board
11:00  Buses depart for Saint Paul Church

**Group B**

8:00  Buses depart for Carmelite Monastery and Holy Trinity Church
8:45  Recital by Isaac Drewes at Carmelite Monastery
9:30  Buses board
9:40  Buses depart for Holy Trinity Church
10:20  Recital by Matthew Glandorf at Holy Trinity Church
11:05  Buses board

22
11:20  Buses depart for Saint Paul Church

**Groups A and B**

11:45  Recital by Alan Morrison at Saint Paul Church
12:50 P.M.  Buses board
1:00  Buses depart for Old Pine Community Center
1:20  Lunch at Old Pine Community Center

**Group A**

2:10  Buses board
2:15  Buses depart for Old Pine Street Presbyterian Church
2:30  Recital by Wesley Parrott at Old Pine Street Presbyterian Church
3:15  Buses board
3:25  Buses depart for St. Peter’s Church
3:40  Recital by Caroline Robinson at St. Peter’s Church
4:25  Buses board
4:40  Buses depart for Sheraton

**Group B**

2:10  Buses board for St. Peter's Church
2:20  Buses depart for St. Peter's Church
2:25  Buses arrive at St. Peter's Church
2:30  Recital by Caroline Robinson at St. Peter’s Church
3:15  Buses board for Old Pine Street Presbyterian Church
3:25  Buses depart for Old Pine Street Presbyterian Church
3:30  Buses arrive at Old Pine Street Presbyterian Church
3:40  Recital by Wesley Parrott at Old Pine Street Presbyterian Church
4:25  Buses board
4:40  Buses depart for Sheraton
5:10  Buses arrive at Sheraton

**Groups A and B**

5–6:30  Registration open, lower level lobby
5:15  Dinner on your own
6:20  Buses board
6:30  Buses depart for Kimmel Center for the Performing Arts
7:00  Recital by Christopher Marks, Hans Davidsson, and the Davidsson Organ and Dance Collaborative at Kimmel Center for the Performing Arts
9:10  Buses board
9:20  Buses depart for Sheraton
9:35  Buses arrive at Sheraton
9:30–10:30  Registration open, lower level lobby
9:30–12  Cash Bar, Exhibits, Ben Franklin Ballroom, lower level
Tuesday, June 28
7:30 –8:30 A.M.  Registration, lower level lobby
        Breakfast on your own

        **Group A**

    8:15    Buses board
    8:30    Buses depart for Highway Tabernacle Church
    9:00    Recital by Annie Laver at Highway Tabernacle Church
    9:50    Buses board
    10:00   Buses depart for St. Luke’s Episcopal Church
    10:30   Recital by Amanda Mole at St. Luke’s Episcopal Church
    11:20   Buses board
    11:30   Buses depart for Reform Congregation Keneseth Israel

        **Group B**

    8:15    Buses board
    8:30    Buses depart for St. Luke's Episcopal Church
    9:00    Recital by Amanda Mole at St. Luke’s Episcopal Church
    9:50    Buses board
    10:00   Buses depart for Highway Tabernacle Church
    10:30   Recital by Annie Laver at Highway Tabernacle Church
    11:20   Buses board
    11:30   Buses depart for Reform Congregation Keneseth Israel

        **Groups A and B**

    12:00 P.M    Lunch at Reform Congregation Keneseth Israel
    12:55    Move to Annual Meeting
    1:00    Annual Meeting at Reform Congregation Keneseth Israel
    2:30    Recital by Andrew Senn at Reform Congregation Keneseth Israel
    3:20    Buses board
    3:35    Buses depart for Bryn Athyn Cathedral
    4:10    Recital by Monica Czausz at Bryn Athyn Cathedral
    5:30    Dinner at Bryn Athyn Cathedral
    6:30    Buses board
    6:45    Buses depart for Girard Chapel
    8:00    Recital by Nathan Laube at Girard Chapel
    9:40    Buses board
    9:55    Buses depart for Sheraton
    10:00   Buses arrive at Sheraton
    10–11    Registration, lower level lobby
    10–12    Cash Bar, Exhibits, Ben Franklin Ballroom, lower level
Wednesday, June 29

Note that Group B optional travel in the afternoon requires a pre-registration commitment.

7–8 A.M. Registration, lower level lobby
Breakfast on your own

**Group A**

8:00 Buses board
8:10 Buses depart for Chapel of Saint Joseph
9:00 Recital by Eric Plutz at Chapel of Saint Joseph
9:45 Buses board
10:00 Buses depart for The Presbyterian Church of Chestnut Hill
10:40 Recital by Craig Cramer at The Presbyterian Church of Chestnut Hill
11:45 Buses board
12:00 P.M. Buses depart for Bryn Mawr Presbyterian Church

**Group B**

8:00 Buses board
8:10 Buses depart for The Presbyterian Church of Chestnut Hill
9:00 Recital by Craig Cramer at The Presbyterian Church of Chestnut Hill
10:05 Buses board
10:20 Buses depart for Chapel of Saint Joseph
11:00 Recital by Eric Plutz at Chapel of Saint Joseph
11:45 Buses board
12:00 P.M. Buses depart for Bryn Mawr Presbyterian Church

**Groups A and B**

12:45 Lunch at Bryn Mawr Presbyterian Church
2:15 Recital by Jeffrey Brillhart at Bryn Mawr Presbyterian Church
3:20 Master class at Bryn Mawr Presbyterian Church
5:00 Buses board
5:10 Buses depart for Sheraton
5:40 Buses arrive at Sheraton
5:00–6:30 Exhibits open, Ben Franklin Ballroom, lower level

**Group C—Optional Early Departure Group**

4:00 Buses board for Sheraton
4:10 Buses depart for Sheraton
4:40 Buses arrive at Sheraton
4:50 Lecture by Barbara Owen
5:00–6:30 Exhibits open, Ben Franklin Ballroom, lower level

**Groups A, B, and C**

6:30 Buses board
6:40 Buses depart for Macy’s Department Store
7:00 Cocktails and theater organ music by Andrew Van Varick in the Greek Hall
7:45 Dinner in Crystal Tea Room
9:30 Recital by Peter Richard Conte in the Grand Court
10:40 Buses board
10:50  Buses depart for Sheraton
11:00  Buses arrive at Sheraton
11–12  Registration, lower level lobby
11–12  Cash Bar, Exhibits, Ben Franklin Ballroom, lower level

Thursday, June 30
7:30–8:15 A.M.  Registration, lower level lobby
    Breakfast on your own

Groups A and B
8:15  Buses board
8:30  Buses depart for Tindley Temple UMC
9:00  Hymn Sing with Michael Stairs at Tindley Temple UMC

Group A
10:05  Buses board
10:20  Buses depart for Christ Church Christiana Hundred
11:10  Lunch at Christ Church Christiana Hundred
12:05 P.M.  Move to sanctuary
12:20  Recital by Kimberly Marshall at Christ Church Christiana Hundred
1:05  Buses board
1:20  Buses depart for First & Central Presbyterian Church
1:50  Recital by David Schelat at First & Central Presbyterian Church
2:35  Buses board
2:50  Buses depart for John Dickinson High School

Group B
10:05  Buses board
10:20  Buses depart for First & Central Presbyterian Church
11:20  Recital by David Schelat at First & Central Presbyterian Church
12:05 P.M.  Buses board
12:15  Buses depart for Christ Church Christiana Hundred
12:40  Lunch at Christ Church Christiana Hundred
1:30  Move to sanctuary
1:50  Recital by Kimberly Marshall at Christ Church Christiana Hundred
2:35  Buses board
2:50  Buses depart for John Dickinson High School

Groups A and B
3:25  Recital by David Peckham at John Dickinson High School

Group A
4:30  Buses board
4:40  Buses depart for Mendenhall Inn
5:15  Dinner at Mendenhall Inn
6:50  Buses board
7:05  Buses depart for LONGWOOD GARDENS
7:30  Recital by Ben Sheen at LONGWOOD GARDENS
9:05  Buses board
9:20  Buses depart for Sheraton

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10:20  Buses arrive at Sheraton
10:15–11  Registration, lower level lobby
10:15–12  Cash Bar, Exhibits, Ben Franklin Ballroom, lower level

**Group B**

4:30  Buses board
4:40  Buses depart for LONGWOOD GARDENS
5:15  Recital by Ben Sheen at LONGWOOD GARDENS
6:50  Buses board
7:05  Buses depart for Mendenhall Inn
7:25  Buses arrive at Mendenhall Inn
7:30  Dinner at Mendenhall Inn
9:05  Buses board
9:20  Buses depart for Sheraton
10:20  Buses arrive at Sheraton
10:15–11  Registration, lower level lobby
10:15–12  Cash Bar, Exhibits, Ben Franklin Ballroom, lower level

**Friday, July 1**

7:30–8:15 A.M.  Registration, lower level lobby
                   Breakfast on your own
8:15  Buses board
8:30  Buses depart for the Main Auditorium of Boardwalk Hall
10:30  Buses arrive at the Main Auditorium of Boardwalk Hall
10:45  Tour of the Main Auditorium of Boardwalk Hall
12:00 P.M.  Recital by Steven Ball at the Main Auditorium of Boardwalk Hall
1:00  Lunch on your own
2:00  Silent film at Adrian Phillips Ballroom
4:15  Buses board
4:30  Buses depart for The Washington
5:30  Dinner at The Washington
7:05  Buses board
7:15  Buses depart for St. Mark’s Episcopal Church
8:00  Recital by Christoph Bull at St. Mark’s Episcopal Church
9:10  Buses board
9:20  Buses depart for Sheraton
9:30  Buses arrive at Sheraton
9:30–10  Registration, lower level lobby
9:30–12  Closing Reception, Cash Bar, Fairmont Suite, lower level
Saturday, July 2
(Convention Optional Day)
7:15–7:45 A.M.  Registration, lower level lobby
                                   Breakfast on your own
 7:45  Buses board
 8:00  Buses depart for Zion Lutheran Church, Spring City, Pa.
 9:20  Recital by Bethan Neely at Zion Lutheran Church
10:05  Buses board
10:20  Buses depart for Rodebaugh estate
10:50  Demonstration by Sean O’Donnell of Skinner automatic organ rolls
11:30  Lunch at Rodebaugh estate
12:15 P.M.  Buses board
12:25  Buses depart for Huff’s Union Church
1:20  Recital by Bryan Dunnewald at Huff’s Union Church
2:00  Buses board
2:15  Buses depart for Friedens Church
3:15  Recital by Rodney Ward at Friedens Church
4:00  Buses board
4:15  Buses depart for Sheraton
5:45  Buses arrive at Sheraton

Sheraton Philadelphia               Homewood Suites by Hilton
University City Hotel                University City Philadelphia
3549 Chestnut Street                4109 Chestnut Street
Philadelphia, PA 19104            Philadelphia, PA 19104
          215-387-8000              215-382-1111

LEGEND

                Pitches are identified as follows:
16’ C         CC
Low C or 8’ C  C
Tenor C (C13)  c
Middle C (C25)  c^1
Soprano C (C37)  c^2
High C (C49)  c^3
Top C (C61)  c^4

Ranks of pipes other than metal are so indicated.
            w = wood     w/m = wood and metal
            t.c.  The rank of pipes begins at tenor C or c, rather
                   than low C, the first C of the keyboard.
PROGRAM
Demonstration of Aeolian Duo-Art Organ Rolls

Magic Fire Music, *Die Walküre*  
Richard Wagner  
1913–1883  
*Transcribed by Alfred Hertz*

Passacaglia and Fugue in C Minor  
Johann Sebastian Bach  
1685–1750  
*Arranged by Leopold Stokowski and Harry Rowe Shelley*

Overture, *Hansel and Gretel*  
Engelbert Humperdinck  
1854–1921  
Played by Edwin H. Lemaré

Hungarian Rhapsody No. 2  
Franz Liszt  
1811–1886  
Played by Rollo Maitland

Liebestod, *Tristan and Isolde*  
Richard Wagner  
*Transcribed by Archer Gibson*

March of the Gnomes, *In Fairyland*  
Roy Spaulding Stoughton  
1884–1953  
Played by Harold Gleason

Humoresque, L’Organo Primitivo  
Pietro Yon  
1886–1943  
Played by the composer

On the Road to Mandalay  
Oley Speaks  
1874–1948  
Played by Emil Velazco
GRANOGUE
Aeolian Organ Co.
No. 1512       1923

2 Manuals, 26 ranks, Harp & Chimes
Semi-Automatic and Duo-Art player Updated (1995) with
Barden® OrCI System player system
Mechanism updated (2011) with Kegg All Electric Chests™

<table>
<thead>
<tr>
<th>CHAMBER I</th>
<th>CHAMBER II</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Diapason F</td>
<td>8 Horn Diapason</td>
<td>16 Flute F</td>
</tr>
<tr>
<td>8 String P</td>
<td>8 Stopped Diapason</td>
<td>8 Flute F</td>
</tr>
<tr>
<td>8 Flute F</td>
<td>8 String F</td>
<td>4 Flute F</td>
</tr>
<tr>
<td>8 Flute P</td>
<td>8 String F Vibrato</td>
<td>8 Flute P</td>
</tr>
<tr>
<td>4 High Flute</td>
<td>8 String P Vibrato</td>
<td>8 String</td>
</tr>
<tr>
<td>8 Quintadena</td>
<td>8 String PP</td>
<td>Chimes</td>
</tr>
<tr>
<td>8 Dulciana</td>
<td>8 String Mixture</td>
<td>UNENCLOSED</td>
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<tr>
<td>8 Clarinet</td>
<td>8 Oboe</td>
<td>Harp</td>
</tr>
<tr>
<td>8 Trumpet</td>
<td>8 Vox Humana</td>
<td>Chimes</td>
</tr>
</tbody>
</table>

COUPLERS
Swell to Great 16, 8, 4
Swell to Swell 16, Unison Release, 4
Great to Great 16, Unison Release, 4
Swell to Pedal 8
Great to Pedal 8
Pedal Augment (Couples bass and tenor octaves in both directions)
Harp Dampers
Harp P
Chimes P
Irvine Auditorium, University of Pennsylvania  Philadelphia, Pa.  Sunday, June 26  7:30 P.M.

**STEPHEN THARP**

Toccata, Suite, Op. 5  
Maurice Duruflé  
1902–1986

Poème héroïque, Op. 33  
Marcel Dupré  
1886–1971

*Solo organ version by Marcel Dupré*

Prelude on “Iam Sol Recedit Igneus”  
(As now the sun’s declining rays)  
Bruce Simonds  
1895–1989

Danse diabolique (2015)  
George Baker  
b. 1951

Written for Stephen Tharp  
World Premiere Performance

**INTERMISSION**

Hymn, “Only begotten, word of God Eternal”  
ROUEN

Fantasia on a theme by Thomas Tallis  
Ralph Vaughan Williams  
1872–1958

*Transcribed by Marco Lo Muscio*

La Valse  
Maurice Ravel  
1875–1937

*Transcribed by Eugenio Fagiani and dedicated to Stephen Tharp*

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*Major funding for this recital was provided by Wyncote Foundation. Additional support provided by Ben Epstein.*

Cyrus H.K. Curtis, the publisher of *The Saturday Evening Post*, purchased the large Austin organ built for Philadelphia’s 1926 Sesquicentennial Exposition and presented it to the University of Pennsylvania. It was installed in Irvine Auditorium when construction of that building was completed in 1929.
The Curtis Organ  
Irvine Auditorium, University of Pennsylvania  
Austin Organ Co., Op. 1416 (1926)

Compass: Manuals, 61 notes, C–c⁴  
Pedal, 32 notes, C–g¹  
Collective mixtures draw stops indicated *

<table>
<thead>
<tr>
<th>GREAT</th>
<th>SWELL (enclosed)</th>
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<tbody>
<tr>
<td>16 Bourdon</td>
<td>16 Bourdon</td>
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<tr>
<td>16 Violone Dolce</td>
<td>16 Gemshorn</td>
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<tr>
<td>8 First Open Diapason</td>
<td>8 Diapason Phonon</td>
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<tr>
<td>8 Second Open Diapason</td>
<td>8 Open Diapason</td>
</tr>
<tr>
<td>8 Third Open Diapason</td>
<td>8 Horn Diapason</td>
</tr>
<tr>
<td>8 Fourth Open Diapason</td>
<td>8 Geigen Principal</td>
</tr>
<tr>
<td>8 Fifth Open Diapason</td>
<td>8 Melodia</td>
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<tr>
<td>8 Flauto Major</td>
<td>8 Rohr Flöte</td>
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<tr>
<td>8 Doppel Flöte</td>
<td>8 Viola da Gamba</td>
</tr>
<tr>
<td>8 Harmonic Flute</td>
<td>8 Viole d'Orchestre</td>
</tr>
<tr>
<td>8 Bourdon</td>
<td>8 Viole Celeste III</td>
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<tr>
<td>8 Clarabella</td>
<td>8 Salicional</td>
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<tr>
<td>8 Gamba</td>
<td>8 Voix Celeste</td>
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<tr>
<td>8 Violoncello</td>
<td>8 Flauto Dolce</td>
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<tr>
<td>8 Gemshorn</td>
<td>8 Una Maris</td>
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<tr>
<td>5 1/3 Quint</td>
<td>4 Principal</td>
</tr>
<tr>
<td>4 Octave</td>
<td>4 Traverse Flute</td>
</tr>
<tr>
<td>4 Principal</td>
<td>4 Flute d'Amour</td>
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<tr>
<td>4 Hohl Flöte</td>
<td>4 Violins</td>
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<tr>
<td>4 Harmonic Flute</td>
<td>2 2/3 Twelfth*</td>
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<tr>
<td>2 2/3 Octave Quint</td>
<td>2 Fifteenth*</td>
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<tr>
<td>2 Super Octave</td>
<td>2 Flautina</td>
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<tr>
<td>2 Mixture III-IV</td>
<td>1 1/2 Seventeenth*</td>
</tr>
<tr>
<td>1 1/5 Mixture V</td>
<td>1 1/2 Twenty-First*</td>
</tr>
<tr>
<td>16 Double Trumpet</td>
<td>16 Contra Fagotto</td>
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<tr>
<td>8 French Trumpet</td>
<td>16 Vox Humana</td>
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<tr>
<td>8 Trumpet</td>
<td>8 Cornopean</td>
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<tr>
<td>8 French Horn</td>
<td>8 Oboe</td>
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<tr>
<td>8 Tuba Magna (Solo)</td>
<td>8 Corno d’Amore</td>
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<tr>
<td>4 Clarion</td>
<td>8 Vox Humana II</td>
</tr>
<tr>
<td>Tremolo</td>
<td>4 Clarion</td>
</tr>
<tr>
<td>Great to Great 16, Unison Off, 4</td>
<td>Swell to Swell 16, Unison Off, 4</td>
</tr>
<tr>
<td>String Organ on Great</td>
<td>String Organ On Swell</td>
</tr>
<tr>
<td>Trombone Chorus on Great</td>
<td>Trombone Chorus on Swell</td>
</tr>
<tr>
<td>Cathedral Chimes (Solo)</td>
<td></td>
</tr>
<tr>
<td>8 Harp</td>
<td>4 Vox Humana</td>
</tr>
<tr>
<td>8 Marimba (Solo)</td>
<td></td>
</tr>
<tr>
<td>4 Celesta</td>
<td></td>
</tr>
<tr>
<td>CHOIR (enclosed)</td>
<td>SOLO (enclosed)</td>
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</tr>
<tr>
<td>16 Contra Gamba</td>
<td>8 Grand Diapason Phonon</td>
</tr>
<tr>
<td>16 Double Dulciana</td>
<td>8 Flauto Major</td>
</tr>
<tr>
<td>8 Open Diapason</td>
<td>8 Gross Gamba</td>
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<tr>
<td>8 Geigen Principal</td>
<td>8 Gamba Celeste</td>
</tr>
<tr>
<td>8 Stopped Diapason</td>
<td>8 Gedeckt</td>
</tr>
<tr>
<td>8 Chimney Flute</td>
<td>8 Concert Flute (Ch.)</td>
</tr>
<tr>
<td>8 Quintadena</td>
<td>4 Flûte Ouverte</td>
</tr>
<tr>
<td>8 Viole d’Orchestre</td>
<td>4 Flute d’Amour (Ch.)</td>
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<tr>
<td>8 Viole Celeste</td>
<td>2 Concert Piccolo</td>
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<tr>
<td>8 Concert Flute</td>
<td>16 Tuba Profunda</td>
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<tr>
<td>8 Flute Celeste</td>
<td>8 Tuba Magna</td>
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<tr>
<td>8 Gemshorn</td>
<td>8 Harmonic Tubà</td>
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<td>8 Gemshorn Celeste</td>
<td>8 French Bugle</td>
</tr>
<tr>
<td>8 Dulciana</td>
<td>8 Hunting Horn</td>
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<tr>
<td>4 Principal</td>
<td>8 Bell Clarinet</td>
</tr>
<tr>
<td>4 Flute d’Amour</td>
<td>8 French Horn (Gt.)</td>
</tr>
<tr>
<td>4 Dolce</td>
<td>8 Orchestral Oboe (Ch.)</td>
</tr>
<tr>
<td>2(\frac{2}{3}) Twelfth*</td>
<td>8 Cor Anglais (Ch.)</td>
</tr>
<tr>
<td>2 Fifteenth*</td>
<td>8 Clarinet (Ch.)</td>
</tr>
<tr>
<td>2 Flageolet</td>
<td>4 Tuba Clarion</td>
</tr>
<tr>
<td>2 Dulcet</td>
<td>Tremolo</td>
</tr>
<tr>
<td>1(\frac{1}{3}) Seventeenth*</td>
<td>Solo to Solo 16, Unison Off, 4</td>
</tr>
<tr>
<td>1 Dulcinet</td>
<td>String Organ on Solo</td>
</tr>
<tr>
<td>2(\frac{2}{3}) Cornet Mixture III (*Collective)</td>
<td>Trombone Chorus on Solo</td>
</tr>
<tr>
<td>16 Trombone</td>
<td>Cathedral Chimes</td>
</tr>
<tr>
<td>16 Baryton</td>
<td>8 Timpani</td>
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<tr>
<td>16 Bass Clarinet</td>
<td>8 Harp (Gt.)</td>
</tr>
<tr>
<td>16 Cor Anglais</td>
<td>4 Glockenspiel (Reiterating)</td>
</tr>
<tr>
<td>8 Tromba</td>
<td>4 Carillons</td>
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<tr>
<td>8 Orchestral Horn</td>
<td>4 Xylophone</td>
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<tr>
<td>8 Orchestral Oboe</td>
<td>4 Celesta (Gt.)</td>
</tr>
<tr>
<td>8 Clarinet</td>
<td>STRING (enclosed)</td>
</tr>
<tr>
<td>8 Cor Anglais</td>
<td>8 Violes V</td>
</tr>
<tr>
<td>8 Vox Humana</td>
<td>8 Celestes V</td>
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<tr>
<td>4 Tromba Clarion</td>
<td>8 Violes III</td>
</tr>
<tr>
<td>Trombolo</td>
<td>8 Celestes III</td>
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<tr>
<td>Choir to Choir 16, Unison Off, 4</td>
<td>8 Violes II</td>
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<tr>
<td>String Organ on Choir</td>
<td>8 Celestes II</td>
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<tr>
<td>Trombone Chorus on Choir</td>
<td>4 Violes III</td>
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<tr>
<td>Cathedral Chimes (Solo)</td>
<td>2(\frac{2}{3}) String Mixture III</td>
</tr>
<tr>
<td>8 Harp (Gt.)</td>
<td>Full String Organ Tremolo</td>
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<table>
<thead>
<tr>
<th>TROMBONE Chorus (in Choir)</th>
<th>STRING (enclosed)</th>
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<tbody>
<tr>
<td>16 Contra Trombone</td>
<td>8 Violes V</td>
</tr>
<tr>
<td>8 First Tromba</td>
<td>8 Celestes V</td>
</tr>
<tr>
<td>8 Second Tromba</td>
<td>8 Violes III</td>
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<td>4 First Clarion</td>
<td>8 Celestes III</td>
</tr>
<tr>
<td>4 Second Clarion</td>
<td>8 Violes II</td>
</tr>
</tbody>
</table>

34
PEDAL

64 Resultant Bass
32 Double Open Diapason
32 Contra Violone
32 Contra Bourdon
16 First Open Diapason
16 Second Open Diapason
16 Metal Open Diapason
16 Diaphone
16 Violone
16 First Bourdon
16 Second Bourdon
16 Lieblich Gedeckt (Sw.)
16 Gamba (Ch.)
16 Violes Celeste III (Str.)
16 Dulciana (Ch.)
10 2/3 Gross Quint
  8 Octave
  8 Principal
  8 Gross Flute
  8 Bourdon
  8 Flauto Dolce (Sw.)
  8 Dulciana (Ch.)
  8 Violes Celeste III (Str.)
  8 Violoncello Celeste II (Solo)
5 1/3 Twelfth
  4 Octave Flute
  5 1/3 Mixture V
32 Contra Bombarde
16 Bombarde
16 First Trombone
16 Second Trombone (Ch.)
16 Tuba Profunda (Solo)
16 Contra Fagotto (Sw.)
16 Bass Clarinet (Ch.)
  8 Tromba
  8 Harmonic Tuba (Solo)
  4 Clarion
  4 Tuba Clarion (Solo)
10 2/3 Pedal to Pedal
  8 Pedal to Pedal
  Trombone Chorus on Pedal
  8 Marimba (Solo)
  4 Glockenspiel (Solo)
  Cathedral Chimes (Solo)

COUPLERS (all on tilting tablets)

Great to Pedal 8
Great to Pedal 4
Swell to Pedal 8
Swell to Pedal 4
Swell to Pedal 2
Choir to Pedal 8
Choir to Pedal 4
Choir to Pedal 5 1/3
Solo to Pedal 8
Solo to Pedal 4
Swell to Great 16
Swell to Great 8
Swell to Great 4
Swell to Choir 16
dto Choir 4
Solo to Choir 16
Solo to Choir 8
Solo to Choir 4
Choir to Great 8
Choir to Great 16
Choir to Swell 16
Choir to Swell 8
Choir to Swell 4
Solo to Swell 16
Solo to Swell 8
Solo to Swell 4
Swell to Solo 8
Great to Solo 8
Choir to Solo 8
<table>
<thead>
<tr>
<th>PISTONS</th>
<th>REVERSIBLES</th>
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<tbody>
<tr>
<td>General 1–20</td>
<td>Solo to Pedal</td>
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<tr>
<td>Solo 1–10</td>
<td>Swell to Pedal</td>
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<tr>
<td>Swell 1–10</td>
<td>Great to Pedal</td>
</tr>
<tr>
<td>Great 1–10</td>
<td>Choir to Pedal</td>
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<tr>
<td>Choir 1–10</td>
<td>Swell to Solo</td>
</tr>
<tr>
<td>Pedal 1–10</td>
<td>Great to Solo</td>
</tr>
<tr>
<td>Coupler 1–3</td>
<td>String to Solo</td>
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<tr>
<td>TOE STUDS</td>
<td>All Swells to Swell</td>
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<tr>
<td>Generals 1–12 duplicated</td>
<td>Choir to Swell</td>
</tr>
<tr>
<td>Pedal 1–6 duplicated</td>
<td>Solo to Swell</td>
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<tr>
<td>Reversibles:</td>
<td>String to Swell</td>
</tr>
<tr>
<td>Solo to Pedal</td>
<td>Tutti I</td>
</tr>
<tr>
<td>Swell to Pedal</td>
<td>Tutti II</td>
</tr>
<tr>
<td>Great to Pedal</td>
<td>Choi to Great</td>
</tr>
<tr>
<td>Choir to Pedal</td>
<td>Solo to Great</td>
</tr>
<tr>
<td>32’ Contra Bombarde</td>
<td>Swell to Choir</td>
</tr>
<tr>
<td>32’ Double Open Diapason</td>
<td>Solo to Choir</td>
</tr>
<tr>
<td>32’ Contra Violone</td>
<td>16’ Reeds Off</td>
</tr>
<tr>
<td>32’ Contra Bourdon</td>
<td>16’ Stops Off</td>
</tr>
<tr>
<td>64’ Resultant Bass</td>
<td>Couplers Off</td>
</tr>
<tr>
<td>Reeds Off</td>
<td>Great-Choir Transfer</td>
</tr>
<tr>
<td>Tutti I</td>
<td>Orchestral Crescendo On</td>
</tr>
<tr>
<td>Tutti II</td>
<td>Solo Off</td>
</tr>
<tr>
<td>EXPRESSION PEDALS</td>
<td>Crescendo</td>
</tr>
<tr>
<td>Great</td>
<td>Marimba Reiteration Off</td>
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<tr>
<td>Swell</td>
<td>Glockenspiel Reiteration Off</td>
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<tr>
<td>Choir</td>
<td>Combination Range</td>
</tr>
<tr>
<td>Solo</td>
<td>Combination Setter</td>
</tr>
<tr>
<td>String</td>
<td>General Cancel</td>
</tr>
</tbody>
</table>

Six Divisional Nameplates are Cancel Bars
Register Crescendo Pedal with Indicator Lamp
Holy Trinity Church

Monday, June 27
8:30 and 10:20 A.M.

