



2018

ROCHESTER

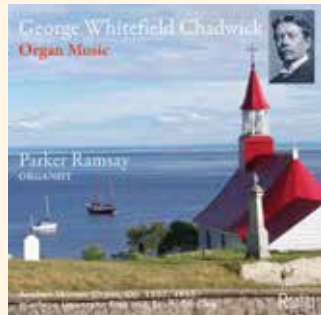
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**Parker Ramsay**, the first American to serve as Organ Scholar at King's College, records organ works composed by George Whitefield Chadwick (1854-1931), the famed American known for his symphonic and chamber works. Ramsay plays the 4m 1955 Aeolian-Skinner at Winthrop University in Rock Hill, South Carolina, the last large organ tonally finished and completed by G. Donald Harrison (10 months before his death) and restored in 2009. Fine acoustics!



Parker Ramsay

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Theme, Variations and Fugue in 8 mvts.

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Suite in Variation Form in 6 mvts.

In Tadaoussac Church 1735

March Ecossaise

## NEW! Adam Pajan Romantic Resonance

Percy Whitlock: Fantasia Choral No. 2 Edward Shippen Barnes: Seven Sketches, op. 34\*

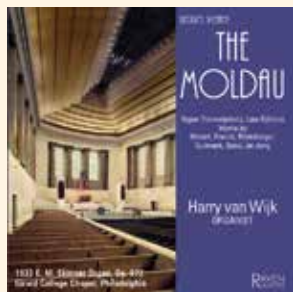
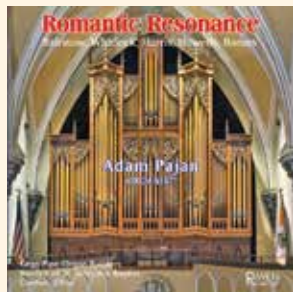
Bairstow: Legend Bairstow: Scherzo Wm. Henry Harris: Flourish for an Occasion

Herbert Howells: Rhapsody Op. 17, No. 1 Joseph Jongen: Sonata Eroica \*First Recording

**Adam Pajan** plays the 4m, 76-rank organ built by Charles Kegg in the grand acoustics of the Basilica of St. John the Baptist, Canton, Ohio. Pajan teaches organ at the University of Oklahoma. **OAR-149 \$15.95 free delivery**



Adam Pajan



## NEW! THE MOLDAU

Smetana: The Moldau, transcribed by Barbara Bannasch \*

Rheinberger: Sonata No. 4, edition by Edwin H. Lemare \*

Guilmant: Cantilène Pastorale Mozart: Fantasia in F Minor, K. 608

Boss: Scherzo in G Minor Franck: Pièce Héroïque

Margreeth DeJong: Tango & Fandango from 7 Dances, Op. 60 \*

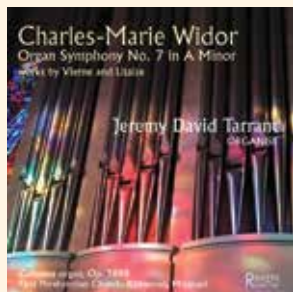
**Harry van Wijk** plays the great 1933 E. M. Skinner of 195 ranks at Girard College, Philadelphia, for a program of wondrously sonorous transcriptions and original works for organ. **Raven OAR-979 \$15.95 free delivery**

\*First release on CD

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**Jeremy David Tarrant** plays the 2013 Casavant op. 3898 of 76 ranks built in French Romantic style at the grandly resonant First Presbyterian Church of Kirkwood, Missouri. **Raven OAR-146 \$15.95 free delivery**



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MEYERHOFF: Allegro, Chorale & Fugue in D

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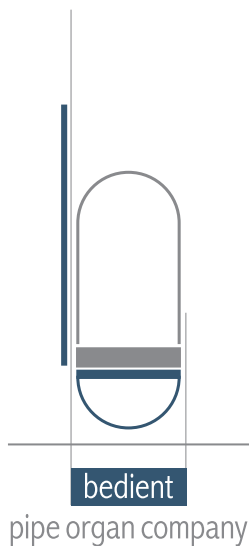
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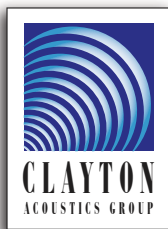


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ORGAN HISTORICAL SOCIETY

63rd ANNUAL CONVENTION

ROCHESTER, NEW YORK

July 29–August 3, 2018



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ROLLIN SMITH  
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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.



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

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

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- Receive the society's annual convention publication.

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

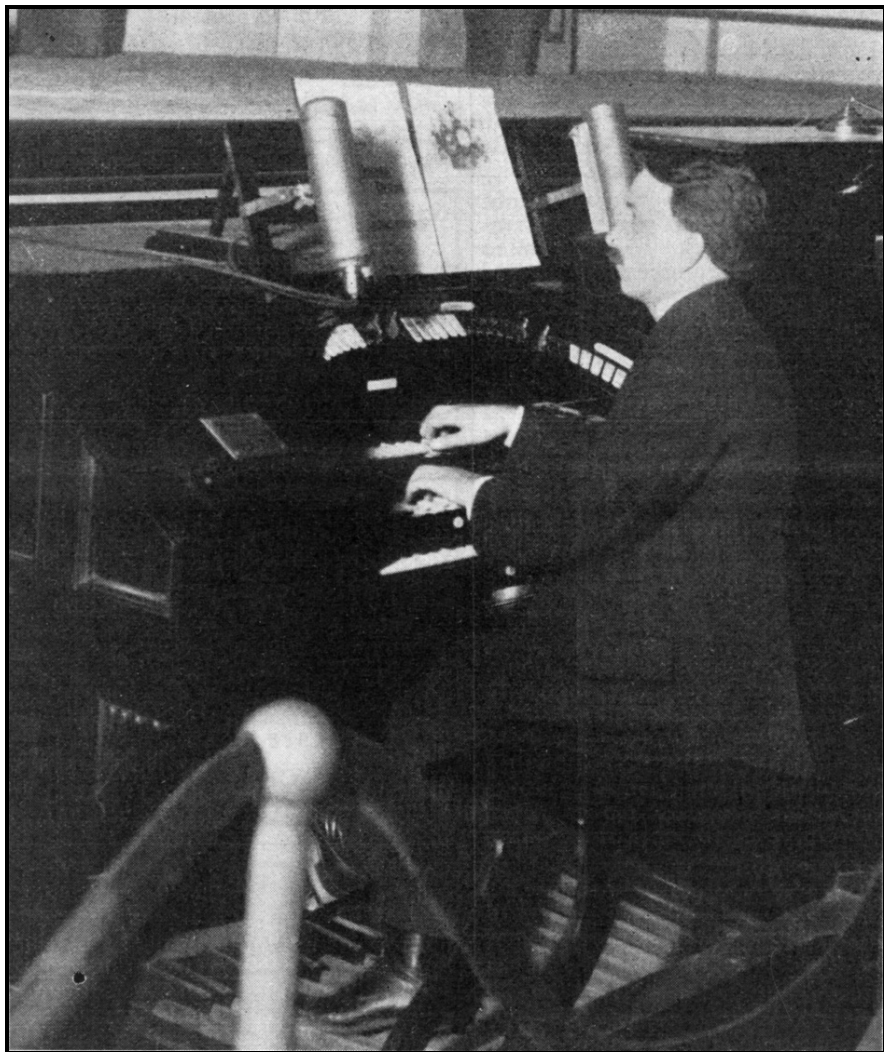
- Meet others who share your love for the organ and its music.

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

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

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

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



Wesley Ray Burroughs  
in 1915, at the console of the 1914 three-manual Special Wurlitzer-Hope-  
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## NEW OHS MEMBERS SINCE JULY 2017

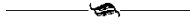
Marilyn Ampe	John Farmer	Richard McPherson
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James Callahan	Bailey Hoffner	Keith Ross
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Noah Carpenter	Eddie Hulsey	Roanoke, Va.
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Hyea Young Cho	Alfred Kanagaraj	William W. Schuster
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Ian Esmonde	Joel Martinson	Richard Tanner

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**The Legacy Society** honors members who have included the Organ Historical Society in their wills or other estate plans. We are grateful to these generous OHS members for their confidence in the future of the Society. Please consider supporting the OHS in this way and, if the OHS is already in your will, please contact us so that we can add your name as a member of the OHS Legacy Society.

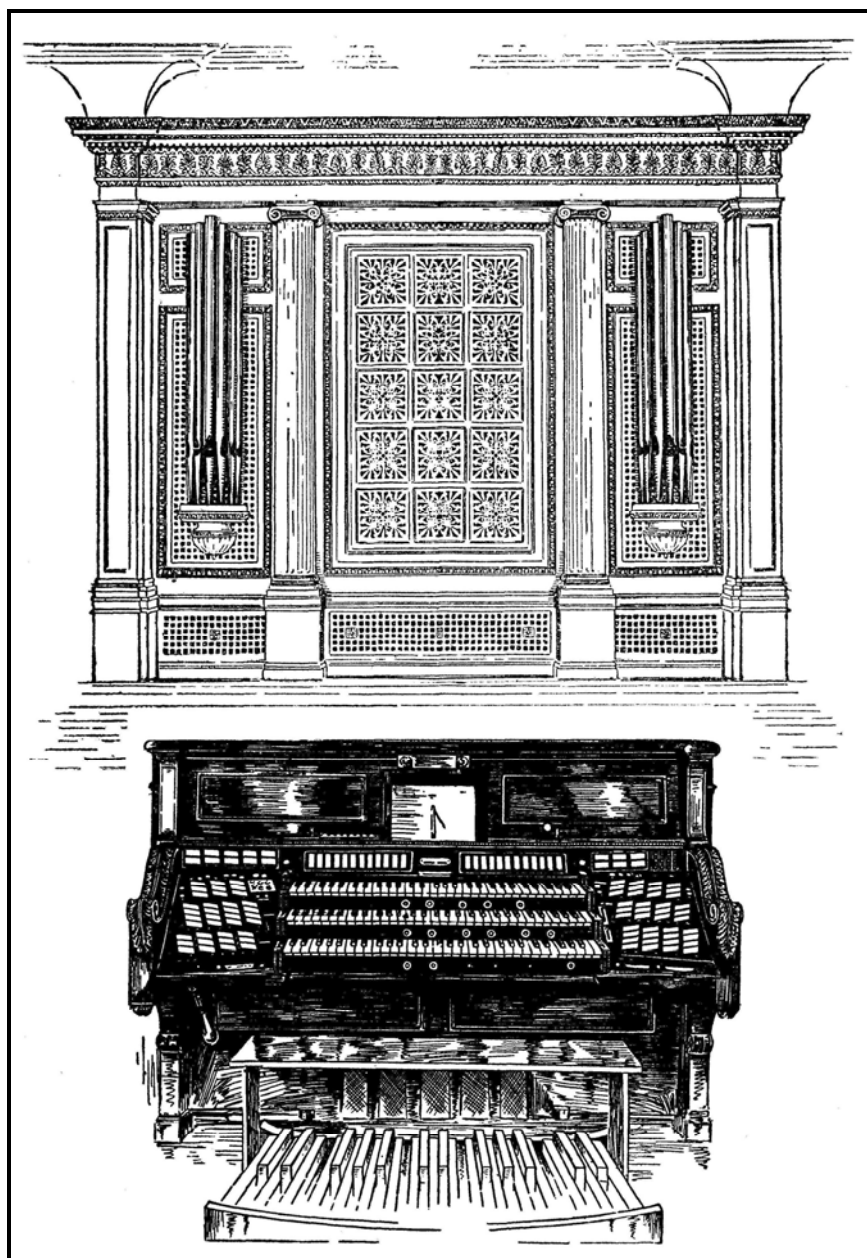
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The Organ Historical Society and the 2018 Convention Committee gratefully thank all of those who have helped to prepare both the churches and organs for the programs.

We also thank the many people for their kindness in hosting performers.





The 1916 Aeolian Organ No. 1360  
in the Rochester home of the noted photographer  
William Wisner Chapin (1851–1928)

# THE BIGGS FELLOWS

**LAURA AGNER** is a sophomore at Salem College, majoring in organ performance, with a specialization in Lister-Sink's Injury-Preventive Keyboard Technique Certificate. She attended University of North Carolina School of the Arts for her final two years of high school to strengthen her musicianship and meet others who love music. She studied piano with Tina Brown for ten years and alto saxophone during high school. Her former organ teacher was Jacqueline Yost, and she currently studies with Timothy Olsen. Agner has participated in the UNC-School of the Arts high school organists' competition for three consecutive years and has participated in the East Carolina University high school organists competition, earning both third place and second place.

A native of Massachusetts, **DAVID H. ANDERSON**, is a master's student with John Schwandt at the University of Oklahoma. He received his BM degrees from Saint Olaf College in Northfield, Minn., in organ performance and church music where he studied with Catherine Rodland. In 2015, he took second place in the biennial Quimby Regional Organ Competition for Young Organists in the North Central Region of the AGO.

A native of Mount Union Pa., **ALEXANDER ASHMAN** is director of music and organist at the United Methodist Church, New Brunswick, N.J. Upon receiving his undergraduate degree in music education at Messiah College in 2017, he entered the Mason Gross School of the Arts at Rutgers University as a student of Renée Ann Louprette. Ashman is a rehearsal pianist with the American Repertory Ballet and the Princeton Ballet School, sings with the Kirkpatrick choir of Rutgers University, and maintains his own studio of organ, piano, and voice students.

**NATHANIEL BROWN** is in the second semester master's program in organ performance at Florida State University as a student of Iain Quinn, and is organist at Centenary United Methodist Church in Quincy, Fla. He holds a bachelor's degree in music from Western Kentucky University in Bowling Green, his hometown. During his time at WKU, he was keyboardist for the symphony and carillonneur at the Guthrie Bell Tower. He has previously held organist positions

at Forest Park Baptist Church and First Baptist Church in Bowling Green. A recorder player in FSU's Collegium Musicum ensemble, he is also a singer, having performed with the Southern Kentucky Choral Society and the Orchestra Kentucky Chorale.

**TREVOR CAROLAN**, is assistant organist and bass section leader at All Saints' Episcopal Church & Day School in Phoenix, Ariz. He is an attorney and currently a judicial law clerk to a federal judge for the United States District Court of Arizona. Prior to moving to Phoenix last year, was organist for numerous Twin Cities churches. He received his bachelor's degree in political science from Wartburg College in Waverly, Iowa, in 2011. He received his Juris Doctorate from the University of St. Thomas School of Law in Minneapolis in 2014.

Born in Kimberley, South Africa, **ROSHAN CHAKANE** studied at Kearsney College in Durban in the KwaZulu-Natal province. He passed his grade eight organ and piano exams with distinction from the University of South Africa and was awarded the Hennie Joubert Prize for the highest mark (piano) and the South African Society of Music Teachers (SASMT) Prize for organ Performance in 2005. In 2006, he was awarded the "Most promising pianist" award at the Musicon competition in Bloemfontein, the South African Church Organization (SAKOV) bursary for young organists (2010), First prize and the Albert Engel ATKV Prize (2009) and the South African Music Rights Organization (SAMRO) Academic Scholarship for 2010 and 2011. Chakane just completed his master's degree in organ performance, studying with Renée Louprette.

**YUN CHOI** is organist and music associate at Korean Seventh-day Adventist Church in Gilbert, Ariz. She earned a bachelor's degree in church music from Honam Theological University in South Korea, and has been pianist, choral accompanist, and a praise team leader for several churches in Korea. Although her musical career as a pianist came to an abrupt end after losing an arm in an accident, her love for music never waned. After starting her new life as an immigrant in the United States, she was asked to play the organ for her current church in 2013. Ever since, she has experienced a revitalized energy for music through her new love, the organ. She is continuing to grow as an organist through her studies with Emma Whitten and Alexander Meszler.

A native of Charlotte, N.C., **EVAN WESLEY CURRIE** is pursuing a master of music degree in organ performance at the Mason Gross School of the Arts, Rutgers University, studying with Renée Anne Louprette. He is a member of the

Rutgers University Glee Club, Kirkpatrick Choir, the Mason Gross Baroque Ensemble, Chamber Ensemble, and accompanist for the Rutgers University Choir. Currie earned a BM in organ performance as a student of Charles Tompkins at Furman University in Greenville, S.C. A baritone, he has studied in Arezzo, Italy, at the Accademia d'ell Arte and as an intern at the Juilliard School. In January 2017, Currie was appointed the director of music and organist at Bridgewater United Methodist Church, Bridgewater, N.J., where he oversees four choirs and multiple instrumental and bell ensembles.

**ANDREW DEIERLEIN** is a native of Lake Luzerne, N.Y., and began studying piano and organ three years ago with K. Bryan Kirk. He assists his teacher at his church in Glens Falls and occasionally plays during services at his family's church, Saint Mary's Episcopal, in Lake Luzerne. Deierlein participates in student recitals and attends other local recitals and concerts by the local symphony orchestra and other churches. He is currently a firefighter with the Luzerne Hadley Fire Department, the largest fire district in New York State.

**IAN ESMONDE** began working with pipe organs at age 14, when Schoenstein & Co. allowed him to observe their reinstallation of the Grace Cathedral Aeolian-Skinner. At his 2015 graduation, he received his high school's music award; he subsequently received a scholarship to attend Lewis & Clark College in Portland, where he pursues organ studies with Bruce Neswick. Esmonde's summer jobs have included work at Schoenstein & Co and the Noack Organ Company. He is studying the mechanical-action organ culture of the Pacific Northwest and hopes to pursue research on the Swabian organ as an alternative model for historically-based instruments.

**KATELYN FITZEN** is a fifth-semester BM student at Brigham Young University-Idaho. She has been playing the piano since the age of five and began organ lessons at 17. She has participated in one of the college's choirs each semester as well as in musical theater for almost ten years. While she does not plan to act in the future, the experience nourished her love of performing music, which was an integral in her decision to study music.

**RICHARD GRESS** is a junior organ performance major at Mercer University in Macon, Ga., where he studies with Jack Mitchener. He is organist at Sandersville United Methodist Church in Sandersville, Ga. He received the American Guild of Organists Pogorzelski-Yankee Memorial Scholarship, and won first prize in the UNC School of the Arts High School Organ Competition. Gress

began studying organ at age 13 at the Portsmouth, N.H. non-profit Young Organist Collaborative, where his teachers were Tamara Rozek, David Wold, and Bruce Adami.

**EMMA HAUPT** lives in Buffalo, N.Y., and is the director of music at Kenmore Presbyterian Church and an English Second Language teacher at Bennett High School. She studied with Catherine Rodland at Saint Olaf College and graduated in 2016 with a BM in church music and organ performance and a BA in Spanish. She participated in many ensembles, including the Saint Olaf Choir and Handbell Ensembles. Prior to college, she studied with Katie Ann McCarty in Davidson, N.C.

**BAILEY HOFFNER** began her career as an archivist in 2012, as the first graduate assistant for the American Organ Institute Archives and Library. In 2016, she returned to the AOIAL as the first, full-time archivist, working with the invaluable collections from the American Theatre Organ Society and from the greater pipe organ community. She has since served on the OHS Pipe Organ Database Committee, attended an NEH-funded roundtable meeting concerning the OHS Library and Archives, and was recently appointed to the OHS Archives Advisory Committee.

Born in China, **VALENTINA QISHAN HUANG** began piano lessons at age seven. She is a junior music major at Wesleyan College, Macon, Ga. She won first prizes in the Guangzhou University Piano Competition, the GMTA College Concerto Competition, and the Southeast Young Artist Piano Competition, as well as first alternate in last year's GMTA Lower College Piano Auditions. This past summer she attended the Interharmony International Music Festival in Bavaria, Germany, and was featured in several prize-winners' recitals as soloist and chamber musician.

**CHRISTOPHER KEHOE**, CAGO, is a graduate of Eastern University, Saint Davids, Pa. with a BA in organ performance, having studied with Jeffrey Fowler. Kehoe is music director at All Hallows Episcopal Church, Wyncote, Pa., where plays an original 1929 E.M. Skinner organ. From 2012 to 2015, he accompanied the Villanova Singers, Villanova University's all-male choir. Since May 2014, he has been a tuner/technician with Emery Brothers of Allentown, Pa., and is now one of that firm's project managers where he assists in the restoration, tuning, and maintenance of over 250 pipe organs including the OHS instrument at Stoneleigh.

A native of Columbia, Md., **ANDREW KOCH** began lessons with Jonathan Moyer, and subsequently studied with Thomas Spacht before attending Furman University. He earned a bachelor of music *magna cum laude* in organ performance with Charles Tompkins and was inducted into the Pi Kappa Lambda and Phi Beta Kappa honor societies. He earned a master's degree in sacred music at the University of Notre Dame where he studied with Craig Cramer. He was a graduate assistant in the university's Basilica of the Sacred Heart, working with the Notre Dame Liturgical Choir and Basilica Schola. Koch is pursuing a DMA in organ performance with Carole Terry at the University of Washington.

**JING BLISS LAN** is a recent graduate of Wesleyan College, where she majored in music and international business. She studied organ as her primary instrument and has performed regularly on student recitals. Lan researched Baroque organ music as her senior project. Her goal is to promote pipe organ music in her home country in the future. She will continue organ study as she pursues her master's degree in international studies at George Washington University.

**GRACE LEE** began formal organ study with Jonathan Biggers at Binghamton University, and recently resumed her studies under the Christian Lane. A clarinetist and pianist, she holds a BA in philosophy, politics and law, and a BS in human development from Binghamton University and an MBA in healthcare management and policy from the Icahn School of Medicine at Mount Sinai/CUNY Baruch. She moved to Boston to pursue a doctorate in public health at Tufts, and currently works as a change management agent/public affairs officer at the U.S. Department of Veterans Affairs.

Born and raised in Tennessee, **HEATHER PEEL** has been playing the organ since she was 14. She began her studies with Judy Glass in 2008, and completed a BS in organ performance from Southern Adventist University in Collegedale, Tenn., in May 2016. Peel studied with Kimberly Marshall at Arizona State University, and graduated with an MM in organ performance in December 2017. She plans to pursue a DMA in the near future, and would also like to study organ in Europe. Her ultimate goal is to teach organ (and perhaps music theory) at the university level.

**SIMON PICK** grew up in Remsen, Iowa, where he began his studies in organ at the age of 14 with Sister Arnold Staudt, OSF. He graduated from the Benedictine College in Atchison, Kans., with majors in music and theology. Pick graduated with a master's degree in sacred music from the University of Notre Dame where he studied with Craig Cramer and Douglas Reed (organ) and Nancy

Menk (conducting). He is currently a student of Kimberly Marshall. For three years, Pick was artistic director and continuo player for Benedictine Baroque, an ensemble he co-founded in 2012. He performs with the Phoenix Symphony Chorus and the Phoenix-based chamber ensemble Canticum Novum. He is music associate and organist at Central United Methodist Church in Phoenix and associate organist and organ instructor at Saint Mary Magdalene R.C. Church in Gilbert, Ariz.

**DIANNE RECHEL** is a life-long fan of the piano, and a newcomer to the organ world. She is a real estate agent in the state of Connecticut, directs a church music program and concert series, runs a women's business organization, coordinates French and German-speaking conversation groups, and conducts a choir for the inner-city homeless of Hartford.

**ALYSSA MARIE SANTOS** began her music studies at the age of five with Elizabeth Sjolund-Midgett in Virginia Beach. She has completed the requirements for the National Guild of Piano Teachers High School Diploma in Advanced Music in 2013 and earned her Paderewski medal in 2010. She is a senior at Virginia Commonwealth University, pursuing a double major in exercise science and psychology with a music minor. Since the fall of 2016, she has been a student organist at the Cathedral of the Sacred Heart under the supervision of the cathedral's director of music and liturgy, Daniel B. Sañez. Santos has also been a part-time organist for Saint Paul's Episcopal Church in Hanover, Va., and became the music director in June 2017.

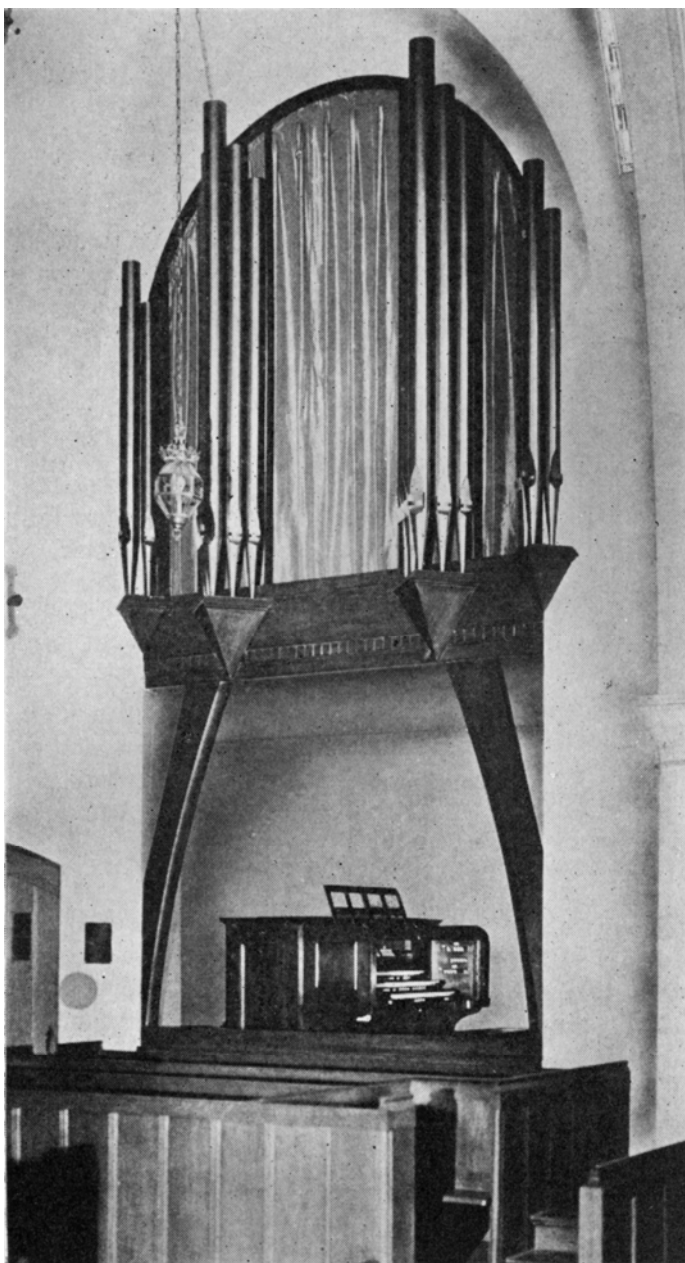
**ALEXANDRIA SMITH** is interning with the John-Paul Buzard Pipe Organ Company, training as an organ technician. In 2015, she spent seven months training as a woodwind technician at Flying Squirrel Music in Raleigh, N.C. Moving to the university, she became interested in pipe organs through their secondary music program. While she has a great interest in Baroque oboe, her main focus for the past two years has been completing her music industry degree.

**LUKE STAIŠIUNAS** has just completed his junior year at the University of Oklahoma, where he is pursuing a bachelor's degree in organ performance. He is also active in the school's pipe organ technology program, the only one of its kind in the country. He is comfortable across a wide variety of genres and styles, from the Baroque to theater organ, as well as silent film accompaniment. He has performed numerous times, including for the Chattanooga Music Club on their his-

toric Austin Municipal Organ, and in the 2016 and 2018 American Theatre Organ Society conventions, as part of the Young Theatre Organist Competition.

**LUKE TEGTMEIER** has church music degrees from Valparaiso University and Luther Seminary, and has served Lutheran and Episcopal parishes in Ohio and Minnesota. In 2015, he moved to Columbus, Ohio, to work for Muller Pipe Organ Company as a voicer and service technician. He recently returned to church music as organist at Asbury United Methodist in Delaware, Ohio.

**SEAN VOGT** is choirmaster at the Cathedral of Saint Paul and artistic director and principal conductor for the Music Association of Minnetonka, overseeing the organization's eight vocal and instrumental ensembles and serving as principal conductor for the Minnetonka Symphony Orchestra, Senior Chorale, and Chorus à La Carte. He holds a master's and doctoral degree in choral conducting from the Meadows School of the Arts at Southern Methodist University and Michigan State University. He is a frequent adjudicator, clinician, and guest conductor at choral festivals. He has performed at many national and international venues, national conventions for the NCCO and ACDA, and as a collaborative artist with vocalists, instrumentalists, and choirs.



