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

LONGWOOD GARDENS

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**

Peter Conte

Fauré/Hebble: Nocturne from *Shylock*
Bach: Toccata in F
Robert Elmore: 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**

Brenda Portman

Rachel Laurin:
Four Pilgrimages in Lorraine, Op. 30:
Metz Cathedral: **Procession** on the *Gloria* of Mass XV
Shrine of Our Lady of Sion: **Invocation** on the Loret Litany
Domremy Basilica: **Fileuse**· on *Alleluia* ofSt. Michael Feast
Verdun, World Center for Peace: **Marche pour la Paix** on *Da Pacem, Domine*
Acclamations, Op. 37
Petite Suite sur un Motet de Gerald Bales, Op. 41
Fantaisie · Cantabile · Toccatina
Tone Poem for the Advent Season, Op. 69
Etude-Caprice *Beelzebub's Laugh*, Op. 66

NEW! Kennedy Center Aeolian-Skinner Rebuilt

Patrick A. Scott, ORGANIST

Patrick A. Scott plays the new organ built by Parkey OrganBuilders 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: Praeludium 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 Halley: *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
Duruflé: 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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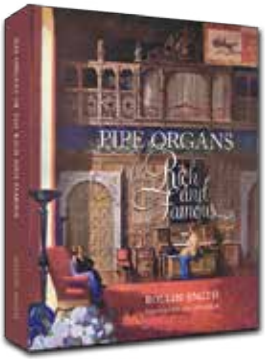

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ROLLIN SMITH has won the 2016 NICHOLAS BESSARABOFF PRIZE, an award presented by the AMERICAN MUSICAL INSTRUMENT SOCIETY for the most distinguished book-length publication written in English.

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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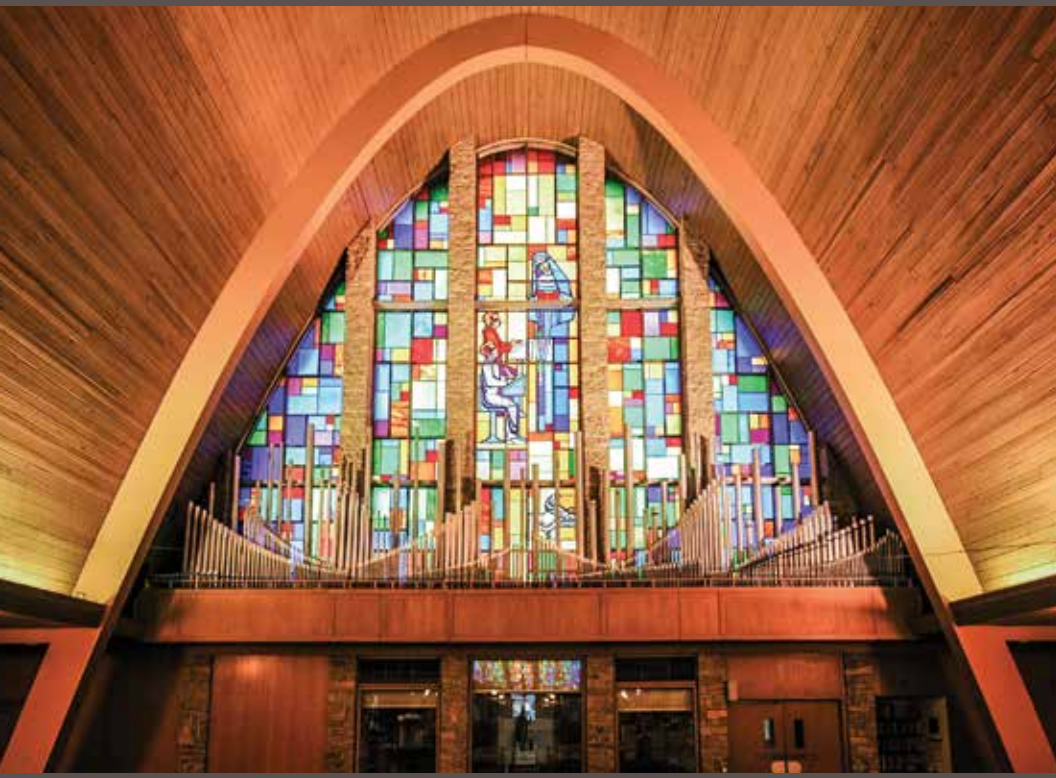

The 1959 II/23 Tellers organ at St. George Catholic Church of Erie, Pennsylvania was nearly unplayable before our restoration. The entire mechanism was cleaned and refurbished, the console was modernized, and minor changes were made to improve the tonal palette.

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61ST ANNUAL CONVENTION

PHILADELPHIA

June 26 – July 2
2016

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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 1751.

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 Bull'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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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.

THE 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 Kloeckner.

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.

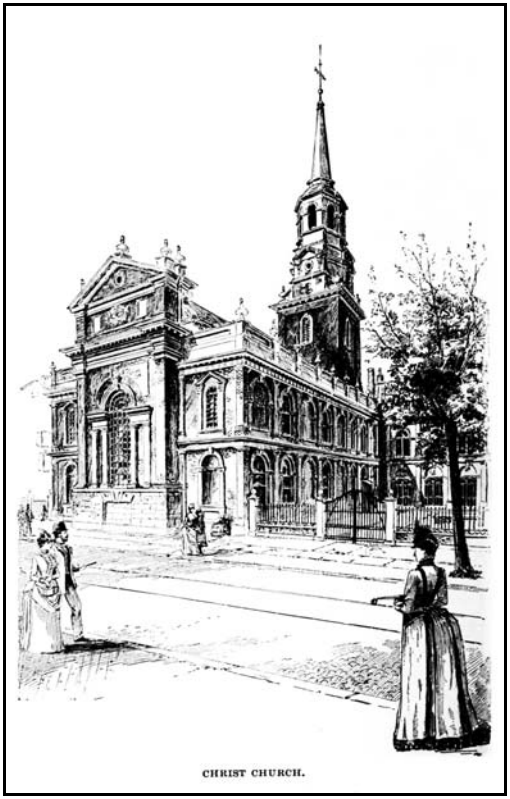
CHASE LOOMER is a sophomore at the Eastman School of Music in Rochester, N.Y., where he studies organ with David Higgs and harpsichord with Eduardo Bellotti. A native of Charlotte, N.C., Loomer was recently awarded first prize in the AGO/Quimby Southeast Regional Competition for Young Organists and has 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-subdean 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.



CHRIST CHURCH.

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

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

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
University City Hotel
3549 Chestnut Street
Philadelphia, PA 19104
215-387-8000

Homewood Suites by Hilton
University City Philadelphia
4109 Chestnut Street
Philadelphia, PA 19104
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

GRANOGUE, Estate of Irénée du Pont **Sunday, June 26**
Wilmington, Del. **9:00, 10:00,** and **11:00 A.M.**

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. Lemare

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™

CHAMBER I
8 Diapason F
8 String P
8 Flute F
8 Flute P
4 High Flute
8 Quintadena
8 Dulciana
8 Clarinet
8 Trumpet

CHAMBER II
8 Horn Diapason
8 Stopped Diapason
8 String F
8 String F Vibrato
8 String P Vibrato
8 String PP
8 String Mixture
8 Oboe
8 Vox Humana

PEDAL
16 Flute F
8 Flute F
4 Flute F
8 Flute P
8 String
Chimes

UNENCLOSED
Harp
Chimes

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 **Sunday, June 26**
Philadelphia, Pa. **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" — Bruce Simonds
(As now the sun's declining rays) 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

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–c^4
Pedal, 32 notes, C–g^1
Collective mixtures draw stops indicated *

GREAT
16 Bourdon
16 Violone Dolce
8 First Open Diapason
8 Second Open Diapason
8 Third Open Diapason
8 Fourth Open Diapason
8 Fifth Open Diapason
8 Flauto Major
8 Doppel FIöte
8 Harmonic Flute
8 Bourdon
8 Clarabella
8 Gamba
8 Violoncello
8 Gemshorn
$5^1/_3$ Quint
4 Octave
4 Principal
4 Hohl FIöte
4 Harmonic Flute
$2^2/_3$ Octave Quint
2 Super Octave
2 Mixture III–IV
$1^1/_3$ Mixture V
16 Double Trumpet
8 French Trumpet
8 Trumpet
8 French Horn
8 Tuba Magna (Solo)
4 Clarion
Tremolo
Great to Great 16, Unison Off, 4
String Organ on Great
Trombone Chorus on Great
Cathedral Chimes (Solo)
8 Harp
8 Marimba (Solo)
4 Celesta

SWELL (enclosed)
16 Bourdon
16 Gemshorn
8 Diapason Phonon
8 Open Diapason
8 Horn Diapason
8 Geigen Principal
8 Melodia
8 Rohr Flöte
8 Viola da Gamba
8 Viole d'Orchestre
8 Viole Celeste III
8 Salicional
8 Voix Celeste
8 Flauto Dolce
8 Unda Maris
4 Principal
4 Traverse Flute
4 Flute d'Amour
4 Violins
$2^2/_3$ Twelfth*
2 Fifteenth*
2 Flautina
$1^3/_5$ Seventeenth*
$1^1/_7$ Twenty-First*
1 Twenty-Second*
$2^2/_3$ String Mixture Collective*
$1^1/_3$ Mixture IV
16 Contra Fagotto
16 Vox Humana
8 French Trumpet
8 Cornopean
8 Oboe
8 Corno d'Amore
8 Vox Humana II
4 Clarion
4 Vox Humana
Tremolo
Swell to Swell 16, Unison Off, 4
String Organ On Swell
Trombone Chorus on Swell

CHOIR (enclosed)
16 Contra Gamba
16 Double Dulciana
8 Open Diapason
8 Geigen Principal
8 Stopped Diapason
8 Chimney Flute
8 Quintadena
8 Viole d'Orchestre
8 Viole Celeste
8 Concert Flute
8 Flute Celeste
8 Gemshorn
8 Gemshorn Celeste
8 Dulciana
4 Principal
4 Flute d'Amour
4 Dolce
$2^2/_3$ Twelfth*
2 Fifteenth*
2 Flageolet
2 Dulcet
$1^3/_5$ Seventeenth*
1 Dulcinet
$2^2/_3$ Cornet Mixture III (*Collective)
16 Trombone
16 Baryton
16 Bass Clarinet
16 Cor Anglais
8 Tromba
8 Orchestral Horn
8 Orchestral Oboe
8 Clarinet
8 Cor Anglais
8 Vox Humana
4 Tromba Clarion
Tremolo
Choir to Choir 16, Unison Off, 4
String Organ on Choir
Trombone Chorus on Choir
Cathedral Chimes (Solo)
8 Harp (Gt.)