MATTHEW GLANDORF

Apparition de l’église éternelle
Olivier Messiaen
1908–1992

Mein Junges Leben hat ein End
Jan Pieterzsoon Sweelinck
1562–1621

Chorale Fantasia on “Ein’ feste Burg,” Op. 27
Max Reger
1873–1916

Hymn, “A mighty fortress is our God,”
EIN’ FESTE BURG

Improvisation on American folk songs

Holy Trinity Church
Hook & Hastings, Op. 1524 (1892)

Compass: Manuals, 58 notes, C–a3
Pedal, 30 notes, C–f3

GREAT
16 Subbass (1–12)
16 Bourdon (13–58)
8 Open Diapason
8 Doppel Flute
8 Viola de Gamba
4 Octave
2 2/3 Twelfth
2 Fifteenth
Mixture IV
8 Trumpet

SWELL (enclosed)
8 Open Diapason
8 Stopped Diapason
8 Salicional
4 Flute Harmonic
4 Violina
2 Flautino
8 Bassoon (1–12)
8 Oboe (13–58)
Tremulant (13–58)

COUPLERS
Swell to Great
Great to Pedal
Swell to Pedal

PEDAL
16 Open Diapason
16 Bourdon

COMBINATION PEDALS
Great to Pedal Reversible
Great Forte
Great Piano

Special thanks for the work provided by Chuck Wilson to prepare the organ.
ISAAC DREWES

Festival Prelude, Op 67, No. 1
Horatio Parker
1863–1919

24 Pièces de fantaisie
Impromptu, Op. 54, No. 2
Claire de Lune, Op. 53, No. 5
Aubade, Op. 55, No. 1
Louis Vierne
1870–1937

Wondrous Love—Variations on a Shape-note Hymn, Op. 34
Samuel Barber
1910–1981

Hymn, “What wondrous love is this”
WONDROUS LOVE

Sonata No. 4 in B-flat Major, Op. 65
IV. Allegro Maestoso e Vivace
Felix Mendelssohn
1809–1847

Presentation of this recital has been underwritten by gifts from
Patrick J. Murphy and James Weaver


GREAT
8 Open Diapason
8 Melodia
4 Octave
2 Fifteenth (former Dulciana)

SWELL (enclosed)
8 Stopped Diapason
8 Viola
8 Aeoline
4 Flute Harmonic
4 Violin

PEDAL
16 Subbass
8 Oboe
Tremolo
Saint Paul R.C. Church

Monday, June 27
11:45 A.M.

ALAN MORRISON

Choral Song and Fugue
Samuel Sebastian Wesley
1810–1876

Ciaconna in B-flat Major
Johann Bernhard Bach
1676–1749

Master Tallis’s Testament
Herbert Howells
1892–1983

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

Trois Nouvelles Pièces, Op. 87
Classique d’hier
Charles-Marie Widor
1844–1937
Mystique
Classique d’aujourd’hui

Fantasy in F Minor, K. 608
Wolfgang Amadeus Mozart
1756–1791

Hymn, “We praise You, O God”
KREMSE

Presentation of this recital has been underwritten by a gift from
Richard E. Willson

---

Skinner Organ Company’s Opus 638 was designed and built in 1927 for Sinai Temple in Mount Vernon, N.Y. Upon the temple’s closing in 1997, the instrument was purchased by the Spencer Organ Company and put into storage for eventual resale. A meeting of the minds between Fred Haas and Saint Paul Parish made possible this special project, which not only allowed Op. 638 to replace an ailing electronic substitute but also, and perhaps more importantly, to be only one of two pipe organs installed in a Philadelphia Roman Catholic parish since the 1970s.

The goal of this project has been as strict a restoration as possible within the given conditions. The organ was originally in two chambers, the Great and Swell on one side, Choir and Pedal in another. Behind the original 1849 Hall & Labagh case, the Great and Swell are now sited just below impost level, with the Choir above; the Pedal Bourdon and Great Diapason bass occupy the case’s left side. The unusual Shofar, an octave of slender, loud trumpets, is elevated above the Great windchest and adds an unexpected final clang to full organ.
While the organ was still in its original home, the Swell Vox Humana was exchanged for a string stop of unknown provenance. For this project, the Vox Humana was re-instated using a contemporary Skinner rank; and a Skinner 4' Octave identical in scale to the 8' Aeoline was installed in its place, bearing in mind the needs of congregational singing. Both ranks are from Skinner Op. 553.

St. Paul R.C. Church

Compass: Manuals, 61 notes, C–c^4
Pedal, 32 notes, C–g^1
Wind pressure 6”

II. GREAT
8 Diapason
8 Gedeckt
4 Octave
4 Flute
[16] Shofar (g^2–g^3)

I. CHOIR (enclosed)
8 Concert Flute
4 Flute
8 Clarinet
Tremolo

III. SWELL (enclosed)
16 Bourdon
8 Diapason
8 Salicional
8 Voix Celeste
4 Octave

PEDAL
16 Bourdon
16 Echo Bourdon
8 Gedeckt
8 Still Gedeckt

COUPLERS
Swell to Pedal 8, 4
Great to Pedal
Choir to Pedal
Swell to Great
Swell to Choir
Choir to Great
Swell 16
Swell 4
Swell to Great 16, 4
Choir 16, 4
Choir to Great 16
Great 4

COUPLED (not affecting couplers)
Swell 1–4
Great 1–4
Choir 1–3
Pedal 1–3
General Cancel
Setter

EXPRESSION
Choir
Swell
Great to Pedal (toe reversible)
Sforzando (toe reversible, indicator)
Crescendo Pedal (with indicator)
Old Pine Street Presbyterian Church

Monday, June 27
2:30 and 3:40 P.M.

WESLEY PARROTT

Festival March, Op. 29, No. 1
Night, Op. 61
Prelude, Op 50, No. 5

Arthur Foote
1853–1937

In Springtime
Ralph Kinder
1876–1952

Symphonie VI, Allegro
Charles-Marie Widor
1844–1937

Variations on an American Air
Isaac Van Vleck Flagler
1844–1909

 Played by Chicago organist, Harrison M. Wild at the dedication of this organ on Friday, December 16, 1892, at the First Universalist Church, Elgin, Ill.

Hymn, “On Jordan’s stormy banks I stand”

PROMISED LAND

Presentation of this recital has been underwritten by a gift from Patrick J. Murphy.

Old Pine Street Presbyterian Church
J.W. Steere & Sons, Op. 344 (1892)

GREAT
16 Bourdon Bass*
16 Bourdon Treble*
8 Open Diapason
8 Melodia
8 Dulciana
4 Octave
4 Flute d’Amour
2 2/3 Twelfth
2 Fifteenth
Mixture III
8 Trumpet

SWELL (enclosed)
16 Open Diapason
8 Stopped Diapason
8 Salicional
4 Flute Harmonic
4 Violina
2 Flautino
8 Bassoon
8 Oboe
Tremulant

PEDAL
16 Bourdon
8 Octave
16 Trombone

*enclosed in the Swell

41
CAROLINE ROBINSON

March on Handel’s *Lift Up Your Heads*, Op. 15

Rhapsody No. 1 in D-flat, Op. 17

Fast and Sinister, Symphony in G

Sweet Sixteenths

Finlandia, Op. 26

Hymn, “Be still, my soul

Presentation of this recital has been underwritten by a gift from Daniel N. Colburn II.

St. Peters Church
Skinner Organ Co., Op. 862 (1931)

<table>
<thead>
<tr>
<th>GREAT</th>
<th>SWELL (enclosed)</th>
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<tbody>
<tr>
<td>16 Bourdon (Ped.)</td>
<td>16 Echo Lieblich</td>
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<tr>
<td>8 First Diapason</td>
<td>8 Diapason</td>
</tr>
<tr>
<td>8 Second Diapason</td>
<td>8 Rohrflote</td>
</tr>
<tr>
<td>8 Principal Flute</td>
<td>8 Salicional</td>
</tr>
<tr>
<td>8 Erzähler</td>
<td>8 Voix Celeste</td>
</tr>
<tr>
<td>4 Principal</td>
<td>8 Acoline</td>
</tr>
<tr>
<td>4 Harmonic Flute</td>
<td>4 Octave</td>
</tr>
<tr>
<td>Mixture II</td>
<td>4 Flute Triangulaire</td>
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<tr>
<td>8 Tromba (encl. Ch.)</td>
<td>2 Flautino</td>
</tr>
<tr>
<td>8 French Horn (encl. Ch.)</td>
<td>Mixture III</td>
</tr>
<tr>
<td>French Horn Tremolo</td>
<td>16 Waldhorn</td>
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<tr>
<td>Great 16, Unison Off, 4</td>
<td>8 Cornopean</td>
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<td></td>
<td>8 Oboe</td>
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<td></td>
<td>8 Vox Humana</td>
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<td></td>
<td>Tremolo</td>
</tr>
<tr>
<td></td>
<td>Swell 16, Unison Off, 4</td>
</tr>
</tbody>
</table>
CHOIR (enclosed)
16 Contra Gamba
8 Diapason
8 Gamba
8 Concert Flute
8 Dulciana
8 Unda Maris
4 Flute
2 2/3 Nazard
8 Clarinet
8 English Horn
Choir 16, Unison Off, 4
Great reeds on Choir
Tremolo

PEDAL
32 Resultant
16 Diapason
16 Bourdon
16 Echo Lieblich (Sw.)
16 Contra Gamba (Ch.)
8 Octave Diapason
8 Gedeckt
8 Still Gedeckt (Sw.)
8 Cello (Ch.)
4 Flute
32 Fagotto
16 Trombone
16 Waldhorn (Sw.)
8 Tromba (Gt.)

COUPLERS
Swell to Great 16, 8, 4
Choir to Great 16, 8, 5 1/3, 4
Choir to Swell 16, 8, 4
Swell to Choir 16, 8, 4
Great to Pedal 8, 4
Swell to Pedal 8, 4
Choir to Pedal 8, 4
All Swells to Swell
Pedal Divide

ACCESSORIES
PISTONS
General 1–12
Great 1–8
Swell to Great
Choir to Great
Choir 1–8
Choir to Pedal
Great to Pedal
Swell 1–8
Swell to Pedal
Couplers 1–4
Sforzando
256 memory levels

TOE STUDS
General 1–12
Pedal 1–8
32' Resultant
32' Fagotto
Great to Pedal
Choir to Pedal
Choir to Pedal
Swell to Pedal
Sforzando
A GRAND CELEBRATION
The 60th Anniversary of the Organ Historical Society
OHS in partnership with the Kimmel Center for the Performing Arts
celebrating
Sixty years of the Organ Historical Society
Ten years of the Fred J. Cooper Memorial Organ

PROGRAM

Toccata, Adagio, and Fugue for Organ and Percussion (2016) Kurt Knecht
Timpani, Toms, Snare drum, Bongos and Marimba b. 1974
Premiere Performance

CHRISTOPHER MARKS, organ      DAVE HALL, percussion

The Organ as Crystal Ball
Images from Shakespeare’s Hamlet
Acting and Recitation – Dance – Organ Music

HENRYK JANDORF, actor      HANS DAVIDSSON, organ
STACYE CAMPARO, GABRIEL DAVIDSSON,
JONATHAN DAVIDSSON, dance
JOHN DUNCAN JR., lighting design; THOMAS MIKA, costumes
ULRIKA DAVIDSSON, music and dance coordinator

I. PRELUDE
Denmark is betrayed—the King has been murdered by his own brother, Clau-
dius, who has taken the throne and wedded his widow. The son of the murdered
king, Hamlet, has returned home and been warned by the spirit of his deceased
father. The young Prince fears treason within the royal court; yet, he hesi-
tates. Not only does he lack proof; it is the meaning and consequence of
bloody revenge that young Hamlet questions. He concludes, however, that Den-
mark must be rid of the pestilent traitor who occupies the throne.

Preludium in E-flat Major, BWV 552/1 Johann Sebastian Bach
1685–1750

Linguae tamquam ignis (1964/69) Torsten Nilsson
from Septem improvisationes pro organo 1920–1999
II. HAMLET’S REVENGE
Hamlet scorns his mother and uncle
Fantasia in G-Minor, BWV 542/1 Johann Sebastian Bach
1685–1750

III. HAMLET’S DESPAIR
Toccata and Lament (2008) Martin Herchenröder
b. 1961

IV. OPHELIA’S MADNESS
Hamlet believes that he’s discovered King Claudius hiding in Gertrude’s bedchamber and mistakenly stabs Polonius to death. King Claudius delivers the news to Polonius’s daughter, Hamlet’s beloved Ophelia. He blames Hamlet, hoping to turn the maiden’s love to avenging black hate. Ophelia sings and laments her lost father, loses hope, and becomes mad with grief.
Communion, Les Oiseaux et les sources Olivier Messiaen
from Messe de la Pentecôte 1908–1992

INTERMISSION

V. AT THE GRAVEYARD
Hamlet approaches death by visiting the graveyard and philosophizing with the gravediggers.
Andantino serioso – Allegro non troppo e maestoso César Franck
from Grande Pièce symphonique, Op. 17 1822–1890

GRAVE DIGGERS

DEATH TREATS US ALL ALIKE
Con moto maestoso, Sonata No. 3, Op. 65 Felix Mendelssohn-Bartholdy 1809–1847

OPHELIA’S DEATH

VI. HAMLET AND OPHELIA
Pari intervallo (In memory of a lost friend, 1977) Arvo Pärt
b. 1935

VII. HAMLET AND LAERTES — THE BATTLE
Praeludium in G Minor Georg Böhm 1661–1733

VIII. POSTLUDE — ALL ARE DEAD

Alléluia sereins d’une âme qui désire le ciel, L’Ascension Olivier Messiaen 1908–1992

45
NOTE

Tonight’s concert celebrates the organ as the largest and most complex instrument of the culture of the western hemisphere. The program is a multidisciplinary artwork that showcases music from five centuries. What if the walls of the Kimmel Concert Hall and the facade pipes of the Dobson organ could speak? Tonight’s program is conceived as to give them voice with music that was in the minds of the organbuilders when creating this eclectic instrument for the 21st century. The music is juxtaposed with excerpts from Shakespeare’s *Hamlet*, reflecting the eternal human dilemma of love, betrayal, death, and war. The intention is not to give a short version of Shakespeare’s play, but rather to present reflections on some of the most important human conditions and emotions that the author expresses in his text.

The music by Bach and Böhm comes from the high baroque period of composing that is often referred to as *musica poetica*, in which the composer intends to compose a piece of music on a text in order to allow a singer to declaim the text as if she or he is making a rhetorical speech. From the moment the first soloist steps out of the chorus and becomes an individual character in Monteverdi’s *Orfeo*, the *musica poetica* of the *seconda prattica* is born. Musicians begin to represent individual characters in music who try, with text artfully coupled to expressive composition, to literally move the affections of the listeners. Also in instrumental music, composers choose key, meter and musical-rhetorical figures suitable to render a particular meaning and emotional content of a text.

In 2012, the Davidsson Organ and Dance Collaborative was formed based on the idea that it is not only possible, but fruitful to explore how rhythm and musical motives in Baroque music can be rendered as musical gesture using contemporary movement and choreography. In order to make this experiment as concrete as possible for an audience, abstract pieces were arranged according to well-known concepts, like the historical *inventio* of the four seasons, or as reflections of other programs known from, for example, poetry and literature. Recently, this experiment was expanded to include music from various styles and time periods. When rhythm and musical gesture in organ music of any style is enhanced with movement, recitation, acting and lighting, the musical repertoire ceases to be abstract for the performer as well as for the audience. A cultural code can be traced and the connection of music–moment–movement-message independent of time experienced.

Several of the featured composers of tonight’s program—Nilsson, Ligeti, Messiaen—composed their organ works just before, during, or in the aftermath of World War II, and they were all affected by the oppression, and the gruesome cruelties that had taken place. The Swedish organist Karl-Erik Welin, dedicatee of Ligeti’s *Volumina*, and performer at the premiere of the piece, stated that “Volumina means ‘cavities’ and refers to the condition in which the composer found himself, when the Russians invaded his homeland (Hungary).” With *Vo-
lumina, Ligeti wanted to investigate the dynamic and expressive potential of the organ. In his clusters and masses of sound, he stretches the borders beyond the stiffness that he associated with the organ.

In tonight’s concert, The Organ as Crystal Ball: Images from Shakespeare’s Hamlet, the Kimmel Hall Dobson organ appears as a reflection, however not merely as a mirror of culture of a particular time. It appears as an aural crystal ball, an artifact that embodies thoughts and ideas that have yet to be formulated.

HANS DAVIDSSON

Major support for this program provided by
Wyncote Foundation

Additional support provided by
Michael Timinski and by Richard E. Willson
The Fred J. Cooper Memorial Organ  
Dobson Pipe Organ Builders, Ltd.  

Compass: Manuals, 61 notes, C–c\(^4\)  
Pedal, 32 notes, C–g\(^1\)  
Manual ranks are 61 pipes, unless indicated  
*indicates high pressure

### II. GREAT

<table>
<thead>
<tr>
<th>Rank</th>
<th>Stop</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>Prestant (ext., 12 pipes)</td>
<td>32</td>
</tr>
<tr>
<td>16</td>
<td>Prestant</td>
<td>16</td>
</tr>
<tr>
<td>16</td>
<td>Violine</td>
<td>16</td>
</tr>
<tr>
<td>16</td>
<td>Bourdon</td>
<td>16</td>
</tr>
<tr>
<td>8</td>
<td>Open Diapason</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Principal</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Gamba</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Harmonic Flute</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Chimney Flute</td>
<td>8</td>
</tr>
<tr>
<td>5(^1/5)</td>
<td>Quint</td>
<td>5(^1/5)</td>
</tr>
<tr>
<td>4</td>
<td>Octave</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>Spire Flute</td>
<td>4</td>
</tr>
<tr>
<td>3(^1/5)</td>
<td>Tierce</td>
<td>3(^1/5)</td>
</tr>
<tr>
<td>2(^2/5)</td>
<td>Octave Quint</td>
<td>2(^2/5)</td>
</tr>
<tr>
<td>2</td>
<td>Super Octave</td>
<td>2</td>
</tr>
<tr>
<td>1(^1/5)</td>
<td>Octave Tierce</td>
<td>1(^1/5)</td>
</tr>
<tr>
<td>2(^2/5)</td>
<td>Grande Fourniture II (122 pipes)</td>
<td>2(^2/5)</td>
</tr>
<tr>
<td>2</td>
<td>Mixture IV–VIII (342 pipes)</td>
<td>2</td>
</tr>
<tr>
<td>1(^1/5)</td>
<td>Fourniture IV (244 pipes)</td>
<td>1(^1/5)</td>
</tr>
<tr>
<td>7(^2/5)</td>
<td>Cymbal III (183 pipes)</td>
<td>7(^2/5)</td>
</tr>
<tr>
<td>8</td>
<td>Cornet VI (c–c(^4), 277 pipes)</td>
<td>8</td>
</tr>
<tr>
<td>16</td>
<td>Posaune</td>
<td>16</td>
</tr>
<tr>
<td>8</td>
<td>Trumpet</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>Clarion</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>Horizontal Trumpet*</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Swell to Great</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Positive to Great</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Solo to Great</td>
<td>8</td>
</tr>
</tbody>
</table>

### I. POSITIVE (enclosed)

<table>
<thead>
<tr>
<th>Rank</th>
<th>Stop</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Quintaton</td>
<td>16</td>
</tr>
<tr>
<td>8</td>
<td>Principal</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Bourdon</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Salicional</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Unda maris (F–c(^4), 56 pipes)</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>Octave</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>Chimney Flute</td>
<td>4</td>
</tr>
<tr>
<td>2(^2/3)</td>
<td>Nasard</td>
<td>2(^2/3)</td>
</tr>
<tr>
<td>2</td>
<td>Doublet</td>
<td>2</td>
</tr>
<tr>
<td>2(^3/5)</td>
<td>Tierce</td>
<td>2(^3/5)</td>
</tr>
<tr>
<td>1(^1/3)</td>
<td>Larigot</td>
<td>1(^1/3)</td>
</tr>
<tr>
<td>1(^1/7)</td>
<td>Sept</td>
<td>1(^1/7)</td>
</tr>
<tr>
<td>1(^1/3)</td>
<td>Mixture IV (244 pipes)</td>
<td>1(^1/3)</td>
</tr>
<tr>
<td>1(^1/3)</td>
<td>Sharp Mixture III (183 pipes)</td>
<td>1(^1/3)</td>
</tr>
<tr>
<td>16</td>
<td>Bassoon</td>
<td>16</td>
</tr>
<tr>
<td>16</td>
<td>Aeoline (free reeds)</td>
<td>16</td>
</tr>
<tr>
<td>8</td>
<td>Trumpet</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Cor anglais</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Cromorne</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Tremulant</td>
<td>8</td>
</tr>
<tr>
<td>16</td>
<td>Trombone (Solo)</td>
<td>16</td>
</tr>
<tr>
<td>8</td>
<td>Tuba (Solo)</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>Clarion (Solo)</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>Horizontal Trumpet (Gt.)</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Swell to Positive</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Solo to Positive</td>
<td>8</td>
</tr>
</tbody>
</table>
### III. SWELL (enclosed)
- 16 Bourdon
- 8 Diapason
- 8 Flûte traversière (1–12 ext. 16', 49 pipes)
- 8 Bourdon
- 8 Viole de gambe
- 8 Voix céleste
- 8 Voix éolienne II (115 pipes)
- 4 Prestant
- 4 Flûte octavante
- 4 Viole d’amour
- 2 2/3 Nasard
- 2 Octavin
- 1 2/3 Tierce
- 2 2/3 Plein jeu harmonique III–V (269 pipes)
- 16 Bombarde
- 8 Trompette harmonique
- 8 Hautbois
- 8 Voix humaine
- 4 Clairon harmonique
  - Tremulant
  - Solo to Swell

### IV. SOLO (enclosed, *high pressure)
- 8 Principal
- 8 Major Flute
- 8 Gamba
- 8 Gamba Celeste
- 4 Octave
- 4 Orchestral Flute
- 2 2/3 Full Mixture V (305 pipes)
- 8 French Horn
- 8 Clarinet
  - Tremulant
- 16 Trombone*
- 8 Tuba Magna*
- 8 Ophicleide* (ext. 16', 12, pipes)
- 4 Tuba Clarion* (ext. 16', 12 pipes)
  - Great to Solo
  - Positive to Solo
  - Swell to Solo

### PEDAL
- 32 Double Open Wood
- 32 Prestant (Gt.)
- 32 Bourdon (ext. Subbass, 12 pipes)
- 16 Open Wood (ext. 32', 12 pipes)
- 16 Octave
- 16 Violone (Gt.)
- 16 Subbass
- 16 Bourdon (Sw.)
- 10 2/3 Quint (ext. 32' Dbl. O.W.)
  - 8 Octave
  - 8 Bass Flute
  - 8 Bourdon (ext. Subbass)
  - 8 Violoncello (Gt.)
  - 4 Choralbass
  - 4 Flute (ext. Bass Flute, 12 pipes)
    - Cornet III (6 2/5, 5 1/5, 4 4/7, 96 pipes)
- 2 2/3 Mixture IV (128 pipes)
- 64 Contre Bombarde Ravalement*
  - AAAA (ext. 32', 3 pipes)
- 32 Contre Bombarde*
- 16 Bombarde* (ext.32', 12 pipes)
- 16 Posaune
- 16 Trombone (Solo)
- 8 Trumpet
- 8 Posaune (ext.16', 12 pipes)
- 4 Clarion
- 8 Horizontal Trumpet (Gt.)
- 8 Ophicleide (Solo)
  - Great to Pedal
  - Swell to Pedal
  - Positive to Pedal
  - Solo to Pedal

### ACCESSORIES
- Bell Star
- Bell Star *p*
- Nightingale
Highway Tabernacle Church
Tuesday, June 28
9:00 and 10:30 A.M.

ANNIE LAVER

Sonata No. 1 in D Minor (“Pontificale”) Jacques-Nicolas Lemmens
Marche Pontificale 1823–1881

Träumerei, Scenes from Childhood, Op. 15 Robert Schumann
1810–1856
Transcribed by Clarence Eddy

Allegretto, Sonata No. 4, Op. 65 Felix Mendelssohn
1809–1847

The Holy Night (Noël) Dudley Buck
1839–1909

“There were shepherds abiding in the field,
keeping watch over their flocks by night.”

Hymn, “Glorious things of Thee are spoken” AUSTRIA

Concert Variations on the Austrian National Hymn, Op. 16 Carl Attrup
1848–1892

Presentation of this recital has been underwritten by a gift from
Rosalind Mohanson and Patrick J. Murphy
Hilborne L. Roosevelt, No. 148 (1884)
Restored by Patrick Murphy and Associates (1987)

Compass: Manuals, 58 notes, C–a³
Pedal, 27 notes, C–d¹
Manual ranks are 61 pipes unless indicated
Mechanical action

**GREAT**
- 16 Double Open Diapason (w/m)
- 8 Open Diapason
- 8 Doppel Flöte (w)
- 8 Viola di Gamba
- 8 Dulciana (46 pipes)
- 4 Octave
- 2³/₅ Octave Quint
- 2 Super Octave
- Mixture 3 Rks. (196 pipes)
- 8 Trumpet

**SWELL** (enclosed)
- 16 Bourdon (w)
- 8 Violin Diapason
- 8 Stopped Diapason
- 8 Dolce (46 pipes)
- 4 Flute Harmonique
- 4 Gemshorn
- 2 Flageolet
- Cornet 3 Rks. (174 pipes)
- 8 Cornopean
- 8 Oboe
- Tremulant

**PEDAL**
- 16 Open Diapason (w)
- 16 Bourdon (w)
- 8 Violoncello

**COUPLERS** (on / off thumb pistons)
- Swell to Great
- Swell to Great Octaves
- Great to Pedal
- Swell to Pedal

**PEDAL MOVEMENTS**
- Great Piano, Great Forte
- Swell Piano, Swell Forte
- Great to Pedal reversible coupler

Jane Errera
St. Anne's Church
Bethlehem, Pennsylvania
St. Luke’s Episcopal Church  
Tuesday, June 28  
9:00 and 10:30 A.M.

**AMANDA MOLE**

Concert Overture in F Minor, No. 3  
Alfred Hollins  
1865–1942

Innig, 6 Studien in kanonischer Form, Op. 56, No. 4  
Robert Schumann  
1810–1856

Sortie in B-flat  
Louis-J.-A. Lefébure-Wély  
1817–1870

Alléluias sereins d’une âme qui désire le ciel, L’Ascension  
Olivier Messiaen  
1908–1992

Hymn, “Round the Lord in glory seated”  
RUSTINGTON

Symphonie No. 3 in F-sharp Minor, Op. 28  
Louis Vierne  
1870–1937

| 4. Adagio | 5. Final |

*Presentation of this recital has been underwritten by a gift from Catherine J. Bruno.*

Permanent establishment of Episcopal services in Germantown in 1811 led to the founding of St. Luke’s Church seven years later. Worshipping at first sometimes in the Reformed Church building, at other times in rented quarters, the parish built its first church, of stone, in 1818, enlarging it in 1839 and again in 1851. The present Falls gray-stone church with trimmings of Ohio sandstone, designed by Henry M. Congdon of New York, was consecrated on 8 June 1876; the tower was added in 1892, complete with a chime of ten bells from the Meneely foundry in West Troy, New York.