St. Thomas' Church, Rochester  
The 1930 organ by the Rochester Organ Company

**ORGAN HISTORICAL SOCIETY**  
**63RD ANNUAL CONVENTION**  
**2018 ROCHESTER, NEW YORK**

**Saturday, July 28**  
**Pre-Convention Events**

- 9:00 A.M. Buses board  
9:15 Buses depart for Ithaca  
11:15 Recital by Joris Verdin at Saint Luke Lutheran Church  
12:15 P.M. Buses board  
12:55 Lunch at Saint Luke Lutheran Church  
1:55 Buses board for Anabel Taylor Hall

**Group A**

- 2:35 Recital by William Porter at Anabel Taylor Hall  
3:35 Lecture by Joris Verdin at Anabel Taylor Hall One World Room:  
*Expression, the Essence of the Harmonium*

**Group B**

- 2:35 Lecture by Joris Verdin at Anabel Taylor Hall One World Room:  
*Expression, the Essence of the Harmonium*  
3:35 Recital by William Porter at Anabel Taylor Hall

**Groups A and B**

- 4:20 Buses board  
4:35 Buses depart for Saint Luke Lutheran Church  
5:00 Dinner at Saint Luke Lutheran Church  
6:00 Buses board  
6:15 Buses depart  
6:45 Recital by Jonathan Ryan at Sage Chapel  
7:45 Buses board for return to Rochester  
9:45 Buses arrive at Woodcliff Hotel

## Sunday, July 29

### Pre-Convention Events

- 12:25 P.M. Buses board
- 12:40 Buses depart for Kilbourn Hall
- 1:20 Recital by Joris Verdin and Joel Speerstra at Kilbourn Hall

#### Group A

- 2:35 Christ Church, open house; demonstration and presentation of the instruments
- 3:20 Buses board
- 3:35 Buses depart for Church of the Ascension
- 4:05 Recital by Daryl Robinson at Church of the Ascension
- 4:45 Buses board
- 5:00 Buses depart for the Arbor Loft

#### Group B

- 2:20 Buses board
- 2:35 Buses depart for Church of the Ascension
- 3:05 Recital by Daryl Robinson at Church of the Ascension
- 3:35 Buses board
- 3:50 Buses depart for Christ Church
- 4:20 Christ Church, open house; and demonstration and presentation of the instruments
- 5:00 Buses board
- 5:15 Buses depart for the Arbor Loft

#### Groups A and B

- 5:35 Dinner at the Arbor Loft
- 7:35 Buses board
- 7:50 Buses depart for Christ Church
- 8:10 Recital by David Higgs at Christ Church
- 9:10 Buses board
- 9:25 Buses depart for the hotel
- 9:45 Buses arrive at Woodcliff Hotel

#### Full Convention Attendees

- 7:20 Buses board
- 7:35 Buses depart for Christ Church
- 8:10 Recital by David Higgs at Christ Church
- 9:10 Buses board
- 9:25 Buses depart for the hotel
- 9:45 Buses arrive at Woodcliff Hotel

## **Monday, July 30**

### **Group A**

- 8:45 A.M. Buses board
- 9:00 Buses depart for Twelve Corners Presbyterian Church
- 9:40 Recital by Katelyn Emerson at Twelve Corners Presbyterian Church
- 10:20 Buses board
- 10:35 Buses depart for Lutheran Church of the Incarnate Word
- 11:00 Recital by Amanda Mole at the Lutheran Church of the Incarnate Word
- 11:40 Buses board
- 11:55 Buses depart for the George Eastman House and Museum
- 12:20 P.M. Tour and lecture at the George Eastman House and Museum
- 1:35 Buses board
- 1:50 Buses depart for ARTISANWorks
- 2:05 Lunch at ARTISANWorks with lecture by Sean O'Donnell

### **Group B**

- 8:45 A.M. Buses board
- 9:00 Buses depart for Lutheran Church of the Incarnate Word
- 9:40 Recital by Amanda Mole at the Lutheran Church of the Incarnate Word
- 10:20 Buses board
- 10:35 Buses depart for Twelve Corners Presbyterian Church
- 11:00 Recital by Katelyn Emerson at Twelve Corners Presbyterian Church
- 11:40 Buses board
- 11:55 Buses depart for ARTISANWorks
- 12:20 P.M. Lunch at ARTISANWorks with lecture by Sean O'Donnell
- 1:05 Buses board
- 1:20 Buses depart for the George Eastman House and Museum
- 1:35 Tour and lecture at the George Eastman House and Museum

### **Groups A and B**

- 2:50 Buses board
- 3:05 Buses depart for Asbury First United Methodist Church
- 3:20 Recital by Wilma Jensen at Asbury First United Methodist Church
- 4:05 Buses board
- 4:20 Buses depart for Episcopal Church of St. Luke and St. Simon Cyrene
- 4:45 Recital by Robert Poovey at Episcopal Church of St. Luke and St. Simon Cyrene
- 5:25 Buses board
- 5:40 Buses depart for hotel
- 6:15 Dinner at Woodcliff Hotel & Spa
- 7:20 Buses board
- 7:35 Buses depart for Saint Paul's Episcopal Church
- 8:10 Recital by Ken Cowan and Bradley Hunter Welch at Saint Paul's Episcopal Church
- 9:25 Buses board
- 9:40 Buses depart for hotel
- 10:00 Buses arrive at Woodcliff Hotel

## **Tuesday, July 31**

### **Group A**

- 8:30 A.M. Buses board
- 8:45 Buses depart for Caledonia
- 9:40 Recital by Peter DuBois at First Presbyterian Church, Caledonia
- 10:15 Buses board
- 10:30 Buses depart for Leicester
- 11:05 Recital by Malcolm Matthews at Leicester Evangelical Presbyterian Church
- 11:40 Buses board
- 11:55 Buses depart for Le Roy

### **Group B**

- 8:30 A.M. Buses board
- 8:45 Buses depart for Leicester
- 9:50 Recital by Malcolm Matthews at Leicester Evangelical Presbyterian Church
- 10:25 Buses board
- 10:40 Buses depart for Caledonia
- 11:15 Recital by Peter DuBois at First Presbyterian Church, Caledonia
- 11:50 Buses board
- 12:05 P.M. Buses depart for Le Roy

### **Groups A and B**

- 12:35 P.M. Lunch at Mercy Grove, LeRoy
- 1:50 Buses board
- 2:05 Buses depart for Avon

### **Group A**

- 2:40 Recital by Ivan Bosnar at Saint Agnes R.C. Church
- 3:15 Buses board
- 3:30 Buses depart
- 3:50 Recital by Bruce Stevens at Avon United Methodist Church
- 4:25 Buses board
- 4:40 Buses depart for Rochester

### **Group B**

- 2:40 Recital by Bruce Stevens at Avon United Methodist Church
- 3:15 Buses board
- 3:30 Buses depart
- 3:50 Recital by Ivan Bosnar at Saint Agnes R.C. Church
- 4:25 Buses board
- 4:40 Buses depart for Rochester

### **Groups A and B**

- 5:30 Dinner at The Wintergarden by Monroe's, Rochester
- 7:30 Buses board
- 7:45 Buses depart for Downtown United Presbyterian Church
- 8:10 Recital by Anne Laver at Downtown United Presbyterian Church
- 9:10 Buses board
- 9:25 Buses depart for hotel

## **Wednesday, August 1**

- 9:00 A.M. Buses board
- 9:15 Buses depart for Penfield
- 9:50 Recital by Colin Lynch at Saint Joseph's R.C. Church, Penfield
- 10:30 Buses board
- 10:45 Buses depart for hotel
- 11:20 Lunch at Woodcliff Hotel & Spa, followed by OHS Annual Meeting

### **Group A**

- 1:40 P.M. Buses board
- 1:55 Buses depart for Pittsford
- 2:20 Recital by Michael Unger at First Presbyterian Church, Pittsford
- 3:00 Buses board
- 3:15 Buses depart for Rochester
- 3:45 Recital by Christopher Marks at Christ Church
- 4:25 Buses board
- 4:40 Buses depart

### **Group B**

- 1:40 P.M. Buses board
- 1:55 Buses depart for Rochester
- 2:30 Recital by Christopher Marks at Christ Church
- 3:10 Buses board
- 3:25 Buses depart for Pittsford
- 3:55 Recital by Michael Unger at First Presbyterian Church, Pittsford
- 4:35 Buses board
- 4:50 Buses depart

### **Groups A and B**

- 5:20 Dinner on your own in the Park Avenue neighborhood
- 7:20 Buses board
- 7:35 Buses depart for Third Presbyterian Church
- 7:55 Recital by Alan Morrison at Third Presbyterian Church
- 9:10 Buses board
- 9:25 Buses depart for hotel
- 9:45 Buses arrive at Woodcliff Hotel

## **Thursday, August 2**

### **Group A**

- 8:45 A.M. Buses board
- 9:00 Buses depart for Lyons
- 10:00 Recital by Colin MacKnight at First Presbyterian Church, Lyons
- 10:35 Buses board
- 10:50 Buses depart for Saint John's Lutheran Church
- 11:10 Recital by Nicole Simental at Saint John's Lutheran Church
- 11:45 Buses board
- 12:00 Buses depart for Lyons VFW Post 5092
- 12:20 P.M. Lunch at Lyons VFW Post 5092
- 1:20 Buses board
- 1:35 Buses depart for Grace Episcopal Church
- 1:55 Recital by Jonathan Moyer at Grace Episcopal Church
- 2:35 Buses board
- 2:50 Buses depart for First Lutheran Church
- 3:10 Recital by Frederick Hohman at First Lutheran Church
- 3:50 Buses board
- 4:05 Buses depart for Rochester

### **Group B**

- 8:45 A.M. Buses board
- 9:00 Buses depart for Lyons
- 10:00 Recital by Nicole Simental at Saint John's Lutheran Church
- 10:35 Buses board
- 10:50 Buses depart for First Presbyterian Church, Lyons
- 11:10 Recital by Colin MacKnight at First Presbyterian Church, Lyons
- 11:45 Buses board
- 12:00 P.M. Buses depart for First Lutheran Church
- 12:20 Lunch at First Lutheran Church
- 1:55 Recital by Frederick Hohman at First Lutheran Church
- 2:35 Buses board
- 2:50 Buses depart for Grace Episcopal Church
- 3:10 Recital by Jonathan Moyer at Grace Episcopal Church
- 3:50 Buses board
- 4:05 Buses depart for Rochester

### **Groups A and B**

- 5:10 Dinner on your own in the Park Avenue neighborhood
- 7:10 Buses board
- 7:25 Buses depart for Sacred Heart Cathedral
- 7:55 Recital by Nathan J. Laube at Sacred Heart Cathedral
- 9:10 Buses board
- 9:25 Buses depart for hotel
- 9:50 Buses arrive at Woodcliff Hotel

## **Friday, August 3**

### **Group A**

- 8:30 A.M Buses board
- 8:45 Buses depart
- 9:25. Recital by Peter Krasinski at Blessed Sacrament R.C. Church
- 10:05 Buses board
- 10:20 Buses depart for First Universalist Church
- 10:40 Recital by David Peckham at First Universalist Church
- 11:20 Buses board
- 11:35 Buses depart for lunch

### **Group B**

- 8:30 A.M Buses board
- 8:45 Buses depart
- 9:25 Recital by David Peckham at First Universalist Church
- 10:05 Buses board
- 10:20 Buses depart for Blessed Sacrament R.C. Church
- 10:40 Recital by Peter Krasinski at Blessed Sacrament R.C. Church
- 11:20 Buses board
- 11:35 Buses depart for lunch

### **Groups A and B**

- 12 P.M. Lunch at Joseph A. Floreano Riverside Convention Center
- 1:00 Buses board
- 1:15 Buses depart for Saint Mary's R.C. Church
- 1:40 Recital by Caroline Robinson at Saint Mary's R.C. Church
- 2:15 Buses board
- 2:30 Buses depart for the Memorial Art Gallery
- 2:55 Recitals and Lectures by Edoardo Bellotti, Jonathan Ortloff, and Joel Speerstra at the Memorial Art Gallery

*Rotating groups will attend two lectures and a short recital in the Memorial Art Gallery, with free time to browse the exhibits.*

- 5:05 Convention banquet at Bausch & Lomb Parlor, M&T Ballroom
- 7:05 Buses board
- 7:20 Buses depart for the Auditorium Theatre
- 7:40 Recital by Richard Hills at the Auditorium Theatre
- 9:00 Buses board
- 9:15 Buses depart for hotel
- 9:35 Buses arrive at Woodcliff Hotel

## **Saturday, August 4**

### **Post-Convention Events**

- 9:00 A.M. Buses board  
9:15 Buses depart for Auburn, N.Y.  
10:30 Recital by David Baskeyfield at Saint Mary's R.C. Church  
11:15 Buses board  
11:30 Buses depart for Canandaigua  
12:40 P.M. Lunch at United Church of Canandaigua  
1:40 Recital by Christian Lane at United Church  
2:30 Buses board  
2:45 Buses depart  
3:15 Tour of Parsons Pipe Organ Builders  
4:15 Buses board  
4:30 Buses depart  
5:05 Recital by Thatcher Lyman at West Bloomfield Congregational Church — with organ crawl

### **Option 1**

- 5:45 Buses board  
6:00 Buses depart for hotel  
6:25 Buses arrive at Woodcliff Hotel

### **Option 2**

#### **Advance Registration Required**

- 5:45 Buses board for Wine Tour  
6:00 Buses depart for tour of two local wineries  
*Visit to two wineries for complimentary wine tasting. Trip includes a souvenir glass and production tour at one winery.*  
8:35 Buses board to return to hotel  
8:50 Buses depart for hotel  
9:20 Buses arrive at hotel

# PROGRAM

We are grateful to the following Eastman students who wrote articles that appear in this handbook. They were written as part of the Organ Literature Seminar taught by Nathan J. Laube.

Isaac Drewes  
Alessio Giacobone  
Ryan Chan  
Margaret-Mary Owens  
Alex Gilson  
Alex Jones  
Wendy Yuen  
Madeleine Xiang Woodworth  
Adam Detzner  
John Nothaft  
Daniel Chang  
Daniel Minnick  
Raelynn S. Clare  
Käthe Wright Kaufman

The editor would like to thank the many who proofread this handbook, including Myles Boothroyd, Nathan J. Laube, Anne Laver, Len Levasseur, Tiffany Ng, Jonathan Ortloff, James Weaver.

## LEGEND

Pitches are identified as follows:

16' C	CC
Low C or 8' C	C
Tenor C (C13)	c
Middle C (C25)	c <sup>1</sup>
Soprano C (C37)	c <sup>2</sup>
High C (C49)	c <sup>3</sup>
Top C (C61)	c <sup>4</sup>

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 at low C, the first C of the keyboard.

**Saint Luke Lutheran Church  
Ithaca, N.Y.**

**Saturday, July 28  
11:15 A.M.**

JORIS VERDIN

19TH-CENTURY ORGAN MUSIC IN  
CATHOLIC FRANCE AND BELGIUM  
*from OVERTURE to CHORAL*

Offertoire (ca 1820)	Gervais-François Couperin 1759–1826
Élévation, Op.5, No. 2	Édouard Batiste 1820–1876
Prélude à cinq parties	Jacques-Nicolas Lemmens 1820–1879
Andante en La <sup>b</sup> (1850?), <i>Pièces posthumes</i> (1905)	César Franck 1822–1890
Offertoire en Fa, Op 35 (1846)	Louis-J.-A. Lefébure-Wély 1817–1869
Andante en La mineur, <i>Recueil de quatre morceaux</i>	François Benoist 1794–1878
20 <i>Morceaux pour orgue</i> , No. 6 en si mineur	Alexis Chauvet 1837–1871
Hymn 62, “Inspirer and Hearer of Prayer”	PLATT George Washbourn Morgan 1823–1892
Stanzas alternate with versets from <i>Pièces Posthumes</i> by César Franck:	
Prélude in D Major    Stanza 1    Organ verset	
Stanza 2    Organ verset    Stanza 3    Organ verset	
Élévation	Théodore Dubois 1837–1924
Offertoire, <i>Dix Pièces</i> (1870) à mon cher maître F[rançois] Benoist”	Théodore Salomé 1834–1896
Troisième Choral (1890)	César Franck

*This program is supported by a gift from Saint Luke Lutheran Church  
and The Westfield Center for Historical Keyboard Studies.*

Saint Luke Lutheran Church  
Ithaca, N.Y.  
Juget-Sinclair Organbuilders, Op. 45, 2016

Mechanical stop and key action  
Compass: Manuals, 56 notes, C–g<sup>3</sup>  
Pedal, 30 notes, C–f<sup>4</sup>

Pitch: A440

\*Controlled by the ventil (appel) pedals

GRAND-ORGUE	RÉCIT EXPRESSIF	PÉDALE
16 Bourdon	8 Cor de nuit	16 Soubasse
8 Montre	8 Viole de gambe	8 Flûte
8 Salicional	8 Voix céleste	16 Basson*
8 Flûte harmonique	4 Flûte octavante	
4 Prestant	2 Octavin*	
2½ Quinte*	8 Trompette*	
2 Doublette*	8 Basson-Hautbois	
Fourniture III*	8 Voix humaine	
	4 Clairon*	

**PEDALES DE COMBINAISON** (left to right; includes couplers)

Orage  
Tirasse Grand-Orgue  
Tirasse Récit  
Copula Récit au Grand-Orgue Octaves Graves  
Copula Récit au Grand-Orgue  
Balanced swell pedal  
Appel Anche Pédale  
Appel Plein-jeu Grand-Orgue  
Appel Anches Récit  
Trémolo Récit

**S**AINT LUKE LUTHERAN CHURCH was founded in 1913 by a group of students, faculty, and staff from Cornell University. The church's first organ, Skinner Opus 460, was installed in chambers at the front of the church in 1924. It was moved to Vernon, British Columbia in 1974, and in 1985 Our Saviour's Lutheran Church in Bellingham, Wash., purchased the organ and it remains in its original condition. An instrument by the Gress-Miles Organ Company of approximately 15 ranks was installed in the rear balcony of Saint Luke in 1971. It was removed in 2016 to make way for the installation of Juget-Sinclair's Opus 45. Erik Kibelsbeck is the church's church organist and organ curator.

Regarding their Opus 45, Juget-Sinclair offers the following:

From the outset, this project had a clear objective: to place musicians at the console of an organ where they would have an opportunity to travel back

in time to the musical world of 19th-century France and enjoy an enriching musical experience, without ever leaving Ithaca. To add more definition to this vision we began to research small French church organs from the second half of the 19th century, starting by drawing up a comparative table showing the stop-lists of a dozen instruments built between 1858 and 1890 by the Cavaillé-Coll firm. The main features of the project gradually



emerged: the organ would have two 56-note keyboards and a 30-note pedalboard, around 20 stops, including independent Pedal stops, and a console based on historic models. In January 2015, after the contract was signed, we organized visits to seven instruments in Paris,

Long-sur-Somme and Caen, in the company of organists Erik Kibelsbeck and Jeffrey Snedeker. We were warmly received by our French colleagues and had multiple opportunities to analyze the instruments and discuss our impressions, both musical and technical, in relation

to console ergonomics and casework styles. This study trip proved enormously rewarding and supported our belief that this type of organ from the French Romantic era could act effectively as a liturgical service instrument at Saint Luke Lutheran Church. From a technical point of view, we chose two instruments by Cavaillé-Coll as models: the organ in the church of Saint-Pierre in Charenton-le-Pont (inaugurated by Widor in 1890) for its console; and the organ in the church at Long-sur-Somme (inaugurated by Guilmant in 1877) for its voicing and pipe scales. By the time we got back from our trip, the initial specification had gained two extra stops, the Quinte  $2\frac{2}{3}'$  on the Grand-Orgue and the Clairon  $4'$  on the Récit, taking the total to 21 independent speaking stops.\*

The placement of the organ in Saint Luke and the space restrictions influenced the concept for the new instrument—the footprint of the case had

\*Excerpted from an article by Denis Juget, Robin Côté, and Stephen Sinclair.

to be reduced as far as possible, while all the available height was used to house the pipework. All parties agreed that, in order to share the space more effectively with the choir, it was better not to follow the historical models slavishly for the placement of the console. Both key action and stop action are mechanical, and for the first time we provided the combination pedals required in French organ music. The drawstops, music rack, keyboards, coupler pedals, swell pedal, etc., were all manufactured in our workshop with a constant focus on authenticity.

The organ's visual appearance draws on the neo-Gothic vocabulary widely used in organ cases in the second half of the 19th century. Here, the *Récit expressif* division is placed behind the central pipe display, while the *Grand-Orgue* is split on either side. The *Pédale* is on both sides of the main case, at floor level, placed behind two-tone cream woodwork to blend in with the rear wall. The detached console, with its sophisticated design and execution, makes a visual contribution to the musical experience.

From a musical point of view, the stoplist of the organ at Saint Luke clearly belongs to the French Romantic tradition, but what is the result in terms of its actual sound? Since this depends to a large degree, as it does for any organ, on the acoustics of the building where it is housed, the answer must be considered carefully. Saint Luke has a warm, intimate atmosphere that in no way resembles that of a reverberant French church and so, as we voiced the organ, we had to depart from the traditional parameters governing technical details, such as cut-ups and toe-holes in order to achieve the familiar blending power, color and balance of a French organ. The result is both convincing and musically rewarding. The foundation stops on the *Grand-Orgue* combine without heaviness, and when coupled to the *Récit* and its reed stops, create the familiar symphonic sound. The melodic line soars above, thanks to the ascendant voicing and extra-length slotted pipes. The sub-octave *Récit/Grand-Orgue* coupler, rarely present in an organ without a Barker machine, extends the spectrum and adds body to the full organ. The *Grand-Orgue* upperwork contributes brilliance, while the full-length 16' *Pédale Basson* underpins the whole and also provides a little gravity.

**Anabel Taylor Hall, One World Room  
Ithaca, N.Y.**

**Saturday, July 28  
2:35 and 3:35 P.M.**

Lecture

*by*

JORIS VERDIN

**EXPRESSION, THE ESSENCE OF THE HARMONIUM**

**Anabel Taylor Hall**  
**Ithaca, N.Y.**

**Saturday, July 28**  
**2:35 and 3:35 P.M.**

**WILLIAM PORTER**

An improvised demonstration of the stops of the organ

Praeludium in E Minor, BuxWV 142

Dietrich Buxtehude  
1637–1707

Partita: “Freu dich sehr, o meine Seele”  
(12 variations)

Georg Böhm  
1661–1733

“Liebster Jesu, wir sind hier” BWV 731

Johann Sebastian Bach  
1685–1750

Prelude and Fugue in C, BWV 531

Hymn 19, “Praise Him, ye architects who planned”

LAAST UNS ERFREUEN

GOArt Organ Project, 2009/2010  
OHS Database ID 49034

Tonal design based upon Arp Schnitger organ in Charlottenburg Castle, Berlin.

Case design based on Arp Schnitger’s case front in Claustahl-Zellerfeld.

Technical design based upon Arp Schnitger’s organs’ norm in northwestern region.

\*Stops added to the Berlin specification

Compass: Manval, C, D–d<sup>3</sup>

Rvckwerck (C, D–d<sup>3</sup>)

Pedal, C, D–d<sup>1</sup>

Wind Pressure: 63 mm (2½")

a<sup>1</sup>=415 c/s at 68° Fahrenheit, Werckmeister III

**MANVAL**

16 Qvintadena\*  
8 Principal  
8 Floit dves  
8 Gedact  
4 Octav  
4 Viol de Gamb  
4 Spitzfloit\*  
3 Nassat  
2 Syper Octav  
Mixtvr V–VI  
8 Trommet\*  
8 Vox hvmana

**RVCKWERCK**

8 Principal  
8 Gedact lieblich  
4 Octav  
4 Floit dves  
2 Octav  
Sepqvialt II  
2 Waldfloit  
Scharf III  
8 Hoboy  
  
Tremulant  
3 Sperrventile  
Calcant

**PEDAL**

16 Principal  
8 Octav  
4 Octav  
2 Nachthorn  
Ravschpfeif II  
Mixtvr IV  
16 Posavnen  
8 Trommet  
4 Trommet\*  
2 Cornet (prepared)

THE CORNELL BAROQUE ORGAN was the result of an international research project involving Cornell scholars, musicians, visual artists, local organbuilders, and craftsmen in central New York, and craftsmen and researchers at the University of Göteborg, Sweden. It was designed at the Göteborg Organ Art Center (GOArt) under the direction of master organbuilder Munetaka Yokota, and built in part there, in part by Parsons Pipe Organ Builders, and by cabinetmaker Christopher Lowe of Ithaca.

The organ is a “fantasy reconstruction” of an instrument built by Arp Schnitger (1648–1719) at the beginning of the 18th century. Its tonal design is based on the instrument built in Berlin at the Charlottenburg Schlosskapelle (Palace Chapel) in 1706; its layout and visual design are modeled on Schnitger’s breathtaking organ case at Clausthal-Zellerfeld (1702). Destroyed in the Second World War, the sound of the Charlottenburg organ has been recreated using the original documentation alongside early 20th-century studies and recordings of the instrument.

The original Schnitger organ was remarkable for the way it combined the characteristics of the 17th-century North German organ, with its large Pedal division and full complement of reeds, with those of the early 18th-century Central German instruments known to J.S. Bach, with their chamber stops (*Flûte Douce*, *Viol da Gamba*), and numerous ranks made of wood.

The Anabel Taylor organ was built using, as far as possible, only materials and techniques that would have been known to early 18th-century craftsmen. The case, made by Christopher Lowe and Pete DeBoer in Freeville, N.Y., is constructed of ammonia-fumed quarter-sawn white oak, most of it domestic. Traditional joints — dovetails, splines, and pegged mortise and tenon — hold the frame together, and the panels are held together with clenched wrought-iron nails (hand-forged in Sweden). All surfaces, including those of the complex moldings, were hand-smoothed with planes and scrapers, sometimes using old tools, and sometimes using tools that had to be specially made for the job. The interior surfaces of the panels are finished with an extra deeply scooped texture for its acoustic property. The pipe shades are of basswood scroll-sawn to leafy shapes, and painted with *trompe l’œil* designs.

Four wedge bellows are located in the tower of the chapel, approximately 30 feet above and behind the organ. Oak conduits connect the bellows to the organ. An electric blower is also provided to allow for practice without an assistant. Leather for the bellows was provided by a German supplier who used tanning techniques in use during the early 18th century.

Key and stop actions were made in the Parsons workshop in a manner consistent with Arp Schnitger’s practice. The rollers and the stop action are made of oak. Key action squares are made of iron. Most of the trackers and stickers



The Baroque organ in Anabel Taylor Hall

PHOTO Len Levasseur

are made of oak, and are hand-wrapped with twine to strengthen the ends. The ends of the wooden trackers and all of the metal trackers are made of hand bent brass wire.

The pipes, made of metal and of wood, were all hand-made at GOArt using 18th-century techniques. Casting thick metal sheets and then planing the metal to the desired thickness by machine produces a weaker material because it removes the hardest metal from the outside. If the pipemaker has to do everything by hand, then he or she will have the incentive of casting the metal as close as possible to the desired thickness, and with the desired taper, scraping it minimally but very carefully in the areas where it must be scraped well for acoustical reasons. This much more complex process works with the metal to create a sheet that gives a structural and acoustic result that, almost as a by-product of the process, is as close as possible to the original Schnitger pipes.

The whole project might be thought of as one of “process reconstruction,” developed with the goal of reproducing the acoustical quality of the 18th-century organ, as well as the look and the feel of the masterpieces on which this instrument is based.

ANNETTE RICHARDS

Sage Chapel, Cornell University  
Ithaca, N.Y.

Saturday, July 28  
6:45 P.M.

JONATHAN RYAN

Comes Autumn Time	Leo Sowerby 1895–1968
Psalm Prelude, Set 2, No. 1 <i>De profundis clamavi ad te, Domine</i>	Herbert Howells 1892–1983
Hymn 71, “Lord of the nations and God of all people”	HOLY TRINITY Bronson Ragan 1915–1971
*Ricercare in mode VII	Girolamo Diruta ca. 1554–after 1610
*Toccata Sexta, FbWV 106	Johann Jakob Froberger 1616–1667
*Toccata e Balletto in A Minor	Alessandro Scarlatti 1660–1725
*Pieces performed on the Vicedomini organ	
Pastorale (2015)	Philip Moore b. 1943
Prélude et fugue sur le nom d’ALAIN, Op. 7	Maurice Duruflé 1902–1986

*This program is supported by a gift from John Ruch and Charles Tighe,  
in memory of Bill Weaver and Doug Johnson.*

Jonathan Ryan is represented by Karen McFarlane Artists, Inc.

Sage Chapel, Cornell University  
Ithaca, N.Y.  
Aeolian-Skinner Organ Company, Op. 1009, 1940

Compass: Manuals, 61 notes, C–c<sup>4</sup>  
Pedal, 32 notes, C–g<sup>1</sup>

## II. GREAT

16 Quintaten  
8 Principal  
8 Bourdon  
8 Spitzflöte  
4 Principal  
4 Rohrflöte  
2½ Quint  
2 Super Octave  
Full Mixture IV  
Fourniture IV  
Cymbal III  
8 Trumpet

## COUPLERS

Swell to Great 16, 8, 4  
Choir to Great 16, 8, 4  
Positiv to Great 16, 8  
Swell to Choir 16, 8, 4  
Great to Choir 8  
Choir to Swell 8  
Swell to Pedal 8, 4  
Great to Pedal 8, 4  
Choir to Pedal 8, 4  
Positiv to Pedal 8  
Great 16, UO, 4  
Swell 16, UO, 4  
Choir 16, UO, 4

## III. SWELL (73 pipes)

16 Bourdon  
8 Diapason  
8 Stopped Diapason  
8 Viole de Gambe  
8 Viole Celeste  
4 Principal  
4 Cor de Nuit  
2 Fifteenth (61 pipes)  
Sesquialtera II  
Plein Jeu III  
16 Fagotto  
8 Trompette  
8 Oboe  
8 Vox Humana  
4 Clairon  
Tremolo

## I. POSITIV

8 Gedackt  
4 Nachthorn  
2½ Nasat  
2 Italian Principal  
1½ Terz  
1 Octav  
Zimbel III

## PEDAL

32 Contra Bourdon\*  
16 Principal  
16 Violone (in facade)  
16 Bourdon  
16 Echo Lieblich (Sw.)  
8 Principal  
8 Violone (ext.)  
8 Gedacktpommer  
5½ Quint  
4 Principal  
4 Koppelflöte  
2 Blockflöte  
Fourniture IV  
16 Bombarde  
8 Trompette (ext.)  
4 Clairon (ext.)  
\*FFF, 7-pipe extension

## I. CHOIR (73 pipes)

8 Viole  
8 Concert Flute  
8 Erzähler  
8 Erzähler Celeste (t.c.)  
4 Flauto Traverso  
2 Zauberflöte (61 pipes)  
8 Cromorne  
8 English Horn  
Tremolo  
Chimes (g–g<sup>2</sup>, rocker tab  
on coupler rail)

Great-Choir/Positiv Transfer  
Choir Organ Only  
Positiv Organ Only

IN 1875, Cornell's first president, Andrew Dixon White, supervised the commissioning of Hook & Hastings of Boston to build an organ for the newly completed Sage Chapel. White himself reviewed the plans for the instrument and made suggestions for changes in his own hand. The completed mechanical-action two-manual and pedal organ of 23 stops, Op. 816, was inaugurated on December 5, 1875.

In the summer of 1898, major alterations were made to the chapel necessitating an enlargement of the organ. The contract for a rebuild that was essentially a new organ went to King & Son of Elmira, who produced an organ of three manuals and pedal, 35 stops, and modern electric key and stop action for the reopening of the chapel in January 1899. In May 1909, after further expansions of the chapel a contract for a new organ was signed with the E.M. Skinner Company of Boston. Their Opus 175, with four divisions and pedal and electropneumatic action, was inaugurated in January 1910.