TROMBONE CHORUS (in Choir)
16 Contra Trombone
8 First Tromba
8 Second Tromba
4 First Clarion
4 Second Clarion

SOLO (enclosed)
8 Grand Diapason Phonon
8 Flauto Major
8 Gross Gamba
8 Gamba Celeste
8 Gedeckt
8 Concert Flute (Ch.)
4 FIûte Ouverte
4 Flute d'Amour (Ch.)
2 Concert Piccolo
16 Tuba Profunda
8 Tuba Magna
8 Harmonic Tuba
8 French Bugle
8 Hunting Horn
8 Bell Clarinet
8 French Horn (Gt.)
8 Orchestral Oboe (Ch.)
8 Cor Anglais (Ch.)
8 Clarinet (Ch.)
4 Tuba Clarion
Tremolo
Solo to Solo 16, Unison Off, 4
String Organ on Solo
Trombone Chorus on Solo
Cathedral Chimes
8 Marimba (Reiterating)
8 Harp (Gt.)
4 Glockenspiel (Reiterating)
4 Carillons
4 Xylophone
4 Celesta (Gt.)

STRING (enclosed)
8 Violes V
8 Celestes V
8 Violes III
8 Celestes III
8 Violes II
8 Celestes II
4 Violes III
$2^2/_3$ String Mixture III
Full String Organ Tremolo
String Organ 16, 4

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 Great 2
Choir to Great 16
Choir to Great 8
Choir to Great 4
Choir to Great 5 1/3
Solo to Great 16
Solo to Great 8
Solo to Great 4
Swell to Choir 16
Swell to Choir 8
Swell to Choir 4
Solo to Choir 16
Solo to Choir 8
Solo to Choir 4
Great to Choir 8
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

PISTONS
General 1–20
Solo 1–10
Swell 1–10
Great 1–10
Choir 1–10
Pedal 1–10
Coupler 1–3

TOE STUDS
Generals 1–12 duplicated
Pedal 1–6 duplicated
Reversibles:
- Solo to Pedal
- Swell to Pedal
- Great to Pedal
- Choir to Pedal
- 32' Contra Bombarde
- 32' Double Open Diapason
- 32' Contra Violone
- 32' Contra Bourdon
- 64' Resultant Bass
- Reeds Off
- Tutti I
- Tutti II

EXPRESSION PEDALS
Great
Swell
Choir
Solo
String

REVERSIBLES
Solo to Pedal
Swell to Pedal
Great to Pedal
Choir to Pedal
Swell to Solo
Great to Solo
String to Solo
All Swells to Swell
Choir to Swell
Solo to Swell
String to Swell
Tutti I
Tutti II
Swell to Great
Choir to Great
Solo to Great
Swell to Choir
Solo to Choir
16' Reeds Off
16' Stops Off
Couplers Off
Great-Choir Transfer
Orchestral Crescendo On
Solo Off
Crescendo
Marimba Reiteration Off
Glockenspiel Reiteration Off
Combination Range
Combination Setter
General Cancel

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

Holy Trinity Church
Philadelphia, Pa.

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–a^3
Pedal, 30 notes, C–f^1

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

PEDAL
16 Open Diapason
16 Bourdon

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

COMBINATION PEDALS
Great to Pedal Reversible
Great Forte
Great Piano

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

Carmelite Monastery of Philadelphia **Monday, June 27**
Philadelphia, Pa. **8:45** and **10:05** A.M.

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 Mæstoso e Vivace	Felix Mendelssohn 1809–1847

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

Hook & Hastings, Op. 1977 (1902)
Patrick J. Murphy & Associates Organbuilders (2002)

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

PEDAL
16 Subbass

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

Saint Paul R.C. Church
Philadelphia, Pa.

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 Mystique Classique d'aujourd'hui	Charles-Marie Widor 1844–1937
Fantasy in F Minor, K. 608	Wolfgang Amadeus Mozart 1756–1791
Hymn, "We praise You, O God"	KREMSER

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 reinstated 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
Skinner Organ Co., Op. 638 (1927)

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
8 Gedeckt
4 Octave
4 Flute
8 Cornopean
8 Vox Humana
Tremolo

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

PISTONS (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**
Philadelphia, Pa. **2:30** and **3:40 P.M.**

WESLEY PARROTT

Festival March, Op. 29, No. 1 — Arthur Foote
Night, Op. 61 — 1853–1937
Prelude, Op 50, No. 5

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)
Patrick J. Murphy & Associates Organbuilders, Op. 14 (ca. 1998)

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
*enclosed in the Swell

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

PEDAL
16 Open Diapason
16 Bourdon
8 Octave
16 Trombone

Saint Peter's Church
Philadelphia, Pa.

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

CAROLINE ROBINSON

March on Handel's *Lift Up Your Heads*, Op. 15 — Alexandre Guilmant
1837–1911

Rhapsody No. 1 in D-flat, Op. 17 — Herbert Howells
1892–1983

Fast and Sinister, Symphony in G — Leo Sowerby
1895–1968

Sweet Sixteenths — William Albright
1944–1998

Finlandia, Op. 26 — Jean Sibelius
1865–1957
Transcribed by Caroline Robinson

Hymn, "Be still, my soul — FINLANDIA

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

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

GREAT
16 Bourdon (Ped.)
8 First Diapason
8 Second Diapason
8 Principal Flute
8 Erzähler
4 Principal
4 Harmonic Flute
Mixture II
8 Tromba (encl. Ch.)
8 French Horn (encl. Ch.)
French Horn Tremolo
Great 16, Unison Off, 4

SWELL (enclosed)
16 Echo Lieblich
8 Diapason
8 Rohrflote
8 Salicional
8 Voix Celeste
8 Aeoline
4 Octave
4 Flute Triangulaire
2 Flautino
Mixture III
16 Waldhorn
8 Cornopean
8 Oboe
8 Vox Humana
Tremolo
Swell 16, Unison Off, 4

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
Swell to Pedal
Sforzando

Verizon Hall,
Kimmel Center for the Performing Arts
Philadelphia, Pa.

Monday, June 27
7:00 P.M.

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, Claudius, 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 hesitates. . . . .Not only does he lack proof; it is the meaning and consequence of bloody revenge that young Hamlet questions. He concludes, however, that Denmark 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 from *Messe de la Pentecôte* — Olivier Messiaen 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 from *Grande Piéce symphonique,* Op. 17 — César Franck 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

Volumina (1961/66) — György Ligeti 1922–2006

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

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.
Op. 76 (2006)

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
32 Prestant (ext., 12 pipes)
16 Prestant
16 Violone
16 Bourdon
8 Open Diapason
8 Principal
8 Gamba
8 Harmonic Flute
8 Chimney Flute
$5^1/_3$ Quint
4 Octave
4 Spire Flute
$3^1/_5$ Tierce
$2^2/_3$ Octave Quint
2 Super Octave
$1^3/_5$ Octave Tierce
$2^2/_3$ Grande Fourniture II (122 pipes)
2 Mixture IV–VIII (342 pipes)
$1^1/_3$ Fourniture IV (244 pipes)
$^2/_3$ Cymbal III (183 pipes)
8 Cornet VI (c–c^4, 277 pipes)
16 Posaune
8 Trumpet
4 Clarion
8 Horizontal Trumpet*
Swell to Great
Positive to Great
Solo to Great

I. POSITIVE (enclosed)
16 Quintaton
8 Principal
8 Bourdon
8 Salicional
8 Unda maris (F–c^4, 56 pipes)
4 Octave
4 Chimney Flute
$2^2/_3$ Nasard
2 Doublet
2 Recorder
$1^3/_5$ Tierce
$1^1/_3$ Larigot
$1^1/_7$ Sept
1 Piccolo
$^8/_9$ None
$1^1/_3$ Mixture IV (244 pipes)
1 Sharp Mixture III (183 pipes)
16 Bassoon
16 Aeoline (free reeds)
8 Trumpet
8 Cor anglais
8 Cromorne
Tremulant
16 Trombone (Solo)
8 Tuba (Solo)
8 Ophicleide (Solo)
4 Clarion (Solo)
8 Horizontal Trumpet (Gt.)
Swell to Positive
Solo to Positive

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 octaviante
4 Viole d'amour
2 2/3 Nasard
2 Octavin
1 3/5 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 1/3, 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 ***f***
Bell Star ***p***
Nightingale

Highway Tabernacle Church
Philadelphia, Pa.

Tuesday, June 28
9:00 and **10:30 A.M.**

ANNIE LAVER

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

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 Mohnson and Patrick J. Murphy

Hilborne L. Roosevelt, No. 148 (1884)
Restored by Patrick Murphy and Associates (1987)

Compass: Manuals, 58 notes, C–a^3
Pedal, 27 notes, C–d^1
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
$2^2/_3$ 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
Philadelphia, Pa.

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 4. Adagio 5. Final	Louis Vierne 1870–1937

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.

Another plaque is dedicated "To the Glory of God and in Memory of Geo. Alex. A. West, Organist and Choirmaster of St. Luke's Church, Dec. 24th 1890 – Jan. 10th 1945: A Most Faithful Steward." When Casavant Frères replaced the original windchests, Op. 2304 (1955), they made no tonal changes. An 8' Trumpet en Chamade was added in 1970, and the Wicks Organ Co. rebuilt the Casavant windchests in 1992.

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–c^4
Pedal, 30 notes, C–f^1
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"

GREAT No. 1
16 Bourdon (w)
8 Principal Diapason
8 Small Diapason
4 Octave
4 Flute Harmonique (w/m)
$2^1/_2$ [*sic*] Octave Quint
2 Super Octave

GREAT No. 2
Mixture V (305 pipes)
16 Trombone
8 Tromba
4 Clarion
"One Tremulant"
"Couplers Governing this Manual"
Choir to Great 16 (sub)
Swell to Great 8 (unison)
Swell to Great 4 (octave)

ECHO (enclosed, on Great)
8 Echo Salicional
8 Quintadena
4 Flute Octaviante
8 Clarinet

SWELL (enclosed)
8 Geigen Diapason
8 Rorhflöte (w/m)
8 Viole d'Orchestre
8 Viole Celeste (t.c., 49 pipes)
4 Octave*
Mixture III* (183 pipes)
16 Contra Posaune*
8 Cornopean*
8 Oboe*
8 Voix Humaine*
"Octave on itself"
[Swell to Swell 4]
*on high wind pressure

CHOIR (enclosed)
8 Viola
8 Echo Viole
8 Flute Traversière (w/m)
4 Flute d'Orchestre
4 Salicet
2 Piccolo
8 Orchestral Oboe
"Sub-octave, acts on itself"
[Choir to Choir 16]
"This organ has its own separate supply of wind."

PEDAL
32 Great Bass (12 wood pipes) [North Side]
16 Open Bass [North Side]
16 Sub Bass [South Side]
8 Great Flute [North Side]
8 Flute d'Amour (w) [South Side]
16 Bombarde ["Heavy Wind"]
"The usual pedal couplers."

COMBINATIONS
"Seven combination pistons, double acting"
"Seven special pedals independent of pistons"
Balanced Swell pedal

Reform Congregation Keneseth Israel
Philadelphia, Pa.

Tuesday, June 28
2:30 P.M.