Even before the first church was built, St. Luke’s enjoyed the use of a small pipe organ, loaned in 1817 by Thomas Armat, a Vestryman. Who built it, or when, we do not know, but a “professional organ builder and organist, one Mr. Taws of Philadelphia, was engaged to play. . . . “The loaned organ was moved into the new church building a year later, but it was soon replaced. By 1819, “Mr. Armat had purchased a new organ for four hundred and twenty-five dollars in cash and the old organ that he had loaned to the Church. This new instrument he offered to loan to the parish for interest on the money.
(counting the old organ as worth one hundred dollars) until such time as they could purchase the new one from him.”

In 1841, the Committee of Music reported “that it is no longer in their power to keep in proper tune and order the organ now in use...” and recommended the “substitution of a new and larger instrument.” The Committee suggested selling the old organ for $150; the Rector was willing to forgive their debt due to him on it as his contribution toward the purchase of a new one; the ladies would contribute up to $200 by means of a fair; a concert of Sacred Music once the new organ was installed, would provide up to $200 by sale of tickets at 50 cts. each; a special collection “while the town is filled with strangers from the city” might bring in $75p and subscriptions were expected to yield another $200, for a total of $700 to $800. “The new organ was installed that same year at a cost of six hundred and fifty dollars.” The proposed concert was never held, as the ladies raised five hundred dollars at their fair, “and the necessity of a concert was thereby obviated.” The organ was built by Henry Erben; when St. Luke’s was lengthened by thirty feet in 1851, with the addition of a chancel and organ chamber, the Erben organ was enlarged.

In 1857, St. Luke’s raised $1,700 for the purchase of a new two-manual and pedal organ from Henry Knauff. The records do not show what became of the 1841 Henry Erben organ, nor do they indicated what became of the 1857 Henry Knauff organ when Henry Knauff & Son built a three-manual and pedal organ for the new building in 1876, though it seems likely that the builders took it in trade. In any event, the 1876 instrument seems not to have been of good quality, for by 1892, “the inadequacy of the organ was becoming more and more apparent.” In June 1893, a “contract was signed with C.C. Michell of Boston, Massachusetts, for an organ of three manuals [and] pedal,” and work was commenced almost immediately... It appears that the instrument had tubular-pneumatic action.

A plaque on the organ states:

This organ was built by the late Carlton C. Michell of England in collaboration with Messrs. Cole & Woodberry, Organ Builders, Boston, Mass. Rebuilt with Electric Action by James Cole, Boston, 1921. Opened Easter Day 1894 and reopened Whitsunday 1921 by George Alexander A. West, FRCO, Organist, Samuel Upjohn D.D., Rector.


The British organ theorists Cecil Clutton and Col. George Dixon observed, according to the late Homer Blanchard, that this organ, complete with a genuine 32’ Bourdon, was probably the “first fully developed... romantic organ in the United States.” Carlton Michell’s ideas, exemplified in this instrument, were widely imitated.

The installing of this instrument [in March 1894] resulted in a remarkable change in the art of organ building throughout the country. Many details of mechanical construction, and of tonal construction were entirely new to the United States. Such features as the use of heavy pressure reeds, harmonic reeds, string tones of peculiar timbre and extremely heavy swell boxes were found in no church organs of the time and were noted immediately and copied by many organ building firms. It was undoubtedly this new organ which made possible the perfection now evident in such instruments as those of the Cathedral of St. John the Divine, New York City, of the College of the City of New York, of St. Paul’s Chapel, Columbia University, and many others, by bringing into striking prominence the merits of similar construction.

ALAN LAUFMAN
C.C. Michell, Cole & Woodberry (1894)
Original Stoplist

Compass: Manuals, 61 notes, C–c⁴
Pedal, 30 notes, C–f¹

Tubular-pneumatic action

Great “No. 1, On an open sound board, north side”
Great “No. 2, On a heavy wind and enclosed in a swell box, 3½ inches thick”
Choir, “South Side”

<table>
<thead>
<tr>
<th>GREAT No. 1</th>
<th>SWELL (enclosed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Bourdon (w)</td>
<td>8 Geigen Diapason</td>
</tr>
<tr>
<td>8 Principal Diapason</td>
<td>8 Rorhflöte (w/m)</td>
</tr>
<tr>
<td>8 Small Diapason</td>
<td>8 Viole d’Orchestre</td>
</tr>
<tr>
<td>4 Octave</td>
<td>8 Viole Celeste (t.c., 49 pipes)</td>
</tr>
<tr>
<td>4 Flute Harmonique (w/m)</td>
<td>4 Octave*</td>
</tr>
<tr>
<td>2½ [sic] Octave Quint</td>
<td>Mixture III* (183 pipes)</td>
</tr>
<tr>
<td>2 Super Octave</td>
<td>16 Contra Posaune*</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GREAT No. 2</th>
<th>CHOIR (enclosed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mixture V (305 pipes)</td>
<td>8 Viola</td>
</tr>
<tr>
<td>16 Trombone</td>
<td>8 Echo Viole</td>
</tr>
<tr>
<td>8 Tromba</td>
<td>8 Flute Traversière (w/m)</td>
</tr>
<tr>
<td>4 Clarion</td>
<td>4 Flute d’Orchestre</td>
</tr>
</tbody>
</table>

“One Tremulant”
“Couplers Governing this Manual”
Choir to Great 16 (sub)
Swell to Great 8 (unison)
Swell to Great 4 (octave)

<table>
<thead>
<tr>
<th>ECHO (enclosed, on Great)</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Echo Salicional</td>
<td>32 Great Bass (12 wood pipes) [North Side]</td>
</tr>
<tr>
<td>8 Quintadena</td>
<td>16 Open Bass [North Side]</td>
</tr>
<tr>
<td>4 Flute Octaviante</td>
<td>16 Sub Bass [South Side]</td>
</tr>
<tr>
<td>8 Clarinet</td>
<td>8 Great Flute [North Side]</td>
</tr>
</tbody>
</table>

“Sub-octave, acts on itself”
[Choir to Choir 16]
“This organ has its own separate supply of wind.”

“Seven combination pistons, double acting”
“Seven special pedals independent of pistons”
Balanced Swell pedal
ANDREW SENN

Overture to *Phaeton*  
Jean-Baptiste Lully 1632–1687  
*Transcribed by Andrew Senn*

Prelude and Fugue in D Minor, BWV 539  
Johann Sebastian Bach  
1682–1750

Berceuse, Op. 31, No. 19  
Louis Vierne  
1870–1937

Berceuse à la mémoire de Louis Vierne (1973)  
Pierre Cochereau  
1924–1984

Toccata and Fugue, Op. 80, Nos. 11 and 12  
Max Reger  
1873–1916

Rhapsody No. IV, *Bene psallite in vociferatione* (1958)  
Herbert Howells  
1892–1983

Hymn, “We praise the living God”  
YIGDAL

MaryAnn Crugher Balduf  
- Organist  
- Recitalist  
- Accompanist

Ypsilanti, MI (734)485-0411
Reform Congregation Keneseth Israel
Austin Organs, Inc.
Op. 2348 (1960)

Compass:  Manuals, 61 notes, C–c
Pedal, 32 notes, C–g
Wind pressure 4", except where noted

**GREAT**
- 16 Quintaten
- 8 Principal
- 8 Bourdon
- 8 Gemshorn
- 4 Octave
- 4 Spitzflöte
- $2\frac{2}{3}$ Twelfth
- 2 Fifteenth
- Mixture IV
- 8 Trumpet (Ch.)

**PEDAL**
- 32 Untersatz
- 16 Contre Bass (1–12 wood)
- 16 Bourdon
- 16 Erzähler (Ch.)
- 16 Rohr Gedeckt (Sw.)
- 16 Quintaten (Gt.)
- 8 Octave
- 8 Gemshorn (Gt.)
- 8 Rohr Gedeckt (Sw.)
- 4 Super Octave
- 4 Nachthorn (Ch.)
- Mixture III
- 16 Posaune (7" wind pressure)
- 16 Fagotto (Sw.)
- 8 Posaune (ext. Ped. 16')
- 4 Clairon (ext. Ped. 16')

**SWELL** (enclosed)
- 8 Rohrflöte
- 8 Viola
- 8 Viola Celeste
- 8 Flauto Dolce
- 8 Flute Celeste
- 4 Principal
- 4 Koppelflöte
- 2 Blockflöte
- Plein Jeu III
- 16 Fagotto
- 8 Trompete
- 8 Fagotto (ext.)
- 4 Clairon
- Tremulant

**CHOIR** (enclosed)
- 8 Nason Flute
- 8 Erzähler
- 8 Erzähler Celeste
- 4 Fugara
- 4 Nachthorn
- $2\frac{2}{3}$ Nasard
- 2 Principal
- $1\frac{3}{5}$ Tierce
- 1 Sifflet
- Cymbal III
- 8 Krumhorn
- 8 Trumpet (7" wind pressure)
- Tremulant
- Chimes

Standard Couplers
Bryn Athyn Cathedral
Bryn Athyn, Pa.

MONICA CZAUSZ

Capriccio
John Ireland
1879–1962

Deuxième Fantaisie
Jehan Alain
1911–1940

Carnival Overture, Op. 92
Antonín Dvořák
1841–1904

Transcribed by Lemare/Czausz

Claire de Lune, Three Impressions, Op. 72, No. 2
Sigfrid Karg-Elert
1877–1933

Hymn
VINYARD HAVEN

Requiescat in Pace
Leo Sowerby
1895–1968

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

Final, Hommage à Igor Stravinsky
Naji Hakim
b. 1955

Presentation of this recital has been underwritten by a gift from
William F. Czelusniak.
Bryn Athyn Cathedral  
Skinner Organ Co., Op. 574 (1925) and Op. 682 (1927)  
Charles Kegg (2014)

Compass:  Manuals, 61 notes, C–c⁴  
Pedal, 32 notes, C–g¹  
Wind pressures: main organ 6"
Tuba and French Horn 10", Tuba Mirabilis and Flauto Mirabilis 20"  
*unenclosed

### II. GREAT

<table>
<thead>
<tr>
<th>16 Bourdon (Ped.)</th>
<th>16 Bourdon</th>
<th>8 Diapason</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Violone*</td>
<td>8 Diapason</td>
<td>8 Concert Flute</td>
</tr>
<tr>
<td>8 First Diapason*</td>
<td>8 Gedeckt</td>
<td>8 Dulciana</td>
</tr>
<tr>
<td>8 Second Diapason</td>
<td>8 Salicional</td>
<td>8 Unda Maris</td>
</tr>
<tr>
<td>8 Clarabella</td>
<td>8 Voix Celeste</td>
<td>4 Flute d’Amore</td>
</tr>
<tr>
<td>8 Gamba* (ext.)*</td>
<td>8 Flauto Dolce</td>
<td>2 Piccolo</td>
</tr>
<tr>
<td>4 Octave</td>
<td>8 Flute Celeste</td>
<td>8 English Horn</td>
</tr>
<tr>
<td>4 Harmonic Flute</td>
<td>4 Octave</td>
<td>8 Clarinet</td>
</tr>
<tr>
<td>2 Fifteenth</td>
<td>4 Flute Triangulaire</td>
<td>Tremolo</td>
</tr>
<tr>
<td>8 Trumpet</td>
<td>Mixture V</td>
<td>8 Tuba</td>
</tr>
<tr>
<td>Tremolo</td>
<td>16 Waldhorn</td>
<td>Harp*</td>
</tr>
<tr>
<td>8 Tuba (Ch.)</td>
<td>8 Cornopean</td>
<td></td>
</tr>
<tr>
<td>8 French Horn</td>
<td>8 Flügel Horn</td>
<td></td>
</tr>
<tr>
<td>Chimes*</td>
<td>8 Vox Humana</td>
<td></td>
</tr>
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</table>

### III. SWELL (enclosed)

<table>
<thead>
<tr>
<th>16 Bourdon</th>
<th>8 Diapason</th>
<th>8 Concert Flute</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Diapason</td>
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<td>2 Piccolo</td>
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<tr>
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<td>8 Clarinet</td>
<td></td>
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<tr>
<td>4 Flute Triangulaire</td>
<td>Tremolo</td>
<td></td>
</tr>
<tr>
<td>Mixture V</td>
<td>8 Tuba</td>
<td></td>
</tr>
<tr>
<td>16 Waldhorn</td>
<td>Harp*</td>
<td></td>
</tr>
<tr>
<td>8 Cornopean</td>
<td></td>
<td></td>
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<tr>
<td>8 Flügel Horn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 Vox Humana</td>
<td></td>
<td></td>
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</tbody>
</table>

### I. CHOIR (enclosed)

<table>
<thead>
<tr>
<th>8 Diapason</th>
<th>8 Concert Flute</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Gedeckt</td>
<td>8 Dulciana</td>
</tr>
<tr>
<td>8 Salicional</td>
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</tr>
<tr>
<td>8 Voix Celeste</td>
<td>4 Flute d’Amore</td>
</tr>
<tr>
<td>8 Flauto Dolce</td>
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<td>Tremolo</td>
</tr>
<tr>
<td>Mixture V</td>
<td>8 Tuba</td>
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<tr>
<td>16 Waldhorn</td>
<td>Harp*</td>
</tr>
<tr>
<td>8 Cornopean</td>
<td></td>
</tr>
<tr>
<td>8 Flügel Horn</td>
<td></td>
</tr>
<tr>
<td>8 Vox Humana</td>
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</table>

### IV. CELESTIAL (enclosed)

<table>
<thead>
<tr>
<th>8 Gross Gamba</th>
<th>16 Open Diapason (wood)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Gamba Celeste</td>
<td>16 Violone (Gt.)</td>
</tr>
<tr>
<td>8 Chimney Flute</td>
<td>16 Bourdon (ext.)</td>
</tr>
<tr>
<td>8 Echo Salicional</td>
<td>16 Soft Bourdon (Sw.)</td>
</tr>
<tr>
<td>8 Voix Celeste</td>
<td>8 Octave (ext.)</td>
</tr>
<tr>
<td>4 Flauto Mirabilis</td>
<td>8 Cello (Gt.)</td>
</tr>
<tr>
<td>4 Flute</td>
<td>8 Flute (ext.)</td>
</tr>
<tr>
<td>8 Vox Humana</td>
<td>8 Still Gedeckt (Sw.)</td>
</tr>
<tr>
<td>Tremolo</td>
<td></td>
</tr>
<tr>
<td>Tremolo 2nd Touch</td>
<td></td>
</tr>
<tr>
<td>8 Tuba Mirabilis</td>
<td>16 Tuba (ext. Ch.)</td>
</tr>
<tr>
<td>8 Tuba (Ch.)</td>
<td>16 Waldhorn (Sw.)</td>
</tr>
<tr>
<td>8 French Horn (Gt.)</td>
<td></td>
</tr>
<tr>
<td>Harp (Ch.)</td>
<td></td>
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<tr>
<td>Deagan Tower Chimes (interior)</td>
<td></td>
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</tbody>
</table>

Standard couplers

**EXPRESSION**

- Swell
- Great
- Choir
- Celestial

PEDAL

<table>
<thead>
<tr>
<th>32 Bourdon (32 pipes)</th>
<th>16 Open Diapason (wood)</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Violone (Gt.)</td>
<td>16 Soft Bourdon (Sw.)</td>
</tr>
<tr>
<td>16 Bourdon (ext.)</td>
<td>8 Octave (ext.)</td>
</tr>
<tr>
<td>8 Cello (Gt.)</td>
<td>8 Flute (ext.)</td>
</tr>
<tr>
<td>8 Still Gedeckt (Sw.)</td>
<td>8 Tuba Mirabilis</td>
</tr>
<tr>
<td>8 Tuba (ext. Ch.)</td>
<td></td>
</tr>
<tr>
<td>16 Waldhorn (Sw.)</td>
<td></td>
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</tbody>
</table>

Deagan Tower Chimes (interior)
Girard College Chapel  

Tuesday, June 28  
8 P.M.

NATHAN LAUBE

Fanfare  
John Cook  
1918–1984

Lullaby, Suite No. 2 for Organ  
Calvin Hampton  
1938–1984

Hymn, “O love of God, how strong and true”  
DE TAR

Chromatische Fantasie und Fuge, BWV 903  
Johann Sebastian Bach  
1685–1750

Transcribed by Max Reger

INTERMISSION

Pastorale  
Roger-Ducasse  
1873–1954

Introduction, Passacaglia, and Fugue  
Healey Willan  
1880–1968

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

Stephen Girard, “one of the wealthiest men in America during the early 19th century,” who loaned $8 million to the “United States Treasury so that the nation could continue to fight the War of 1812,” left a fabulous sum of money upon his death in 1831 for the establishment of a school for fatherless boys. Himself fatherless, he was “a merchant, a mariner, and an extraordinarily successful financier.” Founded in 1843, Girard College is now an endowed preparatory boarding school for “functional orphans,” spanning elementary through high school; it was integrated in 1968 and girls were admitted beginning in 1985. There are 575 students, and about half of those study music; there are three full-time members of the music faculty.

For many years, “Founder’s Hall, a splendid ‘Greek Temple,’” served as a chapel, carefully designed to follow the donor’s wish that it be strictly nonsectarian. In 1878, a high Victorian structure was built for exclusive use as a chapel. It served until 1931, when the present handsome limestone chapel was built at a cost of $1.5 million to designs of the Philadelphia architects Thomas & Martin, who were at great pains to honor the intentions of Stephen Girard by insuring that the structure would be “nonsectarian throughout, welcoming all creeds and giving offense to none. . . .”

The first organ on campus of which we have any record is an 1878 Jardine. The American Art Journal reported in its issue of November 9, 1878:
The grand organ for Girard College of Philadelphia opened on Wednesday, at the factory of the well-known builders, Jardine & Son, by the following eminent organists: Morgan, Loretz, Pearce and Johnston. It is a very large instrument of 33 stops, two manuals, with a large pedal organ, and of great diapason power to support the singing of two thousand boys who will blend their voices with its grand harmonies. There are also many new and beautiful effects, among which are the Saxophone, the Æoline, Quintadena and Cornopean. The diapasons are especially fine, the touch of the keys is light and elastic as a piano, owing to Jardine’s improved pneumatic pallet. The bellows blows on a new principle, introduced by Mr. Jardine from France. The case is of the new open style, displaying the pipes artistically grouped and the whole effect is harmonious and very rich.

In 1927, Cheesman Herrick recounted his memories of chapel services.

One of the extra class boys or monitors was usually given the privilege of “pumping the organ” in the Chapel at every service. The two pumping treadles were located on the back of the organ, in the gallery near the stairs. The “pumper” would stand and put his full weight first on one treadle and then on the other, until the organist had completed the musical selection. He would then take a seat in the rear of the gallery until the next selection for the organ was announced. It fell to my lot to pump the organ on a number of occasions. I heartily agreed with all the other pumpers of my day and generation that pumping the organ was a pleasant experience.

In 1912, Hook & Hastings bought a two-horsepower Kinetic blower for Girard College, presumably for the Jardine. The Jardine served until it was replaced with a new Austin, Op. 1242, ca. 1925, but what became of the old organ at that time we do not know. When the old chapel was demolished to give way to the present one, the Austin was relocated to the Spring Garden Street Methodist Church in Philadelphia. Another Austin, Op. 665 (1916), exists in the Girard College Auditorium.

The E.M. Skinner organ, placed in a large, tall, resonant chamber high above the chapel floor, Op. 872 was dedicated May 8, 1933, by Harry Banks, Girard organist from 1918 to 1956. Some tonal alterations were made in 1972, but, in 1986, most of those changes were reversed by Bruce Shultz, director of music at the college, with the guidance of Harry Wilkinson, who had studied with Harry Banks and was familiar with the rational of the original builder. The Harmonics Mixture IV, removed in 1972 and stored in a garage in Michigan, was subsequently destroyed in a fire; it has since been replaced with a new Fourniture designed by Bruce Shultz in conjunction with Randy Wagner of Organ Supply Industries, and Dr. Wilkinson. The console interior was replaced by the Austin Organ Co., in 1986, retaining the original shell; at that same time it was turned around to allow the organist to conduct the choir. The Thompson-Allen Co. has done some additional restorative work since then.

Philadelphia is fortunate to have several major instruments that the Organ Historical Society has recognized as being of “exceptional historic merit worthy of preservation;” The Girard College Skinner, another national treasure, joins the company today with the presentation by the Society of a Historic Organ Plaque.

ALSO SHOWCASING

MOUNT OLIVE LUTHERAN CHURCH ~ MINNEAPOLIS ❖ SCHLICKER ORGAN CO. (1966)
SAINT GEORGE CATHOLIC CHURCH ~ NEW ULM ❖ VOGELPOHL & SPAETH (1905)
FIRST BAPTIST CHURCH ~ HUDSON, WISCONSIN ❖ GEO. JARDINE & SON (1863)
FIRST LUTHERAN CHURCH ~ ST. PETER ❖ HENDRICKSON ORGAN CO. (1978)
FIRST BAPTIST CHURCH ~ ST. PAUL ❖ STEER & TURNER, OPUS 92 (1875)

WWW.ORGANSOCIETY.ORG/2017
St. Peter's Church
Skinner Organ Co., Opus 862 (1931)
Chapel of Saint Joseph ~ Saint Joseph’s University

E. & G.G. Hook, Opus 461 (1868)
Zion Lutheran Church ~ Spring City
David Tannenberg (1791)
St. Luke’s Episcopal Church
Cole & Woodberry/Carlton C. Michell (1894)
Main Auditorium of Boardwalk Hall ~ Atlantic City, New Jersey
Midmer-Losh, Opus 5550 (1932)
Bryn Mawr Presbyterian Church ~ Bryn Mawr
Rieger Orgelbau (2005)
Macy’s Department Store
Wanamaker (1911, 1914, 1917, 1923–30, &c.)
Saint Mark’s Episcopal Church
Aeolian-Skinner, Opus 948 (1937)
Holy Trinity Church
Hook & Hastings, Opus 1524 (1892)
Girard College Chapel
Skinner Organ Co., Op. 872 (1933)
Original stoplist from the contract.

Compass: Manuals, 61 notes, C–c^4
    Pedal, 32 notes, C–g^1

Electropneumatic action
Wind pressure: Great reeds, 10", Swell, 7½";
    Choir and Pedal, 6", Solo, 10", Echo, 5"

Manual ranks are 73 pipes, except the Great, which are 61

**GREAT** (enclosed)
32 Violone (Ped., 5 pipes)
16 Diapason
  8 First Diapason
  8 Second Diapason
  8 Principal Flute
  5\(^{1/3}\) Quint
  4 Principal
  2\(^{2/3}\) Twelfth
  2 Fifteenth
    Chorus Mixture IV (244 pipes)
    Harmonics IV (244 pipes)
16 Double Trumpet
  8 Tromba
  4 Clarion

**ENCLOSED IN CHOIR BOX**
  8 Third Diapason
  8 Viola
  8 Stopped Diapason
  8 Erzähler
  8 Erzähler Celeste
  8 Trumpet
    Chimes (Solo)

**SOLO**
8 Gamba
8 Gamba Celeste
8 Flauto Mirabilis
    Grand Fourniture VII (427 pipes)
16 Corno di Bassetto (ext., 12 pipes)
  8 Tuba Mirabilis (unenclosed, 25" w.p.)
  8 Corno di Bassetto
  8 French Horn
  8 English Horn
16 Contra Tuba
  8 Harmonic Tuba
  4 Clarion
    Tremolo
    Chimes (g–g^2, 25 tubes)

**SWELL**
16 Bourdon
  8 Diapason
  8 Geigen Diapason
  8 Salicional
  8 Voix Celeste
  8 Viole d'Orchestre
  8 Viole Celeste
  8 Rohrflöte
  8 Flauto Dolce
  8 Flute Celeste (t.c., 61 pipes)
  4 Octave
  4 Flute Triangulaire
  2\(^{2/3}\) Nazard (61 pipes)
  2 Flautino (61 pipes)

**ENCLOSED IN CHOIR BOX**
  Chorus Mixture V (305 pipes)
  Cornet IV (244 pipes)
16 Posuane (10" w.p.)
  8 French Trumpet
  8 Cornopean (10" w.p.)
  8 Oboe
  8 Vox Humana
  4 Clarion (10" w.p.)
    Tremolo
    Harp (Ch.)
    Celesta (Ch.)

**ECHO** (enclosed)
  Playable on Solo and Choir
  8 Diapason
  8 Waldflöte
  8 Echo Gamba
  8 Dulcet
  4 Flute Triangulaire
  8 Vox Humana
  Tremolo
<table>
<thead>
<tr>
<th>CHOIR</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Dulciana</td>
<td>32 Resultant</td>
</tr>
<tr>
<td>8 Geigen</td>
<td>32 Diapason (ext., 12 pipes)</td>
</tr>
<tr>
<td>8 Viole d’Orchestre</td>
<td>32 Violone (ext. Gt., 12 pipes)</td>
</tr>
<tr>
<td>8 Viole Celeste</td>
<td>16 Diapason</td>
</tr>
<tr>
<td>8 Concert Flute</td>
<td>16 Contra Bass (Gt.)</td>
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<tr>
<td>8 Spitzflute</td>
<td>16 Metal Diapason (Gt.)</td>
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<tr>
<td>8 Dulciana</td>
<td>16 Dulciana (Ch.)</td>
</tr>
<tr>
<td>8 Una Maris (t.c., 61 pipes)</td>
<td>16 Bourdon</td>
</tr>
<tr>
<td>4 Flute d’Amore</td>
<td>16 Echo Bourdon</td>
</tr>
<tr>
<td>4 Octave Dulciana (61 pipes)</td>
<td>8 Octave (ext., 12 pipes)</td>
</tr>
<tr>
<td>2(\frac{2}{3}) Dulciana Twelfth (7 pipes)</td>
<td>8 Principal (ext., 12 pipes)</td>
</tr>
<tr>
<td>2 Dulciana Fifteenth (ext., 5 pipes)</td>
<td>8 Flute (ext., 12 pipes)</td>
</tr>
<tr>
<td>2 Piccolo (61 pipes)</td>
<td>8 Still Gedeckt (Sw.)</td>
</tr>
<tr>
<td>Carillon III (183 pipes)</td>
<td>4 Flute (ext., 12 pipes)</td>
</tr>
<tr>
<td>16 Bassoon</td>
<td>Harmonics V (160 pipes)</td>
</tr>
<tr>
<td>8 Clarinet (61 pipes)</td>
<td>32 Bombarde (ext., 12 pipes, 30&quot; w.p.)</td>
</tr>
<tr>
<td>8 Orchestral Oboe (61 pipes)</td>
<td>32 Fagotto (ext., 12 pipes)</td>
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<tr>
<td>Tremolo</td>
<td>16 Bassoon (Ch.)</td>
</tr>
<tr>
<td>8 Harp (t.c., ext. Celesta)</td>
<td>16 Trombone</td>
</tr>
<tr>
<td>4 Celesta (61 bars)</td>
<td>16 Fagotto</td>
</tr>
<tr>
<td></td>
<td>8 Tromba (ext., 12 pipes)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>COUPLERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swell to Great 16, 8, 4</td>
</tr>
<tr>
<td>Choir to Great 16, 8, 4</td>
</tr>
<tr>
<td>Solo to Great 16, 8, 4</td>
</tr>
<tr>
<td>Choir 16, 4</td>
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<tr>
<td>Swell to Choir 16, 8, 4</td>
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<tr>
<td>Solo to Choir</td>
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<tr>
<td>Swell 16, 4</td>
</tr>
<tr>
<td>Solo to Swell</td>
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<tr>
<td>Solo 16, 4</td>
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<tr>
<td>Solo 16, 4</td>
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<tr>
<td>Swell to Solo</td>
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<tr>
<td>Great to Pedal</td>
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<tr>
<td>Swell to Pedal 8, 4</td>
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<tr>
<td>Choir to Pedal 8, 4</td>
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<tr>
<td>Solo to Pedal 8, 4</td>
</tr>
<tr>
<td>Pedal Divide Swell</td>
</tr>
<tr>
<td>Pedal Divide Solo</td>
</tr>
</tbody>
</table>
Chapel of Saint Joseph

Wednesday, June 29
9:00 and 11:00 A.M.