Organ recitals at Cornell were extremely popular: according to the Alumni News of March 2, 1910:

Sage Chapel was filled last Friday with those who came to listen to the organ recital. Undergraduates who had reached the building too late to get seats stood along the wall. . . . One who observes these large audiences must feel that in providing this music for them the University is apprehending one of its highest functions. It is right that there should be a university organist, and that his only duty should be to provide music. It is right that the university should be able to give some things bountifully and without thought of a tangible return. To provide good music in a beautiful place like Sage Chapel for all who may come is to do something that is quite within the province of the true university. . . .

The 1909 E.M. Skinner organ was used constantly for more than 30 years, but in 1940 the west end of the chapel was extended and a new choir loft built. A new organ was needed and Aeolian-Skinner was commissioned to provide an instrument of 58 stops. Designed and finished by G. Donald Harrison, the organ was at the cutting-edge of contemporary taste and included a bright Positive division for the performance of Baroque music, even while its overall design was a combination of 19th-century English and French styles. Not everything was new, though. Much of the Choir division was preserved from the Skinner instrument (only the 2' and Cromorne were new); the Oboe on the Swell was also taken from the Skinner. The facade of the organ incorporated parts of the Pedal 16' Violone from the King organ of 1899, which is likely also the original source of the 8' and 4' Choir flutes. (Sadly, none of the Hook & Hastings organ of 1875 appears to have survived.) In a nod to the demands of the concert organist, the organ was fitted with a revolving turntable on which the console stands, allowing the organist to see a conductor facing a choir or, if the console is turned, to be exposed to the full view of an audience (looking backwards) in the beautiful chapel. The organ, which awaits a complete cleaning and well-deserved restoration, is in almost original condition today.

ANNETTE RICHARDS

Sage Chapel  
Cornell University  
Ithaca, N.Y.

Augustinus Vicedomini, 1746  
Restoration work by Bartolomeo Formentelli,  
Greg Harrold, and Munetaka Yokota

Compass: 45 notes, C–c<sup>3</sup> (short octave)  
Pitch: A427  
Temperament: Quarter-comma meantone

**MANUAL**

8 Principale  
4 Ottava  
2 Quindecima  
1½ Decimanona  
1 Vigesimaseconda  
8 Voce Umana  
4 Flauto in Ottava

Ussignoli  
Tiratutti

**T**HIS ORIGINAL 18TH-CENTURY ITALIAN ORGAN was built in a small village in the vicinity of Naples by Augustinus Vicedomini in 1746. It was purchased by Cornell in 2000 from the collection of musicologist, conductor and keyboard player Alan Curtis. Restoration work had been carried out by the Italian firm of Formentelli prior to the instrument coming to the U.S., and further restoration was done at Cornell in two phases, by Greg Harrold (Los Angeles) and by Munetaka Yokota (GOArt). The instrument has a lively character, and, with its ¼ comma meantone temperament and highly vocal quality, is a fine vehicle for keyboard music from the 16th to 18th centuries.

ANNETTE RICHARDS

JORIS VERDIN

**THE FRENCH HARMONIUM**

Andantino (Offertoire), 5 <i>Pièces pour harmonium</i>	César Franck 1822–1890
Barcarolle, Op. 1, No. 2	Camille Saint-Saëns 1835–1921
La Désespérance Rhapsodie espagnole, <i>Trois Suites pour Harmonicorde ou Harmonium</i> Pifferari, <i>Nuits Napolitaines</i> , Op. 183	Louis-J.-A. Lefébure-Wély 1817–1869
Ciacona con Variazioni, Op. 14, No. 3	Sigfrid Karg-Elert 1877–1933
Mélodie Op. 46 Valse, Op. 23, No 2	Alexandre Guilmant 1837–1911



Harmonium Victor Mustel  
Paris, 1880

Bass: C – c<sup>1</sup>

- ① Percussion ou Cor anglais 8
- ① Cor anglais 8
- ② Bourdon 16
- ③ Clairon 4
- ④ Basson 8
- ⑤ Harpe éolienne 2
- ⑥ Forte expressif

Treble: f<sup>1</sup> – c<sup>4</sup>

- ① Percussion ou Flûte 8
- ① Flûte 8
- ② Clarinette 16
- ③ Fife 4
- ④ Hautbois 8
- ⑤ Musette 16
- ⑥ Voix céleste 16
- ⑦ Baryton 32
- ⑧ Forte expressif

**G** Grand jeu

**E** Expression

Double Expression via knee levers

JOEL SPEERSTRA

**BACH'S PEDAL CLAVICHORD AS A "TRIO" MACHINE**

Trio super Nun komm, der Heiden Heiland  
(A due bassi e canto fermo), BWV 660

J.S. Bach  
1685–1750

Trio Sonata in C, BWV 529  
II. Largo

J.S. Bach

*Bach improvising at home on the pedal clavichord:*

Partita No. 2 in D Minor for Violin, BWV 1004

J.S. Bach

Allemanda

Corrente

Sarabanda

Giga

Ciaccona (arranged by Edoardo Bellotti)

*This program is supported by an anonymous gift.*



Pedal Clavichord

Joel Speerstra and Per Anders Terning at GOArt  
University of Gothenburg, 2002

The clavichord is based on Joel Speerstra and John Barnes's research of the original 1766 Johann David Gerstenberg pedal clavichord in Leipzig's Grassi Museum.

The instrument has two independent manual clavichords at 8' pitch, both unfretted, double strung, with a compass of C–e<sup>3</sup>. The pedal is unfretted and quadruple strung with separate soundboards for the 8' and 16' strings and a register knob that allows the 8' strings to be played alone. The pedalboard compass is C–d<sup>1</sup>.

# PLAYING AROUND with Bach's Violin Works at the Clavichord: exploring a tradition of keyboard improvisation in performance

*Ihr Verfasser spielte sie selbst oft auf dem Clavichorde, und fügte von Harmonie so viel dazu bey, als er für nöthig befand. Er erkannte auch hierinn die Notwendigkeit einer klingenden Harmonie, die er bey jener Composition nicht völliger erreichen konnte.\**

This surprising insight into a tradition of playful music-making in the Bach household comes from a letter written by the Bach student Johann Friedrich Agricola (1720–1774). Bach apparently sat down at the clavichord — often enough for Agricola to describe it as a habit — and played his solo violin works (BWV 1001–6), while improvising keyboard realizations with just enough harmonies to be tasteful, but only as many as necessary. Apart from the Geigenwerk, which never reached a wide popularity, the clavichord is the only keyboard instrument that demands a technique for tone production intimately related to the violin. This technique requires that the player learn to balance some weight of the natural arm on the key in order to keep contact with a pair of strings. At the clavichord, the fingers work like the left hand of the violin, defining the length of the string and the duration for each sounding note, while the balanced weight of the arm works like the bow hand at the violin, transferring weight across several fingers like the downward-bearing energy exerted by the bow to make the strings vibrate. One of the main purposes of this project has been to explore how violin bowings, articulations, and figures violin might generate new insights for keyboard pedagogy at the clavichord (including technique, tone production, and interpretation).

A research project proposal I made for the autumn of 2015, led to a long period of taking up Agricola's challenge: to improvise keyboard realizations of the solo violin works at the clavichord, exploring the possibilities afforded by the clavichord that are similar to the violin, and those that are not, without resorting to harmonically or texturally expanding the keyboard versions beyond what is *nöthig*!

The process began with playing only the solo violin lines over and over at the clavichord and exploring how the bowing marks could be physicalized. The Giga, in particular (which is still a single-line performance because both hands are needed to realize even the single line!) yielded new insights through this process. Its shifting patterns of 16th notes are divided by bowing marks much more clearly in the violin solo part than Bach ever marked in his keyboard giges.<sup>†</sup> The next step was to imagine the implied bass line and write figures for the bass (in movements 1–3) and then practice exploring varying the accompaniment in each performance. The Ciaccona is the only movement not improvised, but played from an arrangement made for clavichord by Edoardo Bellotti and published by The Organ Academy in Smarano, Italy.

JOEL SPEERSTRA

\*Hans-Joachim Schulze, ed., *Bach Dokumente* (Leipzig: Bach-Archiv 1972), III:293.

†See Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach* (Bloomington: Indiana University Press: 2009) for a discussion of polyrhythmic patterns in Bach's giges.

Kilbourn Hall  
 Eastman School of Music  
 Rochester, N.Y.  
 Skinner Organ Company, Op. 325, 1922  
 Aeolian-Skinner Organ Company, Op. 325-B, 1951

Compass: Manuals, 61 notes  
 Pedal, 32 notes

## II. GREAT

16 Double Diapason  
 16 Quintaten  
 8 First Diapason  
 8 Second Diapason  
 8 Harmonic Flute  
 8 Bourdon  
 8 Erzähler  
 4 Octave  
 4 Harmonic Flute  
 2 $\frac{2}{3}$  Twelfth  
 2 Fifteenth  
 1 $\frac{3}{5}$  Seventeenth  
 1 $\frac{1}{3}$  Larigot  
 1 $\frac{1}{7}$  Septième  
     Mixture IV  
     Cymbal III  
 16 Double Trumpet  
 8 Harmonic Trumpet  
 4 Harmonic Clarion  
     Tremulant  
     Orchestral Strings IV  
     Chimes (So.)  
     Harp (Ch.)

## III. SWELL

16 Contra Viole  
 16 Bourdon  
 8 Diapason  
 8 Viole de Gamba  
 8 Salicional  
 8 Voix Celeste  
 8 Claribel Flute  
 8 Gedeckt Flute  
 8 Spire Flute  
 8 Flute Celeste  
 8 Ethereal Celeste II  
 4 Octave  
 4 Violina  
 4 Traverse Flute  
 4 Unda Maris II  
 2 $\frac{2}{3}$  Harmonic Twelfth  
 2 Harmonic Piccolo  
 1 $\frac{3}{5}$  Seventeenth  
 1 $\frac{1}{3}$  Nineteenth  
     Plein Jeu IV  
 16 Contra Fagotto  
 8 Trompette  
 8 Fagotto (ext.)  
 8 Corno d'Amour  
 8 Vox Humana  
 4 Clarion  
     Tremulant  
     Orchestral Strings IV  
     Chimes (So.)  
     Harp (Ch.)

## I. CHOIR

16 Contra Dulciana  
 8 Viole d'Amour  
 8 Viole Celeste  
 8 Concert Flute  
 8 Chimney Flute  
 8 Dulciana (Ext.)  
 8 Unda Maris  
 8 Kleine Erzähler II  
 4 Principal  
 4 Flute d'Amour  
 4 Octave Dulciana (ext.)  
 2 $\frac{2}{3}$  Nazard  
 2 Flageolet  
 2 Super Oct. Dulciana (ext.)  
 1 $\frac{3}{5}$  Tierce  
     Scharff III  
 16 English Horn  
 8 Orchestral Oboe  
 8 Clarinet  
 8 Vox Humana  
     Tremulant  
     Orchestral Strings IV  
     Harp

#### IV. SOLO

- 8 Stentorphone
- 8 Orchestral Flute
- 8 Cello
- 8 Cello Celeste
- 8 Orchestral Strings IV
- 4 Forest Flute
- 8 French Horn
- 8 Corno di Bassetto
- 8 Hecklephone (removed)
- 8 English Horn (Ch.)
- 8 Orchestral Oboe (Ch.)
- 8 Clarinet (Ch.)
- 4 Tuba Clarion
- Tremulant
- 8 Tuba Mirabilis
- Chimes
- Harp (Ch.)

#### STRING (Floating)

Four ranks of strings, two unison and two celestes. Separately enclosed and on high wind pressure.

#### COMBINATION ACTION

- 8 Solo pistons (thumb)
- 8 Swell pistons (thumb)
- 8 Great pistons (thumb)
- 8 Choir pistons (thumb)
- 8 Pedal pistons (1–4, thumb; 1–8, toe)
- 6 General pistons (thumb and toe)
- Solo to Pedal reversible
- Swell to Pedal reversible
- Great to Pedal reversible
- Choir to Pedal reversible
- Sforzando
- General Cancel
- Crescendo Pedal

#### COUPLERS

- |                         |                                |
|-------------------------|--------------------------------|
| Great to Pedal 8, 4     | Solo to Swell 16, 8, 4         |
| Swell to Pedal 8, 4     | Great to Solo 16, 8, 4         |
| Choir to Pedal 8, 4     | Swell to Solo 16, 8, 4         |
| Solo to Pedal 8, 4      | Great 16, Unison Off, 4        |
| Pedal 4                 | Swell 16, Unison Off, 4, 2     |
| Swell to Great 16, 8, 4 | Choir 16, Unison Off, 4        |
| Choir to Great 16, 8, 4 | Solo 16, Unison Off, 4         |
| Solo to Great 16, 8, 4  | Harp 16, Unison Off, 4         |
| Swell to Choir 16, 8, 4 | String Organ 16, Unison Off, 4 |
| Solo to Choir 16, 8, 4  |                                |

#### PEDAL

- 32 Contra Bourdon
- 16 First Diapason
- 16 Second Diapason (Gt.)
- 16 First Bourdon (ext.)
- 16 Second Bourdon (Sw.)
- 16 Violone
- 16 Viole (Sw.)
- 16 Quintaten (Gt.)
- 16 Dulciana (Ch.)
- 10 $\frac{2}{3}$  Quint (ext.)
- 8 Octave Diapason (ext.)
- 8 Principal
- 8 Octave Violone (ext.)
- 8 Soft Viole (Sw.)
- 8 Soft Flute (Sw.)
- 8 Octave Dulciana (Ch.)
- 5 $\frac{1}{3}$  Octave Quint (ext.)
- 4 Super Octave (ext.)
- 4 Principal
- 2 $\frac{2}{3}$  Twelfth (ext.)
- 2 Piccolo (ext.)
- 32 Contra Bombarde
- 16 Trombone
- 16 Contra Fagotto (Sw.)
- 16 English Horn (Ch.)
- 8 Tromba (ext.)
- 8 Fagotto (Sw.)
- 4 Clarion (ext.)
- Orchestral Strings IV
- Chimes (So.)

#### EXPRESSION

- Choir
- Swell
- Solo
- String

#### ACCESSORIES

- Chime Dampers on/off
- Harp Dampers on/off
- 16 Manual Stops on/off
- 16 Couplers on/off
- 16 Pedal Stops on/off
- All Swells to Swell
- Tremulants on/off

**Church of the Ascension  
Rochester, N.Y.**

**Sunday, July 29  
4:05 P.M.**

**DARYL ROBINSON**

Comes Autumn Time

Leo Sowerby  
1895–1968

Scherzo\* (2016)

Jason Roberts  
b. 1980

*Dedicated to the performer.  
New York premiere*

Prelude and Fugue on UNION SEMINARY

Gerre Hancock  
1934–2102

Hymn, “O God beyond all praising”

THAXTED

Fantasia on a Theme of Gustav Holst\* (2016)

Aaron David Miller  
b. 1974

*Commissioned by the performer and dedicated to South Main Baptist Church  
in celebration of its new Nichols & Simpson organ*

*This program is supported by a gift from Lynn R. Clock*



Console of the 1928 Skinner, Op. 711

THE CHURCH OF THE ASCENSION was founded in 1886, and its first building was completed in 1893. The present church, built at a cost of \$224,000, was dedicated on March 4, 1930, at a ceremony attended by some one thousand people. The South Chapel, called the Chapel of the Intercession, was dedicated in 1934, and currently houses a one-manual mechanical-action instrument, the parish's first organ. Gifted by Saint Paul's Episcopal Church on East Avenue, it bears the mark of the "Bruner Organ Company" of Chicago, who may have built it, moved it, or both. It may predate the Civil War — regrettably, little more is known of its provenance. It served as the main instrument for services until the 1929 installation of a late 19th-century Warren organ, purchased from Saint Paul's.

In the mid-to-late fifties, it became clear that the Warren organ would need to be replaced or undergo a thorough restoration. A committee tasked with resolving this very expensive dilemma considered — briefly — the installation of an electronic instrument. Serendipitously, the Auditorium Theatre on Main Street happened to be selling its 1928 Skinner organ, Opus 711, later replaced by the legendary 1928 Wurlitzer, Opus 1951. The cost to Ascension for removal and reassembly of Skinner Opus 711 in the sanctuary was more than \$20,000. Ascension's Warren organ was dismantled and its ranks sold piecemeal to area churches and organ aficionados. Skinner Opus 711 was dedicated in its new home on Sunday, November 12, 1967, in a concert by a former Ascension organist and choirmaster, Charles Brown.

The Auditorium Theatre was, originally, a Masonic Temple that housed no fewer than seven organs. The Masons signed a contract with the Skinner Organ Company in April 1928 to build a four-manual organ in its main auditorium — the disposition as reported in *The Diapason* is exactly that of today's organ. A report in the February 1930 issue of *The Diapason* stated that the Western New York Chapter of the American Guild of Organists "braved the severe winter weather" to hear Harold Gleason dedicate Opus 711 on December 17, 1929. "The full organ was particularly satisfying," wrote Chapter Dean George Henry Day, "and the voicing of the soft stops left nothing to be desired."

And so it is today. Tonally unaltered, this magnificent organ has supported a tradition of excellent sacred music at Ascension for more than half a century. The musicians who have served Ascension over the years include a number of leaders in organ performance and sacred music: Ann Labounsky, Jack Mitchener, Eric Plutz, and Christopher Jacobson, to name only a very few. When fully restored, Opus 711 will serve as a valuable teaching and recital instrument for Eastman students, especially as a foil to the slightly earlier (and more luxuriously appointed) Skinner organ at Saint Paul's Episcopal. The congregation and leadership of the Church of the Ascension are owed every gratitude for their stewardship of this organ, and Rochester looks forward to its thorough restoration.

ADAM DETZNER

Church of the Ascension  
Rochester, N.Y.  
Skinner Organ Company, Op. 711, 1928

Compass: Manual, 61 notes, C–c<sup>4</sup>

Pedal, 32 notes, C–g<sup>1</sup>

Electropneumatic action

3,737 pipes

**II. GREAT**

- 16 Double Diapason
- 8 First Diapason
- 8 Second Diapason
- 8 Harmonic Flute<sup>CH</sup>
- 8 Gemshorn<sup>CH</sup>
- 4 Octave
- 4 Flute<sup>CH</sup>
- 2 $\frac{2}{3}$  Twelfth
- 2 Fifteenth
- Harmonics III
- 8 Tromba<sup>CH</sup>
- 4 Octave Tromba<sup>CH</sup>
- Chimes

<sup>CH</sup> = Enclosed with Choir

**III. SWELL**

- 16 Contra Salicional
- 8 Diapason
- 8 Rohrflöte
- 8 Salicional
- 8 Voix Celeste
- 8 Aeoline
- 4 Principal
- 4 Flute Triangulaire
- 2 Flautino
- 2 Mixture V
- 16 Waldhorn
- 8 Trumpet
- 8 Oboe
- 8 Vox Humana
- 4 Clarion
- Tremolo

**I. CHOIR**

- 16 Bourdon
- 8 Geigen Principal
- 8 Cor de Nuit
- 8 Viole d'Orchestre
- 8 Dulciana
- 8 Unda Maris
- 4 Flute d'Amore
- 2 $\frac{2}{4}$  Nazard
- 2 Piccolo
- 1 $\frac{3}{5}$  Tierce
- 8 English Horn
- 8 Clarinet
- Harp (prepared)
- Celesta (prepared)
- Tremolo

**IV. SOLO**

- 8 Flauto Mirabilis
- 8 Gamba
- 8 Gamba Celeste
- 4 Concert Flute
- 8 French Horn
- 8 Orchestral Oboe
- Tremolo
- 8 Tuba Mirabilis
- 4 Tuba Clarion

**PEDAL**

- 32 Resultant
- 16 Diapason
- 16 Diapason (Gt.)
- 16 Bourdon
- 16 Salicional (Sw.)
- 16 Gedeckt (Ch.)
- 8 Octave (ext.)
- 8 Flute (ext.)
- 8 Cello (So.)
- 8 Still Gedeckt (Ch.)
- 5 $\frac{1}{3}$  Octave Quint (ext.)
- 4 Super Octave (ext.)
- 16 Ophicleide
- 16 Waldhorn (Sw.)
- 8 Trumpet (ext.)
- 4 Clarion (ext.)
- Chimes (Gt.)

## **COUPLERS**

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

## **COMBINATION ACTION**

6 Thumb pistons to Solo  
8 Thumb pistons to Swell  
8 Thumb pistons to Great  
6 Thumb pistons to Choir  
8 Toe studs to Pedal  
6 General thumb pistons (duplicated by toe studs)  
Coupler Cancel thumb piston  
General Cancel thumb piston

## **REVERSIBLE THUMB PISTON AND TOE STUD**

Solo to Pedal	Great to Solo
Swell to Pedal	Solo to Swell
Great to Pedal	Swell to Great
Choir to Pedal	Choir to Great
	Solo to Great
	Swell to Choir
	Solo to Choir

Crescendo Pedal (unadjustable sequence with 6 indicator lights)

Sforzando (thumb and toe with indicator light)

## **Pedal Combinations via Intercancelling Pistons in Right Keyslips**

Solo On / Off	Great On / Off
Swell On / Off	Choir On / Off

## **EXPRESSION (with 6 indicator lights)**

Choir, 16-stage Whiffletree swell engine  
Swell, 16-stage Whiffletree swell engine  
Solo, 8-stage Whiffletree swell engine

DAVID HIGGS

Toccata in F, BuxWV 156

Dietrich Buxtehude  
1637–1707

Partita: O Gott, du frommer Gott, BWV 767  
9 variations (see text on following page)

Johann Sebastian Bach  
1685–1750

Hymn, “O God, thou Faithful God”

O GOTT, DU FROMMER GOTT

Annum per Annum (1980)

Arvo Pärt  
b. 1935

Prelude

K (yrie)

G (loria)

C (redo)

S (anctus)

A (gnus Dei)

Postlude

Sonata in F, Op. 65, No. 1

Felix Mendelssohn Bartholdy  
1809–1847

Allegro moderato e serioso

Adagio

Andante recitativo

Allegro assai vivace

*This program is supported by an anonymous gift.*

David Higgs is represented by Karen McFarlane Artists, Inc.

GOD, YOU JUST GOD

1. God, you just God, source of all gifts, without whom nothing is which is, from whom we have all things, give me a healthy body, and in that body an unwounded soul and a conscience that remains clean.
2. Grant that I do that which I am to do with industriousness, as your command leads me in my position. Grant that I do it soon, at the time when I am supposed to, and when I do it, grant that it turns out well.
3. Grant that I always say only that which I can justify. Let no useless word pass through my mouth; and when I must and am to speak in my position, give power to the words and emphasis without aggravation.
4. If danger is present, let me not lose heart; grant the courage of a hero. Help me to carry the cross myself. Grant that I conquer my enemy with kindness, and that I find good counsel when I need it.

5. Let me live with everyone in peace and friendship so far as it is Christian. If you wish to give me a portion of riches, property, and money, grant this with it also: that nothing of wrongful property be found intermingled.
6. If my life should be prolonged in this world, and I reach old age by many hard steps, grant patience, guard me from sin and disgrace, so that I may wear my gray hair with honor.
7. Let me depart at my end in Christ's death. Take my soul up to your joy. Give my body a little room by faithful Christian graves, so that it has its peace by their sides.
8. Stretch out your hand also to my grave on that day when you awaken the dead. Let your voice be heard and my body awaken, and lead it, beautifully transfigured, to the chosen group.
9. God Father, to you be praise here and in heaven above; God Son, Lord Jesus Christ, I wish to praise you always; God Spirit, may your glory resound forevermore. O Lord, Triune God, to you be praise, honor, and glory.

Translation by Mark Bighley, *The Lutheran Chorales in the Organ Works of J.S. Bach* (St. Louis: Concordia, 1986).

Christ Church (Episcopal)  
 THE CRAIGHEAD-SAUNDERS ORGAN  
 GOArt/Yokota — Gothenburg, Sweden, 2008  
 Modeled after the 1776 Adam Gottlob Casparini organ in Vilnius, Lithuania

CLAVIATURA PRIMA	CLAVIATURA SECUNDA	PEDAL
16 Bourdun	8 Principal Amalel	16 Principal Bass
8 Principal	8 Iula	16 Violon Bass
8 Hohlflaut	8 Flaut Major	12 Full Bass
8 Qvintathon	8 Unda Maris	8 Octava Bass
4 Octava Principal	4 Principal	8 Flaut & Quint Bass
4 Flaut Travers	4 Spiel Flet	4 Super Octava Bass
3 Qvinta	4 Flaut Minor	16 Posaun Bass
2 Super Octava	2 Octava	8 Trompet Bass
2 Flasch Flot	2 Wald Flot	
1 <sup>3</sup> / <sub>5</sub> Tertia	Mixtura IV	
Mixtura V	16 Choris Dulcian	
8 Trompet	8 Vox Humana	

### ACCESSORIES

Ventil ad Claviaturam Primam  
 Ventil ad Claviaturam Secundum  
 Ventil Pedall  
 Two tremulants  
 Bebny (drum stop)  
 Vox Campanarum (Glockenspiel)  
 Gwiazdy (Cymbelstern)  
 Kalilujactgo (bellows signal)  
 Manual Coupler (shove coupler)  
 Claviatura Prima to Pedal (drawstop)

CHRIST CHURCH has become a focal point of Rochester cultural life thanks to its two superlative and historically diverse organs and its dynamic music program under the direction of Stephen Kennedy. The present edifice, constructed in 1891, which absorbed the previous mid-19th century church into its Gothic Revival architectural fabric, has functioned both as a parish church and as a cathedral in the diocese of Rochester. Originally built for Emmanuel Church in Boston in 1862, a three-manual 31-stop E. & G.G. Hook, Opus 308, served Christ Church after its installation in the chancel by the firm Woodberry & Harris in 1891. It suffered numerous, unsuccessful rebuilds that eventually rendered it silent and artistically compromised by the 1990s: it was electrified in 1919 by M.P. Möller, and then considerably rebuilt in 1942 by the Buhl Organ Company of Utica as a four-manual organ. With the chancel organ unplayable, several temporary instruments maintained some variety of organ presence within the sanctuary until 2008, including the 1896 E. & G.G. Hook & Hastings, Opus 1697, now in the transept of Rochester's Saint Mary's R.C. Church, in addition to an organ on loan from Paul Fritts.

Christ Church's proximity to the Eastman School and its sympathetic acoustic inspired Eastman organ faculty, both past and current, to envision a significant instrument in a new rear gallery. With the establishment of the Eastman Rochester Organ Initiative in 2001, the identity of the new organ became clearer. A natural priority emerged to procure an instrument that would provide a meaningful and authentic experience for the performance of 18th-century music, namely the music of Johann Sebastian Bach and his successors. The pivotal North German Baroque Organ (2000) by Munetaka Yokota, Mats Arvidsson, Henk van Eeken, and GOArt (Gothenburg Organ Art Center) in the Ögryte New Church in Gothenburg, Sweden — a process-reconstruction of the 1699 Arp Schnitger organ that adorned the rear gallery of the Lübeck Dom until its destruction in 1942 — revealed a successful model for what such an organ project could be, in which process figured as importantly as product.

The Craighead-Saunders organ, closely modeled after a Lithuanian organ built by Adam Gottlob Casparini in 1776, was constructed and installed in Christ Church in 2008, in cooperation with the Episcopal Diocese of Rochester. After eight years of research and study, the resultant Craighead-Saunders Organ is a scientific process-reconstruction of the historic organ in the Dominican Church of the Holy Spirit in Vilnius, Lithuania, built in 1776 by Adam Gottlob Casparini (1715–1788). Casparini worked as a journeyman under the celebrated Bach-circle organbuilder Heinrich Gottfried Trost (1680–1759), and it is possible, though it remains uncertain, that J.S. Bach and A.G. Casparini could have been acquainted. The Vilnius instrument provided an ideal case for study and reproduction by virtue of the fact that it remained nearly entirely intact — unlike so many of its German compatriots irrevocably changed by war, poor restorations, or changing tastes. At the time of the extensive documentation of the instrument carried out by Niclas Fredriksson of the Swedish National Board of Antiquities that was published in 2000, the instrument was mostly unplayable, and yet it may be that its very silence and inconspicuousness preserved it from modification under the watchful eye of its curator, the Lithuanian organbuilder Rimantas Gucas.

The project to create the process-reconstruction in Rochester was led by the organbuilders and researchers at GOArt (Mats Arvidsson, Johann Norrback, Joel Speerstra, Paul Peters, and Munetaka Yokota) with the participation of a reference

group of five leading American organbuilders (Steven Dieck, Paul Fritts, Bruce Fowkes, Martin Pasi, and George Taylor), the Eastman organ faculty (Hans Davidsson, David Higgs, Stephen Kennedy, William Porter, and Kerala Snyder), and consultant, Harald Vogel.

The instrument is a direct copy with the following exceptions: a second tremulant was added; the empty slider at the back on the Claviatura Secunda windchest was supplied with a 16' Dulcian; a manual to pedal coupler was added; and the compass was extended by two notes in the manuals and in the pedal. All parts were manufactured by GOArt at the University of Gothenburg in Sweden with the exception of the bells for the Glockenspiel and Cymbelstern, which were cast by the Whitechapel Bell Foundry in England, and the case carvings, which were documented and reproduced by New Energy Works, Farmington (N.Y.), the same firm that also built the new timberframe balcony for the organ. There is not a manufactured screw in the organ — each one is hand-forged of iron. Digital 3-D scans were used to recreate the statue of King David with a lyre that adorns the very center of the case, partially obscuring the Vox Campanarum, the glockenspiel stop off-requested by J.S. Bach. The case was decorated and painted by Monika May following 18th-century traditions of paint making and application. The instrument arrived in Rochester in 2007 and after a year of assembly and voicing, was inaugurated in October 2008 during the EROI Festival in four days of performances, lectures, and workshops.