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^4
Pedal, 32 notes, C–g^1
Wind pressure 4", except where noted

GREAT
16 Quintaten
8 Principal
8 Bourdon
8 Gemshorn
4 Octave
4 Spitzflöte
$2^2/_3$ 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')

Standard Couplers

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 Trompette
8 Fagotto (ext.)
4 Clairon
Tremulant

CHOIR (enclosed)
8 Nason Flute
8 Erzähler
8 Erzähler Celeste
4 Fugara
4 Nachthorn
$2^2/_3$ Nasard
2 Principal
$1^3/_5$ Tierce
1 Sifflet
Cymbal III
8 Krummhorn
8 Trumpet (7" wind pressure)
Tremulant
Chimes

Bryn Athyn Cathedral
Bryn Athyn, Pa.

Tuesday, June 28
4:10 P.M.

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.

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Bryn Athyn Cathedral
Skinner Organ Co., Op. 574 (1925) and Op. 682 (1927)
Charles Kegg (2014)

Compass: Manuals, 61 notes, C–c^4
Pedal, 32 notes, C–g^1
Wind pressures: main organ 6"
Tuba and French Horn 10", Tuba Mirabilis and Flauto Mirabilis 20"
*unenclosed

II. GREAT
16 Bourdon (Ped.)
16 Violone*
8 First Diapason*
8 Second Diapason
8 Clarabella
8 Gamba* (ext.)*
4 Octave
4 Harmonic Flute
2 Fifteenth
8 Trumpet
Tremolo
8 Tuba (Ch.)
8 French Horn
Chimes*

III. SWELL (enclosed)
16 Bourdon
8 Diapason
8 Gedeckt
8 Salicional
8 Voix Celeste
8 Flauto Dolce
8 Flute Celeste
4 Octave
4 Flute Triangulaire
Mixture V
16 Waldhorn
8 Cornopean
8 Flügel Horn
8 Vox Humana
Tremolo

I. CHOIR (enclosed)
8 Diapason
8 Concert Flute
8 Dulciana
8 Unda Maris
4 Flute d'Amore
2 Piccolo
8 English Horn
8 Clarinet
Tremolo
8 Tuba
Harp*

IV. CELESTIAL (enclosed)
8 Gross Gamba
8 Gamba Celeste
8 Chimney Flute
8 Echo Salicional
8 Voix Celeste
4 Flauto Mirabilis
4 Flute
8 Vox Humana
Tremolo
Tremolo 2nd Touch
8 Tuba Mirabilis
8 Tuba (Ch.)
8 French Horn (Gt.)
Harp (Ch.)
Deagan Tower Chimes (interior)

PEDAL
32 Bourdon (32 pipes)
16 Open Diapason (wood)
16 Violone (Gt.)
16 Bourdon (ext.)
16 Soft Bourdon (Sw.)
8 Octave (ext.)
8 Cello (Gt.)
8 Flute (ext.)
8 Still Gedeckt (Sw.)
16 Tuba (ext. Ch.)
16 Waldhorn (Sw.)

Standard couplers

EXPRESSION
Swell
Great
Choir
Celestial

Girard College Chapel
Philadelphia, Pa.

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.

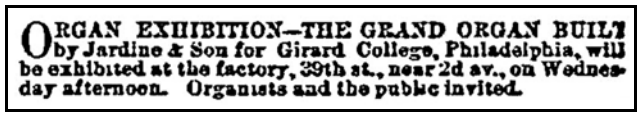
In 1927, Cheesman Herrick recounted his memories of chapel services.

> 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.


ORGAN EXHIBITION—THE GRAND ORGAN BUILT by Jardine & Son for Girard College, Philadelphia, will be exhibited at the factory, 39th st., near 2d av., on Wednesday afternoon. Organists and the public invited.

DISPLAY AD: *New York Herald* (November 6, 1878): 1.

2017

ORGAN HISTORICAL SOCIETY • AUGUST 6–11

THE TWIN CITIES • MINNESOTA

K.C. MARRIN CO., OPUS 3 (1982)

AEOLIAN-SKINNER ORGAN CO., OPUS 1398 (1959)

E. & G.G. HOOK, OPUS 266 (1857)

HINNERS ORGAN CO. (1927)

CASAVANT FRÈRES LTÉE, OPUS 1177 (1927)

C.B. FISK, INC., OPUS 78 (1979)

WANGERIN-WEICKHARDT CO. (1913)

JOSEPH LORENZ (1880)

JOHNSON & SON, OPUS 499 (1877)

WICKS ORGAN CO., OPUS 3047 (1949–2008)

GEO. S. HUTCHINGS, OPUS 229 (1889)

CASAVANT FRÈRES LTÉE, OPUS 2722 (1963)

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)

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O·H·S

St. Peter's Church

Skinner Organ Co., Opus 862 (1931)

LEN LEVASSEUR

Chapel of Saint Joseph ~ Saint Joseph's University

E. & G.G. Hook, Opus 461 (1868)

LEN LEVASSEUR

O·H·S

O·H·S

Zion Lutheran Church ~ Spring City

David Tannenberg (1791)

LEN LEVASSEUR

Verizon Hall ~ Kimmel Center for the Performing Arts

Dobson Pipe Organ Builders, Opus 76 (2006)

O·H·S

O·H·S

Irvine Auditorium ~ University of Pennsylvania

Austin Organ Co., Opus 1416 (1926)

LEN LEVASSEUR

Longwood Gardens ~ Kennett Square

The Aeolian Co., Opus 1726 (1930)

LEN LEVASSEUR

O·H·S

O·H·S

Old Pine Street Church

J.W. Steere & Sons, Opus 344 (1892)

LEN LEVASSEUR

St. Luke's Episcopal Church

Cole & Woodberry/Carlton C. Michell (1894)

O·H·S

Bryn Athyn Cathedral ~ Bryn Athyn

Kegg Pipe Organ Builders (2014)

LEN LEVASSEUR

Main Auditorium of Boardwalk Hall ~ Atlantic City, New Jersey

Midmer-Losh, Opus 5550 (1932)

LEN LEVASSEUR

O·H·S

O·H·S

Bryn Mawr Presbyterian Church ~ Bryn Mawr

Rieger Orgelbau (2005)

LEN LEVASSEUR

The Presbyterian Church of Chestnut Hill

Mander Organs (2000)

LEN LEVASSEUR

O·H·S

O·H·S

Macy's Department Store

Wanamaker (1911, 1914, 1917, 1923–30, &c.)

Carmelite Monastery of Philadelphia

Hook & Hastings, Opus 1977 (1902)

LEN LEVASSEUR

O·H·S

O·H·S

Highway Tabernacle Church

Hilborne L. Roosevelt, Opus 148 (1884)

LEN LEVASSEUR

Saint Mark's Episcopal Church

Aeolian-Skinner, Opus 948 (1937)

LEN LEVASSEUR

O·H·S

O·H·S

Holy Trinity Church

Hook & Hastings, Opus 1524 (1892)

LEN LEVASSEUR

Saint Paul Church

Skinner, Opus 638 (1927)

LEN LEVASSEUR

O·H·S

O·H·S

Girard College Chapel

Skinner Organ Co., Opus 872 (1931)

WILLIAM T. VAN PELT

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)
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

CHOIR

16 Dulciana
8 Geigen
8 Viole d'Orchestre
8 Viole Celeste
8 Concert Flute
8 Spitzflute
8 Dulciana
8 Una Maris (t.c., 61 pipes)
4 Flute d'Amore
4 Octave Dulciana (61 pipes)
$2^2/_3$ Dulciana Twelfth (7 pipes)
2 Dulciana Fifteenth (ext., 5 pipes)
2 Piccolo (61 pipes)
Carillon III (183 pipes)
16 Bassoon
8 Clarinet (61 pipes)
8 Orchestral Oboe (61 pipes)
Tremolo
8 Harp (t.c., ext. Celesta)
4 Celesta (61 bars)

PEDAL

32 Resultant
32 Diapason (ext., 12 pipes)
32 Violone (ext. Gt., 12 pipes)
16 Diapason
16 Contra Bass (Gt.)
16 Metal Diapason (Gt.)
16 Dulciana (Ch.)
16 Bourdon
16 Echo Bourdon
8 Octave (ext., 12 pipes)
8 Principal (ext., 12 pipes
8 Flute (ext., 12 pipes)
8 Still Gedeckt (Sw.)
4 Flute (ext., 12 pipes)
Harmonics V (160 pipes)
32 Bombarde (ext., 12 pipes, 30" w.p.)
32 Fagotto (ext., 12 pipes)
16 Bassoon (Ch.)
16 Trombone
16 Fagotto
8 Tromba (ext., 12 pipes)

COUPLERS

Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Solo to Great 16, 8, 4
Choir 16, 4
Swell to Choir 16, 8, 4
Solo to Choir
Swell 16, 4
Solo to Swell
Solo 16, 4
Solo 16, 4
Swell to Solo
Great to Pedal
Swell to Pedal 8, 4
Choir to Pedal 8, 4
Solo to Pedal 8, 4
Pedal Divide Swell
Pedal Divide Solo

Chapel of Saint Joseph
Philadelphia, Pa.

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
E. & G.G. Hook, Op. 461 (1868)

Compass: Manuals, 58 notes, C–a^3
Pedal, 32 notes, C–d^1
Mechanical action
1996 stoplist

GREAT
16 Bourdon (t.c., 46 wood pipes)
8 Op. Diap.
8 Melodia
8 Dulciana
4 Octave
4 Flute à Cheminée
$2^2/_3$ Twelfth
2 Fifteenth
Mixture 3 rks. (174 pipes)
16 Clarionet (t.c., 46 pipes)
8 Trumpet

PEDAL
16 Bourdon (wood)
8 Violoncello
16 Trombone

SWELL (enclosed)
8 Op. Diap.
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
Philadelphia, Pa.