ERIC PLUTZ

Presentation of this recital has been underwritten by a gift from
Patrick J. Murphy.

Chapel of Saint Joseph

Compass:  Manuals, 58 notes, C–a\textsuperscript{3}
Pedal, 32 notes, C–d\textsuperscript{1}
Mechanical action
1996 stoplist

**GREAT**
16 Bourdon (t.c., 46 wood pipes)
8 Melodia
8 Dulciana
4 Octave
4 Flute à Cheminée
\(2^{\frac{2}{3}}\) Twelfth
2 Fifteenth
Mixture 3 rks. (174 pipes)
16 Clarionet (t.c., 46 pipes)
8 Trumpet

**SWELL** (enclosed)
8 Stopd Diap. Treble (t.c., 46 w/m pipes)
8 Stopd Diap. Bass (12 wood pipes)
8 Keraulophon (t.c., 46 pipes)
4 Flauto Traverso (w/m)
4 Violina
2 Flageolet
Dolce Cornet 3 rks. (174 pipes)
8 Oboe
Tremulant

**COUPLERS**
Swell to Pedale
Great to Pedale
Swell to Great

**PEDAL MOVEMENTS**
2 unlabeled single acting combination pedals:
Great piano,
Great forte
balanced Swell pedal
The Presbyterian Church of Chestnut Hill

CRAIG CRAMER

   b. 1959

Passacaglia et Thema Fugatum in C Minor, BWV 582  Johann Sebastian Bach
   1685–1750

Hymn, “I heard the voice of Jesus say”  KINGSFOLD

Kingsfold Suite  Joel Martinson
   Theme  b. 1960
   Duo
   Pastorale
   Fugue à Four — Hymn

Zweite Sonate, Op. 60  Max Reger
   I. Improvisation  1873–1916
   II. Invocation
   III. Introduction and Fugue

Special thanks to Craig Cramer who offers this recital in celebration of the OHS 60th anniversary.

Every instrument presents the builder with specific challenges, and at Chestnut Hill Presbyterian Church it was the desire for a gallery organ of adequate size but with a restriction in height. Initial designs suggested that the Swell be placed behind the Great but this presented disadvantages for the egress of sound and balance between the manual divisions. By making the console project slightly, and dropping the Swell above the trebles of the Great, it proved possible to achieve a vertical disposition. However, this made the case wider than it might otherwise have been. Wide organ cases are always difficult to make elegant and require some ingenious work on the part of the designer. Fortunately, the assistant designer at Mander Organs, Aidan Nutter, is a trained architect; and he in combination with Geoff McMahon, the head designer, a suitable compromise was realized.

Aidan Nutter wrote:

To make a wide case elegant it is vital to emphasize the vertical elements; to this end the heavy entablatures (cornices) on the round towers serve to create a series of strong vertical components which contrast with the visually subservient pipe shades in between. The contrast in colour of the timber and their curved top also reinforces this effect. The case also has a strong hierarchy, which serves to break up the large area of the case, starting with the Choir case, moving on to the Great and Swell in the center and finally the Pedal at the sides. The Pedal towers are joined to the rest of the case by low flats that creates this visual distinction. The carved foliage shades at the top of the pipe flats gave the opportunity to create visual counterpoint by the opposing directions in which they slope.
The projecting console also makes conducting of the choir easier and it was provided with curved stop terraces in an effort to keep it as low as possible, while ensuring that the stops were accessible.

The key action is balanced and all the manual pipework is planted in major thirds from the middle of the tenor octave, a feature which improves tuning stability and blend. The organ is tuned to Kellner’s proposed temperament for the performance of Bach—a temperament that is gaining in popularity in America as having good all-round flexibility.

The Presbyterian Church of Chestnut Hill
Mander Organs (2000)

Compass: Manuals, 61 notes, C–c⁴
Pedal, 32 notes, C–g¹

<table>
<thead>
<tr>
<th>GREAT</th>
<th>SWELL</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Double Diapason</td>
<td>8 Open Diapason</td>
</tr>
<tr>
<td>8 Open Diapason</td>
<td>8 Hohlflute</td>
</tr>
<tr>
<td>8 Stopped Diapason</td>
<td>8 Salicional</td>
</tr>
<tr>
<td>8 Viola da Gamba</td>
<td>8 Celeste</td>
</tr>
<tr>
<td>8 Harmonic Flute</td>
<td>4 Principal</td>
</tr>
<tr>
<td>4 Principal</td>
<td>4 Nason Flute</td>
</tr>
<tr>
<td>4 Open Flute</td>
<td>2¹/₃ Sesquialtera II</td>
</tr>
<tr>
<td>2¹/₃ Twelfth</td>
<td>2 Fifteenth</td>
</tr>
<tr>
<td>2 Fifteenth</td>
<td>2 Piccolo</td>
</tr>
<tr>
<td>1¹/₃ Fourtiture IV–V</td>
<td>1¹/₃ Plein Jeu III–IV</td>
</tr>
<tr>
<td>8 Mounted Cornet V</td>
<td>16 Bassoon</td>
</tr>
<tr>
<td>8 Trumpet</td>
<td>8 Trumpet</td>
</tr>
<tr>
<td>4 Clarion</td>
<td>8 Hautbois</td>
</tr>
<tr>
<td>8 Festival Trumpet en Chamade*</td>
<td>8 Vox Humana</td>
</tr>
<tr>
<td>Tremulant</td>
<td>Tremulant</td>
</tr>
<tr>
<td>Swell to Great</td>
<td></td>
</tr>
<tr>
<td>Choir to Great</td>
<td></td>
</tr>
<tr>
<td><strong>Existing Möller pipework</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHOIR</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Chimney Flute</td>
<td>16 Open Diapason</td>
</tr>
<tr>
<td>8 Quintadena</td>
<td>16 Bourdon</td>
</tr>
<tr>
<td>4 Principal</td>
<td>10²/₃ Quint</td>
</tr>
<tr>
<td>4 Block Flute</td>
<td>8 Principal</td>
</tr>
<tr>
<td>2¹/₃ Nazatsrd</td>
<td>8 Bass Flute</td>
</tr>
<tr>
<td>2 Fifteenth</td>
<td>4 Octave</td>
</tr>
<tr>
<td>2 Recorder</td>
<td>2¹/₃ Mixture IV</td>
</tr>
<tr>
<td>1¹/₃ Tierce</td>
<td>16 Trombone</td>
</tr>
<tr>
<td>1 Mixture III–IV</td>
<td>8 Trumpet</td>
</tr>
<tr>
<td>8 Cromorne</td>
<td>Great and Pedal Combinations On</td>
</tr>
<tr>
<td>8 Festival Trumpet en Chamade*</td>
<td>Swell to Pedal</td>
</tr>
<tr>
<td>Zimblestern (6 bells)</td>
<td>Great to Pedal</td>
</tr>
<tr>
<td>Tremulant</td>
<td>Choir to Pedal</td>
</tr>
<tr>
<td>Swell to Choir</td>
<td></td>
</tr>
<tr>
<td>Kellner Temperament</td>
<td>16 General Pistons</td>
</tr>
<tr>
<td></td>
<td>10 Divisional Pistons (manuals)</td>
</tr>
<tr>
<td></td>
<td>8 Divisional Pistons (pedal)</td>
</tr>
</tbody>
</table>

65
JEFFREY BRILLHART

Grand Dialogue .......................... Louis Marchand
1669–1732

Hymn, “Say how may earth and heaven unite” Composed by Alan Morrison especially for the Philadelphia Hymnbook

Chorale I in E Major .......................... César Franck
1822–1890

Livre du Saint Sacrament .......................... Olivier Messiaen
III. Le Dieu cachée (The hidden God) 1908–1992
X. La Résurrection du Christ (Resurrection of Christ)
XVI. Prière après la communion (Prayer after communion)
XVIII. Offrande et alléluia final (Offering and final alleluia)

Presentation of this recital has been underwritten by a gift from
Adam Dieffenbach/Emery Brothers, Inc.

Peters, Meiland & Company
Organbuilders
1729-31 North Pulaski Street
Milwaukee, Wisconsin 53202

66
Bryn Mawr Presbyterian Church  
Rieger Orgelbau (2005)

The organ is inspired by the great organs of mid-19th century France, especially those built by Aristide Cavaillé-Coll in the 1850s and '60s.

### I. GRAND-ORGUE

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Montre</td>
<td>16</td>
</tr>
<tr>
<td>16 Bourdon</td>
<td>16</td>
</tr>
<tr>
<td>8 Montre</td>
<td>8</td>
</tr>
<tr>
<td>8 Gambe</td>
<td>8</td>
</tr>
<tr>
<td>8 Flûte harmonique</td>
<td>8</td>
</tr>
<tr>
<td>8 Bourdon</td>
<td>8</td>
</tr>
<tr>
<td>4 Prestant</td>
<td>4</td>
</tr>
<tr>
<td>4 Flûte</td>
<td>4</td>
</tr>
<tr>
<td>$2^{2/3}$ Quinte</td>
<td>2</td>
</tr>
<tr>
<td>2 Doublette</td>
<td>2</td>
</tr>
<tr>
<td>$2^{7/3}$ Fourniture IV–V</td>
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</tr>
</tbody>
</table>

### II. POSITIF EXPRESSIF

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Bourdon</td>
<td>16</td>
</tr>
<tr>
<td>8 Montre</td>
<td>8</td>
</tr>
<tr>
<td>8 Salicional</td>
<td>8</td>
</tr>
<tr>
<td>8 Unda maris</td>
<td>8</td>
</tr>
<tr>
<td>8 Bourdon</td>
<td>8</td>
</tr>
<tr>
<td>4 Prestant</td>
<td>4</td>
</tr>
<tr>
<td>4 Flûte</td>
<td>4</td>
</tr>
<tr>
<td>$2^{2/3}$ Nazard</td>
<td>2</td>
</tr>
<tr>
<td>2 Quarte de nazar</td>
<td>2</td>
</tr>
<tr>
<td>$1^{1/3}$ Tierce</td>
<td>1</td>
</tr>
<tr>
<td>$1^{1/3}$ Larigot</td>
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</tr>
<tr>
<td>1 Piccolo</td>
<td>1</td>
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<tr>
<td>$1^{1/3}$ Plein Jeu IV–V</td>
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### III. RÉCIT EXPRESSIF

<table>
<thead>
<tr>
<th>Stop</th>
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<tbody>
<tr>
<td>16 Quintaton</td>
<td>16</td>
</tr>
<tr>
<td>8 Gambe</td>
<td>8</td>
</tr>
<tr>
<td>8 Voix céleste</td>
<td>8</td>
</tr>
<tr>
<td>8 Flûte</td>
<td>8</td>
</tr>
<tr>
<td>8 Cor de nuit</td>
<td>8</td>
</tr>
<tr>
<td>4 Principal</td>
<td>4</td>
</tr>
<tr>
<td>4 Flûte octaviant</td>
<td>4</td>
</tr>
<tr>
<td>$2^{2/3}$ Nazard</td>
<td>2</td>
</tr>
<tr>
<td>2 Octav</td>
<td>2</td>
</tr>
<tr>
<td>16 Bombarde</td>
<td>16</td>
</tr>
<tr>
<td>8 Trompette harmonique</td>
<td>8</td>
</tr>
<tr>
<td>8 Hautbois</td>
<td>8</td>
</tr>
<tr>
<td>8 Voix humane</td>
<td>8</td>
</tr>
<tr>
<td>4 Clairon</td>
<td>4</td>
</tr>
<tr>
<td>4 Clairon harmonique</td>
<td></td>
</tr>
<tr>
<td>Tremblant</td>
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</tbody>
</table>

### PÉDALE

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>32 Soubasse</td>
<td>32</td>
</tr>
<tr>
<td>16 Contrebasse</td>
<td>16</td>
</tr>
<tr>
<td>16 Bourdon</td>
<td>16</td>
</tr>
<tr>
<td>10$^{2/3}$ Quinte</td>
<td>10</td>
</tr>
<tr>
<td>8 Violoncelle</td>
<td>8</td>
</tr>
<tr>
<td>8 Flûte</td>
<td>8</td>
</tr>
<tr>
<td>32 Bombarde</td>
<td>32</td>
</tr>
<tr>
<td>16 Bombarde</td>
<td>16</td>
</tr>
<tr>
<td>16 Basson</td>
<td>16</td>
</tr>
<tr>
<td>8 Trompette</td>
<td>8</td>
</tr>
<tr>
<td>Pédale Divide</td>
<td></td>
</tr>
</tbody>
</table>

Sostenuto  
Zimbelstern  
Rieger Tuning System (blue tooth system that enables a single person to tune the organ)  
Dual action (mechanical and electric) that enables octaves graves and octaves aiguës on all manual divisions.  
Alternate coupling that duplicates the effect of 19th century French coupling mechanisms  
4,000 generals per memory card
ANDREW VAN VARICK

Andrew Van Varick offers a varied program to delight OHS convention attendees as they enjoy a time for conviviality before dinner and the evening’s culminating recital at the Wanamaker Grand Court Organ.

Presentation of this recital has been underwritten by a gift from Richard E. Willson.

Rudolph Wurlitzer Manufacturing Co.

Op. 2070 (1929)

**SOLO**

16 Diaphone
16 Tibia Clausa (ext., t.c.)
16 Contra Viol (t.c.)
16 Bourdon
16 Vox Humana (t.c.)
8 Trumpet
8 Diaphonic Diapason
8 Tibia Clausa
8 Clarinet
8 Violin
8 Violin Celeste (t.c.)
8 Concert Flute
8 Vox Humana
8 Viol
4 Octave Celeste
4 Flute
4 Octave
4 Viol
4 Piccolo

**ACCOMPANIMENT**

16 Contra Viol (t.c.)
16 Bourdon
16 Vox Humana (t.c.)
8 Trumpet
8 Diaphonic Diapason
8 Tibia Clausa
8 Cello
8 Flute
Bass Drum
Kettle Drum
Crash Cymbal
Cymbal
Toggle Switch:

**PEDAL**

16 Diaphone
16 Bourdon
8 Trumpet
8 Tibia Clausa

**PISTONS**

Bird Whistle
Steam Whistle
Siren
Horses Hoofs
Sleigh Bells
Doorbell

**TREMULANTS**

Main
Solo

**SECOND TOUCH**

8 Trumpet
8 Tibia Clausa
Cathedral Chimes
Triangle

Relocated from the Smithsonian Institution 2007–10, the organ was originally installed in the Fox Theatre in Appleton, Wisc., and later moved to the home of Lowell Ayars. It has been restored according to OHS guidelines for conservation and restoration.
PETER CONTE

Cortège et litanie, Op. 19, No. 2
Marcel Dupré
1886–1971
Transcribed from Dupré’s orchestral score by Peter Richard Conte

Wotan’s Farewell and Magic Fire Music, Die Walküre
Richard Wagner
1813–1883
Transcribed by Edwin H. Lemare, edited by Peter Richard Conte

Overture to Candide
Leonard Bernstein
1918–1990
Transcribed by Peter Richard Conte

Hymn, “My country, ‘tis of thee”

My country, ‘tis of thee, Sweet land of liberty, Of thee I sing; Land where my fathers died, Land of the pilgrims’ pride, From ev’ry mountainside Let freedom ring!

Let music swell the breeze, And ring from all the trees Sweet freedom’s song; Let mortal tongues awake; Let all that breathe partake; Let rocks their silence break, The sound prolong.

Our fathers’ God to Thee, Author of liberty, To Thee we sing. Long may our land be bright, With freedom’s holy light, Protect us by Thy might, Great God our King.

Variations on America (1891)
Charles Ives
1874–1954

Mondscheinmusick, Capriccio
Richard Strauss
1864-1949
Transcribed by Peter Richard Conte

Andrew Ennis, flugelhorn

69
Grave — Larghetto. O Lord God, to whom vengeance belongeth, show thyself. Arise, thou Judge of the world: and reward the proud after deserving.

Allegro con fuoco. Lord, how long shall the ungodly triumph? They murder the widow, and the stranger: and put the fatherless to death. And yet they say, Tush, the Lord shall not see: neither shall the God of Jacob regard it.

Adagio. If the Lord had not helped me: it had not failed but my soul had been put to silence. In the multitude of sorrows that I had in my heart: thy comforts have refreshed my soul.

Allegro. But the Lord is my refuge: and my God is the strength of confidence. He shall recompense them their wickedness, and destroy them in their own malice; yea, the Lord our God shall destroy them.

Presentation of this recital has been underwritten by a gift from Wyncote Foundation.

Los Angeles Art Organ Co., Op. 35 (1904)

<table>
<thead>
<tr>
<th>DIVISION</th>
<th>RANKS</th>
<th>STOPS</th>
<th>PIPES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pedal</td>
<td>75</td>
<td>81</td>
<td>2,573</td>
</tr>
<tr>
<td>Choir</td>
<td>24</td>
<td>19</td>
<td>1,452</td>
</tr>
<tr>
<td>Great</td>
<td>58</td>
<td>43</td>
<td>3,634</td>
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<tr>
<td>Swell</td>
<td>71</td>
<td>51</td>
<td>4,410</td>
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<tr>
<td>Solo</td>
<td>51</td>
<td>35</td>
<td>3,713</td>
</tr>
<tr>
<td>Ethereal</td>
<td>23</td>
<td>21</td>
<td>1,670</td>
</tr>
<tr>
<td>String</td>
<td>88</td>
<td>87</td>
<td>6,340</td>
</tr>
<tr>
<td>Stentor</td>
<td>1</td>
<td>2</td>
<td>61</td>
</tr>
<tr>
<td>Orchestral</td>
<td>32</td>
<td>32</td>
<td>2,312</td>
</tr>
<tr>
<td>Echo</td>
<td>33</td>
<td>22</td>
<td>2,013</td>
</tr>
<tr>
<td>Vox Humana Chorus</td>
<td>8</td>
<td>8</td>
<td>572</td>
</tr>
<tr>
<td>Total</td>
<td>464</td>
<td>28</td>
<td>750</td>
</tr>
</tbody>
</table>

If You Were One of the Twelve Thousand

who braved a blizzard to hear the great organ and the Philadelphia Orchestra last Thursday night—then perhaps you are one of the many who now are saying, "I never realized before what music there could be!"
GREAT
GREAT CHORUS
SWELL
SWELL

ENCLOSED GREAT
VOX HUMANA CHORUS (floating)

UNENCLOSED GREAT

32 Sub Principal
16 Contra Gamba
16 Double Diapason
 Sub Quint
8 Diapason Phonon
8 Diapason Major
8 First Diapason
8 Second Diapason
8 Third Diapason
8 Fourth Diapason
8 Gamba, 2 rks.
8 Major Tibia
8 Mezzo Tibia
8 Minor Tibia
8 Double Flute
8 Nazard Flute, 2 rks.
8 Stentorphone
8 Orchestral Flute
8 Grand Flute, 2 rks.
8 Double Flute
8 Gamba Celeste, 2 rks. (sharp)
8 Gamba
8 Quint Bourdon
4 Octave
4 Harmonic Flute, 2 rks.
4 First Octave
4 Second Octave
4 Harmonic Clarion

Mixture VIII
4 Harmonic Flute
4 Harmonic Clarion

8 Harmonic Trumpet
8 Enclosed Trumpet
8 Covered Tibia
8 Harmonic flute

5 1/3 Quint
4 Harmonic Flute
4 Principal
3 1/2 Tierce
2 Octave Quint
2 Super Octave
2 Double Octave
2 Nazard (from String Mixture V)
2 Harmonic Piccolo
2 Harmonic Flute

Mixture VII
16 Contra Fagotto
16 Trombone
16 Tuba
16 Bass Trombone
16 Bass Tuba
8 Tubone
8 Tuba
8 Oboe
8 Trumpet
8 Oboe
8 Horn
8 Bassett Horn
8 Clarinet
8 Clarinet, 2 rks.
8 Vox Humana, 2 rks.
8 Vox Humana
8 First Vox Humana
8 Second Vox Humana
8 Third Vox Humana
8 Fourth Vox Humana
8 Fifth Vox Humana
8 Sixth Vox Humana
8 Seventh Vox Humana

8 Chorus Diapason Magna
8 Chorus Stentorphone
8 Chorus First Diapason
8 Chorus Second Diapason
8 Chorus Third Diapason
8 Chorus Major Flute
8 Chorus Double Flute
8 Chorus Gamba
4 Chorus Flute
4 Chorus Octave
4 Chorus Nazard
### CHOIR
- 16 Double Dulciana
- 8 Dulciana
- 8 Open Diapason
- 8 Violin Diapason
- 8 Stopped Diapason
- 8 Concert Flute
- 8 Salicional
- 8 Quintadena
- 8 Vox Angelica
- 8 Vox Celeste (sharp)
- 8 Keraulophone
- 4 Forest Flute
- 4 Salicet
- 2 Piccolo
  - Soft Cornet VI
- 16 Saxophone
- 8 Saxophone
- 8 English Horn
- 8 Clarinet

### ETHEREAL
- 16 Bourdon
- 8 First Open Diapason
- 8 Second Open Diapason
- 8 Clear Flute
- 8 Harmonic Flute
- 8 Double Flute
- 8 Quint Flute
- 8 Grand Gamba
- 8 Grand Gamba (sharp)
- 4 Octavo
- 4 Harmonic Flute
- 2 Harmonic Piccolo
- 16 Tuba Profunda
- 8 Tuba Mirabilis
- 8French Trumpet
- 8 Grand Clarinet
- 8 Post Horn
- 4 Tuba Clarion

### ORIGINAL STRING DIVISION
- 16 Contra Bass
- 8 Violoncello
- 8 Viol
- 8 Viol (sharp)
- 8 Viola
- 5½ Quint Viol
- 4 Octave Viol
- 4 Violina
- 3½ Tierce
  - Corroborating Mixture V
  - Viol Cornet IV

### ECHO (floating)
- 16 Bourdon
- 8 Open Diapason
- 8 Violin Diapason
- 8 Stopped Diapason
- 8 Night Horn
- 8 Clarabella
- 8 Melodia
- 8 Orchestral Viol
- 8 Soft Viol
- 8 Soft Viol (sharp)
- 8 Unda Maris, 2 rks.
- 5½ Open Quint
- 4 Octave
- 4 Harmonic Flute
- 4 Mellow Flute
- Cornet Mixture V
- Mixture VI
- 16 Double Trumpet
- 8 Trumpet
- 8 Capped Oboe
- 8 Euphone
- 8 Vox Humana

### STENTOR
- 16 Tuba Magna
- 8 Tuba Magna

The Stentor division was never installed but at present contains one unenclosed unified Tuba rank (25”). The manual is also capable of playing the Great Diapason Magna, Orchestral French Horns, Ethereal Clear Flute, String Nazard, Gambas, and String Celli independently from other stops in their home divisions. This arrangement allows these voices to be used as solo stops or for special effects while the remainder of the home division is employed for other purposes. The Stentor Tuba is also playable on the Ethereal at 8'.
<table>
<thead>
<tr>
<th><strong>SOLO</strong></th>
<th><strong>ORCHESTRAL</strong> (floating)</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Double Open Diapason</td>
<td>16 Contra Quintadena</td>
</tr>
<tr>
<td>16 Grand Viol</td>
<td>8 Duophone</td>
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<tr>
<td>8 First Diapason</td>
<td>8 Tibia</td>
</tr>
<tr>
<td>8 Second Diapason</td>
<td>8 Covered Tibia</td>
</tr>
<tr>
<td>8 Third Diapason</td>
<td>8 Concert Flute</td>
</tr>
<tr>
<td>8 Viol Diapason</td>
<td>8 Harmonic Flute</td>
</tr>
<tr>
<td>8 Viol</td>
<td>8 Mellow Flute</td>
</tr>
<tr>
<td>8 Viol (sharp)</td>
<td>8 String Flute</td>
</tr>
<tr>
<td>8 Harmonic Flute</td>
<td>8 Double Flute</td>
</tr>
<tr>
<td>8 Tierce Flute, 2 rks.</td>
<td>8 Hollow Flute</td>
</tr>
<tr>
<td>8 Chimney Flute</td>
<td>4 Harmonic Flute</td>
</tr>
<tr>
<td>8 Clarabella</td>
<td>4 Orchestral Flute</td>
</tr>
<tr>
<td>8 Gemshorn</td>
<td>4 Covered Flute</td>
</tr>
<tr>
<td>8 Nazard Gamba, 2 rks.</td>
<td>4 Octave</td>
</tr>
<tr>
<td>8 Grand Gamba</td>
<td>2 Harmonic Piccolo</td>
</tr>
<tr>
<td>8 Grand Gamba (sharp)</td>
<td>16 English Horn</td>
</tr>
<tr>
<td>8 Quintaphone</td>
<td>16 Bass Clarinet</td>
</tr>
<tr>
<td>8 Quint Diapason</td>
<td>16 Bass Saxophone</td>
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<tr>
<td>4 Octave</td>
<td>16 Bassoon</td>
</tr>
<tr>
<td>4 Harmonic Flute</td>
<td>8 English Horn</td>
</tr>
<tr>
<td>3 1/3 Harmonic Tierce</td>
<td>8 Orchestral Clarinet</td>
</tr>
<tr>
<td>2 2/3 Twelfth Harmonic</td>
<td>8 Saxophone</td>
</tr>
<tr>
<td>2 Piccolo Harmonic</td>
<td>8 Orchestral Bassoon</td>
</tr>
<tr>
<td>Grand Mixture VI</td>
<td>8 Bassett Horn</td>
</tr>
<tr>
<td>Mixture V</td>
<td>8 Oboe</td>
</tr>
<tr>
<td>Mixture VI</td>
<td>8 Orchestral Oboe</td>
</tr>
<tr>
<td>16 Double Trumpet</td>
<td>8 Orchestral Trumpet</td>
</tr>
<tr>
<td>16 Tuba</td>
<td>8 First French Horn</td>
</tr>
<tr>
<td>8 Trumpet</td>
<td>8 Second French Horn</td>
</tr>
<tr>
<td>8 Soft Tuba</td>
<td>8 Third French Horn</td>
</tr>
<tr>
<td>8 Cornopean</td>
<td>8 Kimura</td>
</tr>
<tr>
<td>8 Ophicleide</td>
<td>8 Muted Cornet</td>
</tr>
<tr>
<td>8 Musette</td>
<td></td>
</tr>
<tr>
<td>4 Ophicleide</td>
<td></td>
</tr>
<tr>
<td>4 Soft Tuba</td>
<td></td>
</tr>
</tbody>
</table>

**PERCUSSION** (floating)

- Major Chimes (37 tubular chimes, c–c²)
- Minor Chimes (25 tubular chimes, G to g¹)
- Metalophone (49 metal bars, c–c⁵)
- Celesta (Mustel, 49 metal bars, c–c⁵)
- Piano I (prepared for)
- Piano II (88 notes)
- Harp I (49 metal bars, c–c⁴)
- Harp II (prepared for)
- Gongs (49 metal bars, c–c⁴)
- Crescendo Cymbal
- Cymbalstar (attachable accessory)