Sonically the instrument reflects the prevailing aesthetics of late-18th -century Central German organbuilding: a strong 16' center of gravity with 32' presence by way of a 10 $\frac{2}{3}$ ' Full-Baß, a proliferation of 8' stops in both manual divisions, many instrumental colors of a highly imitative nature, a 16-foot-based, repeating tierce-mixture in the Claviatura Prima, and an eight-foot-based, repeating quint-mixture in the Claviatura Secunda. The entire instrument is contained within one integrated, massive casework; the Pedal in the farthest towers with the facade 16' Principal; the Claviatura Prima (Hauptwerk) in the middle with the facade 8' Principal; and the Claviatura Secunda (Positiv) crowning the case with its facade 4' Principal.

This assemblage of expressive factors — quality sound, characteristic pipe speech, an action commensurate to a relatively large Baroque organ, and a malleable wind system — affords a richness to the performer and listener, not only in Baroque music, but also Romantic music of the first decades of the 19th-century and music of the avant-garde. Felix Mendelssohn Bartholdy's unique balance of Classicism and Romanticism finds an ideal medium in the Craighead-Saunders organ, an instrument not unlike so many of those he encountered in his travels throughout Europe. Performances of Ligeti, Hambraeus, Pärt, and living composers maximize all of these parameters, not the least by the possibility of manipulating the wind vents to create extraordinary modern effects.

NATHAN J. LAUBE

"The Craighead Saunders Organ." Organ Sacred Music, and Historical Keyboards, The Eastman School of Music, October 2016. Davidsson, Hans. "Inaugurating the new Craighead-Saunders Organ at the Eastman School of Music." *The Diapason* (September 2008): 21. Davidsson, Hans, David Higgs and Joel Speerstra. "The Eastman Rochester Organ Initiative (EROI)." Organ Sacred Music, and Historical Keyboards, The Eastman School of Music, October 2016. "North German Baroque Organ." Göteborg Organ Art Center, University of Gothenburg. Speerstra, Joel. "Opening a Window on the Enlightenment: A Research Organ for the Eastman School of Music." *Keyboard Perspectives: The Yearbook of the Westfield Center for Historical Keyboard Studies* 1 (2007), 1–24.

KATELYN EMERSON

Praeludium in D Minor, BuxWV 140	Dieterich Buxtehude 1637–1697
Trio (from <i>Triptyque</i> ) (1957)	Jean Langlais 1907–1991
Finale, Op. 78 (2017)	Rachel Laurin b. 1961
Herzlich tut mich verlangen, Op. 122, No. 9 (1896)	Johannes Brahms 1833–1897
Hymn, “Abide with me, fast falls the eventide”	EVENTIDE
Chorale Prelude on EVENTIDE (1915)	C. Hubert H. Parry 1848–1918
Paeon (1940)	Herbert Howells 1892–1983

Katelyn Emerson is represented by Karen McFarlane Artists, Inc.

THE HISTORY OF Twelve Corners Presbyterian Church can be dated to October 2, 1949, when a Sunday service was first held at the Howard Johnson restaurant with 137 persons in attendance. On October 16, 1949, the congregation moved to the Harley school on Clover Street, marking the formation of the congregation with 42 charter members; by December 9, 1949 they were officially organized as the newest Presbyterian church in the Rochester area. A purchase agreement was signed on October 11, 1949 for a parcel of land of over nine acres with a horse barn and a ten-room house. On March 26, 1950, the church held its first service in its own building. The architect Harold Wagoner was engaged on May 11, 1950 for the project of building the Sunday school rooms, fellowship hall, and a chapel. Finally in December 1959, he was engaged again to design the main sanctuary, which was formally dedicated on April 19, 1964.

Gorham. Lawrence Phelps, then tonal director of the Casavant firm, drew up the organ's specifications. The dramatic Great Trumpet serves as the visual focal point of the organ, whose polished brass resonators were built by the British firm J.W. Walker.

Construction began on the blower room in the balcony in August 1966, during which time work began on the organ back in Saint-Hyacinthe. The organ was delivered to the church on January 31, 1967, and over the course of the next few months was installed and voiced. The Great Trumpet arrived on May 3 and the organ was completed on May 12. A service of dedication was held on Sunday, May 14 with Carol Doran presiding. Doran relates that the dedicatory service was to have used the former electric organ before moving to the new Casavant organ, but the old organ, must have known its days were numbered, for when she went to turn it on, it had stopped working altogether.

An inaugural recital was played for the congregation on May 24, 1967, by David Craighead, then chairman of the organ department of Eastman School of Music. Another recital, open to the public, was played the following June 5. David Craighead returned to play the 30th anniversary organ concert on May 31, 1997.

Casavant was engaged in 2004 to carry out some required maintenance work and some modifications of the tonal profile. The Great 8' Trompette, Swell 16' Basson, and 8' Trompette, and Pedal 16' Bombarde and 8' Trompette were shipped back to Casavant for re-voicing and for installation of new tongues to recapture their original tone. The Swell 4' Hautbois was re-pitched as an 8' Hautbois with the addition of a new full-length bass, along with new stays and toeboard. The existing pipes were revoiced with new shallots and tongues in order to achieve a more characteristic Oboe tone. The Positiv 8' Cromorne was replaced by a new stop with fuller tone, and the Pedal 4' Chalumeau was cleaned and regulated. The Swell four-rank Cymbale was replaced by a three-rank Plein Jeu. The existing Positiv four-rank Cymbale (1/4') was replaced with a three-rank Cymbale (2/3'), reusing pipes from the Swell four-rank Cymbale. The Great 16' Quintaton was rescaled by one pipe and revoiced as a 16' Bourdon. A resultant 32' Soubasse was provided by wiring the Pedal 16' Soubasse (unison) and Great 16' Bourdon (quint). The Pedal 16' Bombarde was extended to full manual compass in order to provide the Great with a more suitable chorus reed, an 8' Trompette. Furthermore, the Swell and Positiv tremulants were releathered, and the nine reservoirs, eight schwimmers, and three concussion bellows were recovered and air leaks sealed.

Following the completion of this work, David Higgs played in the rededication organ recital on December 11, 2005. Wendy Yuen is director of music ministry and the organ is curated by Parsons Pipe Organ Builders.

WENDY YUEN

Twelve Corners Presbyterian Church  
Rochester, N.Y.  
Casavant Frères Limitée, Op. 2924, 1967/2005  
*Original Stoplist*

All manual ranks are 61 pipes unless indicated

Pedal ranks are 32 pipes

**GREAT**

- 16 Quintaton
- 8 Principal
- 8 Flûte à cheminée
- 4 Octave
- 4 Flûte conique
- 2 Doublette
- Fourniture IV (244 pipes)
- 8 Trompette (en-chamade)

**POSITIV**

- 8 Flûte douce (tapered)
- 8 Singendgedackt
- 4 Prestant
- 4 Flûte d'accouplement
- 2 Flûte à bec
- 1½ Larigot
- 1 Sifflet
- Cymbale IV (244 pipes)
- 8 Cromorne (copper)
- Tremulant
- 8 Trompette (Gt.)

**SWELL**

- 8 Bourdon
- 8 Viole de gambe
- 8 Voix céleste (t.c. 49 pipes)
- 4 Prestant
- 4 Flûte ouverte
- 2⅔ Nasard
- 2 Quarte de nasard
- 1⅓ Tierce
- Cymbale IV (244 pipes)
- 16 Basson (½ length)
- 8 Trompette
- 4 Hautbois
- Tremulant
- Sub
- Unison Off
- Super

**PEDAL**

- 16 Contrebasse
- 16 Soubasse (mahogany)
- 16 Quintaton (Gt.)
- 8 Prestant
- 8 Bourdon
- 4 Basse chorale
- Fourniture III (96 pipes)
- 16 Bombarde
- 16 Basson (Sw.)
- 8 Trompette
- 4 Chalumeau

AMANDA MOLE

Praeludium in C, BuxWV 136 Dieterich Buxtehude  
1637–1707

Deuxième Fantaisie Jehan Alain  
1911–1940

Ciaconna in F Minor Johann Pachelbel  
1653–1706

Played on the Bohler organ

Hymn, “All people that on earth do dwell” DE TAR

Five Dances for Organ Calvin Hampton  
1938–1984  
The Primitives  
At the Ballet  
Everyone Dance

Played on the Holtkamp organ

Sonata No. 8 in E minor, Op. 132 Josef Rheinberger  
1839–1901

Introduction – Adagio

Passacaglia – Molto Moderato

Played on the Holtkamp organ

*This program is supported by a gift from Alena K. Laube and Kenneth M. Laube.*

Samuel Bohler, 1869

Restored by R.J. Brunner and Company, 2006

Compass: Manual, 54 notes, C–f<sup>3</sup>

Pedal, 13 notes, C–c<sup>1</sup>

**MANUAL**

8 Open Diapason

8 Clarabel

8 Stopped Diapason Bass

8 Stopped Diapason Treble

8 Dulciana

4 Principal

2 Fifteenth

**PEDAL**

16 Bourdon

Manual to Pedal coupler

The Lutheran Church of the Incarnate Word  
Rochester, N.Y.  
Holtkamp Organ Company, Job No. 1771, 1964

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

Pedal, 32 notes, C–g<sup>1</sup>

45 ranks

**II. GREAT**

16 Quintadena  
8 Principal  
8 Gedeckt  
4 Octave  
4 Spitzflöte  
2 Doublette  
1½ Mixture IV  
8 Trumpet  
16 Festival Trumpet (Pos.)  
8 Festival Trumpet (Pos.)

**III. SWELL** (enclosed)

8 Gamba  
8 Chimney Flute  
4 Gemshorn  
2 Principal  
1½ Quint  
½ Cymbal III  
16 Basson  
8 Fagott

**I. POSITIV**

8 Copula  
4 Praestant  
4 Rohrflöte  
2⅔ Nazard  
2 Octava  
2 Nachthorn  
1⅓ Tierce  
½ Fourniture IV  
8 Cromorne  
8 Festival Trumpet  
4 Festival Trumpet

**PEDAL**

16 Subbass  
16 Quintadena (Gt.)  
8 Octave  
8 Flauto Dolce  
4 Choralbass  
2⅔ Mixture IV  
16 Posaune  
8 Trumpet  
4 Schalmey  
16 Festival Trumpet (Pos.)  
8 Festival Trumpet (Pos.)

**COUPLERS**

Great to Pedal  
Swell to Pedal  
Positiv to Pedal  
Swell to Great  
Positiv to Great  
Swell to Positiv  
Positiv Unison Off

**Combination Action** (by setter board)

5 thumb pistons to Swell  
5 thumb pistons to Great  
5 toe studs to Pedal  
5 general pistons (thumb and toe)

**Reversible toe studs**

Great to Pedal  
Pedal 16 Festival Trumpet  
Great 8 Festival Trumpet  
Positiv 8 Festival Trumpet  
Pedal 16 Festival Trumpet  
Great 8 Festival Trumpet  
Positiv 8 Festival Trumpet

General Cancel

Full Organ (hitchdown toe pedal with indicator light)

Crescendo Pedal

Swell pedal

**I**N 1961, two of Rochester's oldest German Lutheran congregations, Zion Lutheran (1836–1960) and Concordia Lutheran (1877–1960), merged to form the Lutheran Church of the Incarnate Word. The present church building, constructed in 1962, is in the East Avenue Historic District, one of the most dynamic neighborhoods in the city.

For this new building, a memorandum of agreement was signed on February 26, 1962, with the Holtkamp Organ Company in 1962, but the church remained unsure if they could afford the full cost of the instrument. A payment plan was devised in 1964 and a new contract was signed in January of that year. It was not until the Easter 1965 that the \$50,800 instrument had been paid in full. The dedication service was held on February 14, 1965, with Mrs. Clarence Gehris as organist.

With its characteristic facade featuring exposed pipework, the three-manual and pedal organ commands a striking visual and sonic presence in the mid-century sanctuary. The Great chorus ensemble is built upon an 8' Principal while that of the Positiv is based upon the 4' *Præstant*; a signature wooden Gedackt, called Copula, serves as the 8' basis of that division. The Pedal division is autonomous and provides substantial support to the instrument even without the use of couplers. The original Positiv windchest was intended to be placed further forward and at a sharper diagonal angle than realized in the installation. The Great 2' Doublette was originally conceived as a 2' *Hohlflöte*, but Walter Holtkamp Jr. deemed it to be of "too limited use."

In 1993, an 85-pipe Festival Trumpet was installed. The 73 reed and twelve flue pipes were made of pure zinc with spotted metal bells. A Zimbelstern was recently installed and dedicated on Easter Sunday, 2016. Other than these two additions, the organ is in its original state.

The organ has been an integral part of the "Music at Incarnate Word" series, which features Vespers on the second Sunday of each month from October to April, in addition to many concerts throughout the course of year.

The chancel organ was built in 1869 by Samuel Bohler as his Opus 472, for Muddy Creek Lutheran Church in Denver, Pa. Originally pumped by hand, it was reconditioned in 1938 and relocated from the old stone church to a new building in 1939. The instrument served the Sunday school for several years thereafter, but eventually ceased to play and sat unused for many years. In 1995, organbuilders Raymond and Ruth Brunner bought the instrument. Plans were made to restore and install it in Saint Peter's Lutheran Church in Middletown, Pa., but when the project fell through, the organ was offered for sale, and it found its new home at Incarnate Word in August 2006.

The first and only Bohler instrument in Rochester, the organ is an exemplary representative of the German-American style ubiquitous in Pennsylvania in the latter half of the 19th century. The one-manual and pedal instrument has seven ranks. The 8' Open Diapason at the base of the chorus is a short compass rank, requiring the 8' Stopped Diapason Bass. The pedal consists simply of a stopped wood 16' Bourdon of 13 notes.

Restoration of the Bohler began in 1995 to return it to its original condition. The original reservoir was retained and new feeder bellows were built to repli-

cate the missing originals. An electric blower was provided, but the organ can also be pumped by hand. The keyboard is a replica of the original, save that the naturals are covered with cow bone instead of ivory. New stopknobs were made of rosewood, and the antique ivory stop faces were hand engraved in the proper style. The left side of the case and the fretwork around the top were restored. A new set of back panels was also installed to both stabilize the case and help sound projection.

The instrument is an important addition to Rochester's growing collection of notable organs. It allows for antiphonal hymn accompaniment, continuo support for cantatas, and many possibilities for both old and new repertoire. Together with the Holtkamp, the Bohler instrument is an integral part of the "Music at Incarnate Word" series directed by Thatcher Lyman, director of music at Incarnate Word.

RYAN CHAN



Samuel Bohler organ, 1869

Aeolian Organ No. 947, 1904

**SOUTH ORGAN**

Four manuals, 66 ranks

Compass: Manuals, 61 notes, C-c<sup>4</sup>

Pedal, 30 notes, C-f<sup>1</sup>

**II. GREAT**

16 Deep Diapason  
8 Diapason FF  
8 Diapason F  
8 String F  
8 Dulciana  
8 Dulciana Vibrato  
8 Flute P  
8 Flute MF  
8 Flute F  
4 High Flute  
4 High Diapason  
2 Piccolo  
8 Trumpet  
Tremolo  
Harp P-F  
Chimes P-F

**III. SWELL**

16 Deep Flute  
8 Diapason MF  
8 Violin Diapason  
8 String F  
8 String Vibrato P  
8 String PP  
8 String P  
8 Flute P  
4 High Flute  
4 High String  
2 Flautino  
Mixture String P  
16 Deep Bassoon  
8 Trumpet  
8 Oboe  
8 Vox Humana  
Tremolo  
Harp P-F  
Chimes P-F

**I. CHOIR**

16 Deep String P  
8 Diapason  
8 String MF  
8 String PP  
8 String Vibrato P  
8 String P  
8 Quintadena Flute  
8 Flute P  
4 High Flute  
4 High String  
2 Piccolo  
8 Orchestral Oboe  
8 Clarinet  
Tremolo  
Harp P-F  
Chimes P-F

**IV. ECHO**

8 Diapason  
8 String P  
8 String PP  
8 Flute P  
4 High String  
8 Flute  
8 Mixture String P  
8 Vox Humana  
8 English Horn  
16 Deep Flute (Pedal)  
Tremolo  
Harp P-F  
Chimes P-F

**PEDAL** (enclosed with Great)

16 Deep Diapason  
16 Deep String F  
16 Deep Flute F  
16 Deep Flute P  
8 String  
8 Flute  
16 Deep Trumpet



The original 1904 console of Aeolian No. 947

**COUPLERS** (includes only those couplers currently extant and working; the South console reflects the 1917 configuration, which was different in some respects from the current one, so there are coupler tabs on the console that do not appear in this list)

Choir to Pedal (N & S)  
 Great to Pedal (N & S)  
 Swell to Pedal (N & S)  
 Chimes on Pedal  
 Choir to Great 8 (N & S); 16, 4 (S only)  
 Swell to Great 16, 8, 4 (N & S)  
 Swell to Choir 8 (N & S)  
 Great 16, UO, 4 (N & S)  
 Swell 16, UO, 4 (N & S)  
 Choir 16, UO, 4 (N & S)  
 Pedal 4

### **PISTONS (non-adjustable)**

A - B - C - D - E - F

### **SILENCERS**

North Great  
 North Swell  
 North Choir  
 North Pedal

### **ACCESSORIES**

North Organ Only  
 South Organ Only  
 Pistons Only  
 Tablets Only  
 Pistons and Tablets

### **PEDAL MOVEMENTS**

Sforzando  
 Tonal Pedal  
 Expression Pedals  
 Great  
 Swell  
 Choir  
 Echo4



Aeolian Organ No. 1345, 1916  
Installed by Parsons Pipe Organ Builders as Op. 36, 2013

## NORTH ORGAN

Three manuals and pedal, 40 ranks

Compass: Manuals, 61 notes, C-c<sup>4</sup>

Pedal, 30 notes, C-f<sup>1</sup>

All divisions are enclosed and under expression

### I. GREAT

8 Diapason  
8 Flute F  
8 Flute P  
8 Quintadena Flute P  
8 String MF  
8 String P  
2 Piccolo  
8 Trumpet  
8 Clarinet  
Tremolo  
Harp  
Chimes F-P

### PEDAL

16 Deep Flute F  
16 Deep String F  
16 Deep Bassoon  
8 Flute

### COUPLERS

Great to Pedal  
Choir to Pedal  
Swell to Pedal

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

Great 16, UO, 4,  
Choir 16, UO, 4  
Swell 16, UO, 4  
Pedal 4, Unison Off

Pedal Augment  
Pedal without manual

### II. SWELL

16 Deep Flute P  
8 Diapason MF  
8 Flute P  
8 String F  
8 Vibrato String F  
8 Vibrato String P  
8 String PP  
4 High Flute  
Mixture String P III-V  
8 Oboe  
8 Vox Humana  
Tremolo  
Harp  
Chimes F-P

### III. CHOIR

16 Deep String P  
8 Diapason  
8 String MF  
8 Vibrato String MF  
8 String PP  
8 String P  
8 English Horn  
4 High Flute  
8 Flute P  
8 Flute MF  
8 Vox Humana P  
8 Orchestral Oboe  
8 Trumpet P  
Tremolo

### PISTONS

Manual I Piano  
Manual I Mezzo  
Manual I Forte  
Manual I Release  
Manual II Piano  
Manual II Mezzo  
Manual II Forte  
Manual II Release

### ACCESSORIES

Player mechanism  
Sforzando  
Tonal Pedal  
Expression Pedals  
Great  
Swell  
Choir

**A**EOLIAN ORGAN NO. 947 was installed in the conservatory of the George Eastman residence (now the George Eastman House and Museum) in 1904. Eastman greatly enlarged the organ through the addition of Aeolian No. 1416 in 1917. No. 1416 was installed in separate chambers at the opposite end of the conservatory, but without an independent console. No. 1416 was damaged beyond repair and removed in the 1960s.

In 2012, Dr. Richard Zipf of Sacramento, Calif., donated Aeolian No. 1345 to the museum. The instrument was installed in the chambers formerly occupied by No. 1416 in 2013. No. 1345 retains its independent console and player mechanism, but it is also wired to be played together with No. 947 from a single console. No. 947 is now referred to as the South Organ; No. 1345 is referred to as the North Organ.

After purchasing the 8½-acre East Avenue property in 1902, George Eastman hired architect J. Foster Warner to build a Colonial Revival mansion based on the design of the Root House in Buffalo. Warner, Eastman, and landscape architect Alling S. DeForest created an urban estate complete with working farmland, formal gardens, greenhouses, stables, barns, pastures, and the 35,000-square-foot, 50-room residence made of reinforced concrete.

Eastman's house presented a Classical facade of decorative craftsmanship. Beneath this exterior were modern conveniences such as an electric generator, an internal telephone system with 21 stations, a built-in vacuum cleaning system, a central clock network, an elevator, and a pipe organ. Eastman was involved in every aspect of the construction, paying close attention to detail and specifying the use of only high-quality materials. To design the interior, Eastman hired William Rutherford Mead of the premiere New York firm McKim, Mead & White, which had worked on Andrew Carnegie's house in New York City and on the White House in Washington D.C. The total cost of the initial construction was \$335,000 (approximately \$9 million today).

Eastman's mansion was completed in 1905, and he celebrated with a gala that October. The home was bequeathed upon his death in 1932 to the University of Rochester for a period of ten years, during which time university presidents lived in it. Following the Second World War, the university transferred the estate to the board of trustees who eventually formed the George Eastman House Museum of Photography, chartered in 1947 and opened two years later in 1949. Several decades later, a 14-month restoration of the mansion was completed in January 1990. A nationwide search resulted in the recovery of many of Eastman's belongings thought to have been lost or destroyed. Photographs made by George Eastman and others, as well as important details found in letters, bills, and other notes, provided much of the information necessary to execute the restoration in as authentic a manner as possible.

In February 1904, Eastman signed a contract for the installation of a three-manual 60-rank Aeolian, No. 947. The pipes were installed in five separate divisions surrounding the two-story-high marble conservatory. The Great and Pedal divisions are in a single chamber on the second floor of the hall adjoining the conservatory; the Swell division is in a separate chamber on the same floor. The Choir and Echo divisions are on the third floor, with the Echo behind the

Choir to give the impression of a greater distance. The sound of both the Choir and Echo divisions reaches the listener by means of an “oculus” — a large rail-surrounded opening in the floor of the third floor — which allows the sound to pass freely through the hallways and stairways beneath. A three-manual console was placed on the main floor of the conservatory. In 1915, a new coupler relay (to provide for 16' and 4' couplers for the Great division) and a radiating pedalboard were added.

In 1917, an additional 66 ranks and a new four-manual organ, Aeolian's No. 1416, was contracted as the “North End Organ”; the original No. 947 became the “South End Organ.” Fittingly, the organist for the dedication on October 1, 1918, was none other than Archer Gibson of New York City. With the addition of the North End Organ, Eastman's became the largest residence organ built to date, and has remained among the largest residence organs in the world. Figures vary from source to source, but upon the completion of No. 1416, the organ had between 129 and 132 ranks, 49 of which were strings. The four-manual console was furnished with four expression pedals, a Crescendo Pedal, and a state-of-the-art Aeolian Duo-Art roll player mechanism.

Aeolian convinced Eastman that the tone of the organ and the acoustic would be improved if the conservatory were enlarged, and so, in 1917, George Eastman began the process to transform the square room into a larger, rectangular one. His architect at the time, William G. Kaelber (1886–1948), drew up plans to cut the house in two and move the rear section nine feet four inches to the north using horizontal hydraulic jacks on railroad ties with special wheels and tracks. The project cost \$750,000 — nearly double the initial cost of the house — and took approximately three months to complete in the summer of 1919 while Eastman was away.

Some changes were made to the South End Organ: the Swell Aeoline and Vox Celestis were made to draw together and the Salicional and Viol d'Orchestre, which had been tuned to celeste with each other, were returned to unison pitch. The Great Saxophone was replaced by a new Dulciana Celeste, and the Trumpet was revoiced. The Solo Salicet was changed to a new Dolcissimo to function as an Unda Maris. The walls of the Great, Choir, and Echo swell boxes were reinforced with additional material, and new heavy swell shades were fitted with roller bearings.

In May 1919, Eastman hired the then-little-known Harold Gleason to be his private organist. Gleason would go on to become one of the most respected and influential pedagogues in America, founding the Eastman organ department along with the Parisian virtuoso Joseph Bonnet. In his newly enlarged marble conservatory, George Eastman followed his daily ritual of eating breakfast at 7:30 (eight o'clock on Sundays) while Harold Gleason played the Aeolian organ for one hour. Eastman's taste in music favored orchestral transcriptions and excerpts from Wagner's operas over the canonical organ repertoire. Sunday musicales were hosted by Eastman at 5:30 in the afternoon for about one hundred invited guests. Eastman was obsessive about the noises inherent in organ mechanism and insisted that the entire dynamic spectrum of the instrument be able to be appreciated in silence. He had beautiful brocade silk drapes hung in

front of all divisions of the South End Organ that could be raised and lowered as needed to mitigate such noises.

The North End Organ was rendered silent in a nearly-disastrous fire on March 29, 1949, shortly before the museum opened. While flames were not able to enter the building, owing to its solid concrete construction, flames did break the windows of the rooms in which the North End Organ was located and water from firemen's hoses soaked the pipework, and destroyed the blower. The instrument was eventually removed in the 1960s in order to convert the chambers into a photo exhibition mounting space. After 60 years, a 40-rank Aeolian, No. 1345, from the John Spreckels residence in Coronado Beach, Calif., was donated in 2012 to the George Eastman House and Museum and re-configured to replace the lost North End Organ. Restored by Dr. Richard Zipf using original replacement parts, it came with its own three-manual console (almost identically to Eastman's original 1905 console), complete with a roll-player mechanism and 226 rolls. In 2013, with assistance from Parsons Pipe Organ Builders, the Spreckles organ was retrofitted into the old North End Organ chambers, reconnected to the existing South End Organ, and the "surround sound" that George Eastman had once enjoyed was finally recaptured.

Ongoing maintenance and restorative efforts by a group of museum volunteers, under the guidance of Parsons Pipe Organ Builders, have gradually brought the organ to a high degree of playability. The organ's original 1917 mechanics have been retained in their original electropneumatic state, though the combination action awaits restoration. The South Swell division is scheduled to be completed by 2020, after which only the Echo division will remain, tentatively scheduled to be operable in 2023. The South Great and South Choir divisions still play reliably after 113 years. Today the dual-console instrument totals some 106 ranks and more than 6,000 pipes. The two organs, save the 17 ranks in the South Swell and the eleven ranks in the Echo, are otherwise entirely playable from the central console of Aeolian No. 1416. The combined organs are also playable from a stand-alone cabinet-style Aeolian Duo-Art roll player. Joseph Blackburn has been the house organist and dedicated steward of this remarkable residence organ for over a dozen years. Thanks to all of these efforts, and the current curator of the museum, Kathy Connor, The George Eastman House and Museum can now host organ concerts, workshops, and presentations and is part of the Eastman Rochester Organ Initiative (EROI).\*

JOHN NOTHAFT

Rollin Smith, *Pipe Organs of the Rich and Famous* (Richmond: OHS Press, 2014), 99–107.

William H. Hart, "Aeolian Co. Build Large Residential Organ," *The Music Trades* (February 18, 1905).

\*Many thanks to Joseph Blackburn for providing invaluable information relating to the history of the George Eastman House and Museum and its organs, including newspaper clippings chronicling the 1949 fire, and countless clarifications resulting from his years of experience with the two Aeolian organs.

WILMA JENSEN

Flourish and Chorale	Michael McCabe b. 1941
Méditation à Sainte Clotilde (1915)	Philip James 1890–1975
Petite Rapsodie improvisée	Charles Tournemire 1870–1939
Introduction, Chorale, and Fugue on a British Theme	David Briggs b. 1962
Blackberry Winter <i>Featuring Dulcimer Soloist Stephen Seifert</i>	Conni Ellis b. 1953
<i>Transcribed by Wilma Jensen</i>	
I. Misterioso – Blackberry Blossom – Reuben’s Train	
II. Music Box – Canon – Storm – Jaw Harp	
III. Introduction – D-Major theme – E-Minor theme – Coda	
<i>Registrant Jennie Lou Smith</i>	

**Michael McCabe** is an American composer, organist, and teacher currently serving as Chapel Organist for Boys Town. *Flourish and Chorale* begins with a trumpet fanfare featuring an angular melody in the right hand and dissonant chords in the accompaniment. The flourish, or fanfare, introduces the chorale, a slow, stately procession, before the flourish returns in crashing chords on full organ.

American organist **Philip James** studied with Joseph Bonnet and Alexandre Guilmant in Paris. In this composition, James, a prolific composer, pays homage to César Franck, organist of Sainte-Clotilde, with quotations from Franck’s well-known Symphony in D Minor. Ternary in form, the *Méditation* builds in grandeur and then ends quietly, much as it began.

**Charles Tournemire** was a pupil of César Franck, and his successor at the Basilica of Sainte-Clotilde in Paris. In 1930, Tournemire recorded the five improvisations on the Ste. Clotilde organ, but they were never transcribed or published by him. Maurice Duruflé, pupil and protégé of Tournemire, reconstructed these works and published them in 1958. Tournemire often played at length at the end of High Mass or at the close of Vespers, giving free rein to his improvisatory gifts. The “Petite Rapsodie” is based upon his own original modal theme and exhibits a short, charming miniature.

Internationally known English organ recitalist and prolific composer, **David Briggs** wrote this new composition commissioned by Wilma Jensen and premiered at her recital at the Riverside Church in New York City on July 18, 2017. The work is based on the English theme originally composed by Gustav Holst and featured in *Jupiter* from his orchestral suite *The Planets*. This theme was later named THAXTED after the English village where Holst and his wife lived for many years.

In the somewhat impressionistic introduction a portion of the theme is heard, followed by three major sections. The first complete setting of the chorale has a very thick yet quiet texture with a double line in the pedal. Often the texture includes seven voices at a time, creating dissonance when the lines move independently. Following this calm section is a fugue that begins in a subdued nature and then increases in intensity. The final section starts contrapuntally, building in sound through sixteenth-note runs, detached chords, and pedal passages until the arrival of the chorale in sustained chords undergirded by pedal scales.