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

CRAIG CRAMER

Introduction, Scherzo und Fuge on B-E-A-T-E (1993)	Toni Zahnbrecher 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 Theme Duo Pastorale Fugue à Four — Hymn	Joel Martinson b. 1960
Zweite Sonate, Op. 60 I. Improvisation II. Invocation III. Introduction and Fugue	Max Reger 1873–1916

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–c^4
Pedal, 32 notes, C–g^1

GREAT
16 Double Diapason
8 Open Diapason
8 Stopped Diapason
8 Viola da Gamba
8 Harmonic Flute
4 Principal
4 Open Flute
$2^2/_3$ Twelfth
2 Fifteenth
$1^1/_3$ Fourniture IV–V
8 Mounted Cornet V
8 Trumpet
4 Clarion
8 Festival Trumpet en Chamade*
Tremulant
Swell to Great
Choir to Great
*Existing Möller pipework

CHOIR
8 Chimney Flute
8 Quintadena
4 Principal
4 Block Flute
$2^2/_3$ Nazatsrd
2 Fifteenth
2 Recorder
$1^3/_5$ Tierce
1 Mixture III–IV
8 Cromorne
8 Festival Trumpet en Chamade*
Zimblestern (6 bells)
Tremulant
Swell to Choir
Kellner Temperament

SWELL
8 Open Diapason
8 Hohlflute
8 Salicional
8 Celeste
4 Principal
4 Nason Flute
$2^2/_3$ Sesquialtera II
2 Fifteenth
2 Piccolo
$1^1/_3$ Plein Jeu III–IV
16 Bassoon
8 Trumpet
8 Hautbois
8 Vox Humana
Tremulant

PEDAL
16 Open Diapason
16 Bourdon
$10^2/_3$ Quint
8 Principal
8 Bass Flute
4 Octave
$2^2/_3$ Mixture IV
16 Trombone
8 Trumpet
Great and Pedal Combinations On
Swell to Pedal
Great to Pedal
Choir to Pedal

16 General Pistons
10 Divisional Pistons (manuals)
8 Divisional Pistons (pedal)

Bryn Mawr Presbyterian Church **Wednesday, June 29**
Bryn Mawr, Pa. **2:15 P.M.**

JEFFREY BRILLHART

Grand Dialogue — Louis Marchand, 1669–1732

Hymn, "Say how may earth and heaven unite" — LINLEY
Composed by Alan Morrison especially for the *Philadelphia Hymnbook*

Chorale I in E Major — César Franck, 1822–1890

Livre du Saint Sacrament — Olivier Messiaen, 1908–1992
III. Le Dieu cachée (The hidden God)
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

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
16 Montre
16 Bourdon
8 Montre
8 Gambe
8 Flûte harmonique
8 Bourdon
4 Prestant
4 Flûte
$2^2/_3$ Quinte
2 Doublette
$2^2/_3$ Fourniture IV–V
1 Cymbale V
V Cornet V
16 Bombarde
8 Trompette
4 Clairon

II. POSITIF EXPRESSIF
16 Bourdon
8 Montre
8 Salicional
8 Unda maris
8 Bourdon
4 Prestant
4 Flûte
$2^2/_3$ Nazard
2 Quarte de nazard
$1^3/_5$ Tierce
$1^1/_3$ Larigot
1 Piccolo
$1^1/_3$ Plein Jeu IV–V
16 Corno di Bassetto
8 Trompette
8 Cromorne
Tremblant

III. RÉCIT EXPRESSIF
16 Quintaton
8 Gambe
8 Voix céleste
8 Flûte
8 Cor de nuit
4 Principal
4 Flûte octaviante
$2^2/_3$ Nazard
2 Octavin
Cornet V
$1^1/_3$ Plein Jeu V
16 Bombarde
8 Trompette harmonique
8 Hautbois
8 Voix humane
4 Clairon harmonique
Tremblant

PÉDALE
32 Soubasse
16 Contrebasse
16 Bourdon
$10^2/_3$ Quinte
8 Violoncelle
8 Flûte
4 Flûte
32 Bombarde
16 Bombarde
16 Basson
8 Trompette
Pédale Divide

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

Greek Hall **Wednesday, June 29**
Macy's Department Store **7:00 P.M.**
Philadelphia, Pa.

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
4 Octave
4 Piccolo
4 Viol
4 Octave Celeste
4 Flute
2 2/3 Twelfth
2 2/3 Twelfth (ext. Tibia)
2 Piccolo (ext. Tibia)
2 Piccolo
1 3/5 Tierce
Cathedral Chimes
Xylophone
Glockenspiel
Chrysoglott
SECOND TOUCH
16 Trumpet (t.c.)
8 Tibia Clausa
8 Clarinet

ACCOMPANIMENT
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
4 Octave
4 Piccolo
4 Viol
4 Octave Celeste
4 Flute
4 Vox Humana
2 2/3 Twelfth
2 Piccolo
Chrysoglott
Snare Drum
Tambourine
Castanets
Chinese Block
Tom Tom
Sleigh Bell
SECOND TOUCH
8 Trumpet
8 Tibia Clausa
Cathedral Chimes
Triangle

PEDAL
16 Diaphone
16 Bourdon
8 Trumpet
8 Diaphonic Diapason
8 Tibia Clausa
8 Cello
8 Flute
Bass Drum
Kettle Drum
Crash Cymbal
Cymbal
Toggle Switch:
Traps 1st/2nd

PISTONS
Bird Whistle
Steam Whistle
Klaxon
Siren
Horses Hoofs
Sleigh Bells
Doorbell
Projector Room Buzzer

TREMULANTS
Main
Solo

PISTONS
Five under each manual

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.

The Wanamaker Organ
Macy's Department Store
Philadelphia, Pa.

Wednesday, June 29
9:30 P.M.

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" — AMERICA

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*

John Wanamaker

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.

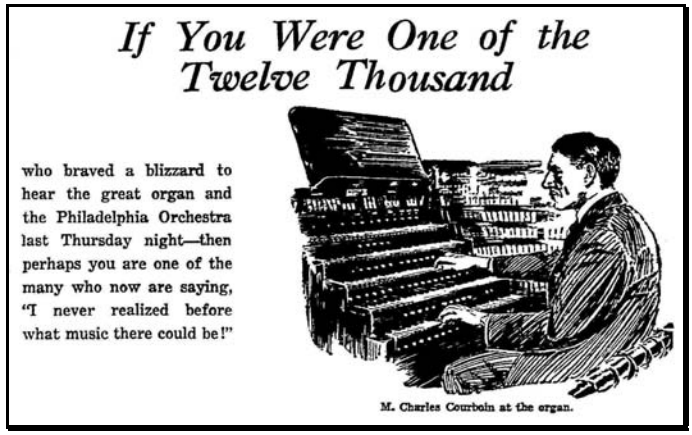
Adagio. If the Lord had not helped me: it had not failed but my soul had been put to silence. In the multitude of sorrows that I had in my heart: thy comforts have refreshed my soul.

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)

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



GREAT

UNENCLOSED GREAT

32 Sub Principal
16 Contra Gamba
16 Double Diapason
$10^{2}/_{3}$ 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.
4 Octave
Mixture VIII
8 Harmonic Trumpet

ENCLOSED GREAT

8 Covered Tibia
8 Harmonic Flute
$5^{1}/_{3}$ Quint
4 Harmonic Flute
4 Principal
$3^{1}/_{5}$ Tierce
2 Octave Quint
2 Super Octave
Mixture VII
16 Double Trumpet
8 Tuba
8 Trumpet
4 Harmonic Clarion

GREAT CHORUS

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
$2^{2}/_{3}$ Chorus Nazard

SWELL

16 Double Diapason
16 Soft Bourdon
8 Stentorphone
8 Horn Diapason
8 Violin Diapason
8 Bell Flute
8 Orchestral Flute
8 Harmonic Flute
8 Grand Flute, 2 rks.
8 Double Flute
8 Tibia Dura
8 Clarabella
8 Melodia
8 Soft Dulciana
8 Gamba Celeste, 2 rks. (sharp)
8 Gamba
$5^{1}/_{3}$ Quint Bourdon
4 Harmonic Flute, 2 rks.
4 First Octave
4 Second Octave
$2^{2}/_{3}$ Nazard (from String Mixture V)
2 Harmonic Piccolo
String Mixture V
Mixture VI
16 Bass Tuba
16 Bass Trombone
16 Contra Fagotto
16 Double Oboe Horn
8 Trombone
8 Tuba
8 Fagotto
8 Oboe
8 Trumpet
8 Horn
8 Bassett Horn
8 Clarinet
8 Clarinet, 2 rks.
8 Vox Humana, 2 rks.
4 Harmonic Clarion
4 Musette

VOX HUMANA CHORUS (floating)

16 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

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
$2^2/_3$ Twelfth Harmonic
2 Harmonic Piccolo
Mixture IV
16 Tuba Profunda
8 Tuba Mirabilis
8 French 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
$5^1/_3$ Quint Viol
4 Octave Viol
4 Violina
$3^1/_5$ 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.
$5^1/_3$ 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'.

SOLO

16 Double Open Diapason
16 Grand Viol
8 First Diapason
8 Second Diapason
8 Third Diapason
8 Violin Diapason
8 Viol
8 Viol (sharp)
8 Harmonic Flute
8 Tierce Flute, 2 rks.
8 Chimney Flute
8 Clarabella
8 Gemshorn
8 Nazard Gamba, 2 rks.
8 Grand Gamba
8 Grand Gamba (sharp)
8 Quintaphone
$5^1/_3$ Quint Diapason
4 Octave
4 Harmonic Flute
$3^1/_5$ Harmonic Tierce
$2^2/_3$ Twelfth Harmonic
2 Piccolo Harmonic
Grand Mixture VI
Mixture V
Mixture VI
16 Double Trumpet
16 Tuba
8 Trumpet
8 Soft Tuba
8 Cornopean
8 Ophicleide
8 Musette
4 Ophicleide
4 Soft Tuba

ORCHESTRAL (floating)

16 Contra Quintadena
8 Duophone
8 Tibia
8 Covered Tibia
8 Concert Flute
8 Harmonic Flute
8 Mellow Flute
8 String Flute
8 Double Flute
8 Hollow Flute
4 Harmonic Flute
4 Orchestral Flute
4 Covered Flute
4 Octave
2 Harmonic Piccolo
16 English Horn
16 Bass Clarinet
16 Bass Saxophone
16 Bassoon
8 English Horn
8 Orchestral Clarinet
8 Saxophone
8 Orchestral Bassoon
8 Bassett Horn
8 Oboe
8 Orchestral Oboe
8 Orchestral Trumpet
8 First French Horn
8 Second French Horn
8 Third French Horn
8 Kinura
8 Muted Cornet

PERCUSSION (floating)

Major Chimes (37 tubular chimes, c–c^2)
Minor Chimes (25 tubular chimes, G to g^1)
Metalophone (49 metal bars, c–c^4)
Celesta (Mustel, 49 metal bars, c–c^4)
Piano I (prepared for)
Piano II (88 notes)
Harp I (49 metal bars, c–c^4)
Harp II (prepared for)
Gongs (49 metal bars, c–c^4)
Crescendo Cymbal
Cymbalstar (attachable accessory)

STRING (floating)