73
<table>
<thead>
<tr>
<th>16 Violone</th>
<th>8 Third Muted Violin (natural)</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 First Contra Gamba</td>
<td>8 Third Muted Violin (sharp)</td>
</tr>
<tr>
<td>16 Second Contra Gamba</td>
<td>8 Third Muted Violin (flat)</td>
</tr>
<tr>
<td>16 First Contra Viol</td>
<td>8 Fourth Muted Violin (natural)</td>
</tr>
<tr>
<td>16 Second Contra Viol</td>
<td>8 Fourth Muted Violin (sharp)</td>
</tr>
<tr>
<td>16 First Viol</td>
<td>8 Fourth Muted Violin (flat)</td>
</tr>
<tr>
<td>16 Second Viol</td>
<td>8 Fifth Muted Violin (natural)</td>
</tr>
<tr>
<td>8 Violin Diapason</td>
<td>8 Fifth Muted Violin (sharp)</td>
</tr>
<tr>
<td>8 Gamba</td>
<td>8 Fifth Muted Violin (flat)</td>
</tr>
<tr>
<td>8 Nazard Gamba, 2 rks.</td>
<td>8 Sixth Muted Violin (natural)</td>
</tr>
<tr>
<td>8 Nazard Gamba, 2 rks. (sharp)</td>
<td>8 Sixth Muted Violin (sharp)</td>
</tr>
<tr>
<td>8 First 'Cello (natural)</td>
<td>8 Sixth Muted Violin (flat)</td>
</tr>
<tr>
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<td>5(\frac{1}{3}) Quint Viol (natural)</td>
</tr>
<tr>
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<td>5(\frac{1}{3}) Quint Viol (sharp)</td>
</tr>
<tr>
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</tr>
<tr>
<td>8 Second 'Cello (sharp)</td>
<td>4 First Orchestral Violina (sharp)</td>
</tr>
<tr>
<td>8 Second 'Cello (flat)</td>
<td>4 Second Orchestral Violina (natural)</td>
</tr>
<tr>
<td>8 First Orchestral Violin (natural)</td>
<td>4 Second Orchestral Violina (sharp)</td>
</tr>
<tr>
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<td>3(\frac{1}{2}) Tercio Viol (natural)</td>
</tr>
<tr>
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<td>3(\frac{1}{2}) Tercio Viol (sharp)</td>
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<td>2 Super Violina (sharp)</td>
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<tr>
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<tr>
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<td>8 First Dulciana (sharp)</td>
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<td>8 Second Dulciana (natural)</td>
</tr>
<tr>
<td>8 Third Orchestral Violin (flat)</td>
<td>8 Second Dulciana (sharp)</td>
</tr>
<tr>
<td>8 Fourth Orchestral Violin (natural)</td>
<td>8 Third Dulciana (natural)</td>
</tr>
<tr>
<td>8 Fourth Orchestral Violin (sharp)</td>
<td>8 Third Dulciana (sharp)</td>
</tr>
<tr>
<td>8 Fourth Orchestral Violin (flat)</td>
<td>8 Fourth Dulciana (natural)</td>
</tr>
<tr>
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<td>8 Fourth Dulciana (sharp)</td>
</tr>
<tr>
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<tr>
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<td>8 Fifth Dulciana (sharp)</td>
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<tr>
<td>8 Sixth Orchestral Violin (natural)</td>
<td>8 Sixth Dulciana (natural)</td>
</tr>
<tr>
<td>8 Sixth Orchestral Violin (sharp)</td>
<td>8 Sixth Dulciana (sharp)</td>
</tr>
<tr>
<td>8 Sixth Orchestral Violin (flat)</td>
<td>8 Sixth Dulciana (sharp)</td>
</tr>
<tr>
<td>8 First Muted Violin (natural)</td>
<td>8 Sixth Dulciana (natural)</td>
</tr>
<tr>
<td>8 First Muted Violin (sharp)</td>
<td>4 First Octave Dulciana (natural)</td>
</tr>
<tr>
<td>8 First Muted Violin (flat)</td>
<td>4 First Octave Dulciana (sharp)</td>
</tr>
<tr>
<td>8 Second Muted Violin (natural)</td>
<td>4 Second Octave Dulciana (natural)</td>
</tr>
<tr>
<td>8 Second Muted Violin (sharp)</td>
<td>4 Second Octave Dulciana (sharp)</td>
</tr>
<tr>
<td>8 Second Muted Violin (flat)</td>
<td>Dulciana Mutation V</td>
</tr>
</tbody>
</table>
Solution on last page. from The New York Times (September 26, 1924): 11.
The love of the organ [in America] sometimes reaches a kind of passion. The great philanthropist . . . Rodman Wanamaker, founder of immense department stores in New York and Philadelphia had a passion for organ music. Having bought an organ company on the verge of bankruptcy, he installed nineteen workmen on the seventeenth floor of his Philadelphia store and retained them for his personal service. He had them build a gigantic, wonderful instrument of four hundred and fifty stops for Philadelphia, and another hundred and fourteen stops for that in New York.

Eight levels of balconies open onto the great central “court” of the [Philadelphia] store (it cannot be called a “dome” since it is rectangular) and can hold up to twenty-two thousand people. The acoustic are perfect, almost by chance, you might say, because its eventual musical purpose could not have been foreseen when the building was constructed. This was where, during the years until his death, Mr. Wanamaker (who, in 1921, wanted to have a French organist inaugurate his organ and honored me by inviting me to the United States — my first ocean voyage) regularly organized organ recitals and concerts with organ and orchestra. He wanted those concerts to be offered free of charge to the public and those who wanted to attend had only to leave their name and address at his office in order to receive an invitation. Needless to say, an immense audience thronged to hear the royal organ and the artists who played it. These concerts were truly an extraordinary sight. On the days when they were given, business stopped at 5:15 P.M. and the store was closed. A battalion of three hundred workers arrived, pushing carts filled with folding chairs, and, in an hour and a half, everything, so to speak, went into the walls: cash registers and display cases disappeared and, in their place, seats were set up by the thousands, according to the number of invitations (from 8,000 to 22,000), and a program was laid on each. Mr. Wanamaker always attended those concerts, but was out of sight.

One evening, after an organ and orchestra concert in which I had the pleasure of participating, he sent for me, “What would happen if into the hands of the excellent artists of this orchestra were put some Stradivariuses or, at least, old Italian violins?” And before I had recovered from my surprise, he continued, “I have a dream of putting together a collection of some sixty rare instruments.”

He realized his desire, heard some concerts with those instruments (I, myself, heard an unforgettable one), and then [in 1928] he died. His two great organs in New York and Philadelphia have been piously preserved in his memory, but the stringed instrument collection was unfortunately dispersed.

PLAYS CHRISTMAS MUSIC

Charles M. Courboin Gives Yuletide Programme at Wanamaker Store

Special Christmas music, both ancient and modern, marked the tenth concert in the holiday series by Charles M. Courboin, guest solicit of the Wanamaker Store, held last night in the grand court before one of the largest audiences that have attended the concerts. Singing of ancient French Christmas carols, arranged by F. A. Gevaert, by the Palestinia Choir of Philadelphia, conducted by Nicola A. Montani was an added attraction, while the audience, under the leadership of Albert N. Hoxie, was also given a chance to take part in the singing of familiar Christmas hymns.

One of the most striking of Mr. Courboin's selections was the March of the Magi Kings, by Theodore Dubois, a musical picturization of the approach of the Three Wise Men to the little town of Bethlehem on the first Christmas Eve. A single sustained note running through the whole composition represented the guiding Star, while the swinging gait of the camels, through the heavy sands of the desert was pictured in the basso continuo which persisted throughout the piece.

The concert was brought to a close by Mr. Courboin's improvisation on familiar Christmas carols, concluding with "Adeste Fideles," sung by the audience.

----

Notice

To Holders of Tickets to Tonight's Grand Organ Concert

The concert, with Mr. Charles M. Courboin as guest soloist, will be held at 8:15 this evening. The doors will be open for the admission of ticket holders at 7:30 and must be closed at 8:10 sharp. The fact that the audience will compose 5000 people makes it necessary, in justice to all, for us to request absolute silence.

Tonight's program will be as follows:

Grand Chorus Magnus, Hasonnab..........................Theodore Dubois
Evening Song .................................................Robert Schumann
Saluting Song ................................................Felice Mendelssohn
Teota and Pagre in D Minor .................Johann Sebastian Bach
Fifth Symphony, F minor...........Charles Marie Widor
Andante from String Quartet .................Peter Illich Tchaikovsky
American Pastoral .........................................Pierre Alexandre Yon
Improvisation on a theme given by Thaddeus Rich, Concert Master of the Philadelphia Orchestra.

Philadelphia Inquirer, October 2, 1919

Philadelphia Inquirer, December 27, 1919
HYMN SING

with

MICHAEL STAIRS and ROLLIN SMITH

All of the hymns sung today will be found in the PHILADELPHIA HYMNBOOK and were written by composers who lived and worked in Philadelphia.

Stand up, stand up for Jesus, No. 20 Adam Geibel
Will there be any stars in my crown, No. 68 John R. Sweeney
Hungry and weary and burdened with care, No. 64 Bruce Shultz
Revive us again, No. 33 John J. Husband
I love to tell the story, No. 17 William B. Fischer
Hail Girard, acclaim her manhood, No. 81 C. Stanley Mackey
I come to the garden alone, No. 43 C. Austin Miles
Say, how may earth and heaven unite, No. 47 Alan Morrison
Composed especially for the OHS PHILADELPHIA HYMNBOOK
If the world from you withhold, No. 73 Charles A. Tindley
Soft as the voice of an angel, No. 76 Septimus Winner
We thank You, Lord, for gifts of song, No. 74 John Weaver

Special thanks to Michael Stairs and Rollin Smith for their performance and development of the hymn sing.

Presentation of this recital has been underwritten by a gift from the Philadelphia Chapter, American Guild of Organists.
Tindley Temple United Methodist Church

Compass: Manuals, 61 notes, C–c\(^4\)
Pedal, 32 notes, C–g\(^1\)

Wind pressures:
Great, Swell, Choir, Aetherial, and Pedal, 5"
Antiphonal, 7", Solo, 10"

**GREAT** (73 pipes)
16 Open Diapason
8 First Open Diapason (61 pipes)
8 Second Open Diapason (ext. 16')
8 Third Open Diapason
8 Doppel Flute
8 Claribel Flute
8 Viole d’Gamba
8 Gemshorn
4 Principal (61 pipes, new 2015)
4 Octave (ext. Third O.D.)
4 Flute Harmonic
2\(\frac{2}{3}\) Twelfth (61 pipes, new 2015)
2 Fifteenth (61 pipes, new 2015)
2 Piccolo (ext. 4' Flute Harmonic)
Mixture III (12-15-17, 183 pipes)
8 Trombone (61 pipes)
Tremulant

**SWELL** (enclosed, 73 pipes)
16 Bourdon
8 Open Diapason
8 Geigen Principal
8 Stopped Diapason
8 Salicional
8 Salicional Celeste (t.c., 61 pipes)
8 Viole d’Orchestre
8 Viole Celeste (t.c., 61 pipes)
4 Principal
4 Salicional (ext. 8')
4 Flute Traverso
2\(\frac{2}{3}\) Nazard (61 pipes, new 2015)
2 Flautina (ext. 4' Flute Traverso)
Mixture IV (19-22-26-29, 244 pipes)
16 Contra Oboe (85 pipes)
8 Trompette-en-chamade (Ant.)
8 Cornopean
8 Oboe (ext. 16')
8 Vox Humana (61 pipes)
4 Cornopean (ext. 8')
Tremulant

**CHOIR** (enclosed, 61 pipes)
16 Contra Viole (97 pipes)
8 English Open Diapason (73 pipes)
8 Concert Flute (73 pipes)
8 Dulciana (73 pipes)
8 Una Maris (t.c.)
8 Viola (ext. 16')
4 Principal (new, 2015)
4 Rohr Flute (73 pipes)
4 Violetta (ext. 16')
2\(\frac{2}{3}\) Nazard (ext. 16')
2 Octave Violina (ext. 16')
2 Block Flute (new, 2015)
Dolce Cornet IV (244 pipes)
8 French Horn (7' wind)
8 Clarinet
Harp (49 bars)
Tremulant

**SOLO** (enclosed, 61 pipes)
8 Stentorphone
8 Gross Flute
8 Gross Gamba
8 Gross Gamba Celeste (t.c., 49 pipes)
4 Suabe Flute
16 Tuba (85 pipes)
8 Tuba Mirabilis (ext. 16')
8 Trompette-en-chamade (Ant.)
4 Clarion (ext. 16')
Tremulant
AETHERIAL (61 pipes)
8 Muted Violes II (134 pipes)
8 Salicional (73 pipes)
8 Salicional Celeste (t.c.)
8 Violin (73 pipes)
4 Violina
4 Rohr Flute (73 pipes)
2 Piccolo (ext. 4' Rohr Flute)
8 Vox Humana
     Tremulant

ANTIPHONAL (61 pipes)
8 Violin Diapason
8 Fern Flute (73 pipes)
8 Flute Celeste (t.c.)
8 Dulciana (73 pipes)
8 Dolce Celeste
4 Principal (new, 2015)
4 Wald Flute (ext. Fern Flute)
4 Dulcet (ext. Dulciana)
8 Trompette-en-chamade* (73 pipes)
8 Orchestral Oboe (73 pipes)
8 French Trumpet (73 pipes)
     Chimes (20 tubular chimes)
     Tremulant

* Austin, added 1984

PEDAL
32 Resultant
16 First Open Diapason (44 pipes)
16 Second Open Diapason (ext. Solo Gross Flute, 12 pipes)
16 Third Open Diapason (Gt. 16')
16 Bourdon (44 pipes)
16 Lieblich Gedeck (Sw.)
16 Viol (Ch.)
     8 Octave (ext. First Open Diapason)
     8 Major Flute (ext. 16' Bd.)
     8 Violin Diapason (44 pipes, new 2015)
     8 Dolce Flute (Sw. 8' Stopped Diapason)
     Violoncello(Solo Gross Gamba)
     4 Violin Diapason (ext. 8')
32 Tuba Bombardé (Austin, added 1984, ½-length, 12 pipes)
16 Tuba (Solo)
16 Contra Fagotto (Sw. 16')
     8 Trombone (Gt.)
     8 Tuba (ext. Solo)
     4 Clarion (ext. Solo)

COUPLERS

Great 4    Choir to Swell    Great to Pedal, 8, 4
Swell to Great 16, 8, 4    Solo to Swell    Swell to Pedal
Choir to Great 16, 8, 4    Choir 16, 4    Choir to Pedal
Solo to Great 16, 8, 4    Solo to Choir    Solo to Pedal 8, 4
Swell to Choir 16, 8, 4    Solo 4
Swell 16, 4    Great to Solo
Kimberly Marshall

Toccata VII, *Apparatus Musico-Organisticus*  
Georg Muffat  
1653–1704

Ciacona in E Minor, BuxWV 160  
Dieterich Buxtehude  
1637–1707

Maria zart  
Arnolt Schlick  
ca. 1455–ca. 1525

Ballo del Granduca  
Jan Pieterszoon Sweelinck  
1562–1621

Preambulum super mi  
*Buxheimer Orgelbuch* ca. 1455

Redeuntes in mi

Passacaglia, Sonata No. 8, Op. 132  
Josef Rheinberger  
1839–1901

---

Mechanical key action (except Subbass 32' bass and Choir Flute Douce and Celeste)
Electric stop action with solid state combination and crescendo system
Mechanical swell louver control for Swell division with variable ratio for fine foot control of loudness
Cone tuning for flue pipes; soldered hats for stopped metal pipes; facade pipe mouths gilded with 23 carat gold leaf
Mild temperament suited to music of all periods: Fifths above B♭, C, G, D, A and B are 1/6th PC narrow; rest pure
Great / Choir case of fumed white oak based on 1685 Father Smith case at Christ Church Cathedral, Oxford, England
Low profile reversed, detached keydesk of fumed white oak and walnut with stop tiers in manner of Cavaillé-Coll
Christ Church Christiana Hundred

Compass: Manuals, 56 notes, C–g³
Pedal, 30 notes, C–f¹
76 ranks, 56 stops, 3,479 pipes

### II. GREAT

<table>
<thead>
<tr>
<th>Stop</th>
<th>Register</th>
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<tbody>
<tr>
<td>16 Principal (discant)</td>
<td>16 Contra Gamba</td>
</tr>
<tr>
<td>16 Bourdon</td>
<td>8 Principal</td>
</tr>
<tr>
<td>8 Præstant</td>
<td>8 Bourdon</td>
</tr>
<tr>
<td>8 Spire Flute</td>
<td>8 Viola da Gamba</td>
</tr>
<tr>
<td>8 Viola</td>
<td>8 Vox Celeste (t.c.)</td>
</tr>
<tr>
<td>8 Harmonic Flute</td>
<td>4 Octave</td>
</tr>
<tr>
<td>4 Octave</td>
<td>4 Spitzflöte</td>
</tr>
<tr>
<td>4 Flute</td>
<td>2 Octave</td>
</tr>
<tr>
<td>2 2/3 Nasard</td>
<td>1 1/5 Seventeenth</td>
</tr>
<tr>
<td>2 Octave</td>
<td>Mixture IV</td>
</tr>
<tr>
<td>2 Flute</td>
<td>Willis Cornet III</td>
</tr>
<tr>
<td>1 3/5 Tierce</td>
<td>16 Contra Oboe (after Fa. Willis)</td>
</tr>
<tr>
<td>Cornet V (discant)</td>
<td>8 Trumpet</td>
</tr>
<tr>
<td>Mixture IV–VI</td>
<td>8 Oboe</td>
</tr>
<tr>
<td>16 Bombarde</td>
<td>4 Clarion</td>
</tr>
<tr>
<td>8 Trompette</td>
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</tr>
<tr>
<td>4 Clairon</td>
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### I. CHOIR

<table>
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<tbody>
<tr>
<td>8 Stopped Diapason (oak)</td>
<td>32 Subbass (Douglas Fir)</td>
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<tr>
<td>8 Flute Douce (enclosed)</td>
<td>16 Subbass (Douglas Fir)</td>
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<tr>
<td>8 Flute Celeste (t.c., enclosed)</td>
<td>16 Præstant</td>
</tr>
<tr>
<td>8 Præstant</td>
<td>16 Bourdon (Gt.)</td>
</tr>
<tr>
<td>4 Præstant</td>
<td>16 Contra Gamba (Sw.)</td>
</tr>
<tr>
<td>4 Rohrflöte</td>
<td>8 Octave</td>
</tr>
<tr>
<td>4 Traverse Flute (t.c., pearwood)</td>
<td>8 Spire Flute (Gt.)</td>
</tr>
<tr>
<td>2 2/3 Nasard (t.c.)</td>
<td>8 Viola (Gt.)</td>
</tr>
<tr>
<td>2 Octave</td>
<td>4 Octave</td>
</tr>
<tr>
<td>1 3/5 Tierce (t.c.)</td>
<td>4 Flute (Gt.)</td>
</tr>
<tr>
<td>1 1/5 Larigot</td>
<td>Mixture V</td>
</tr>
<tr>
<td>1 Flageolet</td>
<td>32 Bombardon</td>
</tr>
<tr>
<td>Scharff III</td>
<td>16 Bombarde (Gt.)</td>
</tr>
<tr>
<td>8 Clarinet</td>
<td>16 Posaune</td>
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<tr>
<td>8 English Horn</td>
<td>8 Trompette (Gt.)</td>
</tr>
<tr>
<td></td>
<td>8 Trumpet</td>
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<tr>
<td></td>
<td>4 Clairon (Gt.)</td>
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### COUPLERS

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<tr>
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<th>Knee Stop</th>
<th>Stop</th>
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<tbody>
<tr>
<td>Swell to Great</td>
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</tr>
<tr>
<td>Choir to Great</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Choir</td>
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<tr>
<td>Great to Pedal</td>
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<tr>
<td>Swell to Pedal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choir to Pedal</td>
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### III. SWELL

<table>
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<tbody>
<tr>
<td>16 Contra Gamba</td>
<td>16 Contra Gamba</td>
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<tr>
<td>8 Principal</td>
<td>8 Principal</td>
</tr>
<tr>
<td>8 Bourdon</td>
<td>8 Bourdon</td>
</tr>
<tr>
<td>8 Viola da Gamba</td>
<td>8 Viola da Gamba</td>
</tr>
<tr>
<td>8 Vox Celeste (t.c.)</td>
<td>8 Vox Celeste (t.c.)</td>
</tr>
<tr>
<td>4 Octave</td>
<td>2 Octave</td>
</tr>
<tr>
<td>4 Spitzflöte</td>
<td>1 1/5 Seventeenth</td>
</tr>
<tr>
<td>2 Octave</td>
<td>Mixture IV</td>
</tr>
<tr>
<td>16 Contra Oboe (after Fa. Willis)</td>
<td>Willis Cornet III</td>
</tr>
<tr>
<td>8 Trumpet</td>
<td></td>
</tr>
<tr>
<td>8 Oboe</td>
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</tr>
<tr>
<td>4 Clarion</td>
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### PEDAL (flat pedalboard)

<table>
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<td>32 Subbass (Douglas Fir)</td>
<td>32 Subbass (Douglas Fir)</td>
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<tr>
<td>16 Subbass (Douglas Fir)</td>
<td>16 Præstant</td>
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<tr>
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<td>16 Contra Gamba (Sw.)</td>
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<tr>
<td>8 Octave</td>
<td>8 Octave</td>
</tr>
<tr>
<td>8 Spire Flute (Gt.)</td>
<td>8 Spire Flute (Gt.)</td>
</tr>
<tr>
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<td>8 Viola (Gt.)</td>
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<tr>
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<td>4 Octave</td>
</tr>
<tr>
<td>4 Flute (Gt.)</td>
<td>4 Flute (Gt.)</td>
</tr>
<tr>
<td>Mixture V</td>
<td>32 Bombardon</td>
</tr>
<tr>
<td></td>
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<tr>
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<td>16 Posaune</td>
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<tr>
<td></td>
<td>8 Trompette (Gt.)</td>
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<tr>
<td></td>
<td>8 Trumpet</td>
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<tr>
<td></td>
<td>4 Clairon (Gt.)</td>
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Glockenspiel
Cymbelstern
Tremulant
First & Central Presbyterian Church
Phildadelphia, Pa.
Thursday, June 30
11:20 and 1:50 P.M.

DAVID SCHELAT

<table>
<thead>
<tr>
<th>A Good New Dance (Suite of Renaissance Keyboard Dances)</th>
<th>Anonymous</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intrada</td>
<td>ca.1600</td>
</tr>
<tr>
<td>Was woln wir uff den abendt thun</td>
<td></td>
</tr>
<tr>
<td>Daunce</td>
<td></td>
</tr>
<tr>
<td>Ungarescha</td>
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<tr>
<td>Bassa imperia</td>
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<table>
<thead>
<tr>
<th>Fantasia in F Major</th>
<th>Johann Ludwig Krebs</th>
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<tbody>
<tr>
<td>Trio in C Major</td>
<td>1713–1780</td>
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<tr>
<td>Fugue in F Major</td>
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<table>
<thead>
<tr>
<th>Hymn, “Through the heart of every city”</th>
<th>TRUESDELL</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>Clair de lune, Pièces de Fantaisie, Op. 53, No. 5</th>
<th>Louis Vierne</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1870–1937</td>
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</table>

<table>
<thead>
<tr>
<th>Organ Sonata</th>
<th>David Schelat</th>
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First & Central Presbyterian Church
Gabriel Kney (1989)

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<td>8 Rohrflöte</td>
<td>8 Celeste (t.c.)</td>
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<td>1³/₅ Terz</td>
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<td>8 Oboe Schalmey</td>
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<td>8 Trompete</td>
<td>Tremulant</td>
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DAVID PECKHAM

Presentation of this recital has been underwritten by a gift from Richard E. Willson.

John Dickinson High School
W.W. Kimball (1928)

ORCHESTRAL

16 Post Horn  8 Solo Vox Humanas (II Rks.)
16 Solo Trumpet (t.c.)  8 Vox Humanas (III Rks.)
16 Trumpet (t.c.)  5 1/3 Solo Tibia Fifth
16 Tuba  5 1/3 Tibia Fifth
16 Diaphone  4 Octave Trumpet
16 Diaphonic Horn  4 Octave
16 Solo Tibia Clausa  4 Octave Horn
16 Tibia Clausa (t.c.)  4 Solo Tibia Clausa
16 Major Strings (IV Rks.)  4 Tibia Clausa
16 Mezzo Strings (IV Rks.)  4 Cellos (II Rks.)
16 Saxophone (t.c.)  4 Gambas (II Rks.)
16 Orchestral Oboe  4 Violins (II Rks.)
16 Kinura  4 Violas (II Rks.)
16 English Horn  4 Solo Harmonic Flute
16 Clarinet(t.c.)  4 Lieblich Flute
16 Oboe Horn  4 Concert Flute
16 Lieblich Bourdon (t.c.)  4 Dolce Ensemble (IV Rks.)
16 Solo Vox Humanas (III Rks.)  3 1/3 Tibia Tenth
16 Vox Humanas (III Rks.)  2 2/3 Solo Tibia Twelfth
8 Post Horn  2 2/3 Tibia Twelfth
8 Solo Trumpet  2 2/3 Lieblich Twelfth
8 Trumpet  2 2/3 Flute Twelfth
8 Tuba  2 Solo Tibia Piccolo
8 Diaphonic Diapason  2 Tibia Piccolo
8 Horn Diapason  2 Viola Fifteenth
8 Solo Tibia Clausa  2 Lieblich Piccolo
8 Tibia Clausa  1 Lieblich Fife
8 Cellos (II Rks.)  Fourniture IV
8 Gambas (II Rks.)  8 Piano
8 Violins (II Rks.)  8 Harp
8 Violas (II Rks.)  4 Harp
8 Saxophone  4 Xylophone
8 Orchestral Oboe  2 Glockenspiel
8 Kinura  4 Vibraphone
8 English Horn  4 Chrysoglott
8 Clarinet  16 Orchestral to Orchestral
8 Oboe Horn  Orchestral Unison Off
8 Quintadena  4 Orchestral to Orchestral
8 Lieblich Flute  8 Solo to Orchestral
8 Concert Flute  8 Stage to Orchestral
8 Dolce Ensemble (IV Rks.)  Orchestral Program
ACCOMPANIMENT

8 Post Horn
8 Tuba Mirabilis
8 Solo Trumpet
8 Trumpet
8 Tuba
8 Diaphonic Diapason
8 Horn Diapason
8 Solo Tibia Clausa
8 Tibia Clausa
8 Cellos (II Rks.)
8 Gambas (II Rks.)
8 Violins (II Rks.)
8 Violas (II Rks.)
8 Clarinet
8 French Horn
8 Oboe Horn
8 Quintadena
8 Lieblich Flute
8 Concert Flute
8 Spitz Flutes (II Rks.)
8 Dulcianas (II Rks.)
8 Solo Vox Humanas (II Rks.)
8 Vox Humanas (III Rks.)
4 Octave
4 Octave Horn
4 Tibia Clausa
4 Cellos (II Rks.)
4 Gambas (II Rks.)
4 Violins (II Rks.)
4 Violas (II Rks.)
4 Lieblich Flute
4 Concert Flute
4 Spitz Flutes (II Rks.)
4 Dulcianas (II Rks.)
4 Vox Humanas (III Rks.)

2 2/3 Lieblich Twelfth
2 2/3 Flute Twelfth
2 Lieblich Piccolo
2 Flautino
8 Piano
8 Master Harp
8 Harp
4 Harp
8 Master Celesta
4 Chrysoglot
4 Accompaniment to Accompaniment
8 Solo to Accompaniment
8 Stage to Accompaniment
Accompaniment Program
Tambourine
Castanets
Wood Block
Choke Cymbal
Jazz Cymbal
Sizzle Cymbal

2nd Touch

8 Post Horn
8 Tuba Mirabilis
8 Solo Trumpet
8 Trumpet
8 Tuba
8 Diapason (Select)
8 Tibia Clausa (Select)
8 Clarinet
8 Piano
8 Harp
1 Glockenspiel
Master Chimes

Orchestral to Accompaniment
Solo to Accompaniment
Accompaniment 2T Program

STAGE

8 English Diapason
8 Diapason Celeste
8 Salicionals (II Rks.)
8 Gedeckts (II Rks.)
4 Principal
4 Salicionals II
4 Harmonic Flute
4 Gedeckts (II Rks.)
2 2/3 Nazard

2 Piccolo
1 1/3 Larigot
Sesquialtera II
8 Wald Horn
8 Bassett Horn
8 Vox Humana
16 Stage to Stage
Stage Unison Off
Stage to Stage

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### SOLO

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### TREMOLOS

- Stage
- Main I
- Main II
- Tibias Voxes
- Solo I
- Solo II
- Solo III
- Tubas
- Trumpets
- Vibraphone Major
- Trems Program

### CELESTES

- Accompaniment Concert. Flute Celeste ON
- Orchestral Concert. Flute Celeste ON
- Flute Celestes OFF
- String Celestes OFF
- Master Chimes

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LONGWOOD GARDENS
Kennett Square, Pa.
Thursday, June 30
5:30 and 7:30 P.M.