**Conni Ellisor**, a violin graduate from the Juilliard School, has carved a niche in the Nashville music scene as composer and arranger on many albums. Her compositional style is often compared to that of Copland. The colloquialism “blackberry winter” refers to an unexpected late spring frost that coats all the new buds with a thin glaze of ice, and leads to a richer blackberry harvest the following summer. In *Blackberry Winter*, Ellisor was drawn to the challenge of juxtaposing and blending the peculiar beauty and eccentricities of the mountain dulcimer and its diatonic tuning and drone strings with the rich heritage of the classical concerto with string orchestra. She composed this work using folk and folk-like melodies that reflect the heritage of the dulcimer, adapting them to the infrastructure of the classical concerto.

After the introduction, the first movement begins with the fiddle tune “Blackberry Blossom.” This tune is closely associated with the historical bluegrass tradition in the United States, which was heavily influenced by Celtic immigrants from Scotland and Ireland who settled in East Tennessee and Kentucky. This tune in particular has roots in the Gaelic tune “Bláth na Sméire Duibhe.” In a rough interpretation of sonata-allegro form, Ellisor introduces a secondary theme from a family of fiddle and banjo tunes called “Reuben’s Train.” These were first discovered in the early 1900s in the Appalachian Mountain region. Versions of the tune vary widely, but wherever this melody has turned up, it has been a vehicle for melancholy, and yearning toward faraway places and things that are lost and irretrievable. Over time, it has become the most haunting of railroad blues.

The second movement is built around the American folk melody RESTORATION, with the tune’s presentation followed by several variations. RESTORATION was first published in 1835 in *Southern Harmony*; the tune’s name was changed to ARISE when it was first set to the text, “I will arise and go to Jesus.” This pentatonic tune can still be found in many major hymnals today, though like many folk tunes, the melody and rhythms vary slightly from version to version. The third movement continues using folk-inspired melodies with echoes of the three folk tunes previously presented.

Asbury First United Methodist Church  
Rochester, N.Y.  
Austin Organ Co., Op. 2215, 1956

Compass: Manual, 61 notes, C–c<sup>4</sup>

Pedal, 32 notes, C–g<sup>1</sup>

Electropneumatic action

4,389 pipes

° unenclosed

## II. GREAT

- 16 Violone
- 8 Principal Diapason
- 8 Diapason Conique
- 8 Harmonic Flute
- 8 Gemshorn
- 4 Octave
- 4 Nachthorn
- 2 $\frac{2}{3}$  Octave Quint
- 2 Super Octave
- 2 Fourniture IV
- 2 $\frac{2}{3}$  Cymbal III
- 8 Harmonic Trumpet (Ch.)
- Bells

## III. SWELL

- 16 Lieblich Gedeckt
- 8 Geigen Diapason
- 8 Rohr Flöte
- 8 Viola da Gamba
- 8 Viola Celeste
- 8 Flauto Dolce
- 8 Flauto Celeste
- 4 Principal
- 4 Wald Flöte
- 2 Gedeckt
- 1 $\frac{1}{2}$  Plein Jeu IV
- 16 Contra Fagotto
- 8 Trompette
- 8 Oboe
- 4 Clarion
- Tremolo

## I. CHOIR

- 16 Quintaten
- 8 Spitz Principal
- 8 Bourdon
- 8 Dolce
- 8 Dolce Celeste
- 4 Prestant
- 4 Koppel Flöte
- 2 $\frac{2}{3}$  Nazard
- 2 Doublette
- 2 Flageolet
- 1 $\frac{1}{2}$  Tierce
- 1 $\frac{1}{2}$  Larigot
- 8 Harmonic Trumpet
- 8 Clarinet
- 4 Schalmey
- Tremolo

## IV. SOLO

- 8 Hohl Flöte
- 8 Gamba
- 8 Gamba Celeste
- 8 Cornet V (t.c.)°
- 1 Mixture V
- 8 English Horn
- 16 Bombarde
- 8 Trompette
- 4 Clarion

## PEDAL

- 32 Contra Bourdon (Digital)
- 16 Contrabass
- 16 Bourdon
- 16 Violone (Gt.)
- 16 Lieblich Gedeckt (Sw.)
- 16 Quintaten (Ch.)
- 8 Principal
- 8 Violone (Gt.)
- 8 Spitzflöte
- 8 Quintaten (Ch.)
- 8 Gedeckt (Sw.)
- 4 Choral Bass
- 4 Block Flöte (Ext.)
- 2 Flute
- 2 Mixture III
- 16 Bombarde
- 16 Contra Fagotto (Sw.)
- 8 Trumpet
- 4 Clarion

## COMBINATION ACTION

Digital capture system by Peterson Electro-Musical Products, Inc., 99 levels of memory.  
Electro-mechanical stop movement

- 6 Thumb pistons to Solo
- 5 Thumb pistons to Antiphonal
- 8 Thumb pistons to Swell
- 8 Thumb pistons to Great
- 8 Thumb pistons to Choir
- 8 Pistons to Pedal (1–4 duplicated by thumb pistons)
- 3 Pistons to intermanual couplers
- 6 General pistons duplicated by toe studs

Solo/Antiphonal to Pedal reversible thumb piston  
Swell to Pedal reversible thumb piston and toe stud  
Great to Pedal reversible thumb piston and toe stud  
Choir to Pedal reversible thumb piston  
Swell to Choir reversible thumb piston  
Swell to Great reversible thumb piston

Pedal combinations on any manual piston via stop tablet

Piston sequencer with 99 steps  
Next and previous thumb piston  
Next toe stud

Crescendo pedal with 4 adjustable sequences with bar-graph indicator  
Sforzando thumb piston and toe pedal with indicator light  
General Cancel thumb piston

## EXPRESSION (each with four indicator lights)

Antiphonal  
Choir  
Swell  
Solo

Choir, Swell, and Solo each have an eight-stage accordion swell engine

## INTER-MANUAL COUPLERS (By stop tablets with affected divisions' stops)

Great to Pedal 8, 4	Swell to Choir 16, 8 4
Swell to Pedal 8, 4	Solo/Antiphonal to Choir 8
Choir to Pedal 8, 4	Choir to Swell 8
Solo/Antiphonal to Pedal 8, 4	Solo/Antiphonal to Swell 16, 8 4
Swell to Great 16, 8 4	Great to Solo 8
Choir to Great 16, 8 4	Swell to Solo 16, 8 4
Solo/Antiphonal to Great 16, 8 4	Choir to Solo 8, 4

## INTRA-MANUAL COUPLERS (By stop tablets with affected divisions' stops)

Solo 16, Unison Off, 4  
Swell 16, Unison Off, 4  
Great 16, Unison Off, 4  
Choir 16, Unison Off, 4

ASBURY FIRST UNITED METHODIST CHURCH can be traced back to 1820 when the “First Wesleyan Methodist Episcopal Church in the Village of Rochester” was incorporated. In 1933, First Methodist Episcopal and the Asbury Society of the Methodist Episcopal Church of Rochester merged after a fire destroyed First Methodist’s chapel. These two parishes became today’s Asbury-First United Methodist Church. By mid-century, their growing congregation required a new, larger building and construction was completed in two years. The church, with its Indiana limestone facade, was built according to plans developed by the Rev. Dr. Weldon Crossland and the architectural firm of Weener & Fink, well-known Methodist Church architects in Philadelphia. The main sanctuary, with its splendid Gothic Revival spire, dominates Rochester’s elegant East Avenue Historic District. Two well-preserved historic homes, one of which served as the former home of George Eastman’s parents, are additionally situated on the church property.

The large, four-manual Austin organ, Opus 2215, was installed in 1955 and finished by Richard J. Piper, then tonal director. Several other organbuilders bid for the project, including Aeolian-Skinner, Möller, and Schantz, but in September 1953 the organ committee awarded the contract to Austin for the price of \$68,529. Alexander McCurdy played the dedicatory recital on September 25, 1955, in a program that included works by Bach, Brahms, Dupré, Langlais, and Schumann, as well as pieces specifically for the Schulmerich Carillonic Bells.

The prepared-for Solo division was finally installed in 1967, greatly expanding the tonal possibilities of the instrument. Kerner & Merchant Pipe Organ Builders releathered the instrument in the 1980s. In 1993, the crowning five-rank Cornet on the Solo and the 32’ Walker digital extension of the Pedal 16’ Bourdon were added. By 1996, the Austin “tripper” combination action was failing and was replaced with a Peterson solid state capture system. The Solo organ was re-leathered in the mid-1990s by Parsons Organ Company. Duane Prill curates the organ and has been principal organist since 1996, assisted by David Strong. They are successors to other noteworthy organists who served at AFUMC, including George Babcock (1955–1956) and Marian Craighead (1956–1996). The organ can be heard on *The Craigheads at Asbury — Organ Duets played by Marian and David Craighead* (ProOrgano CD 7046).

ALEX GILSON

**Church of Saint Luke and Saint Simon Cyrene  
Rochester, N.Y.**

**Monday, July 30  
4:45 P.M.**

ROBERT POOVEY

A Trumpet Minuet	Alfred Hollins 1865–1942
Aria con variazione	Giovanni Battista Martini 1706–1784
Andantino in D-flat	Edwin H. Lemare 1865–1934
Hymn 72, “Praise, my soul, the King of Heaven”	THURMAN McNeil Robinson 1943–2015
IV. Allegro vivace, <i>Première Symphonie</i> , Op. 14	Louis Vierne 1870–1937
Sonata in C Minor, Op. 65, No. 2 Grave/Adagio Allegro maestoso e vivace Fuga (Allegro moderato)	Felix Mendelssohn Bartholdy 1809–1847

*This program is supported by a gift from Nathan J. Laube.*

Skinner Organ Company Boston, Mass.
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# 2019

## ORGAN HISTORICAL SOCIETY DALLAS, TEXAS • JULY 14–18



1992 C.B. FISK, INC., OP. 100 (IV/84)



1978 SCHUDI ORGAN COMPANY, OP. 6 (III/52)



1973 REDMAN ORGAN COMPANY, OP. 7 (II/36)



1871 REUBEN MIDMER



1962 SIPE-YARBROUGH, OP. 1 (II/18)



1973 AEOLIAN-SKINNER, OP. 1528 (II/31)



1906 HOOK & HASTINGS, OP. 2109 (II/13)



1993 C.B. FISK, INC., OP. 101 (III/72)



1984/2003 BEDIENT PIPE ORGAN COMPANY,  
OP. 21 (IV/56)



2008 WOLFF & ASSOCIÉS LTÉE (III/81)



2010 RICHARDS, FOWKES & CO., OP. 17 (III/67)



1978 ALFRED KERN ET FILS (III/69)

[WWW.ORGANHISTORICALSOCIETY.ORG/2019](http://WWW.ORGANHISTORICALSOCIETY.ORG/2019)



Downtown United Presbyterian Church ~ Rochester  
C.B. Fisk, Inc., Op. 83 (1983)



Residence of George Eastman • George Eastman Museum ~ Rochester  
Aeolian Company, Op. 947 (1904) and Op. 1345 (1916)





Lutheran Church of the Incarnate Word ~ Rochester  
Holtkamp Organ Company, Job No. 1771 (1964)



Christ Church (Episcopal) ~ Rochester  
GOArt/Yokota (2008)





First Lutheran Church ~ Lyons  
Schlicker Organ Company (1970)



St. John's Lutheran Church ~ Lyons  
C.E. Morey, No. 248 (1907)



Christ Church (Episcopal) ~ Rochester  
Hook & Hastings, No. 1573 (1893)





St. Mary's Church (R.C.) ~ Rochester  
Hook & Hastings, No. 1697 (1896)





Memorial Art Gallery at the University of Rochester  
Anonymous Italian Baroque Organ (ca. 1770)





Church of the Ascension (Episcopal) ~ Rochester  
Skinner Organ Company, Op. 711 (1928)





Blessed Sacrament Church (R.C.) ~ Rochester

The Rudolph Wurlitzer Company, Op. 2032 (1929)

LEN LEVASSEUR

Episcopal Church of Saint Luke and Saint Simon Cyrene  
Rochester, N.Y.  
Skinner Organ Company, Op. 517, 1925

27 stops, 30 ranks

Great, 61 pipes; Swell and Choir, 73 pipes

**II. GREAT**

- 16 Bourdon (Ped. + 17 pipes)
- 8 First Diapason
- 8 Second Diapason
- 8 Claribel Flute
- 4 Octave

**I. CHOIR**

- 8 Concert Flute
- 8 Dulciana
- 4 Flute
- 8 French Horn
- 8 Clarinet
- 8 Tuba Mirabilis
- Tremolo
- 8 Harp (t.c.)
- 4 Celesta

**PEDAL**

- 16 Diapason
- 16 First Bourdon
- 16 Second Bourdon (Sw.)
- 8 Octave (ext., 12 pipes)
- 8 Octave Bourdon (ext., 12 pipes)
- 8 Soft Flute (Sw.)
- 16 Trombone
- 8 Tromba (ext., 12 pipes)

**III. SWELL**

- 16 Bourdon
- 8 Diapason
- 8 Stopped Flute
- 8 Salicional
- 8 Voix Celeste
- 8 Spire Flute
- 8 Flute Celeste (t.c., 61 pipes)
- 4 Traverse Flute
- 2 Piccolo (61 pipes)
- Chorus Mixture IV (244 pipes)
- 16 Double Trumpet
- 8 Harmonic Trumpet
- 8 Oboe
- 8 Vox Humana
- 4 Clarion
- Tremolo

**COUPLERS**

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

**ACCESSORIES**

- 2 General Pistons (thumb and toe)
- 5 Great Pistons
- 6 Swell Pistons
- 4 Choir Pistons
- 4 Pedal Toe Studs
- Great to Pedal reversible toe stud
- Swell to Pedal reversible toe stud
- Sforzando piston and toe stud
- General Cancel
- Expression Pedals
  - Swell
  - Choir/Echo
- Crescendo Pedal

ONE OF ROCHESTER'S most significant historic sites, the Episcopal Church of Saint Luke and Saint Simon Cyrene — affectionately known as “Two Saints” — was established by the merging of two congregations: Saint Luke's Episcopal Church of Genesee Falls and Saint Simon's Episcopal Church. Saint Luke's Church was founded in 1817 as the first Episcopal Church in the new settlement of Rochesterville. Saint Luke's founders included Colonel Nathaniel Rochester, who served as first warden of the church, and founded the settlement that would eventually become Rochester.

Originally worshipping in a modest, wooden structure, Saint Luke's congregation erected its first church building in 1820. The rapid growth of the congregation soon outgrew the wooden building, necessitating plans for a new stone structure at the same location. Josiah R. Brady of New York City was selected to design the new church, modeling it after New England Meeting Houses while integrating Gothic Revival decorative features. The church was first used for worship on September 11, 1825 and consecrated on September 30, 1827. The north wall contains the so-called “Rochester Stone,” a stone given to the church during a trip to England by Bishop Charles Henry Brent, who was active in the parish between 1918 and 1929. The stone was carved from the Cathedral of Rochester — the second oldest cathedral in England.

Saint Simon's Church, founded in 1921 as an African-American Episcopal parish, rented space from Saint Luke's Church until it obtained its own building in 1934. The church became an official parish of the Diocese of Rochester in 1960.

On December 31, 1987, Saint Luke and Saint Simon's merged into a single parish, and today remains the oldest public building in the City of Rochester in its original use.

Three different organs have graced the interior of this sanctuary in its long history. The first instrument was arguably the first built for Rochester, constructed by Hall & Erben of New York around 1828. According to Virginia Jeffrey Smith's book, *Saint Luke's Church of Genesee Falls: Past and Future*, two cats got into the organ and dueled inside, possibly damaging the instrument, before running up the aisle. The second organ was installed in 1848 after a successful fundraiser of \$7,000 to pay off the church's debt. This organ was renovated in 1867. In 1925, Skinner Organ Company's Opus 517 was installed at the front of the church on either side of the chancel as a gift of the Rogers family in memory of Clinton Rogers, the senior warden who headed the fundraiser that made many important renovations to the building possible. It was moved in 1967 to the rear balcony of the church by Parsons Pipe Organ Builders. The Echo division was relocated to the vacated organ chambers in the front, southwest corner of the church above the sacristy. Aside from that relocation, Opus 517 remains tonally and mechanically intact.

The music program today is thriving under director of music Naomi Gregory, reflecting the parish's rich and diverse traditions by including music from the canonical Anglican repertoire, to Gregorian chant and Gospel music.

MADELEINE XIANG WOODWORTH

**Saint Paul's Episcopal Church  
Rochester, N.Y.**

**Monday, July 30  
8:10 P.M.**

KEN COWAN and BRADLEY WELCH

Festive Overture, Op. 96	Dmitri Shostakovich 1906–1975
Nachttanz	Aaron David Miller b. 1972
Larghetto, from <i>Serenade for Strings</i> , Op. 20	Edward Elgar 1857–1934
Toccata from <i>Dix Pièces</i>	Eugene Gigout 1844–1925
Fantasy and Fugue on Genevan Psalm 47, Op. 62 For Organ Duet	Rachel Laurin b. 1961
Hymn 58, “Rejoice, ye pure in heart”	MARION Arthur H. Messiter 1831–1916
Jupiter, The Bringer of Jollity, from <i>The Planets</i> , Op. 32	Gustav Holst 1874–1934
Improvisation on “Nearer My God, To Thee,” W 17	Sigfrid Karg-Elert 1877–1933
Toccata, from <i>Symphonie Concertante</i> , Op. 81	Joseph Jongen 1873–1953

*This program is supported by a gift from Chester W. Cooke  
and an anonymous gift.*

Ken Cowan is represented by Karen McFarlane Artists, Inc.  
Bradley Hunter Welch is represented by Phillip Truckenbrod Concert Artists

Saint Paul's Episcopal Church  
Rochester, N.Y.  
Skinner Organ Company, Op. 655, 1927

Compass: Manuals, 61 notes, C-c<sup>4</sup>

Pedal: 32 notes, C-g<sup>4</sup>

55 stops, 68 ranks

**II. GREAT**

- 16 Bourdon (ext. Ped.)
- 8 First Diapason
- 8 Second Diapason
- 8 Doppel Flute
- 8 Erzähler
- 4 Octave
- 4 Flute
- 2 Fifteenth
- Mixture V
- IN CHOIR BOX
- 16 Ophicleide
- 8 Tromba
- 4 Clarion
- Chimes (Solo)

**III. SWELL**

- 16 Bourdon
- 8 Diapason
- 8 Rohrflöte
- 8 Salicional
- 8 Voix Celeste
- 8 Flauto Dolce
- 8 Flute Celeste (t.c.)
- 4 Octave
- 4 Flute Triangulaire
- 2 Flautino
- Mixture V
- Cornet V
- 16 Waldhorn
- 8 Cornopean
- 8 Corno d'Amore
- 8 Vox Humana
- 4 Clarion
- Tremolo

**I. CHOIR**

- 16 Dulciana
- 8 Processional Diapason
- 8 Concert Flute
- 8 Gemshorn
- 8 Dulcet II
- 4 Harmonic Flute
- 2 $\frac{2}{3}$  Nazard
- 2 Piccolo
- 8 Clarinet
- 8 Orchestral Oboe
- Tremolo
- Harp
- Celesta
- Cymbelstern (added 1971)

**IV. SOLO**

- 8 Stentorphone
- 8 Flauto Mirabilis
- 8 Violoncello
- 8 Cello Celeste
- 8 French Horn
- 8 English Horn
- 8 Musette
- Tremolo
- 8 Tuba Mirabilis (25" wind pressure)
- Chimes

ECHO (in Solo box; plays from IV)

- 8 Viole Aetheria
- 8 Viole Celeste
- 8 Still Gedeckt
- 4 Echo Flute
- 8 Vox Humana
- Tremolo

**PEDAL**

- 32 Bourdon (1-5 resultant)
- 16 Diapason (open wood)
- 16 Violone
- 16 Bourdon (ext. 32')
- 16 Echo Bourdon (Sw.)
- 16 Dulciana (Ch.)
- 10 $\frac{2}{3}$  Quint (ext. 32')
- 8 Flute (ext. Diapason)
- 8 Cello (ext. Violone)
- 8 Gedeckt (ext. 32')
- 8 Still Gedeckt (Sw.)
- 4 Flute (ext. 32')
- 32 Bombarde
- 16 Trombone (ext. 32')
- 16 Waldhorn (Sw.)
- 8 Tromba (ext. 32')
- 4 Clarion (ext. 32')
- Chimes (Solo)

## COUPLERS

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

Swell 16, UO, 4  
Choir 16, UO, 4  
Solo 16, UO, 4  
Great 16, 4

Swell Melody Coupler

## EXPRESSION PEDALS

Choir  
Swell  
Solo/Echo  
Crescendo

## REVERSIBLES

All Swells to Swell  
Solo to Pedal (thumb and toe)  
Swell to Pedal (thumb and toe)  
Great to Pedal (thumb and toe)  
Choir to Pedal (thumb only)  
Solo to Great (thumb only)  
Sforzando (thumb and toe)  
Mezzo (thumb only)  
32' Bombarde (toe only)

## PEDAL DIVIDE (pistons)

Swell, Choir, Solo

## VENTILS (toe levers)

16' Manual Stops silent  
16' Manual Couplers off  
4' Manual Couplers off

## COMBINATION PISTONS

Solo/Echo 8 (2 duplicated by toe)  
Swell 8 (2 duplicated by toe)  
Great 8  
Choir 6  
Pedal 8 (toe only)  
General 6 (all duplicated by toe)  
Pedal on Manual Combinations On/Off —  
each manual

**S**AINT PAUL'S EPISCOPAL CHURCH, founded in 1827, is the second oldest parish in Rochester. The first building was located on Market Street (later renamed Saint Paul's Street because of the new church), and was consecrated in 1830. Fire destroyed most of the building in 1847, but rebuilding began almost immediately, and the new building was consecrated in 1848. The present building on East Avenue between Vick Park B and Westminster Road opened in 1897.

The parish has enjoyed a notable succession of organists and music directors: Guy Fraser Harrison (1920–24), Warren Gehrken (1924–32), Harold Gleason (1932–49), Richard Warner (1949–55), and David Craighead (1955–2003). Concurrent with their tenures at Saint Paul's, all the organists were also on the Eastman faculty. Robert Poovey has been director of music since August 2007.

The "Centennial Organ" at Saint Paul's was built and installed in 1927 by the Skinner Organ Company as its Opus 655. It has four manuals, 55 stops, 68 ranks, and 4,596 pipes. Among other notable features, it has sub-octave and octave-coupler "ventils," a Pedal Divide, a 27-note set of Chimes (as opposed to the usual 20 or 25 notes), a late example of a Doppel Flute in the Great division (by 1927, a metal Harmonic Flute on the Great was the norm), and a Muesette — a stop that made few appearances in Skinner organs.

The Saint Paul's organ also possesses one of the first Skinner Flauto Mirabilis stops. In the parish archives there is a copy of the letter from Skinner to the church's then-organist, Warren Gehrken, describing this stop, and his desire to include it in the specifications. Also, it is thought that Opus 655 has the first example of pneumatic starters to help the onset and offset of the lowest notes of the 32' Bombarde.

In 1971, David Craighead oversaw the refurbishment of some of the organ's mechanism, and the replacement of six original stops: The Great Doppel Flute was replaced with an open metal flute, and that division's five-rank Mixture was also replaced. On the Swell, the 16' Waldhorn and 8' Cornopean were replaced with a Fagott and Trompette from Giesecke; and the old Aeoline and Unda Maris were replaced by a Spire Flute and its celeste, from the old Eastman Theater Austin (Austin, Opus 1010). Additionally, the Choir's Processional Diapason was removed from its remote location, and one rank of that division's Dulcet was silenced.

Two years after David Craighead's retirement in 2003, the rector convinced the vestry that something needed to be done: either restore or otherwise renovate the organ. Thus, Jonathan Ambrosino was invited to evaluate the instrument and make recommendations for its renovation or restoration. In early 2008, the Rev. Fred Reynolds, rector of Saint Paul's, called on music director Robert Poovey to lead a committee in surveying possibilities for the organ's future, using Ambrosino's report as a guide. After several months of hard work and careful consideration the committee recommended that the organ receive a faithful, conscientious restoration. In May 2009, a contract was signed for the work. Parsons Pipe Organ Builders were the primary contractor and performed all mechanical restoration and restoration of the flue pipes; Broome & Company of Hartford, Conn., restored the 16 sets of reed pipes, and the A. Thompson-Allen Company of New Haven restored the elegant console and the Harp/Celesta unit.

The project commenced the last week of April 2010. Happily, the Swell reeds, the Great Doppel Flute, and Mixture were located, and were returned to Saint Paul's. The Austin Flute Celeste was replaced with a Skinner Flute Celeste from the company's Opus 464, built for the residence of Elisha H. Cooper of New Britain, Conn. The silenced rank of the Choir Dulcet speaks proudly again, and the Processional Diapason (its original bass octave plus re-purposed pipes from Opus 814 — East Liberty Presbyterian Church) has been installed in the Choir, on its original 49-note chest (notes 50–61 have been added on a twelve-note extension chest).

The restoration was completed in January 2012, and a series of four concerts formally reinaugurated this landmark instrument.

Saint Paul's is grateful to the Joseph G. Bradley Foundation that awarded a significant grant towards the project; the remainder of funds needed were pledged by parishioners, friends of the parish, and former students of David Craighead.

ROBERT POOVEY

**First Presbyterian Church  
Caledonia, N.Y.**

**Tuesday, July 31  
9:40 and 11:15 A.M.**

**PETER DUBOIS**

Prelude and Fugue in C Minor, Op. 37, No. 1      Felix Mendelssohn Bartholdy  
1809–1847

Mein Jesu, der du mich, Op. 122, No. 1      Johannes Brahms  
1833–1897

Studien für den Pedal-Flügel, Op. 56      Robert Schumann  
No. 1 in C Major      1810–1856)  
No. 5 in B Minor

Hymn, “Break Thou the bread of life”      BREAD OF LIFE  
William F. Sherwin  
1826–1888

Prélude, Fugue et Variation, Op. 18      César Franck  
1822–1890

Prelude and Fugue in E-flat, Op. 99, No. 3      Camille Saint-Saëns  
1835–1921

*This program is supported by a gift from Christopher Marks and Jessica Freeman*

Peter DuBois is represented by Windwerk Artists, [www.windwerkartists.com](http://www.windwerkartists.com)

E. & G.G. Hook & Hastings, Op. 829, 1876  
Rebuilt by Andover Organ Company, Op. R-273, 1984

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

Mechanical action

\*Additions and modifications made by Andover Organ Company

†Pipes from an organ by Carl Barckhoff (1912)

**GREAT**

8 Open Diapason  
8 Dulciana  
8 Bourdon\*  
4 Octave  
2½ Twelfth  
2 Fifteenth

**SWELL**

8 Viola  
8 Stopped Diapason  
4 Flute Harmonic  
2 Principal\*  
Cornet III\*  
8 Oboe

**PEDAL**

16 Bourdon  
8 Principal\*†

**COUPLERS**

Swell to Great  
Swell to Pedal  
Great to Pedal

**COMBINATION PEDALS**

Great: Piano, Forte  
Tremolo  
Bellows Signal

ON LAND OCCUPIED by the Seneca Tribe, the first Scottish settlers established a settlement in 1797, taking, by 1806, the Latin name for Scotland: Caledonia. The Presbyterian Church of Caledonia was officially organized on March 5, 1805; a log church was erected the following year. The current building dates from 1855, following the destruction by fire of the small stone church the previous year.

By the mid-1860s, a reed organ was used in worship, and finally in 1889, the church purchased its first pipe organ: a one-manual 18-rank M.P. Möller. This precipitated the moving of the choir loft from the southwest corner of the sanctuary to its present location, front and center, behind the altar. The organ was replaced just 23 years later by a two-manual, 15-rank organ by the Carl Barckhoff Church Organ Co. at the cost of \$9,450—and included a hydraulic mechanism to supply the wind. By 1950, the mechanical-action Barckhoff organ was in need of extensive repairs, estimated at the cost of \$5,000. In 1952, the congregation voted to install an \$8,500 electronic substitute paid for by an organ fund established in 1950 to commemorate the 40-year tenure of Roy Outerson. The fate of the Barckhoff organ remains uncertain, but perhaps like the Möller, it may have been broken up for parts in the early 1950s.

The 1980s brought a fresh perspectives and a new opportunity thanks to a large fundraising campaign, resulting in several memorial gifts to the organ fund. By December 1984, the First Presbyterian Church had found and secured its new instrument. E. & G.G. Hook and Hastings' Opus 829, originally built in 1876 for the Andover Theological Seminary in Massachusetts, was rebuilt by the Andover Organ Company for the First Presbyterian Church in 1987 as their Opus R-273. The Organ Clearing House located and assisted in the removal and moving of the instrument from the First Baptist Church in Clinton, Conn., the second home of Opus 829 since 1908.

The elegant case that now graces the sanctuary of First Presbyterian Church was built in 1841 by William Stevens to house an organ in the Metropolitan Baptist Church of Roxbury, Mass. In 1975, the organ and its case were removed from the Roxbury church and placed in storage at the Andover Organ Company, before being partnered with its Hook & Hastings over a decade later.

The project was carried out by John Morlock, Andover's project supervisor, with tonal finishing done by Robert J. Reich. The pine case was faux grained to resemble mahogany by Steve Weston of Winthrop, Maine, and the feet of the facade pipes of the Great 8' Open Diapason were modified to fit the casework. One vestige remains of the lost 1912 Barckhoff organ in some 20 pipes of the Pedal 8' Principal put to use in the 1987 rebuild. Mechanically, the organ remains in roughly its original condition, some tonal modifications aside.

Richard Erickson performed the dedicatory recital on May 3, 1987, and on May 17, 2013, Peter DuBois played the 25th anniversary recital of the organ.\*

NATHAN J. LAUBE

\*Many thanks to Matthew Bellocchio of the Andover Organ Company for supplying so much historical information relating Opus R-273.

Leicester Evangelical Presbyterian Church  
Leicester, N.Y.

Tuesday, July 31  
9:50 and 11:05 A.M.