16 Violone
16 First Contra Gamba
16 Second Contra Gamba
16 First Contra Viol
16 Second Contra Viol
16 First Viol
16 Second Viol
8 Violin Diapason
8 Gamba
8 Nazard Gamba, 2 rks.
8 Nazard Gamba, 2 rks. (sharp)
8 First 'Cello (natural)
8 First 'Cello (sharp)
8 First 'Cello (flat)
8 Second 'Cello (natural)
8 Second 'Cello (sharp)
8 Second 'Cello (flat)
8 First Orchestral Violin (natural)
8 First Orchestral Violin (sharp)
8 First Orchestral Violin (flat)
8 Second Orchestral Violin (natural)
8 Second Orchestral Violin (sharp)
8 Second Orchestral Violin (flat)
8 Third Orchestral Violin (natural)
8 Third Orchestral Violin (sharp)
8 Third Orchestral Violin (flat)
8 Fourth Orchestral Violin (natural)
8 Fourth Orchestral Violin (sharp)
8 Fourth Orchestral Violin (flat)
8 Fifth Orchestral Violin (natural)
8 Fifth Orchestral Violin (sharp)
8 Fifth Orchestral Violin (flat)
8 Sixth Orchestral Violin (natural)
8 Sixth Orchestral Violin (sharp)
8 Sixth Orchestral Violin (flat)
8 First Muted Violin (natural)
8 First Muted Violin (sharp)
8 First Muted Violin (flat)
8 Second Muted Violin (natural)
8 Second Muted Violin (sharp)
8 Second Muted Violin (flat)
8 Third Muted Violin (natural)
8 Third Muted Violin (sharp)
8 Third Muted Violin (flat)
8 Fourth Muted Violin (natural)
8 Fourth Muted Violin (sharp)
8 Fourth Muted Violin (flat)
8 Fifth Muted Violin (natural)
8 Fifth Muted Violin (sharp)
8 Fifth Muted Violin (flat)
8 Sixth Muted Violin (natural)
8 Sixth Muted Violin (sharp)
8 Sixth Muted Violin (flat)
$5^1/_3$ Quint Viol (natural)
$5^1/_3$ Quint Viol (sharp)
4 First Orchestral Violina (natural)
4 First Orchestral Violina (sharp)
4 Second Orchestral Violina (natural)
4 Second Orchestral Violina (sharp)
$3^1/_5$ Tierce Viol (natural)
$3^1/_5$ Tierce Viol (sharp)
$2^2/_3$ Nazard Violina (natural)
$2^2/_3$ Nazard Violina (sharp)
2 Super Violina (natural)
2 Super Violina (sharp)
8 First Dulciana (natural)
8 First Dulciana (sharp)
8 Second Dulciana (natural)
8 Second Dulciana (sharp)
8 Third Dulciana (natural)
8 Third Dulciana (sharp)
8 Fourth Dulciana (natural)
8 Fourth Dulciana (sharp)
8 Fifth Dulciana (natural)
8 Fifth Dulciana (sharp)
8 Sixth Dulciana (natural)
8 Sixth Dulciana (sharp)
4 First Octave Dulciana (natural)
4 First Octave Dulciana (sharp)
4 Second Octave Dulciana (natural)
4 Second Octave Dulciana (sharp)
Dulciana Mutation V

MAIN PEDAL

64 Gravissima
32 Contra Diaphone
16 Diaphone
32 First Contra Open Diapason (wood)
32 Second Contra Open Diapason
16 First Open Diapason
16 Second Open Diapason
16 Third Open Diapason
8 Open Diapason
32 Contra Bourdon
16 Bourdon
16 Soft Bourdon
8 Octave Soft Bourdon
16 Open Flute
8 Soft Flute
4 Flute
16 Violone
16 Gamba
16 Dulciana
8 Soft Dulciana
$10^{2}/_{3}$ Open Quint
$10^{2}/_{3}$ Stopped Quint
8 Stentor
8 Octave
8 First Tibia
8 Second Tibia
4 First Tibia
4 Second Tibia
8 First 'Cello
8 Second 'Cello
4 Principal
4 Octave
Mixture VII
Mixture VIII
Mixture VIII
Grand Mutation X
32 Contra Bombarde
16 Bombarde
8 Bombarde
16 Trombone
16 Tuba
16 Euphonium
16 Contra Fagotto
8 Octave Fagotto
8 Tromba
4 Clarion

ETHEREAL PEDAL

32 Acoustic Bass
16 Diapason
16 Bombarde
8 Bombarde

ECHO PEDAL

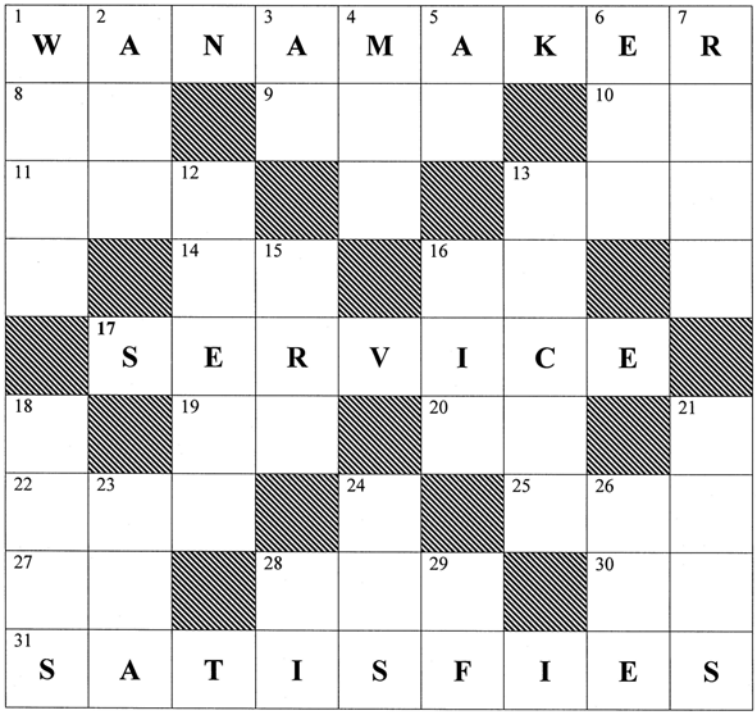
16 Open Diapason
16 Stopped Diapason

STRING PEDAL

32 Contra Diaphone
16 Diaphone
8 Diaphone
32 Contra Gamba
16 Gamba
8 Gamba
16 First Violone
16 Second Violone
8 First Violone
8 Second Violone
4 Violone
16 Viol
16 Viol (sharp)
8 Viol
8 Viol (sharp)
Grand String Pedal Mixture XII
16 Mutation Diaphone
16 Mutation Viol
$10^{2}/_{3}$ Mutation Viol
8 Mutation Viol
$5^{1}/_{3}$ Mutation Viol
4 Mutation Viol
$2^{2}/_{3}$ Mutation Viol
2 Mutation Viol
$1^{3}/_{5}$ Mutation Viol
$1^{1}/_{3}$ Mutation Viol
$^{4}/_{5}$ Mutation Viol

VOX HUMANA CHORUS PEDAL

16 First Vox Humana
16 Second Vox Humana



Definitions for Wanamaker Puzzle

Horizontal

1. World-famous store
8. Ask
9. Males
10. Note of the scale
11. An open fabric
13. Device for cooling
14. Sun god
16. Rough lava
17. What Wanamaker's is famous for
19. Present
20. Myself
22. Able
25. Touch lightly
27. Concerning (abbr.)
28. Court
30. Male parent
31. What Wanamaker's service does

Vertical

1. Need
2. Sharp instrument used in tree cutting
3. Form of "to be"
4. Encountered
5. An article
6. The extreme point
7. Rave
12. Discuss
13. A small face
15. Skill
16. Goal
18. Bans
21. Watering places
23. Vegetable
24. Distress signal
26. Imitate
28. West Indies (abbr.)
29. Preposition

Solution on last page.

from *The New York Times* (September 26, 1924): 11.

MARCEL DUPRÉ REMEMBERS WANAMAKER'S

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.

from Marcel Dupré, "L'Orgue aux Étas-Unis et l'Influence de l'École Française"
(The Organ in the United States and the French School's Influence)
Bulletin, Académie des Beaux-Arts (1938): 121–22.

LITTLE TOWER OF THE GREAT ORGAN SCREEN

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 soloist 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 Palestrina 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 sostinato which persisted throughout the piece.

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

Philadelphia Inquirer, December 27, 1919

Notice

To Holders of Tickets to Tonight's Grand Organ Concert

The concert, with Mr. Charles M. Courboin as guest solist, 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 8.15 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, Hosannah ..... *Theodore Dubois*
Evening Song ..... *Robert Schumann*
Spinning Song ..... *Felix Mendelssohn*
Toccata and Fugue in D Minor ..... *Johann Sebastian Bach*
Fifth Symphony, F minor..... *Charles Marie Widor*
Andante from String Quartette..... *Peter Iljitch Tschaikowsky*
American Fantasie ..... *Pietro Allesandro Yon*
Improvisation on a theme given by Thaddeus Rich, Concert Master of the Philadelphia Orchestra.

Philadelphia Inquirer, October 2, 1919

Tindley Temple United Methodist Church **Thursday, June 30**
Phildadelphia, Pa. **9:00 A.M.**

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
Philadelphia, Pa.
M.P. Möller, Op. 3886 (1926, 2016)

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
$2^2/_3$ 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

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 Unda Maris (t.c.)
8 Viola (ext. 16')
4 Principal (new, 2015)
4 Rohr Flute (73 pipes)
4 Violetta (ext. 16')
$2^2/_3$ 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

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
$2^2/_3$ 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

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)
8 Violoncello(Solo Gross Gamba)
4 Violin Diapason (ext. 8')
32 Tuba Bombarde (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
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Solo to Great 16, 8, 4
Swell to Choir 16, 8, 4
Swell 16, 4
Choir to Swell
Solo to Swell
Choir 16, 4
Solo to Choir
Solo 4
Great to Solo
Great to Pedal, 8, 4
Swell to Pedal
Choir to Pedal
Solo to Pedal 8, 4

Christ Church Christiana Hundred
Wilmington, Del.

Thursday, June 30
12:20 and **1:50 P.M.**

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
Præambulum super mi Redeuntes in mi	*Buxheimer Orgelbuch* ca. 1455
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^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
John Brombaugh & Associates, Op. 32 (1990)

Compass: Manuals, 56 notes, C–g^3
Pedal, 30 notes, C–f^1
76 ranks, 56 stops, 3,479 pipes

II. GREAT
16 Principal (discant)
16 Bourdon
8 Præstant
8 Spire Flute
8 Viola
8 Harmonic Flute
4 Octave
4 Flute
$2^2/_3$ Nasard
2 Octave
2 Flute
$1^3/_5$ Tierce
Cornet V (discant)
Mixture IV–VI
16 Bombarde
8 Trompette
4 Clairon

I. CHOIR
8 Stopped Diapason (oak)
8 Flute Douce (enclosed)
8 Flute Celeste (t.c., enclosed)
4 Præstant
4 Rohrflöte
4 Traverse Flute (t.c., pearwood)
$2^2/_3$ Nasard (t.c.)
2 Octave
$1^3/_5$ Tierce (t.c.)
$1^1/_3$ Larigot
1 Flageolet
Scharff III
8 Clarinet
8 English Horn

III. SWELL
16 Contra Gamba
8 Principal
8 Bourdon
8 Viola da Gamba
8 Vox Celeste (t.c.)
4 Octave
4 Spitzflöte
2 Octave
$1^1/_7$ Seventeenth
Mixture IV
Willis Cornet III
16 Contra Oboe (after Fa. Willis)
8 Trumpet
8 Oboe
4 Clarion

PEDAL (flat pedalboard)
32 Subbass (Douglas Fir)
16 Subbass (Douglas Fir)
16 Præstant
16 Bourdon (Gt.)
16 Contra Gamba (Sw.)
8 Octave
8 Spire Flute (Gt.)
8 Viola (Gt.)
4 Octave
4 Flute (Gt.)
Mixture V
32 Bombardon
16 Bombarde (Gt.)
16 Posaune
8 Trompette (Gt.)
8 Trumpet
4 Clairon (Gt.)