BEN SHEEN

Finlandia, Op. 26
Jean Sibelius
1865–1957
Transcribed by Ben Sheen

Fantasie Choral No. 1 in D-flat Major
Percy Whitlock
1903–1946

Danse macabre, Op. 40
Camille Saint-Saëns
1835–1921
Transcribed by Edwin H. Lemare

Elegy for Strings, Op. 58
Edward Elgar
1857–1934
Transcribed by Ben Sheen

Festive Overture, Op. 96
Dmitri Shostakovich
1906–1975
Transcribed by Ben Sheen

Presentation of this recital has been underwritten by a gift from
David W. Stettler

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
LONGWOOD GARDENS  
Aeolian No. 1726 (1929)  
Rebuilt 1957–59; 2004–13

New console by Robert Turner, 2001  
146 ranks, 237 stops and couplers, Five 32' Pedal stops, 10,010 pipes, 97 pistons  
Digital Control System (SSOS), 30 memory levels

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<tr>
<td>4 Flute Triangular</td>
<td>2 Fifteenth (V)</td>
</tr>
<tr>
<td>Mixture III</td>
<td>1(\frac{2}{3}) Nineteenth (V)</td>
</tr>
<tr>
<td>2(\frac{2}{3}) Nazard (III)</td>
<td>1 Twenty-second (V)</td>
</tr>
<tr>
<td>2 Piccolo (III)</td>
<td>2(\frac{2}{5}) Twenty-sixth (V)</td>
</tr>
<tr>
<td>1(\frac{3}{4}) Tierce (III)</td>
<td>16 Tuba Profunda</td>
</tr>
<tr>
<td>1(\frac{1}{7}) Septième</td>
<td>8 Tuba Mirabilis</td>
</tr>
<tr>
<td>16 Fagotto</td>
<td>8 Tuba Sonora</td>
</tr>
<tr>
<td>8 Orchestral Trumpet</td>
<td>8 French Horn</td>
</tr>
<tr>
<td>8 Musette</td>
<td>8 English Horn</td>
</tr>
<tr>
<td>8 Saxophone</td>
<td>8 Bell Clarinet</td>
</tr>
<tr>
<td>8 Clarinet</td>
<td>8 Orchestral Oboe</td>
</tr>
<tr>
<td>8 Corno d’Amore</td>
<td>8 Kinura</td>
</tr>
<tr>
<td>8 Oboe d’Amore</td>
<td>8 Solo Vox Humana</td>
</tr>
<tr>
<td>Tremolo</td>
<td>4 Tuba Clarion</td>
</tr>
<tr>
<td></td>
<td>Tremolo</td>
</tr>
</tbody>
</table>

**PERCUSSION (floating)**

| 8 Harp I (unenclosed) | Chimes | Bass Drum |
| 8 Harp II (unenclosed) | Celesta | Oriental Gong (crash or roll) |
| 4 Harp I (ext.)       | Triangle | Zimbelstern (unenclosed) |
| 4 Harp II (ext.)      | Tambourine | Glockenstein (unenclosed) |
| 8 Xylophone           | Castanets | Nightingale |
| 4 Xylophone (ext.)    | Tom Tom | Tuned Sleighbells (single) |
| 8 Celestial Harp      | Snare Drum (tap) | Tuned Sleighbells (repeat) |
| 8 Harp Vibrato        | Snare Drum (roll) | (Sleighbells unenclosed) |
| 8 Glockenspiel (single) | Cymbals | |
| 8 Glockenspiel (repeat) | Tympani (tap) | |
|                     | Tympani (roll) | |

**80 COUPLERS, INCLUDING**

The usual 16, 8, 4, and unison off couplers
All Swells to IV, V; Great, Choir, Swell Thumb Slides
Pedal Divide
Fanfare to Great SFZ (momentary via toe stud)
Solo to Great SFZ (momentary via toe stud)
Melodic Bass (Solo)
Solo Melody to Great
Great/Choir Transfer
<table>
<thead>
<tr>
<th>PEDAL (unenclosed)</th>
<th>97 PISTONS INCLUDE</th>
</tr>
</thead>
<tbody>
<tr>
<td>64 Gravissima (resultant)</td>
<td>Next: 8 pistons</td>
</tr>
<tr>
<td>32 Double Diapason</td>
<td>Previous: 1</td>
</tr>
<tr>
<td>32 Contra Bourdon</td>
<td>General: 16</td>
</tr>
<tr>
<td>32 Contra Violone</td>
<td>Choir: 8</td>
</tr>
<tr>
<td>16 First Diapason</td>
<td>Great: 8</td>
</tr>
<tr>
<td>16 Second Diapason</td>
<td>Swell: 8</td>
</tr>
<tr>
<td>16 Phonon Diapason</td>
<td>Solo/Fanfare: 8</td>
</tr>
<tr>
<td>16 First Bourdon</td>
<td>String: 4</td>
</tr>
<tr>
<td>16 Second Bourdon</td>
<td>Pedal: 4</td>
</tr>
<tr>
<td>16 Violine</td>
<td>Ventil I, II</td>
</tr>
<tr>
<td>16 Diapason (Gt.)</td>
<td>String on Swell Pistons</td>
</tr>
<tr>
<td>16 Viola Diapason (Sw.)</td>
<td>String on Great Pistons</td>
</tr>
<tr>
<td>16 Contrabasse (Str.)</td>
<td>Percussion to Pedal</td>
</tr>
<tr>
<td>16 Melodia (Sw.)</td>
<td>Percussion to Toe Stud</td>
</tr>
<tr>
<td>16 Gamba (Ch.)</td>
<td>4 Reversibles: Ch., Gt., Sw., Solo to Pedal</td>
</tr>
<tr>
<td>16 Salicional (Str.)</td>
<td>4 Reversibles (can be set)</td>
</tr>
<tr>
<td>10(\frac{2}{3}) Quint</td>
<td>All Swells</td>
</tr>
<tr>
<td>8 Octave</td>
<td>Crescendo I, II, II, IV</td>
</tr>
<tr>
<td>8 Flute</td>
<td>Tutti I, II</td>
</tr>
<tr>
<td>8 Gedeckt</td>
<td></td>
</tr>
<tr>
<td>4 Super Octave</td>
<td></td>
</tr>
<tr>
<td>Mixture V</td>
<td></td>
</tr>
<tr>
<td>32 Contra Bombarde</td>
<td>Previous: 1</td>
</tr>
<tr>
<td>32 Contra Fagotto (Ch.)</td>
<td>Pedal: 8</td>
</tr>
<tr>
<td>16 Bombarde</td>
<td>General 17-32</td>
</tr>
<tr>
<td>16 Tuba Profunda (Solo)</td>
<td>3 Reversibles (can be set)</td>
</tr>
<tr>
<td>16 Double Trumpet (Gt.)</td>
<td>Percussion to Pedal</td>
</tr>
<tr>
<td>16 Posaune (Sw.)</td>
<td>Ventil I, II</td>
</tr>
<tr>
<td>16 Fagotto (Ch.)</td>
<td>SFZ (while depressed, from Solo or Fanfare)</td>
</tr>
<tr>
<td>8 Tromba</td>
<td>Piano Damper Pedal (controlled from button on Expression Pedal I)</td>
</tr>
<tr>
<td>4 Clarion</td>
<td></td>
</tr>
<tr>
<td>Toe Spoons</td>
<td></td>
</tr>
<tr>
<td>Harp Damper</td>
<td></td>
</tr>
<tr>
<td>Chime Damper</td>
<td></td>
</tr>
<tr>
<td>All Swells</td>
<td></td>
</tr>
<tr>
<td>1 Reversible (can be set)</td>
<td></td>
</tr>
<tr>
<td>Great to Pedal</td>
<td></td>
</tr>
<tr>
<td>Gong</td>
<td></td>
</tr>
<tr>
<td>Tutti I, II</td>
<td></td>
</tr>
</tbody>
</table>

**FOOT CONTROLS**

| TOE STUDS: | |
| Next: 1 | |
| Previous: 1 | |
| Pedal: 8 | |
| General 17-32 | |
| 3 Reversibles (can be set) | |
| Percussion to Pedal | |
| Ventil I, II | |
| SFZ (while depressed, from Solo or Fanfare) | |
| Piano Damper Pedal (controlled from button on Expression Pedal I) | |
| Toe Spoons | |
| Harp Damper | |
| Chime Damper | |
| All Swells | |
| 1 Reversible (can be set) | |
| Great to Pedal | |
| Gong | |
| Tutti I, II | |

**SELECTIVE EXPRESSION CONTROLS**

63 buttons assign any division except Pedal on any of 5 Expression Pedals, Crescendo Pedal, and Choir/Great/Swell Thumb Slides

Expression Pedals: 5
Crescendo Pedal: 1

**TREMOLOS**

Some have variable speed and depth, assignable by 9 buttons to any of 5 Expression Pedals, Crescendo Pedal, and Choir/Great/Swell Thumb Slides
The Main Auditorium of Boardwalk Hall  
Atlantic City, N.J.  
Friday, July 1  
12 P.M.

STEVEN BALL

This program will be announced during the performance, which is planned to take advantage of the most recently completed work. During the past months, there has been an extraordinary effort to bring whole divisions alive that have been dormant for years, allowing OHS Convention attendees the opportunity to hear and enjoy the new life that is now available.

Adrian Phillips Ballroom  
Atlantic City, N.J.  
2 P.M.

STEVEN BALL

Buster Keaton’s Spite Marriage

This film was premiered on April 6, 1929, and kicks off the Boardwalk Hall 2016 Silent Film Series.

Presentation of these programs has been underwritten by a gift from James Weaver.
**UNIT VOICES**

1. **Bombarde**[^9] (97, 25")
2. **Tuba Mirabilis**[^9] (97, 25")
3. **Phonon Diapason**[^*^] (85, 15")
4. **Trumpet**[^*^] (85, 15")
5. **Post Horn**[^*^] (85, 15")
6. **Oboe Horn**[^*^] (85, 10")
7. **Tibia Clausa**[^*^] (97, 10")
8. **Stopped Flute** (101, 10")
9. **Viola Diapason**[^*^] (85, 10")
10. **Violin**[^*^] (97, 10")
11. **Open Diapason**[^*^] (73, 10")
12. **Clarabella**[^*^] (85, 10")
13. **Flauto Dolce**[^*^] (97, 10")
14. **Gemshorn**[^*^] (97, 10")
15. **Clarinet**[^*^] (73, 10")
16. **English Horn**[^*^] (61, 10")
17. **Kinura**[^*^] (61, 10")
18. **Vox Humana**[^*^] (73, 10")
19. **Cello**[^*^] (73, 10")
20. **Cello Celeste**[^*^] (73, 10")
21. **Violin Celeste**[^*^] (73, 10")
22. **Viola**[^*^] (85, 10")
23. **Viola Celeste**[^*^] (73, 10")

**STRAIGHT VOICES**

24. **Diapason Major**[^*^] (73, 10")
25. **English Diapason**[^*^] (73, 10")
26. **Muted Diapason**[^*^] (73, 10")
27. **Melophone**[^*^] (73, 10")
28. **Flute Ouverte**[^*^] (73, 10")
29. **Flute Celeste**[^*^] (73, 10")
30. **Gemshorn Celeste**[^*^] (73, 10")
31. **Brass Trumpet**[^*^] (73, 15")
32. **Saxophone**[^*^] (73, 15")
33. **French Horn**[^*^] (73, 15")
34. **Orchestral Oboe**[^*^] (73, 15")
35. **Orchestral Strings I**[^*^] (2 rks., 134, 10")
36. **Orchestral Strings II**[^*^] (2 rks., 134, 10")
37. **Muted Strings**[^*^] (2 rks., 134, 10")
38. **Major Octave**[^*^] (73, 10")
39. **Octave Diapason**[^*^] (73, 10")
40. **Major Fifteenth**[^*^] (73, 10")
41. **Grand Mixture VII**[^*^] (511, 10")
42. **Mixture V**[^*^] (305, 10")

[^9]: right or left chamber, 97 pipes, 25" wind pressure
St. Mark’s Episcopal Church  
Friday, July 1  
8 P.M.

CHRISTOPH BULL

Carillon de Westminster, Op. 54, No. 6  
Louis Vierne  
1870–1937

A Minor Trance  
Christoph Bull

“Dorian” Toccata and Fugue in D minor, BWV 538  
Johann Sebastian Bach  
1685–1750

Chorale Prelude on “Rhosymedre”  
Ralph Vaughan Williams  
1872–1958

Crown Imperial  
William Walton  
1902–1983

Hymn  
INNSBRUCK

German Folk Song Arrangement  
Christoph Bull

Sheep May Safely Graze  
Johann Sebastian Bach  
*Transcribed by E. Power Biggs*

Toccata in D Minor, Op. 59 No. 5  
Max Reger  
1873–1916

Fugue in D Major, Op. 59 No. 6

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

Our account of the preservation of a classic American organ all began in October of 1999 in downtown Philadelphia at Saint Mark’s Episcopal Church, a church that was officially founded in 1847. Douglas Tester, organ consultant, had invited me to visit and consider our company’s participation in the work to be done on their 1937 Aeolian-Skinner organ. From the onset, there was a special energy in our discussion and the more we talked, the more stirring the vision of the project became. The challenge was to carefully undertake a work to augment an instrument of broad reputation, that is historically important, and that has served as a centerpiece in the mission of Saint Mark’s for 63 years. No question that the project was on hallowed ground and it was clear from the beginning that preservation of the organ was as crucial to Saint Mark’s as augmentation. Our company accepted the challenge and Saint Mark’s invitation to serve as a catalyst for
the project, and in doing so became a member of a wide spread team of truly gifted and
dedicated individuals.

The overall work plan covered five principal sub areas: (1) Build a new console to re-
place the 1965 Austin console, (2) Restore the original Henry Vaughn casework design of
1905, (3) Restore the Choir division to it’s original 1937 specifications, (4) to put into
service five ranks of E.M. Skinner pipes purchased and stored by the church since 1992,
and (5) add a Grand-Choeur division in the west end of the church. Fortunately the stew-
ards of Saint Mark’s had been vigilant over the years in maintaining the instrument to the
highest degree. So with a composite work plan, and a well-paved way, work on the pro-
ject officially began in January 2000.

Douglas Tester, along with Ray Moderski, and Walter Peterson, both parishioners of
St. Mark’s, created original specifications for additions to the organ. In the meantime, in
August 2000, Scott Dettra arrived as the new organist of St. Mark’s and Daniel Anger-
stein of Daniel Angerstein Organ Works in Hendersonville, N.C. was commissioned to
be the tonal director for the project. The combined experience of all involved was ex-
traordinary as can be heard in the distinctive tonal qualities of the new organ. Together,
they continued to further refine the specification and tonal qualities as Daniel reviews in
the next few paragraphs:

It has been said that G. Donald Harrison tonal finished the Aeolian-Skinner Organ in
1937 from a seat in the chancel with, presumably a person at the loft console and a pipe
assistant in the chamber. The rationale for this was that the congregation was not as in-
volved with the music as we are today; and that the balance for the choir of men and boys
was more important. Be that as it may, the organ of some 104 ranks was stuffed into the
side and attic of the chancel, and was quite in the way of itself. For example, the Choir
16’ Viola is borrowed to the Pedal. This borrow is actually an independent rank, further
inhibiting the organ’s egress. We believe that this is true of the independent 8’ Viola as
well.

In 1963, in an attempt to gain more dynamic level from the organ to the room, the
center tower of the façade was torn out, along with a part of the casework. This was part
of a plan to “flowerbox” the Great division. This dental declamatory had been allowed to
remain for some 40 years, while the flowerbox version never appeared.

In the year 2000 a movement appeared which said, “We want an organ which will fill
our room!” The left over casework of the 1930 Midmer-Losh organ in the rear of the
room appeared to be the answer. The Grand-Choeur idea evolved into an instrument of
such proportions and sonorities to be capable of pulling the sound from the front instru-
ment while not obliterating it.

A most forward-looking gentleman, Mr. Wesley Parrott, procured some E.M. Skinner
stops from organs in the area: 8’ Flauto Mirabilis, 8’ Flügel Horn, 8’ Cornopean, 16’ and 8’
English Horn and 8’ French Horn He purchased these many years ago and preserved them
in the basement of St. Mark’s Church. We lovingly took these and incorporated them into
the specification, along with other new pipe work.

The 16’ and 8’ English Horn, and the 8’ Tuba, were added to become the new Solo
Organ; the pipes placed in the String division. This division has room to house these
pipes without getting in the way of the rest of the organ. The Tuba is on 18” of wind, and
the English Horn on 10”, its original wind pressure. The English Horn had been placed
in the Choir on the original 4’ Zauberrflöte toeboard. We made a copy of the 4’ Zauberrflö-
te located at the Church of the Advent, Boston; an Aeolian-Skinner built only a year ear-
lier in 1936.

The new Tuba and Trompette en chamade are from A.R. Schopp’s Sons, Inc., and are
quite glorious. The en chamade is placed under the west window, at a 15-degree angle.

The purpose of an antiphonal organ is not only for antiphonal effects; it is also to
draw out sound from the front organ. In order to accomplish this effectively, one must
duplicate many sonorities that are produced by the front instrument. This is why we included sounds from strings to choruses, flute colors, to a 32’ Bombarde. It has been remarkably successful.

In designing the console, our company deliberately considered the combined works of Aeolian-Skinner with much attention being paid to the use of materials and to the details of finishing work. Because of their elevated degree of quality and concentration of detail in recreating the Skinner tradition, Harris Precision Products was selected to provide all of the mechanical components for the console. Walker Technical Company provided the combination action and solid state switching system. While the addition of Walker components represent the only real deviation from the original instrument, it greatly enhances its reliability, consistency, and utility.

The design for the Grand-Choeur casework was the inspiration of Davis D’Ambly, a parishioner of St. Mark’s Church and a liturgical artist by trade. With profound respect and appreciation for the ecclesiastical Gothic surroundings in which the organ was to be placed, he agreed to design and oversee the materials and finishes of the organ. He spent many hours in session in the rear stall of the choir studying Vaughn’s brilliant casework in the front of the church. Amazingly, remaining pieces of the Henry Vaughn casework were found in the basement of the church. Richard W. Langnor of Philadelphia recreated the original case in astonishing detail. The ultimate effect of Davis’s artistic labor is a complement to the existing artistry and craftsmanship found throughout the church. St. Mark’s Church now has exceptional examples of octagonal Gothic towers in the screen organ, rounded Gothic towers in the main organ case and triangular Gothic towers in the Grand Choeur casework. All are unique in their own way but tied together beautifully within the church.

For many years, alabaster statues of SS. Peter and Paul had stood alone under the window in the west end of the nave of the church. Louise Pezzi, a gifted blacksmith in Philadelphia, was commissioned to design and execute the elegant grillwork that now serves as a milieu to the statues within the Grand-Choeur casework.

The design also called for several hand carved wooden elements. We were privileged to work with David Caldwell of Caldwell Carvings in Lawndale, N.C. The extensive and exquisite carving work done on the organ from the pipe shades to the linen folds and the lions to the cresting are a testament to the complete dedication David has to his vocation. He and Davis also worked together on the polychroming and gilding of all the carvings.

John Dower of Regalia, Inc. in Lincolnton, N.C., was delegated the responsibility of developing working engineering drawings for the exterior and interior of the organ. Laying out the new pipe work within the extreme space limitations was a challenge that John succeeded in accomplishing quite well. His firm then developed the layouts for and constructed the wind chests to be included in the organ.

II. GREAT

16 Principal
 8 Principal
 8 Diapason
 8 Bourdon
 8 Gemshorn
 4 Diapason
 4 Octave
 4 Gemshorn
2 2/3 Quint
 2 Superoctave
 8 Mixture III–V
 2 Fourniture IV
 1 Cymbel III
 8 Trompette en chamade
 4 Clairon en chamade
Chimes (Solo)
 8 Trompette
 8 Cymbel III
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Positiv to Great 16, 8
Bombard/Solo to Great 8
Grand-Chœur I on Great
Screen on Great
String on Great
Great Unison Off

III. SWELL (enclosed)

16 Flûte conique
 8 Geigen
 8 Rohrflöte
 8 Viole de gambe
 8 Viole céleste
 4 Flûte triangulaire
 4 Octave Geigen
4 Fugara
2 2/3 Nazard
 2 Fifteenth
1 3/4 Tierce
1 1/3 Mixture III
1/2 Cymbel III
16 Bombarde
8 Trompette
8 Trumpet
4 Clairon
Tremolo
 8 Trompete
 8 Trompete
Swell 16, Unison Off, 4
Choir to Swell 16, 8, 4
Positiv to Swell 16, 8
Bombard/Solo to Swell 8
Grand-Chœur II on Swell
Screen on Swell
String on Swell

I. CHOIR (enclosed)

16 Contra Viola
 8 Viola
 8 Nachthorn
 8 Dolcan
 8 Dolcan céleste
 4 Viola
 4 Zauberflöte (new)
16 Krummhorn
8 Trompette
Tremolo
 8 Trompete
 8 Trompete en chamade
4 Clairon en chamade
 8 Trompette en chamade
 8 Clairon en chamade
 4 Clairon en chamade
Choir 16, Unison Off, 4
Swell to Choir 16, 8, 4
Great to Choir 8
Bombard/Solo to Choir 8
Grand-Chœur I on Choir
Grand-Chœur II on Choir
Screen on Choir
String on Choir

I. POSITIV

8 Singend Gedeckt
 4 Prinzipal
 4 Koppelflote
2 2/3 Nasat
 2 Blockflote
1 3/5 Terz
1 1/3 Lariot
1 Siffloete
1 1/3 Scharf IV
1/4 Zimbel III
Zimbelstern
 16 Positiv
 16 Positiv
 16 Positiv
 16 Positiv
 16 Positiv
Tremolo
IV. BOMBARD
16 Bombard
  8 Trumpet
  4 Clarion
  8 Trompette en chamade (new, Schopps)
  4 Clarion en chamade (ext.)
  Bom bard Unison Off
  Positiv to Bombard 8
  Grand Chœur II on Bombard/Solo
  String on Bombard/Solo

IV. SOLO
16 English Horn (ext.)
  8 Tuba (new, Schopps)
  8 French Horn (Skinner)
  8 English Horn (Skinner)
  Tremolo
  Chimes

IV. SCREEN
  8 Diapason
  8 Dulciana
  4 Gemshorn
  2\(\frac{2}{3}\) Nazard
  2 Flautino
  Screen 16, Unison Off, 4

STRING (Floating)
16 Viole
  8 Dulciana
  8 Flute
  8 Dulcet Céleste II
  8 Muted Strings Céleste II
  8 Orchestral Strings Céleste
  4 Salicet
  16 Vox Humana
  8 Vox Humana
  String 16, Unison Off, 4
  Tremolo

GRAND-CHEUR I and II (floating)
16 Montre (digital)
  8 Montre
  8 Bourdon à deux bouchées
  8 Flauto Mirabilis (Skinner)
  8 Gambe
  8 Gambe céleste
  8 Salicional céleste II (digital)
  8 Flûte céleste II (digital)
  Chœur des violes (four from 8 strings)
  4 Prestant
  4 Cor de chamois (digital)
  4 Flûte harmonique
  2 Doublette
  2 Flûte à bec (ext. 4’ Fl. Harm.)
  Fourniture V (digital)
  Plein Jeu IV–V
  Grand Cornet V (digital)
  8 Harpe (digital)
  4 Clochette (digital)
  16 Contre Trompette (digital)
  8 Trompette harmonique (digital)
  8 Trompette
  8 Hautbois (digital)
  8 Flügelhorn (Skinner)
  8 Voix humaine (digital)
  4 Clairon harmonique (digital)
  Tremblant
  Tremblant Fort

ACCESSORIES
Grand-Cheur Silent
Main Silent
Great/Choir Invert
Pedal on Great Locals
Pedal on Swell Locals
All Swells to Swell
Grand-Cheur Expression to Swell
String Expression to Swell
MIDI Sequencer
Tutti I
Tutti II
<table>
<thead>
<tr>
<th>PEDAL (<em>digital voices</em>)</th>
<th>GRAND-CHŒUR PÉDALE</th>
</tr>
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<tbody>
<tr>
<td>32 Sub Principal*</td>
<td>32 Montre*</td>
</tr>
<tr>
<td>32 Bourdon*</td>
<td>32 Contre Viole*</td>
</tr>
<tr>
<td>16 Principal</td>
<td>16 Montre*</td>
</tr>
<tr>
<td>16 Contrebass</td>
<td>16 Soubasse*</td>
</tr>
<tr>
<td>16 Violine</td>
<td>16 Bourdon*</td>
</tr>
<tr>
<td>16 Subbass</td>
<td>16 Viole*</td>
</tr>
<tr>
<td>16 Flûte conique (Sw.)</td>
<td>8 Montre</td>
</tr>
<tr>
<td>16 Viola (Ch.)</td>
<td>8 Bourdon à deux bouchées</td>
</tr>
<tr>
<td>16 Viole (Str.)</td>
<td>4 Octave (ext.)</td>
</tr>
<tr>
<td>8 Principal</td>
<td>4 Flûte ouverte*</td>
</tr>
<tr>
<td>8 Viola</td>
<td>Mixture III*</td>
</tr>
<tr>
<td>8 Nachthorn</td>
<td>32 Contre Bombarde*</td>
</tr>
<tr>
<td>8 Flûte conique (Sw.)</td>
<td>16 Bombarde*</td>
</tr>
<tr>
<td>5½ Quint</td>
<td>8 Trompette*</td>
</tr>
<tr>
<td>4 Principal</td>
<td>8 Hautbois*</td>
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<tr>
<td>4 Flûte harmonique</td>
<td>4 Hautbois</td>
</tr>
<tr>
<td>2 Blockflûte</td>
<td>4 Clairon*</td>
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<tr>
<td>3½ Mixture III</td>
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<tr>
<td>1½ Cymbel II</td>
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<tr>
<td>32 Contra Bombard</td>
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<tr>
<td>16 Bombard (Bomb.)</td>
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<td>16 Posaune</td>
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<td>16 English Horn (Solo)</td>
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<td>8 Tuba (Solo)</td>
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<td>8 Trompette</td>
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<td>4 Clairon</td>
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<td>8 Trompette en chamade</td>
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<td>4 Clairon en chamade</td>
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<td>Chimes (Solo)</td>
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<td>Great to Pedal 8</td>
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<td>Swell to Pedal 8, 4</td>
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<td>Choir to Pedal 8, 4</td>
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<td>Positiv to Pedal 8</td>
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<td>Bombard/Solo to Pedal 8, 4</td>
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<td>Grand-Choeur I to Pedal 8</td>
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<td>Grand-Choeur II to Pedal 8</td>
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<td>Screen to Pedal 8, 4</td>
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<td>String to Pedal 8, 4</td>
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Zion Lutheran Church  
Spring City, Pa.  