MALCOLM MATTHEWS

Hymn 67, "Lift the strain of high thanksgiving"

ALBANY  
George E. Oliver  
1856–1941

Quatre Pièces, Op. 37  
II. Improvisation-Caprice  
I. Cantabile

Joseph Jongen  
1873–1953

Sonata in B-Flat, Op. 65, No. 4  
I. Allegro con brio  
II. Andante religioso  
III. Allegretto  
IV. Allegro maestoso e vivace

Felix Mendelssohn Bartholdy  
1809–1847

*This program is given in memory of in memory of D'reen Stewart-Cook,  
and is supported by a gift from Andrew ElRay Stewart-Cook,*

AND

*A gift from J. Michael Barone.*

ON FEBRUARY 9, 1876, three trustees and three members of the organ committee of the Presbyterian Church of Moscow, N.Y. (as the town was formerly known), entered into an agreement with the Steer & Turner Company of Westfield, Conn.,\* to have a pipe organ constructed with a case designed to harmonize with the church architecture. It would consist of black walnut, finished with oil and shellac; the front pipes to be richly ornamented in silver, gold, and colors "like the organ built for Rockville, Connecticut." The construction of the metal pipes were "to be of the best zinc for the larger ones and pure block tin and lead for the smaller ones. The wooden pipes were to be made in such a manner as to ensure prompt speech and pure fundamental tone and built from the best seasoned lumber." The various windchests were "to be of most perfect construction, and the division of windways of sufficient size to allow ample speaking room for the pipes."

In the realized instrument, there are 17 ranks, totaling a little over 1,000 pipes. Steer & Turner agreed to a five-year guarantee to keep the organ in tune and replace or repair any defect of either material or workmanship. To fulfill the guarantee, the Moscow Presbyterian Church agreed to pay the sum of \$50 at the end of the five years.

\*"Steer" and Turner is correct before 1880; the company added the terminal *e* to Steere around 1880.

After one year and full acceptance of the specifications and contract, the church agreed to pay \$1,200 in cash and \$700 in “good endorsed notes” for a total of \$1,900. On May 25, 1877, the organ was to be played by a competent organist adjudged suitable by the Organ Committee. The person selected remains unknown today.

The organ has had a few repairs or additions over the years. An electrically powered pump replaced the original hand pump. In 1959, the Kohl Organ Company of Rochester was contracted to tune and maintain the organ twice a year. Shortly thereafter, Kohl disassembled the organ completely for a thorough cleaning, and the same process was carried out again in 2006 by Hickey Organ Company of Rochester. Other additions over the years included a Tremolo and Maas Chimes.\*

Steer & Turner, No. 107, 1876

Compass: Manuals, 58 notes, C–a<sup>3</sup>

Pedal, 27 notes, C–d<sup>1</sup>

Black walnut Gothic case.

### **GREAT**

16 Bourdon	tenor-f, wood
16 Bourdon Bass	1–17 wood
8 Open Diap.	1–17 zinc façade, interior common metal
8 Melodia & Stop. Diap.	bass wood; open at c <sup>0</sup> , harmonic traverso from c <sup>1</sup>
8 Dulciana	1–12 zinc, then spotted metal
4 Octave	1–5 zinc, remainder spotted metal
4 Flute d’Amour	conical, common metal
2 Fifteenth	spotted metal

### **SWELL** (enclosed)

8 Open Diap.	1–9 stopped wood, then zinc and common metal
8 Stop. Diap.	wood, 9 open metal trebles
8 Salicional	1–9 Quintadena
4 Violina	1–5 zinc, then spotted metal
2 Flautino	spotted metal; 1–24 conical
8 Oboe	tenor F, spotted metal on zinc, 9 flue trebles
8 Bassoon	1–17, construction like oboe
Tremulo	mechanism not original

### **PEDAL**

16 Open Diap.	open wood, chromatic chests on left side and at rear
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### **COUPLERS**

Swell to Great  
Great to Pedal  
Swell to Pedal

Bellows Signal

\*Article supplied by Parsons Pipe Organ Builders.

**BRUCE STEVENS**

Three Tone-Pieces for Organ, Op. 22	Niels Gade
1. Moderato	1817–1890
Six Trios for the Organ, Op. 47	Max Reger
5. Siciliano	1873–1916
4. Scherzo	
Hymn 66, “Come, labor on”	ORA LABORA
Stanzas 1, 3, and 5	T. Tertius Noble
	1867–1953
Studies for the Pedal-Piano	Robert Schumann
Six Pieces in Canonic Form, op. 56	1810–1856
4. Innig ( <i>heartfelt</i> )	
5. Nicht zu schnell ( <i>not too fast</i> )	
Eleven Chorale Preludes, Op. posth. 122	Johannes Brahms
4. Herzlich tut mich erfreuen die liebe Sommerzeit	1833–1897
( <i>The sweet summertime makes me rejoice</i> )	
5. Schmücke dich, o liebe Seele	
( <i>Adorn yourself, O dear soul</i> )	
Allegro, Chorale and Fugue in D Minor	Felix Mendelssohn Bartholdy
	1809–1847

*This program is supported by a gift from Catherine J. Bruno.*

**A.B. Felgemaker Co., 1895**

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

Pedal, 27 notes, C–d<sup>1</sup>

Mechanical action

**GREAT**

16 Bourdon (c–c<sup>4</sup>)  
 16 Bourdon Bass (C–B)  
 8 Open Diapason  
 8 Melodia  
 8 Dulciana  
 4 Octave  
 4 Flute d’Amour  
 2<sup>2</sup>/<sub>3</sub> Twelfth  
 2 Fifteenth

**SWELL**

8 Salicional  
 8 Stopped Diapason  
 8 Open Diapason  
 8 Oboe  
 8 Bassoon (C–B)  
 4 Flute Harmonique  
 4 Fugara

**PEDAL**

16 Sub Bass  
 8 Violincello

**COUPLERS**

Swell to Great  
 Swell to Pedal  
 Great to Pedal

Tremolo

**A**VON UNITED METHODIST CHURCH, originally called the “Second Society of the Methodist Episcopal Church in the Town of Avon,” was founded on March 23, 1839. After initially meeting in an old brick school house, a wooden framed building was later erected. The present church, a Romanesque brick building designed by Rochester architect James Goold Cutler replaced the old church in 1879.

In 1895, Avon UMC received its organ as a gift from Mrs. Alva Carpenter, who paid \$2,400 for A.B. Felgemaker Opus 606, from Erie, Pa. The organ was dedicated on August 22, 1895, with a concert by Herve D. Wilkins, a respected local concert organist and a founder of the American Guild of Organists. In the early 1900s, the organ’s blower was converted to electric, and some years later, the organ was moved from its original front and center position to the front right side. During a church renovation in the 1950s, a wall was built that completely enclosed the organ except for the keydesk. The wall was removed and the case restored in July 1995 as part of a complete restoration, regulation, and cleaning of the organ carried out by the Lauren A. Peckham & Sons Pipe Organ Service. Peckham also replaced old leather, refinished the pedalboard, repaired pipes that were damaged by a poorly executed attempt to raise the pitch of the instrument, re-leathered the double-rise reservoir, and repaired the old blower. A rededication recital was given on August 20, 1995 — two days short of the centenary of its dedication.

The community at Avon United Methodist Church is proud that their organ is only one of two A.B. Felgemakers in New York State known to be in original and excellent condition.\*

MARGARET-MARY OWENS



A.B. Felgemaker organ, 1895

\*Information sourced from Linda Rosebrough, director of music and organist, and David Peckham, who maintains the organ.

**Saint Agnes R.C. Church  
Avon, N.Y.**

**Tuesday, July 31  
2:40 and 3:50 P.M.**

IVAN BOSNAR

Improvisation 1

Hymn, "O Jesu, Thou the beauty art"

Philip G. Kreckel  
1886–1963

See hymn on next page.

Improvisation 2

Hymn 103, "Only begotten, word of God eternal"

ISTE CONFESSOR  
Pietro A. Yon  
1886–1943

Improvisation 3

*This program is supported by a gift from Mark and Randi Woodworth.*

Saint Agnes R.C. Church  
Avon, N.Y.  
Farrand & Votey No. 79, 1890

Mechanical action  
Slider chests

**GREAT**

8 Open Diapason  
8 Dulciana  
8 Melodia  
4 Octave

**PEDAL**

16 Bourdon

**SWELL**

8 Stopped Diapason Treble  
8 Stopped Diapason Bass  
4 Harmonic Flute  
8 Oboe  
Tremolo

**COUPLERS**

Swell to Pedal  
Great to Pedal  
Bellows signal  
Balanced swell pedal

## O Jesu, Thou the Beauty Art

JESU, DECUS ANGELICUM 86 86. 86

SAINT BERNARD OF CLAIRVAUX, 1090-1153

PHILIP G. KRECKEL, 1886-1963

*mp*

1. O Je - su, Thou the beau - ty art Of an - gel worlds a - bove;  
2. For Thee I years, for Thee I sigh, When wilt Thou come to me.  
3. O Je - su love un - change - a - ble, For Whom my soul doth pine!

*mf*

Thy Name is mu - sic to the heart, En - chant - ing it with love,  
And make me glad e - ter - nal - ly With bless - ed sight of Thee?  
O fruit of life ce - les - tial, O sweet - ness all di - vine,

*mf* *mp*

Thy Name is mu - sic to the heart, En - chant - ing it with love.  
And make me glad e - ter - nal - ly, With bless - ed sight of Thee?  
O fruit of life ce - les - tial, O sweet - ness all di - vine.

ANNE LAVER

REFLECTIONS OF LIGHT

Toccata in C, BWV 566a	Johann Sebastian Bach 1685–1750
Hoe schoon lichtet de morghen ster (5 variations)	Dirck Sweelinck 1591–1652
Prelude and Fugue in G Minor	Elsa Barraine 1910–1999
Hymn 125, “Come, Holy Spirit, Our Souls Inspire” Stanza 1, all Stanza 2, sopranos and altos Stanza 3, tenors and basses Stanza 4, all	
Veni Creator Spiritus ( <i>1<sup>er</sup> Livre d’orgue</i> , 1699) Veni Creator en taille à 5 (Plein jeu) Fuge à 5 Duo Récit de cromorne Dialogue sur les grands jeux	Nicolas de Grigny 1672–1703
Phantasie und Fuge über den Choral “Wie schön leuchtet uns der Morgenstern,” Op. 25	Heinrich Reimann 1850–1906

*This program is dedicated to the memory of Yuko Hayashi (1929–2018)  
and is supported by a gift from C.B. Fisk, Inc.*

THE SECOND PRESBYTERIAN CHURCH OF ROCHESTER was established in 1825 and built its first brick church structure in 1828 on the site where Downtown United Presbyterian Church stands today. In 1833, the name of the church was changed from Second to Brick Presbyterian Church, as it would be known until 1974. The present building was dedicated on June 30, 1861. Originally designed in the Romanesque Revival style by the architect Andrew Jackson Warner, it was completely transformed in 1903–4 in the fashionable Lombard Romanesque style by J. Foster Warner, the original architect’s son. Downtown United Presbyterian Church (D.U.P.C.) was formed in 1974 as the result of the merging of three historic Rochester Presbyterian churches: First, Central, and Brick Church.

The first known organ at the Brick Presbyterian Church was an 1838 Henry Erben organ originally built for the South Dutch Reformed Church in Manhattan, purchased in 1847 by Brick Presbyterian, and moved and installed there by Thomas Robjohn in the same year. In 1886, Hook & Hastings installed their Opus 1292 in the new 1861 building. Following the extensive aforementioned

renovations of the building in 1903, J.H. & C.S. Odell & Co. Opus 402 (IV/43) incorporated much pipework from the Hook & Hastings instrument in their 1903 rebuild. Tom Grierson, house organist of Rochester's RKO Palace was also organist of the Brick Presbyterian Church and the First Universalist Church during the 1920s. In 1922, he ordered an eight-rank Wurlitzer, Opus 524, installed in the ceiling of the sanctuary, playable from the four-manual Odell console. Featured among its ranks (*Tuba Mirabilis*, *Tibia Clausa*, *Kinura*, *Viol d'Orchestre*, *Viol Celeste*, *Quintadena*, and *Vox Humana*) is a coveted brass Saxophone stop. M.P. Möller Opus 7037 (IV/76) was installed in 1942, again incorporating much of the Hook & Hastings and Odell pipework, and preserving the 1922 Wurlitzer ranks as a "Celestial" division also playable from the Möller console. Today, the Wurlitzer pipework remains extant, but silent, in the ceiling of the church. The striking organ by C.B. Fisk, Opus 83 was installed in 1983 and inaugurated by David Craighead in the spring of the following year. Opus 83 was the last instrument that Charles B. Fisk personally oversaw to completion before his death in 1983, and remains among the largest mechanical-action instruments in Western New York.

C.B. Fisk, Inc. offers the following information about their Opus 83:

The linen white case of Opus 83 was designed by Charles Fisk and Charles Nazarian to harmonize with the neo-Romanesque interior of the church. The largest pipe in the facade is CC of the Great 16' Prestant. The cantilevered Positive division evokes Opus 68 at the University of Vermont and fills the role of the traditional gallery rail Rückpositiv.

Regarding the organ's placement, Charles Fisk wrote, "... Opus 83 has an interesting genesis and history. Our original intent was to stand the new organ in the large rear gallery, leaving the front of the church pretty much unchanged. But to my utter surprise, when it came time to think seriously about how we were to build this organ, a totally new idea was put forward by the church. It involved using the organ to divide off the chancel into a kind of chapel and bringing the chancel forward of the proscenium arch as if by way of bringing the holiest part of the church directly into the midst of the congregation. Acoustically, this meant that all of the sources of sound — the minister, the choir, and the organ — suddenly achieved a hitherto unknown presence for the listener. ... What truly amazed me most was the total architectural change wrought in the building interior. Thanks to the vision of Frank Grosso [of the architectural firm Handler & Grosso] and others, there is an openness and lightness of spirit now precisely expressed."

The tonal design for Opus 83 was developed in discussions between Charles Fisk and director of music and organist J. Melvin Butler. Although the central inspiration for the stoplist comes from instruments of the North German Baroque, stops modeled after the French Classic (Great Trompette and Clairon, Positive Cromorne) and the French Romantic (Great Flûte harmonique, Swell Gambe, Voix Céleste, Basson, Trompette, and Hautbois) give the organ a truly eclectic character.\*

DANIEL MINNICK and NATHAN J. LAUBE

\*Many thanks to Jonathan Ortloff for supplying valuable information about Wurlitzer Opus 524, and C.B. Fisk for information about Fisk, Opus 83.

Downtown United Presbyterian Church  
Rochester, N.Y.  
C.B. Fisk, Inc., Op. 83, 1983

Mechanical stop and key action. Slider chests.

Compass: Manuals, 56 notes, C–g<sup>3</sup>

Pedal, 30 notes, C–f<sup>1</sup>

56 ranks

**I. GREAT**

16 Prestant  
8 Principal  
8 Spire Flute  
8 Flute harmonique  
4 Octave  
4 Flute  
Cornet V  
2 Superoctave  
Mixture VI–VIII  
8 Trumpet  
4 Clarion

**II. POSITIVE**

8 Prestant  
8 Bourdon  
4 Octave  
4 Baarpijp  
2<sup>2</sup>/<sub>3</sub> Nazard  
Sesquialtera II  
2 Doublet  
Mixture IV–VI  
8 Cromorne  
8 Trechterregal

**PEDAL**

16 Bourdon  
32+16 Bourdons  
16 Prestant (Gt.)  
8 Octave  
4 Superoctave  
Mixture V  
16 Trombone  
8 Trumpet

**III. SWELL**

8 Gambe  
8 Voix celeste  
1<sup>1</sup>/<sub>2</sub> Quinta  
8 Cor de Nuit  
4 Italian Principal  
2 Waldflöte  
Fourniture IV  
16 Basson  
8 Trompette  
8 Hautbois

The organ is in a case at the front of the room

Traditional-style console

There is an attached keydesk *en fenêtre*

Drawknobs in horizontal rows on terraced/stepped jambs

Balanced swell pedal

Combination action: Adjustable mechanical system

Hitchdown couplers

COLIN LYNCH

Boléro de concert, Op. 166	Louis-James-Alfred Lefébure-Wély 1817–1869
From Five Short Pieces Allegretto Folk Tune	Percy Whitlock 1903–1946
The Rev'd Mustard His Installation Prelude	Nico Muhly b. 1981
Aria Variata	Johann Christoph Bach 1642–1703
Hymn 17, "O little town of Bethlehem"	ST. HILDA William Sidell Chester 1865–1900
Prelude and Fugue in B, Op. 7 No. 1	Marcel Dupré 1886–1971

*This program is supported by a gift from the Ortloff Organ Company, LLC.*

SAINT JOSEPH'S CHURCH dates to 1860, originally serving German immigrants, and operating as a mission until 1914, when it became an independent parish. After a fire destroyed the original church, a temporary building that included four classrooms was built in 1956, superseded by the present church and school in 1967.

When Saint Joseph's received an estate bequest in 2013, specifically to elevate the church's music ministry, the leadership decided to commission a new pipe organ — the church's first, replacing 50 years of failed electronic instruments. In late 2014, a contract was signed with Ortloff Organ Company, LLC of Brookline, Mass., for the construction of a two-manual, 18-stop instrument, the firm's Opus 1.

Ortloff Organ Company was founded in 2014 by Jonathan Ortloff, a graduate of the Eastman School of Music and University of Rochester, after an apprenticeship with Stephen Russell, and further work for C.B. Fisk and Spencer

Organ Company. Russell & Company served as co-builders of the instrument, assisting in tonal and mechanical design, and building the console and new pipework.

The vision for the Saint Joseph's organ, developed between Ortloff and then-music director Nathan Davy, was for an unabashed liturgical organ well suited to a suburban Catholic church, and subscribing to certain guiding principles. As much as possible, slider chests are used, for simplicity of mechanism, the benefits of tone-channel chests, and the honesty they enforce in design. Chorus work should be silvery and bright but not shrill, made of a high-lead alloy, and supported by amply-scaled, warm 8' tone. Reeds are placed on higher pressure for improved speech, better tuning stability, and noble power. Following these principles, the goal at Saint Joseph's was to create an ensemble that would have plenty of energy and clarity without being unduly powerful. It should lead without overwhelming, not only a largely volunteer choir, but also occasionally reluctant congregational singing. The color palette should tend unapologetically toward the Romantic, but be based firmly in sparkling Classical choruses.

Because Saint Joseph's wasn't designed with a pipe organ in mind, its low ceilings, quirky acoustics, and lack of obvious location for an instrument all contributed to the challenge of layout and visual design. Fortunately, the church was amenable to placing the organ front and center, giving it the best possible advantage. Architect Chris Ortloff, Jr., Jonathan's older brother, developed the striking multi-tiered design of flamed and polished copper, with gentle curves and multiple layers. The facade also creates a useful arcade between sacristy and church, integrating into the room in an organic way. Care was taken to maintain focus on the altar, and to complement, not compete with the gold mosaic surrounding the crucifix.

Behind the facade, the organ proper is arranged on a new, single-level, 37 foot-wide platform. The wind system is in the center, with Great and Pedal to the congregation's left, and Swell on the right. Electric-slider chests form the basis of the chassis, with electric and electropneumatic chests serving bass pipes and unit registers.

Of the organ's 18 voices, six are vintage ranks, including reeds, wood flutes, and strings. All have been restored and revoiced. New flue pipes, built in the Russell & Co. shop, are made from a 94-percent lead alloy to promote warm, singing tone. Reed renovation and voicing was carried out by the Trivo Company, who also built the new 16' Trombone of generous scale. A somewhat higher pressure is employed for the reeds, allowing a warm, rich voicing style.

Construction and installation of the organ took place in the Ortloff shop over ten months in 2015 and 2016. Tonal finishing was completed in August 2016 by Jonathan Ortloff, Steve Russell, and Robert Poovey. Nathan Davy, having since been appointed assistant organist at the Basilica of the National Shrine of the Immaculate Conception, returned to Penfield in September 2016 to dedicate the instrument.

JONATHAN ORTLOFF

Saint Joseph's R.C. Church  
 Penfield, N.Y.  
 Ortloff Organ Company, LLC, Op. 1, 2016  
 in collaboration with  
 Russell & Company

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

Pedal, 32 notes, C–g<sup>1</sup>

wind pressure 3½"

\*wind pressure 5"

Electric slider, electro-mechanical, and electropneumatic chests

24 ranks

**GREAT**

- 16 Bourdon (1–44 Ped.; 45–61 Sw. Fl.)
- 8 Diapason (1–12 in facade)
- 8 Harmonic Flute
- 8 Chimney Flute (Sw.)
- 8 Viola (Sw.)
- 4 Octave
- 2 Fifteenth
- Mixture III–IV (204 pipes)
- 8 Trumpet\*

**PEDAL**

- 32 Resultant (ext. 16' Bourdon)
- 16 Principal (56 pipes, (1–34 in facade)
- 16 Bourdon\* (44 pipes)
- 8 Octave (ext. 16')
- 8 Bourdon (ext. 16')
- 8 Chimney Flute (Sw.)
- 4 Octave (ext. 16')
- 32 Harmonics (ext. 16' Trombone)
- 16 Trombone\* (ext. Gt., 12 pipes)
- 8 Trumpet (Gt.)

**SWELL**

- 16 Bourdon (t.c.)
- 8 Chimney Flute\*
- 8 Viola\*
- 8 Viola Celeste (t.c., 49 pipes)
- 4 Principal
- 4 Flute\* (73pipes)
- 2⅔ Nazard (t.c., 49 pipes)
- 2 Flute (ext. 4' Flute)
- 1⅓ Tierce (t.c., 49 pipes)
- Mixture IV (244 pipes)
- 8 Trumpet\*
- 8 Oboe\*
- Tremulant

**COUPLERS**

- Great 16, UO, 4
- Swell to Great 16, 8, 4
- Swell 16, UO, 4
- Great to Pedal 8, 4
- Swell to Pedal 8, 4

**First Presbyterian Church  
Pittsford, N.Y.**

**Wednesday, August 1  
2:20 and 3:55 P.M.**

MICHAEL UNGER

Concerto del Sigr. Torelli in A Minor [Allegro] Adagio Allegro	Transc. Johann Gottfried Walther 1684–1748
Herzlich tut mich verlangen Was Gott tut das ist wohlgetan	Johann Peter Kellner 1705–1772
Præludium et Fuga in C	Johann Ludwig Krebs 1713–1780
Andante with Variations in D	Felix Mendelssohn Bartholdy 1809–1847
Hymn 104, “Love Divine, all loves excelling” Stanzas 1, 3, and 4	BEECHER John Zundel 1815–1882
Fugue on BACH, Op. 60, No. 2	Robert Schumann 1810–1856

*This program is supported by a gift from Taylor & Boody Organbuilders.*

THE HISTORY OF THE FIRST PRESBYTERIAN CHURCH of Pittsford can be traced to 1809: on May 11, the Second Congregational Church was organized by Rev. Solomon Allan, consisting of ten members. The earliest services were held in the home of Glover Perrin or in a log meeting house constructed on Rochester Road, opposite the cemetery. In 1816, the first church building, a simple frame structure, was constructed one mile south of the village's four corners near where the Mile Post School stands today. A Greek Revival edifice (60 feet by 40 feet) of limestone construction was erected in 1826 at the present site, then known as the Cobblestone Church or the Stone Church, and was furnished with a melodeon. On November 16, 1861, the Stone Church was entirely consumed by fire. A new, enlarged building was dedicated on January 13, 1863, by then with a church membership of 129. For the first 60 years of its existence it had been a Congregational Church connected to the Presbytery, but in July 1869 became a full member of the Presbyterian Church.

In the 1890s, the church secured a pipe organ with the aid of Andrew Carnegie who contributed half of the necessary funds. It was electrified in 1957 and finally removed around 1983 when it was replaced by an electronic substitute.

On May 20, 2004, the church was struck by lightning, and the sanctuary was consumed by fire for a second time in its history. The congregation moved back into its newly rebuilt sanctuary, designed by the architectural firm of Bero & Associates in December 2005; the official dedication was held on January 29, 2006. The purchase of a new organ was precipitated by the fire. Hans Davidsson was selected as the consultant for the project, who saw an opportunity to expand the collection of diverse, high-quality organs in the Rochester metropolitan area. With the construction of the Craighead-Saunders Organ at Christ Church under way, Davidsson wished to explore the closely-related 18th-century American organbuilding tradition represented by the instruments of David Tannenberg, a German-American organbuilder firmly rooted in the tradition of Gottfried Silbermann (via Johann Gottlob Klemm). Having recently completed the restoration of the 1800 Home Church organ in the Moravian community of Salem, North Carolina, Taylor & Boody of Staunton, Va., were an ideal choice for this unique project. They were explicitly asked to propose an organ inspired by the Salem Tannenberg as their principal model, and the contract for an organ of two manuals and 24 stops was signed on October 28, 2005. Installation took place in the spring of 2008 and its dedication took place on June 22 during a Sunday service.

The organ is inspired by Tannenberg's work in all respects — musical, technical, and visual. Its metal pipes are made in his signature style, using his alloys, and his unique construction of languids with characteristically blunt, flat fronts (like wood pipes) that demand bold nicking and painstaking voicing. The pipes require a very low wind pressure of 50mm, supplied by three wedge bellows that can be foot pumped. The musical effect is haunting, taking one back to a quieter age that prized the subtle timbres of the Flöt Amabile, the Flöt Douce, the Quintadena, and the Salicet, reflecting the sweetness of the Moravian musical tradition.

For the Pittsford congregation, Taylor & Boody chose to expand the Home Church specification by recreating a few stops for which there are no surviving Tannenberg examples. For ideas they turned to the specification of Tanneberg's only three-manual organ: the 34-stop instrument he built in 1790 for Zion Lutheran Church in Philadelphia, tragically lost in a fire in 1974. Among these stops are two Trompeten, a Posaune, and a Fisel Quint. Also noteworthy is the treble Vox Humana, constructed according to Swedish Vox Virginea examples from that period.

First Presbyterian Church frequently hosts special music events, such as EROI concerts (the first of which was played by Matthew Dirst on Sunday, October 19, 2008) and as part of biannual EROI festivals, the yearly Christmas Pageant, and the University of Rochester Choir Extravaganza. Bruce Frank is organist of the First Presbyterian Church.

ALESSIO GIACOBONE

First Presbyterian Church  
Pittsford, N.Y.  
Taylor & Boody Organbuilders, Op. 57, 2008

Compass: Manuals, 54 notes, C–f<sup>3</sup>

Pedal, 30 notes, C–d<sup>1</sup>

Slider chests. Mechanical key and stop action.

27 ranks, 1217 pipes.

Pitch: A440; Temperament: Neidhardt 1724/1732.

HAUPTWERK	HINTERWERK	PEDAL
8 Principal	8 Flöt Amabile	16 Subbaß
8 Groß Gedackt	8 Lieblich Gedackt	8 Violonbaß
8 Quintadena	8 Viola di Gamba	4 Octave
8 Flöt Traver (from c <sup>1</sup> )*	4 Flöt Douce	16 Posaune
4 Principal Octave	4 Salicet	8 Trompete
4 Flöt	3 Fistel Quint	
3½ Terz (from c <sup>1</sup> )	2 Hohlflöt	
3 Quinte	8 Vox Humana	
2 Super Octave		
Mixtur III–IV		
8 Trompete		

\*Two-octave common bass with the Gross Gedackt 8'.

The organ is in a gallery-level case at the rear of the room.

Traditional style console.

The mechanical action console is detached from the main case.

Drawknobs in vertical rows on flat jambs.

Flat straight pedalboard. Hitchdown couplers.

Mechanical (tracker) key and stop action in the tradition of Tannenberg.

Three wedge bellows located behind organ case with levers for foot pumping.

Pipes are of lead tin alloys or seasoned woods all made in the builder's workshop.

CHRISTOPHER MARKS

Allegro gioioso	Gaston Dethier 1875–1958
Organbook III	Ned Rorem
Rondo	b. 1923
Impromptu	
Passacaglia	
Fanfare	
Fugue	
Hymn 54, “Because thy trust is God alone”	MARTHINA J. Christopher Marks 1863–1946
Second Sonata, Op. 16	Henry M. Dunham
Introduction and Fugue: Moderato con energico	1853–1929
Adagio e sostenuto	
Finale: Allegro	

*This program is supported by a gift from Nathalie and Willis Bridegam.*

SINCE THE ESTABLISHMENT of the Eastman Rochester Organ Initiative (EROI), there was a project to place a 19th-century American Romantic organ in the chancel of Christ Church. The possibility to realize this project presented itself when a relatively intact organ by E. & G.G. Hook & Hastings became available and was in need of a new home. An advisory committee including Barbara Owen, Mark Nelson, George Bozeman, alongside the EROI committee, and then organ curator, Mark Austin, selected David Wallace & Associates, LLC to install the 1893 E. & G.G. Hook & Hastings, Opus 1573 with the Choir division of the 1862 E. & G.G. Hook, Opus 308 in the chancel of Christ Church in 2012.

E. & G.G. Hook, Opus 308 originally graced the interior of Emmanuel Church’s impressive 1862 building on Newberry Street in Boston, positioned in the south side of the chancel. It arrived on the scene at an interesting moment in organological history: in the same year as Cavaillé-Coll’s 100-stop organ in Saint-Sulpice in Paris, and one year before the installation of another game-changing instrument in American organ history, the 1863 E.F. Walcker organ for the Boston Music Hall, and E. & G. G. Hook’s now-silenced masterpiece for Immaculate Conception Church, Opus 322. Emmanuel’s fairly typical three-manual, 31-stop instrument was moved in 1891 by Woodberry & Harris

to Christ Church Episcopal in Rochester, having been replaced by a larger instrument by George S. Hutchings. M.P. Möller electrified it in 1919, and while most of the organ was fundamentally altered in subsequent rebuildings — including a transformational one by the Buhl Organ Company of Utica in 1942, which included the placement of several stops in the nave, and a large four-manual console on a platform opposite the main organ chamber — its 1862 Choir division remained largely intact.