COUPLERS
Swell to Great
Choir to Great
Swell to Choir
Great to Pedal
Swell to Pedal
Choir to Pedal

Glockenspiel
Cymbelstern
Tremulant

First & Central Presbyterian Church **Thursday, June 30**
Phildadelphia, Pa. **11:20** and **1:50 P.M.**

DAVID SCHELAT

A Good New Dance (Suite of Renaissance Keyboard Dances)	Anonymous
Intrada	ca.1600
Was woln wir uff den abendt thun	
Daunce	
Ungarescha	
Bassa imperia	
Fantasia in F Major	Johann Ludwig Krebs
Trio in C Major	1713–1780
Fugue in F Major	
Hymn, "Through the heart of every city"	TRUESDELL
Clair de lune, *Pièces de Fantaisie,* Op. 53, No. 5	Louis Vierne 1870–1937
Organ Sonata	David Schelat
Folk Song	b. 1955
Sarabande	
Allegro	

First & Central Presbyterian Church
Gabriel Kney (1989)

GREAT	**SWELL**	**PEDAL**
16 Gedeckt	8 Gedecktflöte	16 Subbass
8 Praestant	8 Salicional	8 Principal
8 Rohrflöte	8 Celeste (t.c.)	8 Bassflöte
4 Octave	4 Offenflöte	4 Choralbass
4 Spitzflöte	2 Principal	$2^2/_3$ Mixture IV
$2^2/_3$ Nasat	$1^3/_5$ Terz	16 Posaune
2 Blockflöte	$1^1/_3$ Larigot	8 Trompete
$1^3/_5$ Terzflöte	1 Scharff III	
$1^1/_3$ Mixture IV	16 Dulcian	
$^1/_3$ Zimbel II	8 Oboe Schalmey	
8 Trompete	Tremulant	

John Dickinson High School **Thursday, June 30**
3:25 P.M.

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
16 Solo Trumpet (t.c.)
16 Trumpet (t.c.)
16 Tuba
16 Diaphone
16 Diaphonic Horn
16 Solo Tibia Clausa
16 Tibia Clausa (t.c.)
16 Major Strings (IV Rks.)
16 Mezzo Strings (IV Rks.)
16 Saxophone (t.c.)
16 Orchestral Oboe
16 Kinura
16 English Horn
16 Clarinet(t.c.)
16 Oboe Horn
16 Lieblich Bourdon (t.c.)
16 Solo Vox Humanas (III Rks.)
16 Vox Humanas (III Rks.)
8 Post Horn
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 Saxophone
8 Orchestral Oboe
8 Kinura
8 English Horn
8 Clarinet
8 Oboe Horn
8 Quintadena
8 Lieblich Flute
8 Concert Flute
8 Dolce Ensemble (IV Rks.)
8 Solo Vox Humanas (II Rks.)
8 Vox Humanas (III Rks.)
$5^1/_3$ Solo Tibia Fifth
$5^1/_3$ Tibia Fifth
4 Octave Trumpet
4 Octave
4 Octave Horn
4 Solo Tibia Clausa
4 Tibia Clausa
4 Cellos (II Rks.)
4 Gambas (II Rks.)
4 Violins (II Rks.)
4 Violas (II Rks.)
4 Solo Harmonic Flute
4 Lieblich Flute
4 Concert Flute
4 Dolce Ensemble (IV Rks.)
$3^1/_5$ Tibia Tenth
$2^2/_3$ Solo Tibia Twelfth
$2^2/_3$ Tibia Twelfth
$2^2/_3$ Lieblich Twelfth
$2^2/_3$ Flute Twelfth
2 Solo Tibia Piccolo
2 Tibia Piccolo
2 Viola Fifteenth
2 Lieblich Piccolo
1 Lieblich Fife
Fourniture IV
8 Piano
8 Harp
4 Harp
4 Xylophone
2 Glockenspiel
4 Vibraphone
4 Chrysoglott
16 Orchestral to Orchestral
Orchestral Unison Off
4 Orchestral to Orchestral
8 Solo to Orchestral
8 Stage to Orchestral
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 Chrysoglott
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
4 Tibia Clausa (Select)
8 Piano
8 Harp
1 Glockenspiel
Master Chimes
4 Orchestral to Accompaniment
8 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
4 Stage to Stage

SOLO

16 Post Horn
16 Tuba Mirabilis (t.c.)
16 Solo Trumpet (t.c.)
16 Trumpet (t.c.)
16 Tuba
16 Diaphone
16 Solo Tibia Clausa
16 Tibia Clausa (t.c.)
16 Major Strings (IV Rks.)
16 Mezzo Strings (IV Rks.)
16 Saxophone (t.c.)
16 Orchestral Oboe
16 Kinura
16 English Horn
16 Solo Vox Humanas (II Rks.)
16 Vox Humanas (III Rks.)
8 Post Horn
8 Tuba Mirabilis
8 Solo Trumpet
8 Trumpet
8 Tuba
8 Wald Horn
8 Diaphonic Diapason
8 Horn Diapason
8 Solo Tibia Clausa
8 Tibia Clausa
8 Major Strings (IV Rks.)
8 Mezzo Strings (IV Rks.)
8 Saxophone
8 Orchestral Oboe
8 Kinura
8 English Horn
8 Bassett Horn
8 Clarinet
8 French Horn
8 Solo Harmonic Flute
8 Solo Vox Humanas (II Rks.)
8 Vox Humanas (III Rks.)
$5^{1}/_{3}$ Solo Tibia Fifth
4 Solo Tibia Clausa
4 Tibia Clausa
4 Major Strings (IV Rks.)
4 Mezzo Strings (IV Rks.)
4 Solo Harmonic Flute
$2^{2}/_{3}$ Solo Tibia Twelfth
2 Solo Tibia Piccolo
2 Tibia Piccolo
$1^{3}/_{5}$ Tibia Tierce
1 Tibia Fife
16 Solo to Solo
Solo Unison Off
4 Solo to Solo
8 Orchestral to Solo
8 Stage to Solo
Solo Program
8 Piano
8 Harp
2 Xylophone
2 Glockenspiel
8 Celesta
4 Vibraphone
2 Sleigh Bells
Carillon
Master Chimes

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

PEDAL

32 Contra Bombarde
32 Contra Diaphone
32 Contra Bass
32 Contra Bourdon
16 Post Horn
16 Bombarde
16 Tuba
16 Diaphone
16 Diaphonic Horn
16 Open Wood
16 Open Metal
16 Solo Tibia Clausa
16 Contra Violin
16 Contra Gamba
16 Contra Viola
16 Bassoon
16 English Horn
16 Oboe Horn
16 Bourdon
16 Stage Bourdon
$10^2/_3$ Solo Tibia Quint
$10^2/_3$ Stage Bourdon Quint
8 Post Horn
8 Tuba Mirabilis
8 Tuba
8 Octave Wood
8 Octave Metal
8 Diaphonic Diapason
8 Horn Diapason
8 Solo Tibia Clausa
8 Tibia Clausa
8 Major Strings (IV Rks.)
8 Mezzo Strings (IV Rks.)
8 Clarinet
8 Lieblich Flute
8 Concert Flute
8 Stage Gedeckt
16 Piano
8 Piano
8 Accompaniment to Pedal
8 Orchestral to Pedal
4 Orchestral to Pedal
8 Solo to Pedal
8 Stage to Pedal
Pedal Program
Bass Drum
Crash Cymbal
Jazz Cymbal
Sizzle Cymbal

CHECK BUTTON BOX

GENERAL
Accompaniment Pistons 2T Off

ACCOMPANIMENT TRAPS
Triangle
Sleigh Bells
Jazz Cymbal
MIDI Traps
Tom Tom
Sizzle Cymbal

PEDAL TRAPS
Snare Drum Roll
Crash Cymbal
Jazz Cymbal
MIDI Traps
Choke Cymbal
Sizzle Cymbal

WIND CHIMES
Down
Up

Display Off
Console Lights

COMBINATION ACTION
Memory Up
Memory Down
Show Stops
Crescendo #1
Crescendo #2
Crescendo #3

REITERATION/PIANO
Xylophone Reiterate
Harp Reiterate
Glockenspiel Reiterate
Piano Sustain On Kick
Piano Volume PP
Piano Volume FF

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

II. GREAT
16 Double Diapason
16 Bourdon
8 First Diapason
8 Second Diapason
8 Third Diapason
8 Fourth Diapason
8 Tibia Clausa
8 Gamba
8 Gemshorn
8 Major Flute
8 Melodia
4 First Octave
4 Second Octave
4 Flute Harmonique
$3^{1}/_{5}$ Tenth
$2^{2}/_{3}$ Twelfth
2 Fifteenth
Mixture V
16 Double Trumpet
8 Trumpet Harmonique
4 Clarion
Tremolo

IV. FANFARE (floating)
8 Trumpet Harmonique
8 Trumpet Militaire
8 Post Horn
4 Trumpet
Tremolo

III. SWELL (enclosed)
16 Viola Diapason
16 Melodia
8 Open Diapason
8 Phonon Diapason
8 Horn Diapason
8 Geigen Diapason
8 Viola di Gamba
8 Viole d'Orchestre
8 Gamba Celeste
8 Viole Celeste
8 Salicional
8 Voix Celeste
8 Claribel Flute
8 Rohr Flute
8 Flauto Dolce
8 Flute Celeste
4 Octave
4 Transverse Flute
4 Violina
2 Flautino
Grand Mixture V
4 Octave (V)
$2^{2}/_{3}$ Twelfth (V)
2 Fifteenth (V)
$1^{1}/_{3}$ Nineteenth (V)
1 Twenty-second (V)
Dolce Cornet IV
16 Posaune
16 Vox Humana
8 Vox Humana (P)
8 Vox Humana (F)
8 Corno di Bassetto
8 Cornopean
8 French Trumpet
8 Oboe
4 Clarion
Tremolo

I. CHOIR (enclosed)

16 Contra Gamba
8 Open Diapason
8 English Diapason
8 Geigen Diapason
8 Viola
8 Dulciana
8 Hohlflöte
8 Spitzflöte
8 Nachthorn
8 Quintadena
4 Principal
4 Flute Triangular
Mixture III
$2^2/_3$ Nazard (III)
2 Piccolo (III)
$1^3/_5$ Tierce (III)
$1^1/_7$ Septième
16 Fagotto
8 Orchestral Trumpet
8 Musette
8 Saxophone
8 Clarinet
8 Corno d'Amore
8 Oboe d'Amore
Tremolo

IV. SOLO (enclosed)

8 Open Diapason
8 Stentorphone
Tibia Plena
8 Doppel Flute
8 Philomela
8 Gross Gamba
8 Gamba Celeste
4 Orchestral Flute
4 Octave
Mixture V
$2^2/_3$ Twelfth (V)
2 Fifteenth (V)
$1^1/_3$ Nineteenth (V)
1 Twenty-second (V)
$^2/_3$ Twenty-sixth (V)
16 Tuba Profunda
8 Tuba Mirabilis
8 Tuba Sonora
8 French Horn
8 English Horn
8 Bell Clarinet
8 Orchestral Oboe
8 Kinura
8 Solo Vox Humana
4 Tuba Clarion
Tremolo

PERCUSSION (floating)