**Saturday, July 2**  
**9:20 A.M.**

**BETHAN NEELEY**

Voluntary in G Major, Op. 7, No. 9  
John Stanley  
1712–1786

Selections from *Clavier-Übung III*  
Johann Sebastian Bach  
1685–1750

- Kyrie, Gott Vater, BWV 672
- Christe, aller Welt Trost, BWV 673
- Kyrie, Gott heiliger Geist, BWV 674

Fuga in G Minor  
Johann Adam Reincken  
1643–1722

Two Pieces for Organ  
Herbert Howells  
1892–1983

- Dalby’s Fancy — Dalby’s Toccata

Partita on “Was Gott Tut das ist Wohlgetan”  
Johann Pachelbel  
1653–1706

Hymn, “Sing praise to God who reigns above”  
MIT FREUDEN ZART

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**Zion Lutheran Church**  
David Tannenberg (1791)  
Original Stoplist

Mechanical action  
£150, dedicated October 9, 1791  
Manual: 51 notes

**MANUAL** (51 pipes)  
- 8 Gedackt (w)  
- 8 Dulciana (w/m)  
- 4 Octav  
- 4 Hohl Flöte  
- 3 Quinte  
- 2 Super Octav

**PEDAL MOVEMENTS**  
Two Combination Pedals:  
one brings on the 4 Octav and 2 Super Octav, and the other takes them off
Demonstration of Skinner Automatic Organ Rolls

SEAN O’DONNELL

Overture, *Midsummer Night’s Dream* (excerpt)  
Felix Mendelssohn  
1809–1847

Played by Albert W. Snow

Parade of the Wooden Soldiers, Op. 123  
Leon Jessel  
1871–1942

Played by Chandler Goldthwaite

Spiritual, “Deep River”  
Arranged by Harry T. Burleigh  
1866–1949

Staff Arranger

España  
Emmanuel Chabrier  
1841–1894

Played by Albert W. Snow

Overture, *Raymond*  
Ambroise Thomas  
1811–1896

Played by Charles Heinroth

Valse triste, Op. 44, No. 1  
Jean Sibelius  
1865–1957

Played by Albert W. Snow

Overture, *Fingal’s Cave*  
Felix Mendelssohn  
1809–1847

Played by Albert W. Snow

1812 Overture (excerpt)  
Peter Ilyitch Tchaikovsky  
1840–1893

Staff Arranger

*Special thanks to Sean O’Donnell for organizing this event.*
Originally built by the Skinner Organ Co. in 1928 for the Park Avenue apartment of stockbroker Harry B. Towle, the duplexed organ is enclosed in two swell boxes and includes several percussion stops. The organ was moved without changes by Aeolian-Skinner in 1941 (as Op. 742-A) to WELKINWEIR, the Rodebaugh residence in Pughtown, Pa., where it is extant and unaltered. The console has a blind combination action with seven divisional pistons on each manual, no Pedal pistons, and no general pistons.

The instrument is equipped with Skinner’s famous multiplex “Player Attachment” playing two manuals and pedal with full registration and expression.

**Compass:**
- Manuals, 61 notes, C–c⁴
- Pedal, 32 notes, C–g¹

**Electropneumatic key and stop action**
- 16 ranks, 49 stops, 995 pipes

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<thead>
<tr>
<th>Manual I</th>
<th>Manual I</th>
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<tr>
<td><strong>Expression I</strong></td>
<td><strong>Expression II</strong></td>
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<tr>
<td>8 Orchestral Flute</td>
<td>16 Bourdon (ext., 12 pipes)</td>
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<td>4 Flute (ext., 12 pipes)</td>
<td>8 Chimney Flute</td>
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<tr>
<td>8 Voix Celeste II (122 pipes)</td>
<td>4 Flute (ext., 12 pipes)</td>
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<tr>
<td>8 Flute Celeste II (110 pipes)</td>
<td>2¹⁄₃ Nazard (ext.)</td>
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<tr>
<td>8 Diapason</td>
<td>2 Piccolo (ext., 12 pipes)</td>
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<tr>
<td>8 Cornopean</td>
<td>8 Cello Celeste II (122 pipes)</td>
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<tr>
<td>8 Harp</td>
<td>8 French Horn</td>
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<tr>
<td>Celesta</td>
<td>8 Tuba Mirabilis</td>
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<tr>
<td><strong>Pedal</strong></td>
<td><strong>MANUAL II</strong></td>
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<tr>
<td>16 Bourdon (ext., Exp. I, 12 pipes)</td>
<td>duplicate of Manual I</td>
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<tr>
<td>16 Echo Lieblich (Manual, Exp. II)</td>
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<td>8 Gedeckt (Manual, Exp. I)</td>
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<tr>
<td>8 Still Gedeckt (Manual, Exp. II)</td>
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<tr>
<td>16 Trombone (32 pipes)</td>
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<td>8 Tromba (ext., 12 pipes)</td>
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<td>Chimes</td>
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<td>Bass Drum</td>
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<td>Tympani</td>
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<td>Cymbals and Crash Cymbal</td>
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**Aeolian-Skinner Organ Co.**
Boston, Mass.
Huff’s Union Church
Albertis, Pa.

Saturday, July 2
1:20 P.M.

BRYAN DUNNEWALD

Fugue in C Major, BuxWV 174
Dieterich Buxtehude
1637–1707

Eleven Chorale Preludes, Op. 122
V. Schmücke dich, o liebe Seele
Johannes Brahms
1833–1897

VII. O Gott, du frommer Gott

Est-ce Mars, SwVW 321
Jan Pieterszoon Sweelinck
1562–1621

Chanty, Plymouth Suite
Percy Whitlock
1903–1946

Premier Prélude profane, JA 57
Jehan Alain
1911–1940

Sonata No. 3, Op. 56
Alexandre Guilmant
1837–1911

I. Preludio. Allegro maestoso e con fuoco
II. Adagio molto
III. Fuga. Allegro

Huff’s Union Church
George Krauss (ca. 1865)
altered by Edwin Krauss (1883)

Compass:
Manuals, 53 notes, C–e³
Pedal, 13 notes, C–c

Mechanical action

**GREAT**
- 8 Principal
- 8 Stop Diapason (w)
- 8 Floet
- 8 Viola da Gamba (w/m)
- 4 Principal
- 3 Quint
- 2 Octav

**SWELL (enclosed)**
- 8 Stop Diapason (w)
- 8 Night Horn (29 pipes, w)
- 4 Principal
- 2 Dulcet

**PEDAL**
- 16 Subbass (w)
- 16 Violon

**COUPLERS**
- Great to Pedal
- Swell to Pedal
- Wind Signal
- Swell Pedal (hitch down)
Adam Dieffenbach, fourth generation descendent of the Dieffenbach organbuilders, introduces this instrument, built by his great-great-great uncle.

RODNEY WARD

Canzona

Johann Jakob Froberger
1616–1667

A Cycle of 8 Short Pieces, Op. 154

I. Introitus

V. Appassionata

VI. Canzona solenne

VIII. Corale

Roden Ward

Johann Jakob Froberger
1616–1667

A Cycle of 8 Short Pieces, Op. 154

I. Introitus

V. Appassionata

VI. Canzona solenne

VIII. Corale

Hymn, “We have come at Christ’s own bidding”

BREWER

Petit Prélude (Aria), W. 319

Joseph Jongen
1873–1953

Flutes, Ten Pieces

Jean Langlais
1907–1991

Allegretto, Kleine Präludien und Intermezzi, Op. 9, No. 4

Hermann Schroeder
1904–1984

Variants on “Mein junges Leben hat ein End”

Jan Pieterszoon Sweelinck
1562–1621

Presentation of this recital has been underwritten by a gift from Jacob Creel.

Friedens Church

Thomas Dieffenbach (1891)

Compass: Manuals, 58 notes, C–a³
Pedal, 20 notes, C–b

Mechanical action

MANUAL (enclosed)

8 Open Diapason (46 pipes)
8 Stop Diapason (w)
8 Flute (w)
8 Dulciana (46 pipes)
4 Principal
4 Stop Diapason
3 Quint
2 Flauto

PEDAL

16 Sub Bass (w)
8 Violin Bass

Bellows Alarm
NOVEL MUSICAL INSTRUMENTS
Some Curiosities in the Musical Department of the Centennial Exhibition—
The Roosevelt Grand Organ

PHILADELPHIA, August 28, 1876.

In the north gallery of the Main Exhibition Building is erected the noble church organ of Mr. Hilborne Roosevelt, of New York, and before it, suspended from the roof by two slender ropes, hangs a complete electric organ, while at the top of the English tower stands the Electric Echo organ, connected with the great organ by about two hundred and fifty feet of wire cable. The electric suspended organ, which is twenty feet in front of the gallery, is also connected with a cable of insulated wires inserted in the slender rope by which it hangs. The wind is supplied to the principal part of the instrument by two of Jacques’s improved brass hydraulic engines, which are seen in operation directly under the organ gallery.

The hanging organ has its own bellows attached to it, worked by a Union electric motor. This engine is about the size of a quart measure and is operated by four cups of Bunsen’s Battery. This little organ, complete in all its parts, all of which are exposed to view, presents a novel and attractive appearance, particularly the pipes themselves, which are those of a traverse flute, having a most exquisite tone. These pipes are made to respond to the performer’s touch by a Leclanché battery. The organ, which is elevated two hundred and fifty feet above the performer, has similar appliances, and contains a vox humana stop, a gently-toned flute and a tremulant. Being enclosed in a swell box, it is intended to produce the effect of a chorus of singers at a great distance. By the aid of
electric, pneumatic, and tubular actions the key, pedal, and draw-stop actions are made extremely light, and also prompt, so that the player can, with little effort, perform complex passages at a very high rate of speed. A new device is also here exhibited for the first time, by which the player, before he begins, may select six groups of stops, any one of which, though it may work an entire change over the whole instrument, can be opened by simply pressing down a corresponding composition pedal.

The loudest great organ stops are enclosed in a swell-box, and by this means the power of their tones may be gradually increased or subdued. The organ, though large is not exhibited as one depending on its magnitude alone to attract attention, but as a specimen of the American school of organ building. Independently of the stops that are inserted in organs generally to produce the typical church organ tone, and that give to this instrument its sublimity and grandeur, it contains other organ stops that are specially designed for solos or are imitation of orchestral instruments; yet these also combine well and greatly enhance the general effect when the full power of the instrument is employed. The most valuable of the stops are the viol di gamba, double flute, harmonic flute, euphone, ophicleide, trumpet, clarion, forest flute, flageolet, cornopean, vox humana, oboe, violin, concert flute, tuba, tuba mirabilis, tuba clarion, violoncello and trombone. The refined character of Mr. Roosevelt’s work is well known to musical artists. It is regretted that the soft, delicate stops of this instrument cannot be used to advantage during the exhibition on account of the general commotion.

ARTISTS
THE ARTISTS

The organist and director of outreach for the Boardwalk Hall organ, STEVEN BALL, previously served as university carillonneur for the University of Michigan, a member of the organ faculty, and director of the Stearns Collection of Musical Instruments. A student of Marilyn Mason (age 16) at Michigan, he continued to earn advanced degrees in organ performance. Further, he studied carillon performance at the Royal Dutch Carillon School in Amersfoort (The Netherlands), and the Royal Carillon School of Mechelen (Belgium). He was awarded a Fulbright scholarship in 2002. Widely recognized for his scholarship, including classical improvisation, he has mastered the art of silent film composition and accompaniment. His performing career has taken him throughout the United States, as well as The Netherlands, Germany, Belgium, France, Portugal, Ireland, England, and Switzerland.

A native Iowan, JEFFREY BRILLHART has been director of music and fine arts at the Bryn Mawr Presbyterian Church since 1983. During his tenure he has overseen the installation of two major pipe organs, a William Dowd French double harpsichord, and the establishment of the West Philadelphia Children’s Choir (now the Singing City Children’s Choir).

In 1994 Brillhart was awarded first place prize in the American Guild of Organists National Competition in Organ Improvisation (NCOI). Since May 2005, he has been on the music faculty of Yale University, where he teaches organ improvisation at the graduate level.

On sabbatical in Paris in 1993, Brillhart studied organ improvisation, the organ symphonies of Louis Vierne, and the music of Maurice Duruflé with Olivier Latry, Philippe Lefebvre, Marie Madeleine Duruflé, and Wolfgang Seifan. In 2008, on a second sabbatical, he studied organ improvisation with Thomasz Nowak, and the organ works of Olivier Messiaen with Olivier Latry.


Born in Mannheim, Germany, CHRISTOPH BULL has performed and recorded around the world, at national and regional conventions of the American Guild of Organists, and in concert halls and rock clubs, like the Viper Room, the Roxy, and the Whisky in Los Angeles. His organ teachers were Cherry Rhodes, Hermann Schäffer, Ludwig Dör, Samuel Swartz, Christoph Schöner, and Paul Jordan. He also participated in master courses with Marie-Claire Alain, Guy Bovet, Craig Cramer and Rudi Lutz. His solo album, *First & Grand*, was the world premiere recording of the Walt Disney Concert Hall Organ. Bull is university organist and organ professor at the University of California, Los Angeles, and
organist-in-residence at First Congregational Church of Los Angeles, playing one of the largest pipe organs in the world.

A student in Santa Monica, Calif., **Stacey Camparo** participated in prestigious dance programs with the School of American Ballet, American Ballet Theater, and the Pacific Northwest Ballet where she studied for two years on full scholarship in the professional division program. She danced with the Kansas City Ballet from 2002 to 2012, working with noted choreographers Donald McKayle, Val Caniparoli, Robert Hill, Trey McIntyre, Jessica Lang, and Karol Armitage. She moved to Germany in 2012 to dance with Augsburg Ballet, performing lead roles in numerous productions, and principal roles in works by Christian Spuck, Regina Van Berkel, and Douglas Lee. Her choreographic commissions include pieces for Motion Dance Theater in Asheville, N.C., and Quixotic Fusion in Kansas City. She embarked on a freelance career in 2014 which has provided many opportunities to create and dance in projects throughout Europe, including her recent work with the Miskolc National Theater in Hungary.

**Peter Richard Conte** was appointed Wanamaker Grand Court Organist in 1989, and is only the fourth person to hold that title since the organ first played in 1911. He performs concerts twice daily, six days each week, on the largest fully-functional musical instrument in the world. Conte is also principal organist of Longwood Gardens, Kennett Square, and, since 1991, has been choirmaster and organist of Saint Clement’s Church, Philadelphia, where he directs a 16-voice professional choir in an ambitious music program catering to the Anglo-Catholic tradition. Conte was as an adjunct assistant professor of organ at Rider University’s Westminster Choir College, where he taught organ improvisation. He is the 2008 recipient of the Distinguished Alumni Award from the Indiana University School of Music, Bloomington. In 2011, the Philadelphia Music Alliance honored him with a bronze plaque on the Avenue of the Arts’ Walk of Fame. His numerous recordings appear on the Gothic, JAV, Pro Organo, Dorian, and DTR labels.

**Craig Cramer** is professor of organ at the University of Notre Dame and organist of St. David of Wales Episcopal Church in Elkhart, Ind. He holds degrees from Westminster Choir College and the Eastman School of Music where he was awarded the performer’s certificate in organ and earned the doctor of musical arts degree in organ performance. He has studied with Russell Saunders, William Hays, James Drake, David Boe, and André Marchal (Paris). Cramer was a featured performer at the AGO national convention in Boston and has performed the complete organ works of Bach in a series of 18 concerts using a distinguished set of mechanical-action organs in Indiana. He has recorded 15 CDs and JAV will soon release two more Buxtehude recordings performed on the new Taylor & Boody organ at Goshen College, Goshen, Ind.
MONICA CZAUSZ recently completed her fourth year of study with Ken Cowan at Rice University’s Shepherd School of Music where she is pursuing the five-year combined bachelor of music/master’s degree program in organ performance. Since September 2015, she has been organist at Christ Church Cathedral (Episcopal), where she was an organ scholar for three years. She has received first prize in the AGO Regional Competition for Young Organists (Region VII: Southwest, 2015), the Schweitzer Competition in the Young Professionals’ Division, as well as the William C. Hall, L. Cameron Johnson, and Oklahoma City University competitions. She performed at the 2016 AGO national convention in Houston, Tex., both as a “Rising Star” and cathedral organist. She performed at the 2015 OHS national convention, the 2015 AGO Regional Convention in Fort Worth, Tex., and the 2015 East Texas Organ Festival in Kilgore.

GABRIEL DAVIDSSON began dancing at the National Ballet School in Gothenburg in 2000. He continued studies in in New York, and Washington, D.C. From 2009 to 2012 he was engaged by the Kansas City Ballet, and has since been soloist for the Estonian National Ballet. His repertoire includes The Prince in Ben Stevenson’s The Nutcracker, Hans van Manen’s Trois Gnossiennes, Benvolio in Ib Anderson’s Romeo and Juliet, and leading roles in works by Wayne McGregor, Robert Hill, Jessica Lang, George Balanchine, and Twyla Tharp. A founding member of the Davidsson Organ and Dance collaborative, he has choreographed for the project, and since 2011, performed with the group in North America, Asia, and Europe.

HANS DAVIDSSON is professor of organ at the Royal Academy of Music in Copenhagen. From 2001 to 2012 he served as professor of organ at the Eastman School of Music, and project director of the Eastman-Rochester Organ Initiative. His earlier academic appointments included the School of Music in Göteborg, University, where he was the founder of the Göteborg Organ Art Center (GOArt). He was appointed professor of organ at the Hochschule for Künste Bremen, where he continues to serve as the director of the Arp Schnitger Institute of Organ and Organ Building. His many recordings include the complete works of Dietrich Buxtehude and Georg Böhm on the Loft label.

A native of Göteborg, Sweden, JONATHAN DAVIDSSON trained at the Royal Swedish Ballet School before relocating to Rochester, New York, where he completed training at the Draper Center for Dance Education and the Kirov Academy, on scholarship. As a member of the Houston Ballet he danced several lead roles, including the Prince in Cinderella, the Prince and Russian in The Nutcracker, and soloist roles in La Sylphide, Christopher Wheeldon’s Carousel, and Stanton Welch’s Falling, and Four Seasons. Jonathan joined the National Ballet of Canada for the 2012-13 season and performed soloist roles in Neumeier’s Nijinsky, and danced in Wheeldon’s Alice in Wonderland, and Ratmansky’s Romeo and Juliet. A soloist with the Estonian National Ballet since 2013, his roles include Prince Desire and Bluebird in The Sleeping Beauty, Benno in Swan Lake, Hunter in Snow White, as well as numerous featured roles.
ISAAC DREWES is a junior organ performance and church music major at St. Olaf College in Northfield, Minn., where he studies with Catherine Rodland. He has also studied with Hans-Ola Ericsson, William Porter, and Sietze de Vries at McGill Summer Organ Academy. In addition to organ, he studies voice with Karen Wilkerson, and is a member of the St. Olaf Cantorei. He holds the position of organ scholar at St. Louis, King of France R.C. Church in St. Paul, Minn. Drewes was awarded second place in the Twin Cities AGO Regional Competition for Young Organists in March 2015 and is the recipient of the 2015 Ruth and Paul Manz Scholarship and the John R. Rodland Scholarship. He is an organ scholar for the 2015 Charlotte Royal School of Church Music Training Course, working with Stephen Buzard. Drewes was a Biggs Fellow at the 2015 OHS convention.

BRYAN DUNNEWALD is a student of Alan Morrison at the Curtis Institute of Music, pursuing a bachelor’s degree in organ performance. He serves as an assistant organist at the Wanamaker organ and as organ scholar at Saint Mark’s Church. In May 2014, he graduated from the Interlochen Arts Academy in Michigan, receiving both the Young Artist Award and the Young Scholar Award, the highest arts and academics honors offered by the academy. He was also honored with the Roger E. and Mary Jane Jacobi Award, given to one graduating senior for character, leadership, support of his peers, and of the Interlochen Academy as a whole. In 2013, he received Interlochen’s Fine Arts Award and Einstein Award in Physics. He has since returned to the Interlochen Arts Camp as a teacher.

CHRISTOPHER FREY is a lighting designer based in Philadelphia. Much of his work can be seen in opera and dance. He is associate lighting designer for the Pennsylvania Ballet, lighting director for the Philadelphia Orchestra, and resident assistant lighting designer at Opera Philadelphia. He is also lighting director for many corporate events and product launches. Frey works in many Broadway/Off Broadway lighting designer’s studios producing lighting paperwork and advancing shows. His website offers his digital portfolio at www.freylightingdesign.com.

DAVE HALL is assistant professor of percussion and jazz studies, and coordinator of the percussion program, University of Nebraska, Lincoln. Previously, he taught percussion at Texas Christian University as well as ensembles, courses, and private lessons at the University of North Texas. Hall performs regularly as solo marimbist, drummer, orchestral percussionist, and steel pan artist as a result of his highly diverse skills as percussionist and his omnivorous musical approach. He has also played snare drum for the Phantom Regiment and Corpsmen Drum and Bugle Corps, the TCU basic Champion Indoor Drumlin and the Dallas Mavericks Drumline. His engagements have taken him throughout the United States, Spain, Puerto Rico, Belgium and the Umbria Jazz Festival in Perugia, Italy. His compositions are published by C. Alan Publications and performed at many notable venues.
Born in Lewisburg, Pa., **MATTHEW C. GLANDORF** began early studies in violin at age four and piano at age seven. In 1980, his family moved to Wilhelmshaven, Germany, where he studied organ with Wolfgang Baumgratz at the Cathedral in Bremen. At the age of 16, Glandorf began his studies at the Curtis Institute of Music in Philadelphia with John Weaver (organ) and Ford Lallerstedt (counterpoint and music history). Further studies were at the Manhattan School of Music with McNeil Robinson. Glandorf has held the position as music director at several historic Philadelphia churches and has just been appointed director of music at University Lutheran Church of the Incarnation in West Philadelphia. He has appeared as organ recitalist throughout the United States, England, and Germany and for conventions of the OHS, AGO, and the Association of Anglican Musicians. Since 1995, Glandorf has served in the musical studies department at Curtis, and recently formed the Curtis Collegium. He is currently artistic director of Choral Arts Philadelphia (since 2004) and the Philadelphia Bach Festival (since 2008) where he founded the Philadelphia Bach Collegium.

**HENRIK JANDORF** was born in the Danish capital city of Copenhagen. He worked as a freelance actor in theater, television, radio, and film. Since 1997, he has held a permanent appointment at the Royal Danish Theater, and appeared in numerous films, including *The Prince and Me*. He enjoyed a breakthrough role as Jimmi Buck in the Danish TV series *Ugeavisen*.

**KURT KNECHT** is a composer, organist and conductor whose compositions have been performed at festivals and concerts in more than forty-three American states. International performances abound in Germany, Austria Italy, The Netherlands, Singapore, Hong Kong, Canada, Mexico, The United Kingdom, Cuba, New Zealand, and China. His music has been featured at Carnegie Hall, the Kennedy Center, and on the NPR programs *Pipedreams*, and *With Heart and Minds*. His works are frequently commissioned and he received the ASCAP plus award. He publishes with Walton, Pavane, and Colla Voce. As performer, he has been a featured soloist with groups ranging from Smokey Robinson to the Florida Orchestra. He is music director at St. Mark’s in Lincoln, NE, and serves on the composition faculty at the University of Nebraska—Lincoln.

**NATHAN LAUBE** has performed for many OHS and AGO conventions, and has earned a place among the organ world’s elite performers. His performances include major venues spanning four continents, including the Vienna Konzerthaus, the Berlin Philharmonie, Aarhus Cathedral and Copenhagen Cathedral, Cankarjev Dom, Ljubljana, and the Sejong Center in Seoul. His recording of the Stephen Paulus Grand Organ Concerto with the Nashville Symphony won the 2016 GRAMMY for the Best Classical Compendium. Laube studied organ with Alan Morrison and piano with Susan Starr at the Curtis Institute where, upon graduation, he received the Institute’s Landis Award for Excellence in Academics and the Caldwell Award for Excellence in Musical Studies. While a student he was also an assistant organist at the Wanamaker Grand Court Organ and organ scholar at Bryn Mawr Presbyterian Church. In addition to his current performing
schedule he serves as assistant professor of organ at the Eastman School of Music in Rochester, where he teaches with David Higgs and Edoardo Bellotti. **Annie Laver** performs frequently in the United States and Europe, and has been a featured recitalist and clinician at regional and national conventions of the AGO, OHS, the Society for Seventeenth Century Music, and the Eastman Rochester Organ Initiative Festival. In 2010, she was awarded second prize in the American Guild of Organists’ National Young Artist Competition in Organ Performance. Her organ teachers have included Hans Davidsson, David Higgs, William Porter, Jacques van Oortmerssen, and Mark Steinbach. Laver is assistant professor of organ and university organist at Syracuse University’s Setnor School of Music. Prior to her appointment at Syracuse, she was instructor of healthy keyboard technique and organ repertoire, and coordinator of organ outreach programs at the Eastman School of Music.

**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. Marks’s performances have won top prizes in competitions, including the Arthur Poister, San Marino, Fort Wayne, and Mader competitions. His interest in historic American instruments has led to appearances at seven previous OHS conventions. His latest recording is *Organ Works of Seth Bingham, Vol.2: Memoires 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 is currently chair of the Organ Historical Society.

**Kimberly Marshall** has held teaching positions at Stanford University and the Royal Academy of Music, London. Winner of the St. Albans International Organ Playing Competition in 1985, Marshall has been a recitalist, workshop leader, and adjudicator at seven AGO national conventions. From 1996 to 2000, she served as a project leader for the Göteborg Organ Research Center (GOArt). A specialist in early music, Kimberly Marshall has performed on many of the significant historic organs in Europe and is also a noted authority on contemporary organ repertoire, especially the music of György Ligeti. Her CDs and videos display the breadth of her interests, from Arnold Schlick and 16th-century Italian composers to Chen Yi’s *Dunhuang Fantasy*. Dr. Marshall currently holds the Patricia and Leonard Goldman Endowed Professorship in Organ at Arizona State University.
The work of Thomas Mika includes set and costume design for modern and classical ballet productions. He studied opera direction at the Hamburger Hochschule for Musik und Theater. He has collaborated worldwide with such ballet companies as Stuttgart ballet, Polish National Ballet, Hong Kong Ballet, Staatsballett Berlin, Universal Ballet Seoul, National Ballet of China, and national companies in Hungary, Poland, Croatia, and the Royal Ballet of Flanders, as well as Hubbard Street Dance (Chicago). He is based at the Estonian National Opera, but his most recent designs have been commissioned throughout Europe and Asia, including No Men’s Land, for Stuttgart, Kammerspiel for Ballet Mannheim, as well as Cranko’s Onegin, for Universal Ballet, Hungarian National Ballet, Royal Ballet of Flanders, National Ballet of China, National Theater Beijing, Royal Opera House, Antwerp.

Amanda Mole is a DMA candidate studying with David Higgs at the Eastman School of Music and director of music at St. Michael’s Church in Rochester and at Immanuel Evangelical Lutheran Church in Webster, N.Y. In 2011, she graduated from the Yale Institute of Sacred Music and the School of Music with a master of music degree in organ performance and sacred music, studying with Martin Jean; she was the only candidate in her class to receive the church music studies certificate for additional theological studies. She also earned a bachelor of music degree with honors, studying with William Porter. Amanda Mole is the first-place and audience prize winner of the 2016 Miami International Organ Competition, and the first-place winner of the 2014 Arthur Poister Organ Competition, the 2014 John Rodland Memorial Organ Competition, and the 2014 Peter B. Knock Award. She was also a finalist in the 2015 Bach-Liszt International Organ Competition and a semifinalist in the 2014 Dublin International Organ Competition.

A graduate of both the Curtis Institute of Music and the Juilliard School, Alan Morrison won first prize in numerous organ competitions including the Arthur Poister National Organ Playing Competition (1991), the Clarence Mader National Organ Competition (1991), and the Silver Medal at the 1994 Calgary International Organ Festival and Competition. He has performed for four national AGO conventions and numerous regional conventions. In 2002, Alan Morrison was appointed head of the organ department of the Curtis Institute of Music, where he holds the Haas Charitable Trust Chair in Organ Studies. In 2006, he joined the faculty of Westminster Choir College of Rider University, he has been college organist at Ursinus College in Collegeville, Pa., since 1995, and is organist-in-residence of Spivey Hall at Clayton State University in Morrow, Georgia.