The 1893 E. & G.G. Hook & Hastings, Opus 1573 replaced the 1874 E. & G.G. Hook & Hastings, Opus 778 when the congregation of Saint Dominic's Catholic Church moved into its new church building in Portland, Maine. It was rebuilt in 1964 by the Andover Organ Co., at which point tonal alternations to the original scheme were undertaken, particularly in the Choir division, where a 1 $\frac{3}{5}$ ' Tierce usurped the place of an 8' Geigen Principal and the 8' Dulciana was transformed into a 2 $\frac{2}{3}$ ' Nazard. With the closing of Saint Dominic's in 2001, the organ was disassembled and put into storage.

In 2011, Mark Austin came across Opus 1573 on the Organ Clearing House website, and the prospect of returning vintage 19th-century sounds to Christ Church appeared to be within reach. Those stops that had been most altered in Opus 1573 were among those serendipitously preserved in the remains of Christ Church's Opus 308. What could not be found within Opus 308 was taken from E. & G.G. Hook Opus 821 and E. & G.G. Hook & Hastings Opus 2316 to complete the scheme. One additional stop was added to the organ outside its original scheme: a wooden 16' Trombone by William A. Johnson from his 1865 Opus 66, the first of that builder. The Great three-rank Mixture originally included a tierce rank and there are plans to return the composition of that mixture to its original disposition. The action is mechanical with a pneumatic assist for the two lowest octaves of both the Swell and Great keyboards, and the organ retains its 27-note, flat, straight pedalboard and far-right position of the balanced expression pedal (which replaced a former hitch-down pedal).

The project was completed in 2012 by David Wallace and his employees, and with the assistance of Mark Austin and the staff, faculty, and students of the Eastman School of Music. Historical photographs were consulted to replicate the original late 19th-century polychroming and stenciling, the success of which prompted Christ Church to re-stencil and polychrome its whitewashed chancel in 2016. Further interior decoration is planned to bring the church closer to its original splendor.

With only 28 stops, it is possible to play convincingly immense swaths of the organ literature on this instrument. Such a specification encourages eclectic use, inviting the organist to explore 19th- and early-20th-century American repertoire, and creatively reimagine English, German, and French repertoire within a different stylistic framework.\*

NATHAN J. LAUBE

\*Austin, Mark, "The Hooks, Hastings, and a Tale of Two Organs," *Organ, Sacred Music, and Historical Keyboards*, The Eastman School of Music, November, 2012. <https://www.esm.rochester.edu/organ/instruments/hook-and-hastings-organ/>.

Christ Church Episcopal  
Rochester, N.Y.  
Hook & Hastings Co., Op. 1573, 1893  
Restored by David E. Wallace, Gorham, Maine  
with Mark Austin, Rochester, N.Y., 2012

Compass: Manuals, 58 notes, C–a<sup>3</sup>  
Pedal, 27 notes, C–d<sup>1</sup>

Mechanical action;

Tracker-pneumatic on notes 1–24 of Great and Swell

**II. GREAT**

16 Double Open Diapason  
8 Open Diapason  
8 Doppel Flute  
8 Viola da Gamba  
4 Octave  
3 Twelfth  
2 Fifteenth  
Mixture 3 rks.  
8 Trumpet

**III. SWELL**

16 Bourdon  
8 Violin Diapason  
8 Viola  
8 Stop'd Diapason  
4 Violina  
4 Flauto Traverso  
2 Flautino  
8 Cornopean  
8 Oboe  
Tremolo

**CHOIR**

8 Geigen Principal  
8 Dulciana  
8 Melodia  
4 Flute d'Amour  
2 Piccolo  
8 Clarinet (t.c.)  
Tremolo

**PEDAL**

16 Open Diapason (wood)  
16 Bourdon  
8 Violoncello  
16 Trombone\*  
\*W.A. Johnson, 1865

**COUPLERS**

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

Detached and reversed console  
2 combination pedals  
Great to Pedal reversible  
Bellows signal

**HOOK & HASTINGS CO.**  
**BOSTON**

**Third Presbyterian Church  
Rochester, N.Y.**

**Wednesday, August 1  
7:55 P.M.**

ALAN MORRISON

Pageant Leo Sowerby  
1895–1968

*Nuages, from Nocturnes* Claude Debussy  
1862–1918  
*Transcribed by Clifford C. Loomis*

The Dancing Pipes Jonathan Dove  
b. 1959

Hymn 79, “What Beauteous Sun-Surpassing Star” QUÆ STELLA  
Carl G. Schmidt  
1868–1938

Pictures at an Exhibition Modest Mussorgsky  
1839–1881  
*Transcribed by Jean Guillou and Alan Morrison*

Promenade

Gnomus (The Gnome)

Promenade

Il vecchio castello (The Old Castle)

Promenade

Tuileries (Children’s Quarrel after Games)

Bydlo (Cattle)

Promenade

Ballet of Unhatched Chicks

Samuel Goldenburg & Schmuÿle

Promenade

Limoges

Le Marché – La Grande Nouvelle (The Market – The Great News)

Catacombæ – Sepulcrum romanum (Catacombs – Roman Tomb)

Cum mortuis in lingua mortua (With the dead in a language of the dead)

The Hut on Hen’s Legs (Baba Yaga)

The Bogatyr Gates (In the Capital of Kiev)

*This program is supported by a gift from Michael J. Timinski.*

Alan Morrison is represented by Karen McFarlane Artists, Inc.

Third Presbyterian Church  
Rochester, N.Y.  
Austin Organ Co., Op. 2180, 1952  
Austin Organ Co., Op. 2180A, 1991

Compass: Manuals, 61 notes C-c<sup>4</sup>

Pedal, 32 notes, C-g<sup>1</sup>

Multi-level SSL combination action with piston sequencer — 40 generals per level + divisionals — 5 each

**GREAT**

16 Gemshorn  
8 Principal  
8 Spitz Flöte  
8 Bourdon  
3 Octave  
4 Nachthorn  
2½ Quinte  
2 Super Octave  
Mixture IV  
Cymbal III  
8 Trumpet (Ch.)

**PEDAL**

32 Resultant  
32 Subbass  
16 Contrabass  
16 Principal  
16 Gemshorn (Gt.)  
16 Quintaton (Ch.)  
16 Bourdon (ext. 32')  
16 Bourdon (Sw.)  
8 Octave  
8 Spitzflöte  
8 Quintaton (Ch.)  
8 Gedeckt (Sw.)  
5½ Quint  
4 Choral Bass  
4 Nachthorn  
Mixture III  
32 Contre Bombarde  
16 Bombarde  
16 Contre Trompette (Sw.)  
8 Trompette  
4 Clairon

**SWELL**

16 Bourdon  
8 Principal  
8 Rohrflöte  
8 Viola da Gamba  
8 Viola Celeste  
8 Dolce  
4 Octave  
4 Waldflöte  
2 Spitz Octave  
Plein Jeu IV  
16 Contre Trompette  
8 Trompette  
8 Hautbois  
4 Clairon  
Tremulant

**SOLO**

8 Hohlflöte  
4 Rohrflöte  
Mixture IV  
8 Trompette Militaire  
8 Cor Anglais  
4 Clairon Militaire  
Cymbelstern  
Tremulant

**CHOIR**

16 Quintaton  
8 Violin Principal  
8 Gedackt  
8 Flauto Dolce  
8 Flute Celeste  
4 Principal  
4 Koppelflöte  
2½ Nazard  
2 Blockflöte  
1½ Tierce  
1½ Larigot  
Mixture III  
8 Trumpet  
8 Clarinet  
4 Schalmey  
Tremulant

**ECHO** (built by Buhl  
in 1927 and retained)

8 Gedeckt  
8 Salicional  
8 Flute Celeste II  
4 Principal  
4 Fern Flöte  
2 Principal  
8 Oboe  
8 Vox Humana  
Chimes  
Tremulant

## COUPLERS

The Echo plays on, and couples with, the Solo

Choir 16, Unison Off, 4	Great to Choir 8
Swell 16, Unison Off, 4	Swell to Choir 16
Great 16, Unison Off, 4	Swell to Choir 8
Solo 16, Unison Off, 4	Swell to Choir 4
Echo 4	Solo to Choir 8
	Solo to Choir 4
Great to Pedal 8	
Great to Pedal 4	Great to Swell 8
Swell to Pedal 8	Choir to Swell 8
Swell to Pedal 4	Solo to Swell 8
Choir to Pedal 8	Solo to Swell 4
Choir to Pedal 4	
Solo to Pedal 8	Great to Solo 8
	Swell to Solo 16
Swell to Great 16	Swell to Solo 8
Swell to Great 8	Swell to Solo 4
Swell to Great 4	Choir to Solo 8
Choir to Great 16	
Choir to Great 8	
Choir to Great 4	
Solo to Great 16	
Solo to Great 8	
Solo to Great 4	

Electronics and console features:

Multi-level SSL combination action with piston sequencer—

40 generals per level (1–20 duplicated by toe studs) + divisionals — five each

Great/Swell/Choir/Solo to Pedal reversibles (thumb and toe studs)

Full Organ I & II (thumb and toe studs)

Crescendo Pedal (3 settable )

All Swells to Swell (thumb)

Great/Choir transfer

**T**HE MID-1820S were a time of explosive growth in Rochester, when the completion of the Erie Canal in 1825 greatly contributed to Rochester's status as America's first "boom town." Coupled with the Genesee River's ability to provide water power for the flour mills around the High Falls, and with the ensuing trade now open to the western portions of the United States, in a short time, Rochester had grown from a tiny hamlet in 1812 to a city of over 7,000 —the third largest in New York.

It was amidst this atmosphere of rapid growth that Third Presbyterian Church was formed in 1827. It arose over a dispute among members of Second Presbyterian Church over whether to build on a plot of land purchased on the west side of the Genesee River, or whether to venture into the sparsely populated "woods" on the east side of the river. In January 1827, 22 persons ventured to the far outskirts of the village to found the first religious society in Rochester east of the river. The

congregation was formally recognized as the “Third Presbyterian Church in Rochester” on February 28, 1827, by a Commission of the Presbytery of Rochester.

Four structures predate the current sanctuary. The first permanent building was on Main Street and Clinton Avenue, built in 1828, near where the current Xerox tower now stands. Charles Finney, evangelist and leader of the Second Great Awakening, preached to the congregation for a brief six months in 1830–31, and centered his revivals there. He later became the second president of Oberlin College.

In 1836, a new building was dedicated between Stone Street and South Avenue, described as a “tiny temple of stone, of the pure Grecian style.” The congregation worshipped there until 1858, when it was destroyed in a city-wide fire started by fireworks celebrating the laying of the Atlantic Cable.

A new church, on Temple Street, was dedicated in 1860, built of blue stone from the Genesee River, and designed by noted New York architect Richard Upjohn. It was described as the handsomest church in town with a striking stone spire soaring 132 feet. The organ cost \$1,600 and was paid for with funds raised by the women of the church. It was described as a “sweet-toned instrument of two banks of keys and twenty-six stops.”

With more residences being built on East Avenue, expanding the city further to the east, the congregation erected a Chapel on Meigs Street in 1884. This chapel was the first unit in a planned church development, and housed the congregation until a few years later the congregation was ready to undertake the building of the present church.

The cornerstone for the present sanctuary was laid in August 1889, and the dedication was held in May 1893. The exterior is of Saint Lawrence marble from northern New York State. The architect, Orlando K. Foote, was a member of the congregation and emulated the “Richardsonian Romanesque” style of Henry Hobson Richardson. The interior woodwork was finished with a dark varnish and had a front pulpit platform with triple-width pulpit. An elevated choir loft, with towering stenciled organ pipes, was lit by a stained glass skylight.

In 1952, a major renovation of the sanctuary was undertaken, at the same time as the construction of the education building and the Gothic-style chapel. In this renovation, a divided chancel was added, pushing the chancel deeper into the building. It included separate pulpit and lectern, choir stalls facing each other, and organ in chambers on either side of the chancel.

The most recent sanctuary renovation was accomplished in 2010, which included replacement of the floor, doing away with wall-to-wall plush carpeting in favor of the tile floor; building new pews without pew cushions, which had previously been in place since the 1890s; and re-centering the choir on an expanded marble chancel platform on which all the furniture is movable, including the organ console. It is hoped one day soon to remove the first arch of the chancel (which was added in the 1952 renovation) and expose and encase pipework of a new instrument that will speak more directly to the congregation. This will also expand the width of the chancel to its original dimensions.

### **A Brief Timeline of Organs in the 1893 Sanctuary**

The old chapel (1884) on Meigs Street housed a “good, though small, organ, pumped by the janitor.” The builder remains unknown. This organ was considered

for use in the new building, but one of the trustees objected, and pledged \$1,000 toward the cost of a new instrument.\*

The 1893 sanctuary included a new \$10,000 mechanical-action organ built by Johnson & Son of Westfield, Mass., with 56 stops, 2,711 pipes.†

In 1924, the Utica firm of Buhl & Blashfield rebuilt and “modernized” the Johnson, which included electrifying the action and raising the total of stops to 60, eleven of which (about 775 pipes) were new. A new console was provided that could be raised and lowered behind the choir gallery railing. It also included provision for the addition of a seven-stop Echo Division at a later date. No stoplist is available, though it is known that the Great contained 14 stops, the Swell 18, the Choir eight, and the Pedal nine. Estimates of cost for a new instrument were \$25,000; this rebuilding was accomplished for roughly half that amount.‡

The Strayer Memorial Echo Organ was added in 1927 for the centennial of the congregation, but neither the name of the builder nor the stoplist is known.§

In 1943, the Buhl was badly in need of replacement and the Andrew Gillies Memorial Organ Fund was started, with a goal of \$30,000. The work was not accomplished until the renovated sanctuary was completed in 1952.\*\*

With the sanctuary renovation in 1952, a new four-manual, 64-stop Austin organ was installed in the newly reconfigured chancel. It was named the Strayer-Gillies Memorial Organ, in recognition of the ministries of two significant pastors in the church’s history. This instrument incorporated the existing Echo Organ from 1927, but otherwise was entirely new. The design of the instrument was by Theodore Hollenbach (organist of the church at the time) and Samuel Warren. Hollenbach played a dedicatory recital on October 26, 1952, in a program that included works by Bach, Canning, Edmundson, Franck, Andrea Gabrieli, Hanson, Pachelbel, and Vienne.

In the early 1970s, approximately six stops of the Great principal chorus were replaced by the Schlicker Organ Company of Buffalo. In addition, the church acquired the 32’ Pedal Subbass from the Austin organ removed from the Eastman Theatre.

Following a serious fire on December 28, 1988, which consumed the pulpit, organ console and much of the chancel, a new four-manual console replaced the old. A number of stops were re-scaled and revoiced to make them louder and project more sound into the nave, but no other mechanical improvements were made.

With the 2010 sanctuary renovation, the entire instrument was cleaned, and the console relocated from the southeast corner of the chancel to a central location. The console is fully moveable, and is located on a hydraulic lift to make it less conspicuous for services.

The organ is maintained by the Parsons Organ Company. Peter DuBois has been director of music/organist of Third Church since 1991, and Caroline Robinson as assistant organist since 2014.

PETER DUBOIS

\**The Third Church Messenger* (October 1924).

†Inaugural Concert program, May 11, 1893).

‡*The Third Church Messenger* (October 1924).

§The bulletin for May 16, 1943, 50th Anniversary Sunday.

\*\**Ibid.*

**First Presbyterian Church  
Lyons, N.Y.**

**Thursday, August 2  
10:00 and 11:10 A.M.**

COLIN MACKNIGHT

Hymn 21, "The Son of God goes forth to war"

ALL SAINTS, NEW  
Henry Stephen Cutler  
1824–1902

Flourish for an Occasion

William H. Harris  
1883–1973

Fantasia in F Minor, K 594

Wolfgang Amadeus Mozart  
1756–1791

Fantasia and Fugue in G, Op. 188

Charles Hubert Hastings Parry  
1848–1918

*This program is supported by a gift from J. Michael Barone.*



The advertisement is enclosed in a decorative border. At the top center is a crest featuring a shield with a checkered pattern and the word "FRANKLIN" in the center, topped with a crown and flanked by ornate scrollwork. Below the crest, on the left, is a large, stylized logo of a treble clef and a capital "F". To the right of this logo, the text reads: "SINCE its inception a quarter of a century ago, the Franklin Piano has constantly grown in favor until today it is one of the most popular and widely known pianos." Below this text, the word "THE" is centered, followed by "FRANKLIN" in large, bold, serif capital letters. Underneath "FRANKLIN" is the word "with" in a small font, followed by "The AMPICO" in a large, elegant, cursive script. Below this, the text reads: "presents a combination which admits no argument—a piano with an exceptionally beautiful tone and artistic case design, and the Incomparable Ampico—recognized throughout the Trade as supreme in the field of reproducing music by scientific means." This is followed by two paragraphs: "The high quality of this combination gives it an unquestioned value as a prestige builder." and "The moderate price at which it can be sold makes it especially attractive as a business getter." The final line of text in the advertisement is: "There is some territory open for the Franklin with the Ampico—address". At the bottom, centered, is "FOSTER-ARMSTRONG CO." followed by "(The American Piano Company)" in a very small font, and "EAST ROCHESTER, N. Y." below that.

THE  
**FRANKLIN**  
with  
*The AMPICO*

presents a combination which admits no argument—a piano with an exceptionally beautiful tone and artistic case design, and the Incomparable Ampico—recognized throughout the Trade as supreme in the field of reproducing music by scientific means.

The high quality of this combination gives it an unquestioned value as a prestige builder.

The moderate price at which it can be sold makes it especially attractive as a business getter.

There is some territory open for the Franklin with the Ampico—address

**FOSTER-ARMSTRONG CO.**  
(The American Piano Company)  
EAST ROCHESTER, N. Y.

First Presbyterian Church  
Lyons, N.Y.  
Skinner Organ Co., Op. 691, 1928

Compass: Manuals, 61 notes, C–c<sup>4</sup>  
Pedal, 32 notes, C–g<sup>1</sup>  
20 ranks, 1,366 pipes.

**II. GREAT**

8 Diapason  
8 Salicional (Sw.)  
8 Flauto Dolce (Sw.)  
8 Rohr Flute (Sw.)  
8 Melodia  
4 Erzähler  
8 Clarinet (Sw.)  
8 Trumpet

**III. SWELL**

16 Bourdon  
8 Violin Diapason  
8 Rohr Flute  
8 Salicional  
8 Voix Celeste  
8 Flauto Dolce  
4 Flute Triangulaire  
8 Clarinet  
8 Cor d'Amour  
Tremolo

**I. ECHO**

8 Concert Flute  
8 Viole Sourdine  
8 Flute Celeste  
4 Flute Harmonic  
8 Vox Humana  
Tremolo  
Chimes

**PEDAL**

16 Bourdon  
16 Lieblich Gedeckt (Sw.)  
8 Flute (ext. 16' Bd.)  
8 Gedeckt (ext. Sw. 16')  
Chimes (Echo)

**COUPLERS**

Swell to Great 16, 8, 4  
Echo to Great  
Swell 16, 4  
Great 4  
Echo 4  
Swell to Pedal  
Great to Pedal  
Echo to Pedal

**T**HE FIRST SETTLERS of the small, scarcely inhabited village of Lyons in the 1790s were mostly earnest, hard-working Methodists and Presbyterians. On January 2, 1800, a meeting was held to establish a Presbyterian Church in the village. Services were first held in a farm, storehouse, then later, an open lot. The First Presbyterian Church retained its original name until 1820 when a petition was made to change its name to the First Presbyterian Church and Society of Lyons.

In 1825, a new brick church was completed to accommodate the growing congregation. The church continued to flourish with a series of revivals taking

place intermittently between 1826 and 1881. Membership increased significantly under the leadership of Rev. E. E. Davidson who conducted two revivals during the 1870s. The construction of a new church building began in 1849 and was dedicated in 1851; it was remodeled and redecorated again between 1895 and 1896. The galleries along the north and south sides of the church were removed and so was the organ, which was moved from the west side of the church and rebuilt in the chancel. Stained-glass windows were installed in memory of several church members. In 1909, electricity lit the sanctuary for the first time.

For more than 200 years, music has been an important part of worship in this church. The use of flute, and especially a bass viol, in worship caused some controversy around 1820. A pumped organ was acquired in 1825; it was replaced by an 1849 Hall and Labagh organ, which was installed during the construction of the third church building. Young men from the Sunday School were delegated to pump the air bellows—a task that continued for nearly 80 years until the next organ arrived.

The Skinner organ, Opus 691, dedicated on November 18, 1928, was a gift from Myron Taylor as a memorial to his mother. The organ was one of the last instruments built in Skinner's secondary plant in Westfield, Massachusetts, which would close the following year. A fire broke out on February 2, 1936, destroying a great part of the church building; the organ was partially damaged. Taylor again generously donated funds to have the organ rebuilt and additionally, to have a sound amplifying system installed for the Chimes in the Echo Organ. E.M. Skinner & Son of Methuen, Mass., was contracted to rebuild the organ, although there is some indication that David Marr, formerly of theater organ builders Marr & Colton, was also involved. The newly renovated organ was heard in a "Christmas Chimes" concert on December 13, 1937. Three weeks later, Nelson Doescher, the church's organist, played for the dedicatory concert on January 6, 1938.

In 1955, the widening of the chancel walls during a church remodeling compressed the space for the Swell and Great organs. Louvers were cut in the access door to the Great and Pedal divisions to help with venting the sound to the sanctuary. The organ console was moved from the center to the northeast corner of the chancel, its present location. Another attempt to increase sound projection was carried out in 1971, by moving the Great organ into the former choir robing room and cutting a new tone opening through the wall. In the same year, an 8' Trumpet, in the English style, was added to the Great by Bryant G. Parsons & Son, Inc. Since 2006, Parsons Pipe Organ Builders has been the curator of this special instrument.

RAE LYNN S. CLARE

**Saint John's Lutheran Church**  
**Lyons, N.Y.**

**Thursday, August 2**  
**10:10 and 11:10 A.M.**

NICOLE SIMENTAL

Toccata in D Minor, BuxWV 155

Dieterich Buxtehude  
1637–1707

Variations on Est-ce Mars

Jan Pieterszoon Sweelinck  
1562–1621

Hymn 11, “Our Father in heaven, we hallow Thy name” THE LORD’S PRAYER  
Edward Morris Bowman  
1848–1913

Vater unser im Himmelreich, BWV 682

Johann Sebastian Bach  
1685–1750

Six Fugues on BACH, Op. 60  
No. 5, Lebhaft  
No. 2, Lebhaft

Robert Schumann  
1810–1856

*This program is supported by a gift from J. Michael Barone.*

C.E. Morey, 1907  
Restored by Parsons Pipe Organ Builders, 1995

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

Pedal, 30 notes, C–f<sup>1</sup>

Mechanical action

**GREAT**

8 Open Diapason  
8 Dulciana  
8 Melodia  
4 Octave  
4 Flute d’Amour  
2 Fifteenth

**SWELL**

8 Open Diapason  
8 Stopped Diapason  
8 Aeoline  
8 Oboe Gamba  
4 Flute Harmonic  
4 Violina

**PEDAL**

16 Bourdon

**COUPLERS**

Swell to Great  
Great to Pedal  
Swell to Pedal

**JONATHAN MOYER**

Andante con moto, Op. 18, No. 5	Alexandre-Pierre-François Boëly 1785–1858
Larghetto – Moderato, Voluntary IX, Op. 6	Samuel Wesley 1766–1837
Thema mit Variationen (1844)	Felix Mendelssohn Bartholdy 1809–1847
Canonic Study No. 3, Op. 56 Andantino – Etwas Schneller	Robert Schumann 1810–1856
Hymn, “The Lord my pasture shall prepare”	BELLVILLE
Andante in B-flat <i>Bibliothèque de l’Organiste</i> , Suite No. 8	François Benoist 1794–1878
Élévation <i>L’Office Catholique</i> , Op. 148, Suite No. 7	Louis-J.-A. Lefébure-Wély 1817–1869
Ostinato on “Simple Gifts”	Jonathan Moyer b. 1975
Variationen über das Volkslied “Heil dir im Siegerkranz”	August Gottfried Ritter 1811–1885

*This program is supported by a gift from Messrs. Czelusniak et Dugal, Inc.  
Organbuilders — Northampton, Massachusetts.*

Henry Erben (I/9), 1840  
Rebuilt by C.E. Morey (II/14), ca. 1900  
Rebuilt by Andover Organ Company (II/17), 1978

Compass: Manuals, 54 notes, C–f<sup>3</sup>  
Pedal, 27 notes, C–d<sup>1</sup>

**GREAT**

8 Open Diapason  
8 Stop’d Diapason Bass  
8 Stop’d Diapason Treble  
8 Dulciana  
4 Principal  
4 Flute  
2½ Twelfth  
2 Fifteenth  
Mixture III

**SWELL**

8 Stop’d Diapason  
4 Flute  
2 Flageolet  
1½ Quint  
Sesquialtera Bass II  
Sesquialtera Treble II

**PEDAL**

16 Bourdon

**COUPLERS**

Swell to Great  
Swell to Pedal  
Great to Pedal

# BELVILLE

Psalm 23, paraphrase

Lowell Mason  
*Carmina Sacra, 1844*

1. The Lord my pas-ture shall pre-pare, and feed me with a Shep-herd's care; His  
2. When in the sul-try glebe I faint, or on the thirs-ty moun-tain pant; To

pres-ence shall my wants sup-ply, and guard me with a watch-ful eye; My  
fer-tile vales, and dew-y meads my wear-y, wand-'ring step he leads; Where

noon-day walks he shall at-tend, and all my mid-night hours de-fend. My  
peace-ful ri-vers, soft and slow, a-mid the ver-dant land-scape flow. Where

noon day walks he shall at-tend, and all my mid-night hours de-fend.  
peace-ful ri-vers, soft and slow, a-mid the ver-dant land-scape flow.

ON AUGUST 13, 1838, in the small town of Lyons, twenty-five Episcopal families met in a courthouse to plan the building of their new church. The construction of Grace Episcopal Church, designed by James DeLancey Walton in the Tudor Revival style, was highly praised by the townspeople and received a generous donation of \$2,000 from Trinity Church, New York. Natural grey limestone was sourced from a quarry 200 miles away near Loch Sheldrake and used by local stonemasons for construction. The church was consecrated in 1841. Sixteen years later, in 1857, the nave was extended 20 feet and the apse was added under the direction of renowned American Gothic Revival architect Richard Upjohn. Grace Church is the second oldest Episcopal building in Wayne County and its church complex was placed on the National Register of Historic Places in 1944.

The 1840 Henry Erben organ is one of only a handful of Erben organs known to exist, with three in New York City. The organ at Grace Church was moved from the rear gallery to the new chancel in 1859. In preparation for the 75th anniversary of the church, C.E. Morey of Utica was hired in 1915 to renovate the organ. At that time it was enlarged to two manuals, with a Swell division added, using second-hand pipes and parts. The case was enlarged and turned at a right angle to its present orientation.

During the 1950s, the state of the organ deteriorated and a donated Hammond organ took its place. To make room for the speaker, the dealer removed a number of ranks from the Great chest. The revival of the organ would not occur until a decade later, however, when Canon Cyril V. Roberts, the priest of Grace Church and later chaplain of the Eastman School of Music, spearheaded the effort to restore the organ to its original condition. A complete survey of the organ done by the Andover Organ Company in 1965 revealed further details of its history and condition: pipes had been added to the Pedal in 1865; parts of only five of the original Erben ranks remained — 8' Open Diapason, 8' Dulciana, 4' Octave, 2⅔' Twelfth, and the 8' Stopped Diapason (which Morey moved to the Swell and replaced with a Melodia). Many pipes were missing, including the 8' Trumpet that was replaced by Viol d'Orchestre. Morey also added bass pipes to some of the ranks to extend their compass.

Andover completed the first phase of the restoration in 1966, and the organ was heard once more in the service of March 20, 1966, with Annette T. Harris as the organist. The second phase of the restoration in 1977, again by Andover, included installing a new three-rank Mixture on the Great, a new Sesquialtera II and 1⅓' Quint on the Swell, and two new top notes on the Pedal 16' Bourdon. This organ served the original congregation of Grace Church for another 49 years and was played during its last service in December 2016. Presently, the church is a mission of the Episcopal Diocese of Rochester and hosts Rural & Migrant Ministry. The organ is still being used for occasional services held throughout the year.

RAELYNN S. CLARE

**First Lutheran Church  
Lyons, N.Y.**

**Thursday, August 2  
1:45 and 3 P.M.**

FREDERICK HOHMAN

Toccata in F, BWV 540a	Johann Sebastian Bach 1685–1750
Hymn, “When morning gilds the skies”	LAUDES DOMINI
Concerto II in A Minor for two violins from <i>l’Estro armonico</i> , Op. 3, No. 8	Antonio Vivaldi 1678–1741
I. Langsam (Allegro)	<i>Transcribed by Johann Sebastian Bach</i>
II. Adagio senza Pedale	
III. Allegro	
Le Romance de Monsieur Balbastre from Dom Bédos de Celles, <i>The Art of Organbuilding</i>	Claude Balbastre 1727–1799
Langsam, <i>Six Fugues on BACH</i> , Op. 60, No. 1	Robert Schumann 1810–1856
Fugue in F Minor, BWV 534b	Johann Sebastian Bach

*This program is supported by a gift from Linda Fulton.*

Schlicker Organ Company, 1970

Compass: Manuals, 56 notes, C–g<sup>3</sup>  
Pedal, 32 notes, C–g<sup>1</sup>

**MANUAL I**

16 Quintadena  
8 Principal  
8 Spillfloete  
4 Octave  
Mixture IV–V  
8 Trompete  
Chimes (prepared)

**COUPLERS**

Man I to Pedal  
Man II to Pedal  
Man II to Man I

**MANUAL II**

8 Holzgedeckt  
8 Salicional  
8 Voix Cleste (t.c.)  
4 Rohrfloete  
2 Gemshorn  
1½ Terz (t.c.)  
Scharfmixture II–III  
8 Krumhorn  
Tremolo

**PEDAL**

16 Principal (ext.)  
16 Subbass  
8 Principal  
8 Metalgedeckt  
4 Dolcan  
Pedalmixture III  
16 Fagott  
4 Schalmey

THE CONGREGATION of the First Lutheran Church in Lyons dates to 1830 as the “German Evangelical Lutheran Church of Lyons.” Its first congregants — mostly settlers from Alsace-Lorraine — initially met in the Lyons Court House and Creager School House. In 1832, a small frame building was erected at 70 Broad Street before the congregation purchased building from the Presbyterian Church in 1852. Following a fire that destroyed the sanctuary in 1885, the current brick and stone building was erected in 1886 at the cost of \$20,000.