8 Harp I (unenclosed)
8 Harp II (unenclosed)
4 Harp I (ext.)
4 Harp II (ext.)
8 Xylophone
4 Xylophone (ext.)
8 Celestial Harp
8 Harp Vibrato
8 Glockenspiel (single)
8 Glockenspiel (repeat)

Chimes
Celesta
Triangle
Tambourine
Castanets
Tom Tom
Snare Drum (tap)
Snare Drum (roll)
Cymbals
Tympani (tap)
Tympani (roll)

Bass Drum
Oriental Gong (crash or roll)
Zimbelstern (unenclosed)
Glockenstein (unenclosed)
Nightingale
Tuned Sleighbells (single)
Tuned Sleighbells (repeat)
(Sleighbells unenclosed)

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

PEDAL (unenclosed)

64 Gravissima (resultant)
32 Double Diapason
32 Contra Bourdon
32 Contra Violone
16 First Diapason
16 Second Diapason
16 Phonon Diapason
16 First Bourdon
16 Second Bourdon
16 Violone
16 Diapason (Gt.)
16 Viola Diapason (Sw.)
16 Contrabasse (Str.)
16 Melodia (Sw.)
16 Gamba (Ch.)
16 Salicional (Str.)
$10^2/_3$ Quint
8 Octave
8 Flute
8 Gedeckt
8 Cello
4 Super Octave
Mixture V
32 Contra Bombarde
32 Contra Fagotto (Ch.)
16 Bombarde
16 Tuba Profunda (Solo)
16 Double Trumpet (Gt.)
16 Posaune (Sw.)
16 Fagotto (Ch.)
8 Tromba
4 Clarion

97 PISTONS INCLUDE

Next: 8 pistons
Previous: 1
General: 16
Choir: 8
Great: 8
Swell: 8
Solo/Fanfare: 8
String: 4
Pedal: 4
Ventil I, II
String on Swell Pistons
String on Great Pistons
Percussion to Pedal
Percussion to Toe Stud
4 Reversibles: Ch., Gt., Sw., Solo to Pedal
4 Reversibles (can be set)
All Swells
Crescendo I, II, II, IV
Tutti I, II

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 **Friday, July 1**
Atlantic City, N.J. **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 **2 P.M.**
Atlantic City, N.J.

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.

W.W. Kimball, KPO 7073

Bombarde^{R} (97, 25") = right or ^{L} left chamber, 97 pipes, 25" wind pressure

UNIT VOICES

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

STRAIGHT VOICES

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

St. Mark's Episcopal Church **Friday, July 1**
Philadelphia, Pa. **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 Fugue in D Major, Op. 59 No. 6	Max Reger 1873–1916

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 replace 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 stewards 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 project 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 Angerstein 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 extraordinary 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 involved 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 instrument 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' Zauberflöte toeboard. We made a copy of the 4' Zauberflöte located at the Church of the Advent, Boston; an Aeolian-Skinner built only a year earlier 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.

Cornel Zimmer, with contribution from Daniel Angerstein, *The Diapason (*January 2003).

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Aeolian-Skinner, Op. 948 (1936)
Cornel Zimmer Organ Builders, Op. 58 (2002)

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)
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

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 Tuba
8 Trompette 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

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
$1^3/_5$ Tierce
$1^1/_3$ Mixture III
$^1/_2$ Cymbel III
16 Bombarde
8 Trompette
8 Trumpet
4 Clairon
Tremolo
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. POSITIV
8 Singend Gedeckt
4 Prinzipal
4 Koppelflote
$2^2/_3$ Nasat
2 Blockflote
$1^3/_5$ Terz
$1^1/_3$ Larigot
1 Sifflote
$1^1/_3$ Scharf IV
$^1/_4$ Zimbel III
Zimbelstern
Positiv Unison Off
16 Positiv
Tremolo

IV. BOMBARD
16 Bombard
8 Trumpet
4 Clarion
8 Trompette en chamade (new, Schopps)
4 Clairon en chamade (ext.)
Bombard 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
$2^2/_3$ 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-CHŒUR 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 celeste 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-Chœur Silent
Main Silent
Great/Choir Invert
Pedal on Great Locals
Pedal on Swell Locals
All Swells to Swell
Grand-Chœur Expression to Swell
String Expression to Swell
MIDI Sequencer
Tutti I
Tutti II

PEDAL (*digital voices)

32 Sub Principal*
32 Bourdon*
16 Principal
16 Contrebass
16 Violone
16 Subbass
16 Flûte conique (Sw.)
16 Viola (Ch.)
16 Viole (Str.)
8 Principal
8 Viola
8 Nachthorn
8 Flûte conique (Sw.)
$5^1/_3$ Quint
4 Principal
4 Flûte harmonique
2 Blockflöte
$3^1/_5$ Mixture III
$1^1/_3$ Cymbel II
32 Contra Bombard
16 Bombard (Bomb.)
16 Posaune
16 English Horn (Solo)
8 Tuba (Solo)
8 Trompette
4 Clairon
8 Trompette en chamade
4 Clairon en chamade
Chimes (Solo)
Great to Pedal 8
Swell to Pedal 8, 4
Choir to Pedal 8, 4
Positiv to Pedal 8
Bombard/Solo to Pedal 8, 4
Grand-Choeur I to Pedal 8
Grand-Choeur II to Pedal 8
Screen to Pedal 8, 4
String to Pedal 8, 4

GRAND-CHŒUR PÉDALE

32 Montre*
32 Contre Viole*
16 Montre*
16 Soubasse*
16 Bourdon
16 Viole*
8 Montre
8 Bourdon à deux bouchées
4 Octave (ext.)
4 Flûte ouverte*
Mixture III*
32 Contre Bombarde*
16 Bombarde*
8 Trompette*
8 Hautbois*
4 Hautbois
4 Clairon*

Zion Lutheran Church **Saturday, July 2**
Spring City, Pa. **9:20 A.M.**

BETHAN NEELEY

Voluntary in G Major, Op. 7, No. 9	John Stanley 1712–1786
Selections from *Clavier-Übung III* Kyrie, Gott Vater, BWV 672 Christe, aller Welt Trost, BWV 673 Kyrie, Gott heiliger Geist, BWV 674	Johann Sebastian Bach 1685–1750
Fuga in G Minor	Johann Adam Reincken 1643–1722
Two Pieces for Organ Dalby's Fancy — Dalby's Toccata	Herbert Howells 1892–1983
Partita on "Was Gott Tut das ist Wohlgetan"	Johann Pachelbel 1653–1706
Hymn, "Sing praise to God who reigns above"	MIT FREUDEN ZART

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

WELKINWEIR **Saturday, July 2**
Pughtown, Pa. **10:50 A.M.**

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.

Skinner Organ Co., Op. 742 (1928)
Aeolian-Skinner, Op. 742-A (1941)

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.

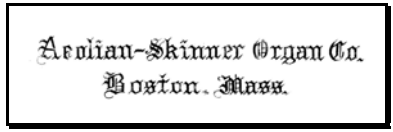
Compass: Manuals, 61 notes, C–c^4
Pedal, 32 notes, C–g^1
Electropneumatic key and stop action
16 ranks, 49 stops, 995 pipes

MANUAL I
EXPRESSION I
8 Orchestral Flute
4 Flute (ext., 12 pipes)
8 Voix Celeste II (122 pipes)
8 Flute Celeste II (110 pipes)
8 Diapason
8 Cornopean
8 Harp
Celesta

PEDAL
16 Bourdon (ext., Exp. I, 12 pipes)
16 Echo Lieblich (Manual, Exp. II)
8 Gedeckt (Manual, Exp. I)
8 Still Gedeckt (Manual, Exp. II)
16 Trombone (32 pipes)
8 Tromba (ext., 12 pipes)
Chimes
Bass Drum
Tympani
Cymbals and Crash Cymbal

MANUAL I
EXPRESSION II
16 Bourdon (ext., 12 pipes)
8 Chimney Flute
4 Flute (ext., 12 pipes)
$2^2/_3$ Nazard (ext.)
2 Piccolo (ext., 12 pipes)
8 Cello Celeste II (122 pipes)
8 French Horn
8 Tuba Mirabilis
8 Vox Humana
8 English Horn
8 Clarinet
Chimes
Xylophone
Tremolo (entire organ)

MANUAL II
duplicate of Manual I



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 VII. O Gott, du frommer Gott	Johannes Brahms 1833–1897
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 I. Preludio. Allegro mæstoso e con fuoco II. Adagio molto III. Fuga. Allegro	Alexandre Guilmant 1837–1911

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

Compass: Manuals, 53 notes, C–e^3
Pedal, 13 notes, C–c
Mechanical action

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

SWELL (enclosed)
8 Stopt 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)

Friedens Church **Saturday, July 2**
Bernsville, Pa. **3:15 P.M.**

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 — Sigfrid Karg-Elert 1887–1933
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.

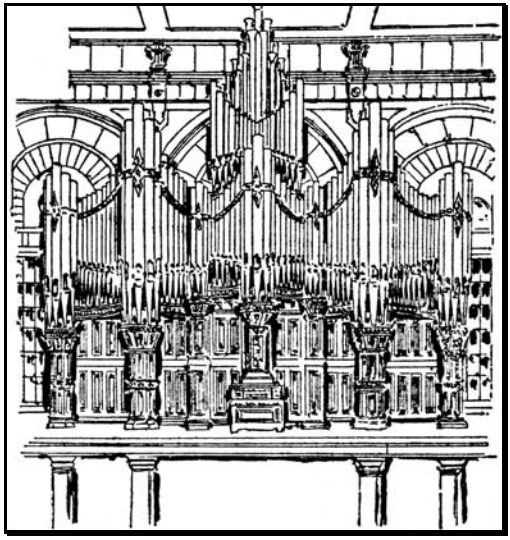
Friedens Church
Thomas Dieffenbach (1891)

Compass: Manuals, 58 notes, C–a^3
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.

"Novel Musical Instruments," *New York Evening Post* (August 30, 1876): 1.

ARTISTS

THE ARTISTS

The organist and director of outreach for the Boardwalk Hall organ, **STEVEN BALL** previously served as university carilloneur 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.

Jeffrey Brillhart's textbook, *Breaking Free: Finding a Personal Language for Organ Improvisation through 20th Century French Improvisation Techniques* (Wayne Leupold Editions, 2011) is widely used in universities in the United States and Europe. His latest book, *A World of Possibilities: Master Lessons in Improvisation*, is in progress.

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 Dörr, 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 Caniparolli, Robert Hill, Trey McIntyre, Jessica Lang, and Karol Armitage. She moved to Germany in 2012 to dance with Augsburg Ballett, 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 Schinitger 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 preforms 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 T*he 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: *Memories of France.* The critically acclaimed first volume in this series, *Unto the Hills,* was the first recording to be devoted solely to the organ music of Bingham, who was a prominent New York composer and organist. Marks has participated in more than a dozen Pipe Organ Encounters and 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 Arnolt 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 (harpsichord). She is the first prize winner of the 11th Annual Albert Schweitzer Organ Festival and of the Tenth Annual West Chester University Organ Competition. 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.