A native of Pittsburgh, Bethan Neely is a recent graduate of Westminster Choir College with a dual degree in organ performance and sacred music (Frank Cannon Musicianship Award, summa cum laude, baccalaureate honors). She was interested in music from an early age and began piano studies at the age of four and organ studies at eleven. She has studied organ with Alan Morrison and
J. Richard Szeremany, and performed in masterclasses with Ann Elise Smoot, Jeffrey Brillhart, and Renée Anne Louprette. As a collaborative musician, Neely has worked with the Freelance Ensemble Artists of New Jersey, Phi Mu Alpha Sinfonia—Rho Kappa Chapter, Männerchor, Westminster Chinese Music Ensemble, and Westminster Chapel Choir. Neely has also performed with the Westminster Concert Bell Choir. She plays regularly as a multi-denominational substitute organist throughout New Jersey, and has been organist and accompanist at Newtown United Methodist Church since 2014.

SEAN O’DONNELL apprenticed with the J.H & C.S. Odell in New York (1982–85) while a college student. After working for several years in the field of nuclear physics, he returned to organbuilding as a free-lance engineer/mechanic working with several organ companies and completing a number of independent restoration projects. Career highlights include Nelson Barden’s Boston University Symphonic Organ Project; installation team member for Rosales Organ Builders Op. 24, Walt Disney Concert Hall, Los Angeles, and Dobson Organ Builders Op. 76, Verizon Hall, Philadelphia; the Wanamaker Organ Restoration Team, Philadelphia, and conservation of the 1838 Peter Jewett organ in Granville, Mass. O’Donnell has been a member of the American Institute of Organbuilders since 1989, served on its board of directors 2004–7, and has chaired its education committee since 2007.

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.

WESLEY PARROTT is a native of Easton, Md. He is organist-director of music at St. Mary’s Episcopal Church, Cathedral Road, and as liturgical musician at St. Francis De Sales Church in Philadelphia. He holds degrees from the Curtis Institute of Music, the University of the South, and the Eastman School of Music. Winner of three U.S. national organplaying competitions in 1979, he was also a finalist in the International Organ Playing Competition, Grand Prix de Chartres in 1982. Parrott has performed in noted American venues and in major churches and cathedrals in England during choir tours given by the University Choir (University of the South) and the Princeton Singers. A member of the Philadelphia AGO Chapter, he serves on its executive committee. He is also a past president of the Franklin Inn Club, Philadelphia.
DAVID PECKHAM has been performing theater organ concerts for several decades. He is resident organist at Clemens Center, a restored movie palace in Elmira, N.Y., and has been organist at the Horseheads, N.Y., First United Methodist Church since 1985. Early study was with Albert Zabel and then with David Craighead at the Eastman School of Music. Peckham joined his parent’s pipe organ service business upon graduation and is currently the owner of that firm. Silent film accompaniment is an important part of Peckham’s versatility and his concerts will often feature music from the late 19th to the mid 20th century. He has played for several conventions of the American Theatre Organ Society and has toured the U.K. and Australia. The Dickinson Kimball is an old friend: from 1994 to 2003, Peckham presented a transcription of the Nutcracker ballet in collaboration with the Delaware Dance Company.

BYNUM PETTY is archivist of the Organ Historical Society Library and Archives. Previously, he was a founding member of Petty-Madden Organbuilders of Hopewell, N.J., from which he is now retired. He has written three books related to the history of the American pipe organ, and is working on a fourth.

ERIC PLUTZ has begun his second decade as university organist at Princeton University where he is lecturer in music and instructor of organ. Originally from Rock Island, Ill., Plutz earned a bachelor of music degree, magna cum laude, from Westminster Choir College of Rider University, and a master of music degree from the Eastman School of Music.

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 (harpischord). She is the first prize winner of the 11th Annual Albert Schweitzer Organ Festival and of the Tenth Annual West Chester University Organ Competition. Robinson is assistant organist at Third Presbyterian Church in Rochester. She also holds the post of executive assistant for organ outreach within the Eastman Rochester Organ Initiative.

DAVID SCHELAT is director of music at First & Central Presbyterian Church in Wilmington, Del., where he directs all music for worship and is president and artistic director of Market Street Music, a non-profit corporation that creates musical experiences for audiences and musicians in the Delaware Valley. He received his bachelor of music degree cum laude from Ohio State University, his master of music degree from the Eastman School of Music, and has pursued additional post-graduate studies at Syracuse University.

An active member of the AGO, he is presently past dean of the Delaware Chapter, and is also a member of the Hymn Society and the Presbyterian Association of Musicians. He teaches organ at the Music School of Delaware and is adjunct instructor of organ for the University of Delaware.
Chicago-born Andrew Senn studied piano from the age of six and at twelve began organ study with William Alyesworth. He studied with John Weaver at the Curtis Institute of Music and was an assistant organist of the Wanamaker Organ in Philadelphia where he performed over 2,000 recitals. Upon graduation in 2000, he worked under Andrew Nethsingha as an organ and choral scholar at Truro Cathedral in Cornwall, England. Further organ coaching has been with Martin Jean and Kimberly Marshall. He was a finalist in improvisation in the 2013 Luxembourg International Organ Competition. Senn has been director of music at the First Presbyterian Church in Philadelphia since August 2006. Since 2011, he has also been organist/pianist at Reform Congregation Keneseth Israel in Elkins Park, Pa.

Benjamin Sheen received his bachelor’s degree with honors from the University of Oxford and was, for three years, organ scholar at Christ Church Cathedral, Oxford. Following studies with David Sanger and Thomas Trotter, he earned a Fellowship of the Royal College of Organists. He completed his master’s degree at the Juilliard School where he studied with Paul Jacobs. In 2012, he was appointed assistant organist at Saint Thomas’ Church, New York, and, upon the death of John Scott, was named acting organist. With acting music director Stephen Buzard, he led the parish’s celebrated music program. Sheen was the winner of the first prize at the inaugural Longwood Gardens International Organ Competition in 2013.

Michael Stairs is organist for the Philadelphia Orchestra, and has held the Buck Chair in Music at the Haverford School in Haverford, Pa. Stairs earned his bachelor of music degree from Westminster Choir College in Princeton, N.J., and holds an artist’s diploma from the Curtis Institute of Music. For many years he was an assistant organist at the Wanamaker Organ and now serves on the executive board of Friends of the Wanamaker Organ. Stairs is also a member of the Philadelphia Organ Quartet, which recently performed at the national AGO convention in Philadelphia. A much sought-after recitalist and educational consultant, Michael Stairs has made numerous recordings, including several on the famed Longwood Gardens organ.

Stephen Tharp was the recipient of the 2011 International Performer of the Year Award from the New York City Chapter of the American Guild of Organists, and the 2015 Paul Creston Award that recognizes artistic excellence in church music and the performing arts. He has performed at such distinguished venues as the Royal Albert Hall, London; Saint-Eustache, Paris; the Hong Kong Cultural Centre; Sydney Town Hall; Tchaikovsky Hall, Moscow; Victoria Hall, Geneva; Cologne Cathedral; the Gewandhaus, Leipzig; Dvořák Hall, Prague; the Meyerson Symphony Center, Dallas; and Walt Disney Concert Hall, Los Angeles. Tharp’s recordings of famous instruments both in the U.S. and in Europe are available from JAV Recordings, Aeolus Recordings, and from the Organ Historical Society. He is currently artist in residence at St. James Episcopal Church, New York.
ANDREW VAN VARICK is an organ performance major at Montclair State University, studying under Vincent Carr. He began formal organ study with John Baratta in 2006, with repertoire being divided between classical and theater music. Van Varick studied violin for eight years before switching to viola. A dedicated member of the Sussex County (N.J.) Youth Orchestra, he culminated his ten-year affiliation with a performance of the first movement of Grieg’s piano concerto with full orchestra. He is assistant organist at St. Peter’s Episcopal Church in Morristown, N.J., a staff organist at the Lafayette Theatre in Suffern, N.Y., a concert choir and orchestra accompanist, and has played keyboard in the pit for more than 20 musical productions for high schools and arts programs. Andrew Van Varick is the 2014 winner of the Young Theatre Organists Competition and the 2011 ATOS Student of the Year.

RODNEY WARD has just completed a dual degree in sacred music and organ performance at Appalachian State University with Joby Bell and is currently pursuing a master’s degree in organ performance. At the age of 15, Ward won first prize in the Grand Strand Yamaha piano competition and throughout junior high and high school, he accompanied numerous choirs and vocalists. In the summer of 2006, he played at St. Paul’s Episcopal Church K Street, the Catholic Basilica of SS. Peter and St. Paul, and at the National Cathedral, Washington, D.C. In March 2007, he was a featured organ soloist at the American Church in Paris, while touring with a chamber choir from Myrtle Beach, S.C., and in April 2009, he presented a recital on the famous Tannenberg organ in Old Salem, N.C. Rodney Ward is organist for First Baptist Church of Lenoir, N.C.

Wanamaker Crossword Puzzle Solution
Chapel of Saint Joseph

Wednesday, June 29
9:00 and 11:00 A.M.

ERIC PLUTZ

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

Prelude, Fugue and Variation, Op. 18
César Franck
1822–1890

Scherzo, *Five Short Pieces*
Percy Whitlock
1903–1946

Scherzo, *Dix Pièces*
Eugène Gigout
1844–1925

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

<table>
<thead>
<tr>
<th>Allegro</th>
<th>Adagio</th>
<th>Andante recitativo</th>
<th>Allegro assai vivace</th>
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*Presentation of this recital has been underwritten by a gift from Patrick J. Murphy.*
Chapel of Saint Joseph  
1996 Stoplist

Compass:  Manuals, 58 notes, C–a³  
Pedal, 32 notes, C–d¹  

Mechanical action

**GREAT**  
16 Bourdon (t.c., 46 wood pipes)  
8 Melodia  
8 Dulciana  
4 Octave  
4 Flute à Cheminée  
2²/₃ Twelfth  
2 Fifteenth  
Mixture 3 rks. (174 pipes)  
16 Clarionet (t.c., 46 pipes)  
8 Trumpet

**SWELL** (enclosed)  
8 Stopd Diap. Treble (t.c., 46 w/m pipes)  
8 Stopd Diap. Bass (12 wood pipes)  
8 Keraulophon (t.c., 46 pipes)  
4 Flauto Traverso (w/m)  
4 Violina  
2 Flageolet  
Dolce Cornet 3 rks. (174 pipes)  
8 Oboe  
Tremulant

**COUPLERS**  
Swell to Pedale  
Great to Pedale  
Swell to Great

**PEDAL MOVEMENTS**  
2 unlabeled single acting combination pedals:  
Great piano,  
Great forte  
balanced Swell pedal
THE BIGGS FELLOWS
THE ORGAN HISTORICAL SOCIETY’S
BIGGS FELLOWS

A native of Croatia, IVAN BOSNAR is a graduate student at the Eastman School of Music, studying organ with Nathan Laube and improvisation with Edoardo Bellotti. He first studied organ with Jasna Šumak-Picek at Vatroslav Lisinski School of Music in Zagreb. Following high school, he studied organ at the Zagreb Music Academy with Mario Penzar and at the University of Music and Performing Arts in Graz with Ulrich Walther. Bosnar won first prize at the Croatian Organ Student Competition in 2009. He has appeared at several organ festivals, both in Croatia and abroad, and has collaborated with the Croatian Military Symphony Orchestra and the Croatian Radiotelevision Symphony Orchestra. Bosnar is organist and music director at Saint Boniface Church in Rochester.

BRANDON BURNS is a second-year master of sacred music student at the University of Notre Dame, where he studies organ with Craig Cramer, and is a graduate assistant at the Basilica of the Sacred Heart on the Notre Dame campus. Burns is a native of Granite Falls, N.C., and received his bachelor of arts degree in sacred music from Lenoir-Rhyne University in Hickory, N.C., where he studied organ with Florence Jowers. While a student, he interned with both the Noack Organ Company and with Taylor & Boody Organ Builders. In addition, he has attended summer organ academies in Lövstabruk, Sweden, and in Alkmaar, the Netherlands. From 2010 to 2014, he was the music director at St. Paul’s Evangelical Lutheran Church, in Newton, N.C.

JARED COOK began piano study at the age of six, organ study at eight, and is in his eleventh year as a church musician. He was recently appointed organ scholar at Holy Spirit Episcopal Church in Houston, Tex. In addition to keyboard studies, Cook has served as the principal and assistant principal violist of numerous youth orchestras in the Houston area. He will attend Baylor University in the fall to study organ performance with Isabelle Demers.

STEFAN DONNER received his bachelor’s degree from the University of Music and Performing Arts, Vienna, in 2012, cum laude, where he studied organ with Peter Planyavsky and Martin Haselböck. He received his master’s degree in organ performance with an emphasis in early music from the Conservatorium van Amsterdam, where he studied organ with Jacques van Oortmerssen and clavichord with Menno van Delft. Donner is the recipient of various awards including first place in the 2008 Daniel Herz Organ Competition (Italy). He received a 2013–14 Fulbright grant to study with Edoardo Bellotti at the Eastman School of Music.
**CESAR FAVILA** is a PhD candidate in music history and theory at the University of Chicago. He is completing a dissertation on the music of women’s convents in colonial Mexico and is a fellow at the Franke Institute for the Humanities. Favila is the recipient of an organ scholarship from Rockefeller Memorial Chapel, where he studies with Phillip Klocekner.

A native of Alton, Ill., **LUCAS FLETCHER** has completed his master’s degree at Indiana University, studying with Christopher Young. He began piano studies at the age of eight, before studying both the cello and trumpet. His interest in the organ developed during high school, leading to a performance of the Poulenc’s Concerto with his high school orchestra. He is now the fourth-generation organist in his family. As an undergraduate student, Fletcher was director of music at the First Presbyterian Church in Delavan, Ill., while studying organ with Susan Klotzbach at Illinois Wesleyan University. Currently, he is director of music at St. Paul’s Episcopal Church in Columbus, Ind.

**RENEE GEHLBACH** began studying organ at the age of 13 in San Diego. In 2014, she earned a bachelor of arts in music education from Azusa Pacific University in Azusa, Calif., where she studied organ with Janet Harms and sang with the APU Chamber Singers. Gehlbach has performed at the Spreckels Organ Pavilion in San Diego, as well as with the Azusa Pacific Symphonic Band and other ensembles. She is the director of music and organist at Morningside Presbyterian Church in Fullerton and teaches 20 piano and voice students. In the future, Gehlbach is looking forward to pursuing a master’s degree in music education or sacred music with an emphasis in organ.

**RODERICK GORBY** is a multi-faceted composer and organist with eclectic tastes, whose organ music has been described as “scary good” by the *San Diego Union-Tribune*. His music has been premiered and performed at the Kimmel Center in Philadelphia, the Spreckels Pavilion in San Diego, the Juilliard School, and other venues in Germany, Paris, Prague, Amsterdam, Taiwan, and Jakarta. He earned a bachelor’s degree in music at Rollins College, and attended the Juilliard School for graduate studies in organ performance. After serving in the U.S. Army as a jazz keyboardist and arranger for several Army bands, he returned to graduate school at Ohio University for a master’s degree in composition, and then earned a doctorate in music composition at Florida State University. Roderick is enrolled at FSU for a second doctorate in organ performance.

**LOGAN HAMILTON** began studying the piano at the age of 14 with Allison Mattis. Two years later, he became organist of St. James Episcopal Church, Titusville Pa., which agreed to pay for his organ study through his high school years. For the last two years Hamilton has studied at Grove City College with Richard Konzen and is organist of Grace United Methodist Church in Grove City, Pa. He plans to graduate from Grove City College in the spring of 2017.
**Harrison Lawrence** is a first-year church music and organ performance major, studying with Catherine Rodland at St. Olaf College in Northfield, Minn. Beginning piano study at seven and organ at ten, he has accompanied groups of all sizes and styles in concerts and competitions. From the north end of the Twin Cities, Lawrence is organist of the Catholic Church of the Immaculate Conception near St. Olaf. Future plans include further study in church music, organ, organbuilding, and history.

**Chase Loomer** is a sophomore at the Eastman School of Music in Rochester, N.Y., where he studies organ with David Higgs and harpsichord with Eduardo Bellotti. A native of Charlotte, N.C., Loomer was recently awarded first prize in the AGO/Quimby Southeast Regional Competition for Young Organists and has been a prizewinner at several other competitions throughout the southeast, including the Columbia and Winston-Salem AGO competition and the Sarasota-Manatee AGO Chapter competition. In high school, he was a five-time Stigall Scholarship recipient. Loomer was the interim organist at Centre Presbyterian Church in Mooresville, N.C. and a VanDelinder Fellow at Christ Church in Rochester, N.Y., where he was awarded the inaugural Casparini Prize for excellence in organ performance. He is assistant organist of Bethany Presbyterian Church in Greece, N.Y. Chase Loomer was featured in the Rising Star series at the AGO National Convention in Houston.

**Alan Lynch** is a first-year master’s student at Syracuse University, studying organ with Annie Laver, and organist and choirmaster at King of Kings Lutheran Church in Liverpool, N.Y. Lynch holds an undergraduate in music education from Mason Gross School of the Arts at Rutgers University, and is passionate about teaching the next generation of musicians. As a native of New Jersey, he began study in high school with Drew Kreismer at St. John’s Episcopal Church in Ramsey, N.J., and continued with Rob Ridgell and Paul Murray before entering Syracuse University.

**Alexander Meszler** is currently a master of music student in both organ performance and music theory at the University of Kansas where he studies with Michael Bauer and James Higdon. At the university, he holds a graduate assistantship where he oversees/organizes routine tuning and maintenance of the school’s seven mechanical-action instruments. In addition, he teaches secondary organ lessons. He completed his bachelor of music in organ performance in 2013 from Syracuse University working with Kola Owolabi. While at Syracuse, he interned for three years with Kerner & Merchant Pipe Organ Builders. Through Syracuse’s study-abroad program, he studied with Christophe Mantoux in Strasbourg, France, for one year. He is director of music at Christ the King R.C. Church in Kansas City, Mo., where he directs the parish’s two choirs and plays for weekly masses. He has worked closely with composers George Katehis and Hon Ki Cheung in the premiere of their organ works for the both the 2014/2015 and 2015/2016 “AGO Student Commissioning Project.”
JOEL MOREHOUSE holds bachelor’s degrees in history and music, and a master’s degree in secondary education from Roberts Wesleyan College, Rochester, N.Y. He has also completed further study in classical liberal arts, sciences, and languages at Augustine College in Ottawa and Thomas Aquinas College in California. Morehouse is director of music at St. Ann Church in Syracuse and is completing further graduate study in organ performance and choral conducting at Syracuse University’s Setnor School of Music.

MEGHAN MELOY NESS is a second-year master’s degree student in sacred music and organ at the University of Michigan, where she studies organ with James Kibbie and Kola Owolabi. She has been director of music and organist at Cherry Hill Presbyterian Church in Dearborn, Mich., since March 2014 and is co-sub-dean of the Ann Arbor AGO Chapter. Ness previously earned degrees in music education and environmental studies from Oberlin Conservatory and College. Originally from Swarthmore, Pa., she is thrilled to attend the OHS convention in Philadelphia.

MARGARET-MARY OWENS, a junior at Florida State University, is an organ performance major studying with Iain Quinn. She is a student board member of the AGO Tallahassee Chapter, a representative on the Dean’s Student Advisory Council for the FSU School of Music, and a member of the Honors College. Since 2013, she has been an organist at the Roman Catholic Co-Cathedral of St. Thomas More in Tallahassee, and between 2011 and 2013, had her own piano studio teaching 14 students.

EDWARD POSTON is completing a BM in organ performance at Brigham Young University-Idaho where he studies with Daniel Kerr. A native of Clearfield, Utah, he began studying piano at the age of five and played the violin and cello throughout high school. Previously, Poston studied piano with Ralph van Der Beek at Weber State University, and only began studying the organ at age 23. A choral arranger, conductor, and pianist, he is an organist at St. Paul United Methodist and First Presbyterian in Idaho Falls, Idaho, and a regular organist at the BYU-I Center for the weekly campus devotional. On February 11, 2016, he appeared with the BYU-I Symphony Orchestra in Horatio Parker’s Concerto, Op 55, for organ and orchestra.

JOSH RING is organist and worship leader for the traditional and contemporary services at Batavia United Methodist Church, where he also directs the instrumental ensemble and assists with the handbell, children’s, and adult choirs. Before his position at BUMC, he was an adjunct professor of music theory at Olivet Nazarene University, where he also directed the men’s choir and served as iPad Technician for the School of Music. A graduate of ONU in music composition/theory and piano performance, summa cum laude, he is currently a graduate student at Northern Illinois University studying music composition and organ.
Having earned a bachelor of fine arts at Kent State University in 2006, **Benjamin Schreckengost** joined Morel & Associates in the spring of 2015 after completing a reed voicing apprenticeship with A.R. Schopp’s Sons in Alliance, Ohio. He worked at Schopp’s from 2006 until moving to Denver in 2015. Working closely with David Schopp, Schreckengost learned every aspect of revoicing old stops as well as voicing new stops. While working at Schopp’s, he also learned how to flame copper for various reed and flue stops.

**Jennifer Shin** is a sophomore at the University of Michigan, pursuing a bachelor of music in organ performance with James Kibbie. She recently won first place in the Seattle Chapter AGO/Quimby Regional Competition for Young Organists. In 2012, she won first place in the nationwide Rodgers Organ Competition (Level 1) and second place in the AGO/Quimby RCYO (Region IX) in 2013. She has participated in several summer organ programs, including the Oundle for Organists in United Kingdom, the Summer Program at the Curtis Institute of Music, Oberlin Academy for High School Organists, and a POEA hosted by Eastman School of Music. For the past four years, she has been a study grant recipient from the AGO Orange County Chapter.

**Nicole Simental** is an associate instructor of piano and a doctoral student in organ performance at Indiana University’s Jacobs School of Music, where she studies with Christopher Young. Simental received a MSM from the University of Notre Dame and a BM from Wheaton College, where she studied with Craig Cramer and Edward Zimmerman. At the age of twelve, she was appointed organist of St. Gabriel’s R.C. Church in her hometown of Chicago. At Notre Dame, she was graduate assistant to the Notre Dame Liturgical and Women’s Choirs. After moving to Bloomington, she was organ scholar at Christ Church Cathedral, Indianapolis, and currently is the assistant music director at First Christian Church. In 2015, Simental played in a “Rising Stars” concert at St. Paul’s Episcopal Church in Indianapolis. Most recently (2016), she was selected as a semifinalist for the AGO National Young Artists Competition in Organ Performance.

**Julia Tucker** is pursuing an MM in organ performance at Syracuse University and currently studies with Annie Laver. As a piano performance major, she earned an MM from Syracuse University, and a BA from Auburn University. In addition to her interest in organ, she has a strong interest in Baroque music and performs regularly as a continuo player. She is currently music director at SS. Peter and John Episcopal Church in Auburn, N.Y.

**Cory Whittier** is a master of music candidate in organ performance at the Eastman School of Music, where he studies with Edoardo Bellotti. Born and raised in Idaho Falls, Idaho, he began piano study at the age of seven and moved to the organ at 14. He was a prize winner in the AGO Region VIII Young Artists Competition in 2007. He is a recent graduate of Brigham Young University-Idaho where he studied organ performance with Daniel Kerr. He is a frequent
guest organist at the Mormon Tabernacle in Salt Lake City, Utah, where he performs on the daily organ recital series. From 2011 to 2014, Whittier was organist of the First Presbyterian Church of Idaho Falls.

JOHN A. WOLFE is a New York City-based organist, choral conductor, concert producer, and music educator, with performance credits spanning all five boroughs of the city. He is a DMA candidate in organ performance at Rutgers University, where he studies with Renee Anne Louprette, holds a master’s degree from the Aaron Copland School of Music, where he studied with Walter Klauss, and a bachelor’s degree from Vassar College, where he studied with Gail Archer. Wolfe has been organist and music director at the First Baptist Church of White Plains, N.Y., and organist and minister of music at the Evangelical Lutheran Church of Christ in Queens, N.Y. As a concert artist he recently created and performed in a series of solo organ recitals showcasing three centuries of French music. He has also created and performed in a series of recitals bringing Baroque chamber music to churches spanning the New York City metropolitan area. A native of Gettysburg, Pa., Wolfe he is sub-dean of the Brooklyn AGO Chapter.
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1/9
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Aeolian Skinner - Opus 975
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Finished by G. Donald Harrison; donated in 1938 by Mr. William Baker (his daughter, Mrs. Rebecca Baker is shown above in 2015 at S.D.G. shop)

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Completed 2015
* Jonathan Ambrosino, consultant
* replaced failing solid state system
* prepared for future expansion
* raised console from pit to nave level
* restored original ivory keyboards
* installed minimally invasive control system in under-jamb drawer with details matching console
* rewired the entire organ
* reversed minor tonal changes
* secured vintage Skinner pipework for completion to factory specs for which philanthropic inquiries are encouraged
Greetings from the Special Projects Committee of the San Francisco Chapter of the AGO!

Our best wishes to The Organ Historical Society on the occasion of its Founders Day celebration and 61st Annual Convention in Philadelphia.

Is funding all that stands between an organ-related project that you, your chapter, or your organization have in mind and the realization of it? Perhaps SFAGO’s Special Projects Committee can help. We offer grants for projects that meet our guidelines. For applications and more information, click on the “Special Projects” link at our chapter’s website, <www.sfago.org>.
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of Ralph Adams Cram
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with kind assistance from
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GREAT — 61 pipes
  8 Diapason 61
  8 Clarabella 61
  4 Principal 61
    Grave Mixture II (12.15) 122
    Chimes (in Swell) tubes 20

CHOIR — 73 pipes, enclosed
  8 Cor de Nuit 73
  8 Dulciana 73
  4 Flute Harmonique 73
  8 Clarinet 73
    Tremolo
  8 Tromba † 73

PEDAL — 32 notes “Augmented”
  16 Contrebasse 32
  16 Bourdon 32
  8 Octave 12
  8 Gedeckt 12
  4 Flute 12
  16 Trombone (Ch. ext.) † 12

SWELL — 73 pipes, enclosed
  16 Bourdon 73
  8 Geigen 73
  8 Rohrflute 73
  8 Salicional 73
  8 Voix Celeste (tenor c) 61
  4 Octave Geigen 73
    Mixture III (15.19.22) 183
  8 Cornopean 73
  8 Flügel Horn 73
  8 Vox Humana 73
    Tremolo

COMBINATIONS
Great 1-2-3-4 Great to Pedal (toe)
Swell 1-2-3-4-5 Swell to Great (toe)
Choir 1-2-3-4 Choir to Great (toe)
Pedal 1-2-3
Adjuster
General Cancel
(knobs only)

† = added 2015 using vintage pipes and chests
Upon Marsh’s death in 1851, title passed to the church and the organ was moved into the parish’s third edifice. Substantially altered in 1857 by an unknown builder, perhaps Hall or Erben, the organ was replaced by W.B.D. Simmons in 1866, at which time it was sold at auction for $300 to Trinity Church, Milton, the mission of Christ Church. Reworked multiple times since 1961, the organ was substantially altered in an unfortunate 1974 restoration. The mahogany casework was beautifully restored by OHS member Dana Hull in 1987 and the hand-pumping system reconstructed by Quimby Organ Co. in 1990. Again unplayable by 2013, S.L. Huntington & Co. was entrusted with another renovation, but once the organ was apart, the scope of the 1858 and unfortunate 1974 changes were made clear, and the opportunity was seized to undertake a thorough subtractive restoration to return the monumentally historic organ to its original 1823 state. The 1857 pedals, swell enclosure and case extension were removed, but carefully labeled and stored in the church. The original stop action and machine stop apparatus, lost in 1974, were reconstructed, necessitating windchest retabling with new sliders, all in mahogany. The organ sounds again as original conceived: unenclosed, the wind pressure lowered and pipework regulated at the original pitch, in a mild 18th-century English “modified meantone” tuning system, with a keyboard that again pulls out to play. This priceless organ once again stands as a landmark survivor of America’s earliest organbuilding history.

Open Diapason, Stop’d Diapason, Dulciano, Principal, Flute, Twelfth, Fifteenth, Bellows Signal
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