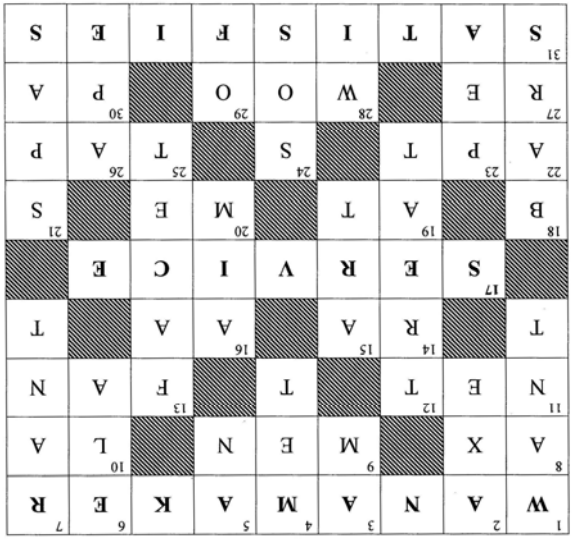
MICHAEL STAIRS is organist for the Philadelphia Orchestra, and has held the Buck Chair in Music at the Haverford School in Haverford, Pa. Stairs earned his bachelor of music degree from Westminster Choir College in Princeton, N.J., and holds an artist's diploma from the Curtis Institute of Music. For 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



ORGAN HISTORICAL SOCIETY

61ST ANNUAL CONVENTION

PHILADELPHIA

HANDBOOK
ADDENDUM

Chapel of Saint Joseph
Philadelphia, Pa.

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 Allegro Adagio Andante recitativo Allegro assai vivace	Felix Mendelssohn 1809–1847

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

Chapel of Saint Joseph
E. & G.G. Hook, Op. 461 (1868)
1996 Stoplist

Compass: Manuals, 58 notes, C–a^3
Pedal, 32 notes, C–d^1
Mechanical action

GREAT
16 Bourdon (t.c., 46 wood pipes)
8 Op. Diap.
8 Melodia
8 Dulciana
4 Octave
4 Flute à Cheminée
$2^2/_3$ Twelfth
2 Fifteenth
Mixture 3 rks. (174 pipes)
16 Clarionet (t.c., 46 pipes)
8 Trumpet

PEDAL
16 Bourdon (wood)
8 Violoncello
16 Trombone

SWELL (enclosed)
8 Op. Diap.
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 Kloeckner.

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-subdean 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.

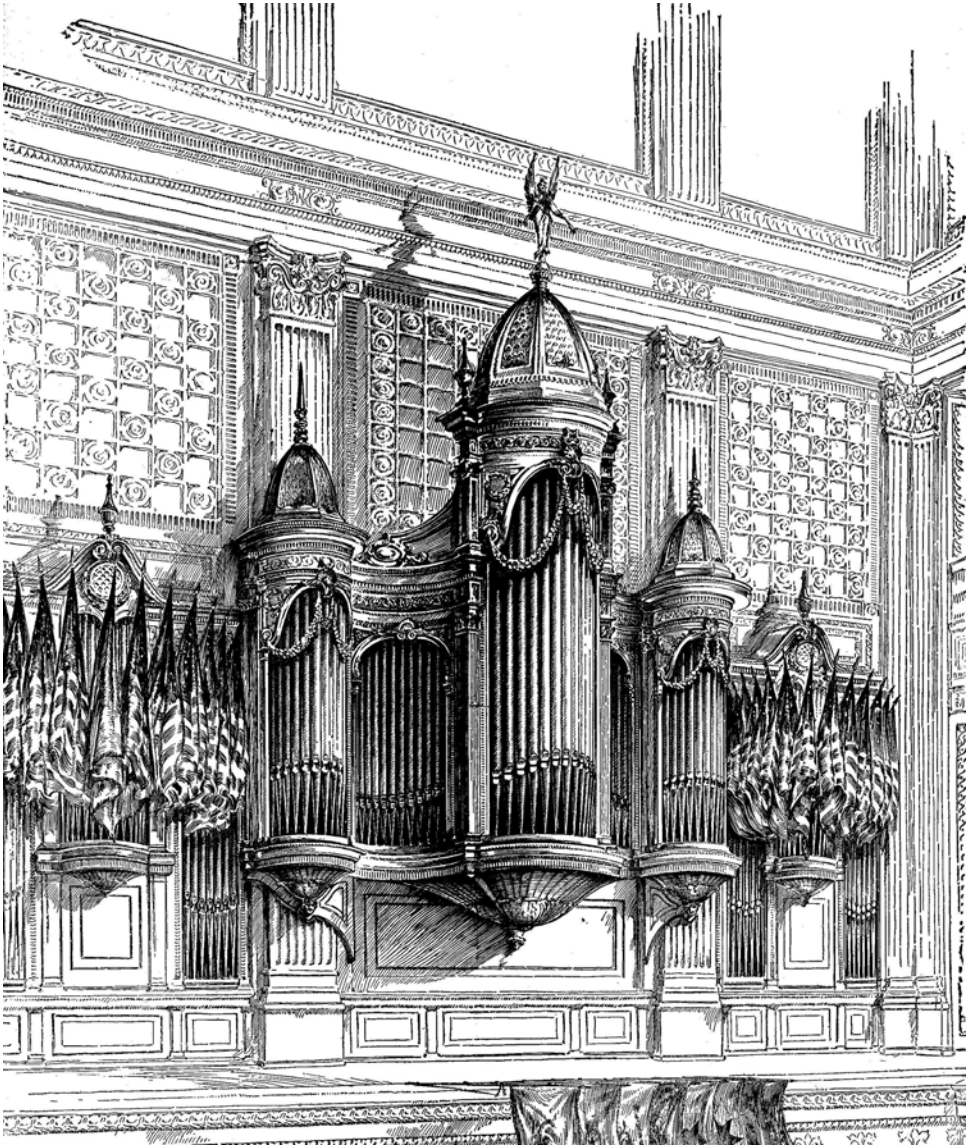
NICOLE SIMENTAL is an associate instructor of piano and a doctoral student in organ performance at Indiana University's Jacobs School of Music, where she studies with Christopher Young. Simental received a MSM from the University of Notre Dame and a BM from Wheaton College, where she studied with Craig 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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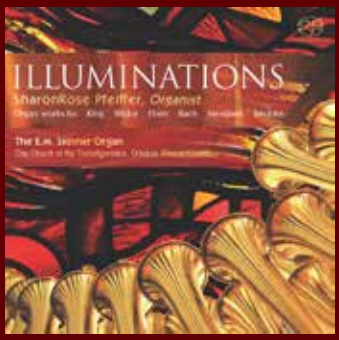

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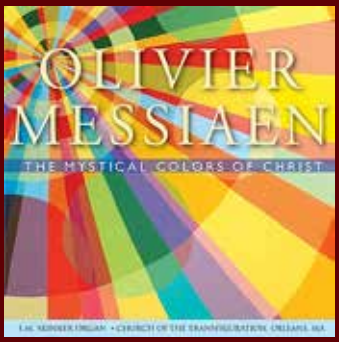

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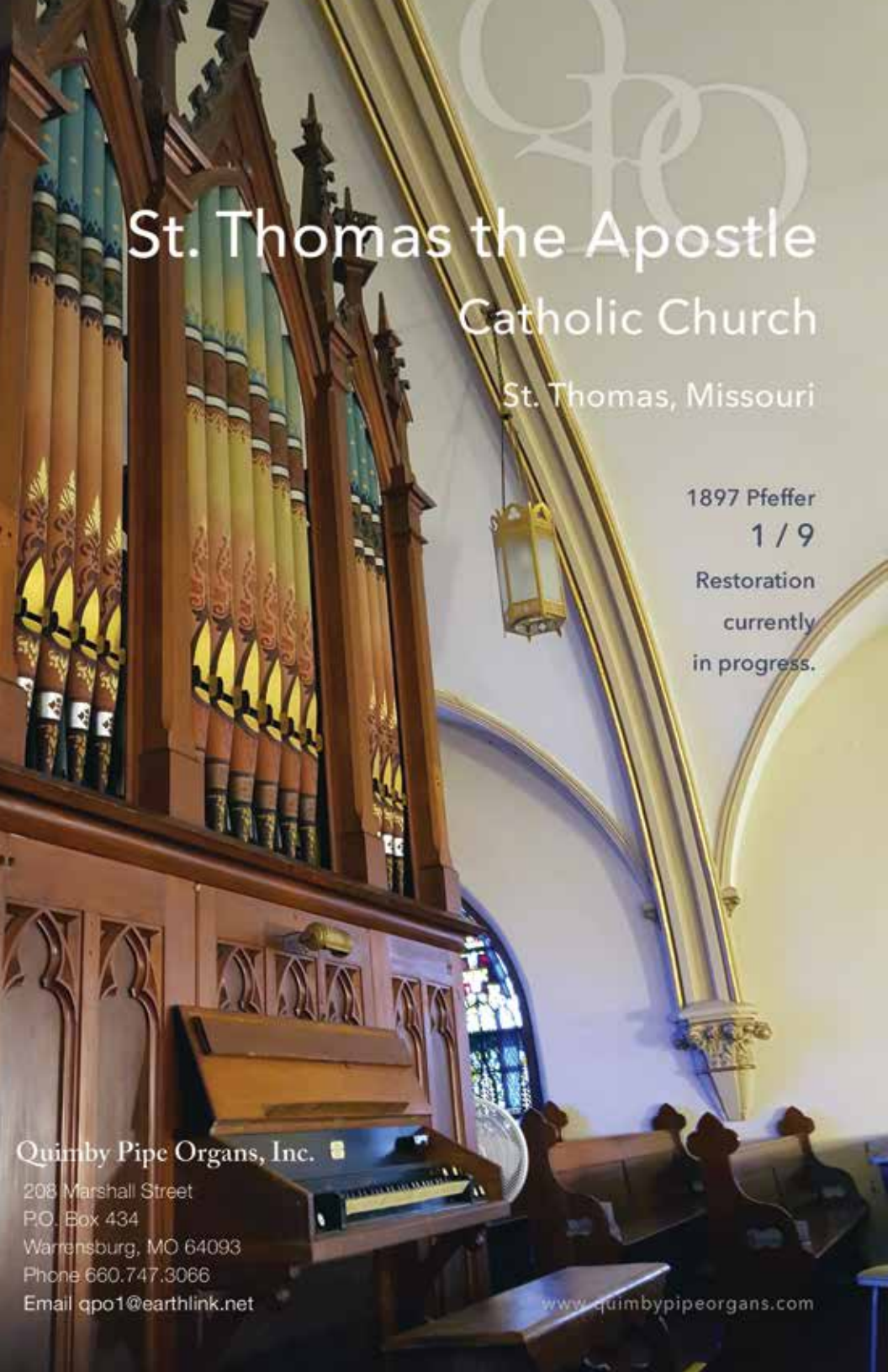

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Greetings from the Special Projects Committee of the San Francisco Chapter of the AGO!

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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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

† = added 2015 using vintage pipes and chests

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	
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Machine stops: Mezzo. Piano, on & off

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