The Romanesque sanctuary has been the home to three pipe organs. The King Organ Company of Elmira, N.Y., installed the first 20-rank instrument with mechanical key and stop action, and a manually-operated bellows system. In 1931, the King organ was replaced with an instrument of nine ranks by the Kohl Organ Company from a Rochester movie theater.

The present organ was built by the Schlicker Organ Company of Buffalo, in consultation with David Craighead, and was dedicated in a recital by Eastman alumna Lorna K. Lutz on May 24, 1970. Interestingly, the Von Beckerath firm of Hamburg was going to be contracted to construct the new instrument, having proposed a totally unenclosed scheme complete with a Rückpositiv division suspended from the front of the balcony. This proposal was ultimately rejected, however, due to the financial unfeasibility of transportation costs, and Schlicker was awarded the contract. The organ, situated in a free-standing case in the rear gallery, employs traditional slider-chests with an electropneumatic stop action and a mechanical key action. According to the dedication booklet, “the voicing . . . is done in a classical manner. No ‘nicking’ of the pipe languids is employed and the low wind pressure used consistently allows free, unforced tone . . . The 2’ Octave and 2’ Gemshorn (on the Great and Swell respectively), exchanged at the suggestion of Dr. Lutz, have since remained in this configuration. The Pedal 16’ Principal was donated by Herman Schlicker himself.”

A number of notable organists have served this church, among whom is Frederick Hohman, who held this post during his time as a student of David Craighead at the Eastman School of Music. Hohman has also issued a recording on the Schlicker organ on his Pro Organo label. Pastor Arthur C. Sziemeister, who oversaw the installation of the Schlicker organ, has been an advocate and steward of this instrument for over 50 years.\*

ALEX JONES

\*Many thanks to Frederick Hohman and Pastor Arthur C. Sziemeister for providing valuable information about the church and organ.

NATHAN J. LAUBE

Toccata Septima, <i>Apparatus Musico-Organisticus</i>	Georg Muffat 1653–1704
Hymn 76, “My Days are Gliding Swiftly By”	THE SHINING SHORE George F. Root 1820–1895
Magnificat II Toni Primus Versus à 5 Secundus Versus à 4 auff 2 Clavir Tertius Versus à 5 Quartus Versus à 6	Matthias Weckmann 1621–1674
Partita diversa sopra “Sei gegrüßet, Jesu gütig,” BWV 768	Johann Sebastian Bach 1685–1750
Phantasia und Fuge, S. 259 über den Choral “Ad nos, ad salutarem undam” aus dem Oper “Der Prophet” von Meyerbeer	Franz Liszt 1811–1886

*This program is supported by a gift from the  
George D. Abraham and Freida B. Abraham Foundation.*

THE DIOCESE OF ROCHESTER was formed on March 3, 1868, and grew over the years in part due to the large influx of Catholic immigrants moving to New York State. By early 1910, Bishop Thomas F. Hickey saw that recent immigration from Ireland, Italy and Germany required the addition of a new parish in northwest Rochester and recruited Father George V. Burns to found the Sacred Heart Parish in 1911. The original church building, which later became Sacred Heart School, opened in 1911 on the south side of Flower City Park. During that same decade, the parish added a wing to the school and built a new rectory and convent. The original church was furnished with a four-rank Tellers-Sommerhof organ, which, upon completion of the new church, was moved the choir loft.

The cornerstone of the current building at 296 Flower City Park was laid in 1925 and construction was completed in 1927 at the cost of \$400,000. The parish

contracted Egan & Prindeville of Chicago as architects for the new building. During that same decade, the parish added a wing to the school and built a new rectory and convent. Extensive commercial development in downtown Rochester led to the closing and demolition of Old Saint Patrick's Cathedral and Sacred Heart was made the temporary cathedral in 1937. Upon becoming the pro-cathedral, Sacred Heart received the marble altar and the furnishings from Saint Patrick's in addition to a 1903 Kimball organ of 38 ranks. The limited choir loft space could not accommodate the entire organ and it was converted to electric action in order to conserve space.

Only in 1952 was Sacred Heart made the official cathedral of the Diocese of Rochester. A large four-manual, 56-rank Wicks, Opus 4497, replaced the Kimball organ. Virgil Fox played the inaugural recital in January 1966 with an incredible program that included Bach's *Passacaglia*, Liszt's *Ad Nos Fantasia and Fugue*, and Dupré's *Prelude and Fugue in G Minor*. This organ was eventually sold to Queen of Peace Church in New Hope, Pa., to prepare for the arrival of the Hal-loran-All Saints organ in 2008.

The current organ by Paul Fritts was first conceived as a part of the renovation project of Sacred Heart Cathedral scheduled for 2005. Williamson Pounders and LaBella Associates were contracted as the architects for this renovation. David Higgs and David Dahl, of Pacific Lutheran University, served as consultants, and Paul Fritts was awarded the contract for his Opus 26 on December 29, 2004.

The proposal for the organ case was an enlarged version of another Fritts case for the Episcopal Church of the Ascension in Seattle. The resplendent 1671 organ case found in Cathedral of Saint John in Hertogenbosch, The Netherlands, served as an inspiration for its organization and décor while eschewing its Rygpositif. The design work alone required more than 1,300 hours to complete. Everything except the hardware, the blower, and various electrical parts for the combination system was designed and built in the Fritts workshop in Tacoma.

The tremendous width of the chancel and nave, coupled with the thick columns that line the interior serve to eliminate effective sidewall reflections. Additionally, the organ was recessed several feet further into the chancel arch than originally planned. Paul Fritts made an important decision not to "push" the organ during on-site voicing in order to avoid an uncomfortably loud, overly-intense sound. The result is a full, and at the same time very colorful sound. The pipe construction and voicing take their inspiration from Arp Schnitger and his school, with its hallmark relaxed intensity and sweetness. The dedicatory recital of the organ took place on September 12, 2008, with Hans Davidsson, William Porter, and David Higgs as the recitalists. The current organist and director of music is Ginny Miller. This instrument is used by the Eastman School of Music on a regular basis, and is the venue of many student recitals.

DANIEL CHANG

Sacred Heart Cathedral  
Rochester, N.Y.  
Paul Fritts & Company Organ Builders, Op. 26, 2008

Compass: Manuals, 58 notes, C–a<sup>3</sup>

Pedal, 30 notes, C–f<sup>1</sup>

Mechanical stop action with electric pre-set system

**I. GREAT**

16 Principal  
8 Octave  
8 Salicional  
8 Rohrflöte  
8 Traversflöte  
4 Octave  
4 Spitzflöte  
3 Quinte  
2 Octave  
Mixture IV–VI  
Cornet V  
16 Trompet  
8 Trompet  
8 Baarpfeife

**COUPLERS**

Swell to Oberwerk  
Swell to Great  
Oberwerk to Great  
Great to Pedal  
Swell to Pedal  
Oberwerk to Pedal

**III. SWELL**

8 Principal  
8 Gedackt  
8 Viol di gamba  
8 Voix Celeste  
4 Octave  
4 Rohrflöte  
2 $\frac{2}{3}$  Nasat  
2 Gemshorn  
1 $\frac{3}{4}$  Terz  
Mixture IV–VI  
16 Fagott  
8 Trompet  
8 Hautbois

**PEDAL**

16 Principal  
16 Subbaß  
8 Octave  
8 Bourdon  
4 Octave  
2 Nachthorn  
Mixture V–VIII  
32 Posaune  
16 Posaune  
8 Trompet  
4 Trompet

**II. OBERWERK**

16 Qvintadeen  
8 Principal  
8 Gedact  
8 Quintadena  
8 Baarpijp  
4 Octave  
4 Offenflöte  
2 $\frac{2}{3}$  Nasat  
2 Octave  
2 Blockflöte  
Sesquialtera II  
Mixture V–VII  
8 Trompet  
8 Vox Humana  
8 Trompeta

Suspended key action  
Variable tremulants (2)  
Wind stabilizer  
Multiple wedge bellows

**Blessed Sacrament R.C. Church  
Rochester, N.Y.**

**Friday, August 3  
9:25 and 10:40 A.M.**

**PETER KRASINSKI**

Wachet auf, ruft uns die Stimme, BWV 645

Johann Sebastian Bach  
1685–1750

Film, *Biblical Visions*

Concept and production: Peter Edwin Krasinski  
b. 1957

The world premiere of an audio/visual journey through the Bible,  
featuring moving images from:

*Noah's Ark* (1928)  
*The Ten Commandments* (1923)  
*Salomé* (1923)  
*Ben-Hur* (1925)  
*King of Kings* (1927)

Hymn 31, "All glory to God, praise Him in His temple"

TOLAND  
Sebastian M. Glöck  
b. 1960

Interlude and last verse harmonized Peter Krasinski

*This program is supported by a gift from Gabriella Kolman.*

ILLUSTRATING THE TYPICAL

## ROCHESTER CONSOLE

Stop Keys in angled side jambs.  
Coupler Tablets over top manual.  
Divisional and Coupler Cancels.  
Low Music Rack.  
All Controls logically grouped.  
Master Pistons controlling all Manual  
Pistons of same number.  
Couplers optionally controlled by Divisional Pistons.  
General Pistons provide separate combinations for all stops and couplers, with pedal changes optional, and are now regularly furnished for both blind and visible operation.



**ROCHESTER ORGAN COMPANY**  
INC.  
DESIGNERS & BUILDERS  
of  
*Organs for Churches, Auditoriums & Residences*  
P. O. Box 98  
ROCHESTER, N. Y.

Blessed Sacrament R.C. Church  
Rochester, N.Y.  
Rudolph Wurlitzer Manufacturing Co., Op. 2032, 1929

Compass: Manuals, 61 notes, C-c<sup>4</sup>

Pedal, 32 notes, C-g<sup>1</sup>

In parentheses is the number of pipes in each rank

### CHAMBER DISPOSITION

PLAYS AT    RANK/TREM

**MAIN (Left)**

16-4    Diapason/Open (85)  
16-2    Bourdon/Flute (97)  
16-4    Salicional (73)  
8, 4    Celeste (61)  
8, 4    Aeoline (73)  
      Harp/Chrysoglott (49 bars)  
      Tremulant

PLAYS AT    RANK/TREM

**SOLO (Right)**

16-2 $\frac{2}{3}$     Tibia/Piccolo (61)  
8-4        Horn Diapason (73)  
8         Tuba (85)  
8         Vox Humana (61)  
      Chimes  
      Tremulant  
      Vox Humana Tremulant

### COUPLERS

Great to Pedal  
Swell to Pedal  
Choir to Pedal  
Swell to Great 16, 8, 4  
Swell to Great Second Touch  
Choir to Great  
Choir to Great Second Touch  
Swell to Choir  
Swell 16, Unison Off, 4  
Choir 16, Unison Off, 4

**T**HE EARLIEST RECORD of an organ at Blessed Sacrament is a one-manual, eleven-rank Wm. King & Son organ. Perhaps the parish brought this organ from its original 1901 building when it built its new church in 1911. Other than the King, no other organ except the current 1929 Wurlitzer is noted in the historic record.

Nearly every builder of theater organs during the silent film era also built church organs to one degree or another; some major theater builders, Möller and Kimball, for example, were known as classical builders before and after entering the theater market. Wurlitzer did not focus much attention on church organs, building only 256 — roughly ten percent of its output. While the largest ecclesiastical instrument is the impressive and extant IV/32 for Temple Sha-

lom in Chicago, most Wurlitzer church organs were small and not prestigious; only 26 were larger than ten ranks.

All Wurlitzer organs were products of a system — each instrument represented a factory shopping list of pre-made and pre-voiced modules that would be put together to create a pipe organ. Their church organs were no different, and used standard theater pipework and mechanism.

Differences did exist to some degree in voicing — while using the same scales, pipework for church instruments was often voiced on 8" pressure, rather than the typical 10" theater pressure, for less-exaggerated tone. Expression was typically accomplished using the ingenious "studio" shade engines for speedy, near-silent shutter movement. An output baffle for the blower, something never included on theater instruments but almost always on those for church, ensured mechanical rumble would not disturb moments of extreme serenity. Horseshoe consoles — of more chaste design — were still the norm, but without the kaleidoscope of colored tabs: just white and black, the latter for couplers.

Like Wurlitzer theater organs, precious few Wurlitzer church organs survive unaltered. So it is a happy treat to hear this organ that exists restored, and in excellent condition.

The organ's nine ranks provide a wealth of foundation tone at various volumes (even a Tibia Clausa!), though perhaps not a great deal of color. Without loud strings or a minor reed such as an Oboe Horn, significant color is not achieved until the addition of the Tuba, the organ's crowning voice. Labeled on factory documents as a Cornopean, its construction and voicing bear this out. In the organ's 1982 restoration by Parsons Pipe Organ Builders, this stop was restored at Trivo, Inc., by none other than Adolf Zajic, Möller's legendary former head reed voicer. It is now perhaps a shade brighter than originally.

Even 20 years apart, the similarities in unification between this instrument and Hope-Jones Opus 2 across town are noticeable. The Great provides the weightiest of foundation tone through 4' pitch, and the loud reed. As expected, the Swell is the largest division, providing the most extensive unification, both in terms of ranks represented, and limits of extensions. The Choir is the organ's smallest division, and provides the softest voices. Surprisingly, the Blessed Sacrament Choir features the larger Open Diapason, rather than the more restrained Horn. Likewise, amid the heft of the large Open and Tibia on the Great, one finds the organ's softest voices, the Aeoline, at both 8' and 4' pitches, but not the more assertive Salicional.

Whereas in a Wurlitzer theater organ, the player can achieve nearly all color effects, and essentially full organ on the Great alone, both the First Universalist and Blessed Sacrament organs require more intermanual coupling for the same purposes. With no super coupler on the Great, achieving anything above 4' tone — including important 2' string tone — requires supercoupling the Swell to the Great.

While there is no chorus, per se, the abundance of 8' tone at many different volumes and timbres, and the ability to combine it with other pitches in many ways, provides the creative organist with great registrational possibilities.

JONATHAN ORTLOFF

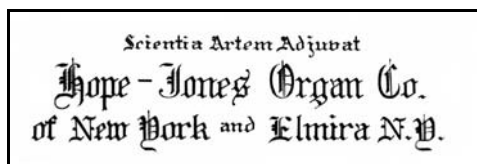
**First Universalist Church  
Rochester, N.Y.**

**Friday, August 3  
9:25 and 10:40 A.M.**

DAVID PECKHAM

Trumpet Tune in D	David N. Johnson 1922–1988
Chant de Paix, from <i>Nine Pieces</i>	Jean Langlais 1907–1991
Festival March	John Daulby Peake 19th/20th cent.
Fountain Reverie	Percy E. Fletcher 1879–1932
Partita on PICARDY Fanfare Scherzo Aria	Albert Zabel 1935–2017
Toccata Op.3, No. 4, Hommage à L. Bernstein	Stefan Lindblad b. 1958
Hymn 158, “Praise the Source of Faith and Learning”	

*This program is supported by a gift from S.L. Huntington & Co.*



EQUALLY LAUDED A BRILLIANT GENIUS as he was derided an untrained, pernicious vandal, Robert Hope-Jones's impact on modern pipe organbuilding cannot be ignored. Perhaps no other organbuilder in history has so completely reshaped the pipe organ: in a single patent in 1890 Hope-Jones re-imagined the organ in a single stroke, presenting a whole system for its construction and control, using novel forms of key and stop action, coupling, expression, tremulant, and console design. Throughout his career, his mechanical innovations would be matched by tonal developments: pipework voiced on exceptionally high wind pressure, exaggerated scales both gargantuan (Diaphone, Phonon Diapason, Tibia Clausa) and miniscule (Viole d'Orchestre, Kinura), and the complete enclosure and unification of voices. The basics of his low-voltage electrical control and action are still in use in every electric-action organ today.

Hope-Jones's career began in his native England, first licensing his technology to other builders, and eventually building pipe organs under his own name, most famously at Worcester Cathedral in 1896. Immigrating to the United States in 1903, he wasted no time cutting a swath of failed leadership positions and partnerships before founding his own firm in Elmira, N.Y., in 1907.

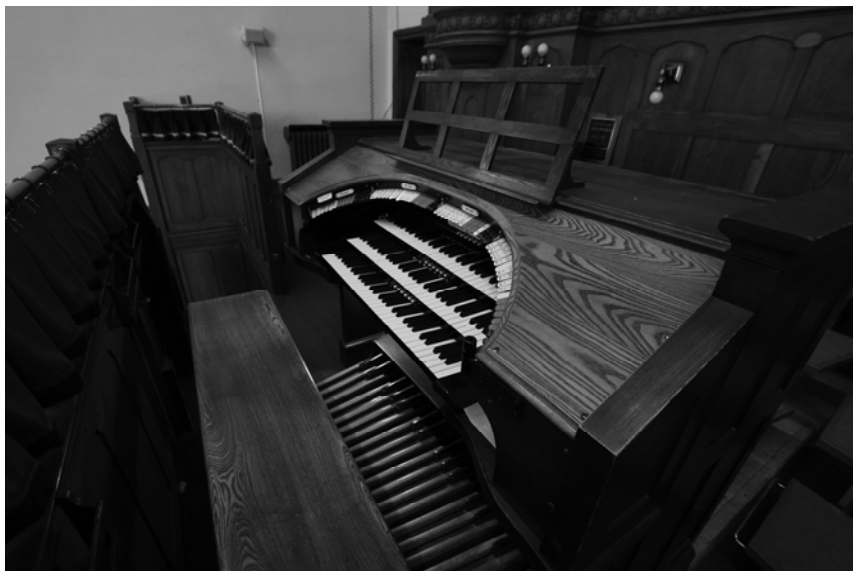
From his Elmira factory, Hope-Jones turned organbuilding on its head with the construction of the world's first unit organ in 1907 for the New York State School for the Blind in Batavia, New York — an instrument of 38 stops extended from just twelve ranks.

It was around this time that the First Universalist Society of Rochester, incorporated in 1846, was experiencing growing pains in its original building. Selling their church to the Seneca Hotel, the Universalists commissioned Rochester architect Claude Bragdon to design a new building at South Clinton Avenue and Court Street. Completed in 1908, the Romanesque-style building had provisions for a pipe organ in a chamber behind one of two mute facades.

The church selected the Hope-Jones Organ Company to build their new organ — what would become the firm's Opus 2. One rank larger than the Batavia instrument, and more extensively unified, its 13 ranks were divided into three sections: the main expression chamber containing ten ranks, an unenclosed section included a Tibia Clausa and Diapason Phonon, and a separate expression chamber in the basement for the Tuba, speaking via a concrete tone chute and through perforated canvas panels in the bottom of the organ case, painted to look like wood.

Hope-Jones recognized the value of good publicity; consequently, the company regularly funded elaborate dedicatory events, hiring big names to open new instruments. Opus 2 was dedicated on October 6, 1908, by Edwin H. Lemare.

In the intervening 110 years, the organ has been the subject of two major programs of work. A rebuild in 1937 by Wurlitzer fully enclosed the organ, replaced the combination action in the console, added Chimes, and swapped the original Cornopean for a narrow-scale capped Trumpet. A tag on a Tuba pipe dated July 1937 stating its 12" wind pressure suggests this stop may have



Console of the 1908 Hope-Jones Opus 2

been revoiced at that time as well. An ill-fated rebuild by a local firm in the 1990s ruined the original electropneumatic relay and caused irreversible, but not fatal damage to the windchests. The pipework happily escaped harm. In its survival, Opus 2 stands as the largest — and one of just two — extant Hope-Jones organs, the other being a six-rank residence organ in Portland, Maine.

Now sympathetically cared for, the organ still gives a good account of what Hope-Jones was after. Don't be fooled by the stoplist and the horseshoe console: Opus 2 is not a theater organ. In fact, excepting the organ's most exaggerated stops — Tibia, Phonon, and Tuba — the pipework is fairly traditionally voiced, and of great Romantic beauty. Even the three louder stops are more colorful than their later theater counterparts, particularly the Tibia, which has a decided sweetness.

The organ's most virtuosic pipe construction and voicing is found in the Violes d'Orchestre that possess all the keenness of theater examples at about half the volume. These are color stops, adding sheen without stridency. The fact that the Viole is not available at 2' pitch, which Hope-Jones included in other instruments, obviating, he said, the need for mixtures, perhaps reflects their softer voicing. Other unexpected sounds are the Gedact, a delicate spotted metal chimney flute, and the organ's quietest voices, the Dulciana and Unda Maris.

JONATHAN ORTLOFF

First Universalist Church  
Rochester, NY  
Hope-Jones Organ Co., Op. 2, 1908  
Rebuilt by the Rudolph Wurlitzer Manufacturing Co., Op. 2215, 1937

Three manuals, 13 ranks

**GREAT**

16	Contra Tibia Clausa	TIBIA
8	Diapason Phonon	OPEN
8	Tibia Clausa	TIBIA
8	Horn Diapason	OPEN
8	Concert Flute	FLUTE
8	Gedact	GED
4	Octave	PRIN
4	Flute	FLUTE
16	Ophicleide	OPH
8	Tuba	TUBA
4	Clarion	CLAR
	Cathedral Chimes	

**CHOIR**

16	Aeoline (t.c.)	AEOL
8	Horn Diapason	OPEN
8	Concert Flute	FLUTE
8	Gedact	GED
8	Viole d'Orchestre	VIOLE
8	Aeoline	AEOL
8	Unda Maris (t.c.)	UNDA
4	Flute	FLUTE
4	Dulcet	DUL
8	Vox Humana	VOX
8	Clarinet	CLAR
16	Ophicleide	OPH
8	Tuba	TUBA
4	Clarion	CLAR

**COUPLERS**

Swell to Great 16, 8, 4  
Swell to Choir 16, 8, 4  
Swell sub and octave  
Choir octave  
Great to Pedal  
Swell to Pedal 8 and 4  
Choir to Pedal

**SWELL**

16	Bourdon	BOURD
8	Horn Diapason	OPEN
8	Concert Flute	FLUTE
8	Gedact	GED
8	Viole d'Orchestre	VIOLE
8	Aeoline	AEOL
4	Octave	PRIN
4	Flute	FLUTE
4	Gambette	GAMB
16	Vox Humana	VOX
8	Tuba	TUBA
8	Trumpet	TRUM
4	Clarion	CLAR

**PEDAL**

32	Resultant Bass	QUINT
16	Diapason Phonon	OPEN
16	Contra Tibia Clausa	TIBIA
16	Bourdon	BOURD
8	Flute	FLUTE
8	Cello	CELLO
16	Ophicleide	OPH
16	Vox Humana	VOX
8	Tuba	TUBA
4	Clarion	CLAR

Pistons in Swell keyslip:

Unison ON and OFF

Tremolo ON and OFF (affects Main chamber)

Combination Pistons:

Swell:	pp	p	mp	mf	f	ff
Great:	p	mp	mf	f	ff	fff
Choir:	pp	p	mp	mf	f	ff

Two balanced expression pedals: MAIN and TUBA  
Crescendo Pedal in separate knee panel alcove

CAROLINE ROBINSON

Introduction and Passacaglia in D Minor <i>Austin organ</i>	Max Reger 1873–1916
Herzlich tut mich erfreuen, Op. 122, No. 4	Johannes Brahms 1833–1897
Prière, Op. 158	Camille Saint-Saëns 1835–1921
Humoresque for cello and organ <i>Benjamin Krug, cello</i>	Joseph Jongen 1873–1953
Recital Pieces for the Organ Canzonetta, Op. 36, No. 1 Novelette, Op. 68, No. 3 <i>Hook &amp; Hastings organ</i>	Horatio Parker 1856–1919
Hymn 69, “Ancient of Days”	ANCIENT OF DAYS Horatio Parker
Fanfare <i>Austin organ</i>	John Cook 1918–1984

*This program is supported by a gift from J. Michael Barone.*

Hook & Hastings Co., Op. 1697, 1896  
Originally built for Saint Joseph R.C. Church, Pepperell, Mass.  
Relocated by Rob Kerner, 2010

Compass: Manuals, 58 notes, C–a<sup>3</sup>  
Pedal, 27 notes, C–d<sup>1</sup>

**GREAT**

8 Open Diapason  
8 Melodia  
8 Dulciana (t.c.)  
4 Octave

**SWELL**

8 Stopped Diapason  
8 Viola (t.c.)  
4 Harmonic Flute  
8 Oboe (t.c.)

Tremulant  
Swell Pedal

**PEDAL**

16 Subbass

**COUPLERS**

Swell to Great 8, 4  
Great to Pedal  
Swell to Pedal

Saint Mary's R.C. Church  
Rochester, N.Y.  
Austin Organ Co., Op. 2186, 1955

Compass: Manuals, 61 notes (C-c<sup>4</sup>)

Pedal, 32 notes (C-g<sup>1</sup>)

Electropneumatic action

**II. GREAT**

16 Quintaten  
8 First Diapason  
8 Second Diapason  
8 Concert Flute  
8 Gemshorn  
4 Octave  
4 Nachthorn  
2 $\frac{2}{3}$  Octave Quint  
2 Super Octave  
Mixture IV  
Chimes

**III. SWELL** (enclosed)

16 Contra Salicional  
8 Geigen Diapason  
8 Rohr Flöte  
8 Viola da Gambe  
8 Viola Celeste  
8 Salicional  
4 Geigen Principal  
4 Wald Flute  
2 Gedeckt  
Plein Jeu IV  
16 Contre Bassoon  
8 Trumpet  
8 Fagotto  
4 Clairon  
Chimes  
Tremolo

**I. CHOIR** (enclosed)

8 Viola  
8 Bourdon  
8 Dolce Conique  
8 Dolce Celeste  
4 Gemshorn Octave  
4 Koppel Flöte  
2 $\frac{2}{3}$  Nazard  
2 Block Flute  
1 $\frac{1}{3}$  Tierce  
Mixture III  
8 Cromorne  
8 English Horn  
8 Bombarde (unenclosed)  
Chimes  
Tremolo

**PEDAL**

32 Resultant  
16 Contra Bass  
16 Violone  
16 Contra Salicional (Sw.)  
16 Gedeckt (Ch.)  
8 Principal  
8 Violone  
8 Gedeckt (Ch.)  
4 Super Octave  
4 Flue (Ch.)  
Mixture III  
16 Bombarde (Ch.)  
16 Contre Fagotto (Sw.)  
8 Trumpet (Ch.)  
4 Clairon (Ch.)

**COUPLERS**

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

**S**AINT MARY'S R.C. CHURCH was founded in 1834, having purchased an unused Methodist church building one year earlier. The first church was located where the Joseph A. Floreano Riverside Convention Center now stands. In 1858, the present building was constructed. In 1916, two transepts were built that gave the church its present cruciform shape, and the Tiffany rose window at the rear of the nave was installed. There is mention of "an organ" during this time, but no specific details about it are known. The bell tower, planned as part of the original design of the church, was added in 1940. Today, Saint Mary's is part of the Southeast Rochester Catholic Community, which also includes Blessed Sacrament and Saint Boniface churches.

The contract for Austin organ, Opus 2186 was signed on April 24, 1951. Installation was completed in February 1953 at the cost of \$50,000. The organ was designed by Samuel Warren and Austin tonal director Richard Piper, the latter of whom had worked previously for the Willis firm in England. It was designed as an eclectic instrument of the American Classic tradition, balancing moderate mid-century Classical ensembles with a complement of coloristic registers. Jeanne Demessieux played the dedicatory recital on March 18, 1953. The organ was updated electrically by Austin in 1990, with the addition of a solid state combination action, and remains tonally intact.

Built in 1896, Hook & Hastings, Opus 1697 began its life in Saint Joseph R.C. Church in Pepperell, Mass. In September 1967, the organ was removed from the church prior to its impending demolition. In 1968, Carolyn and Noel Nilson purchased the organ through the Organ Clearing House, and moved it to their home in Sandisfield, Mass. The installation of the organ was a family affair, as Mrs. Nilson recounted: "we needed somebody small to stand inside the organ and put the pipes in the pipe rack. The children fit beautifully."

When the Nilsons sold their home in 2007, the organ was moved to Christ Church, Rochester, and installed there by Rob Kerner and Eastman students in the Organ Design and Maintenance course. There, it was used as a temporary instrument until the installation of the Craighead-Saunders organ in 2008. It was then moved to its present location in the transept of Saint Mary's R.C. Church, and inaugurated April 18, 2010. The organ has been well-cared for over the years and retains all of its original pipework. Although the Oboe appears to have had its reed tongues and wedges replaced, the rest of the pipework retains its original 1896 voicing.

ISAAC DREWES



The 18th-century Italian Baroque Organ  
PHOTO Len Levasseur

**Memorial Art Gallery  
Rochester, N.Y.**

**Friday, August 3  
2:55 P.M.**

**EDOARDO BELLOTTI**  
*Chef de Cuisine*

**AN ITALIAN DINNER**

**APPETIZER**

Capriccio Terzo sopra Chucho from " <i>Primo Libro di Capricci</i> ," Rome 1624	Girolamo Frescobaldi 1583–1643
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**ENTRÉE**

Toccata Settima from <i>Toccate e Correnti</i> , Rome 1634	Michelangelo Rossi 1602–1656
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*or*

Toccata XIV in G	Johann Jacob Froberger 1616–1667
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**MAIN COURSE**

Concerto La Notte, Op. 10 No. 2 (Amsterdam, 1728)	Antonio Vivaldi 1678–1741
I. Largo	
II. Fantasmi	<i>Transcribed by Edoardo Bellotti</i>
III. Il Sonno	
IV. Allegro	

*or*

Partite sopra Folia	Alessandro Scarlatti 1660–1725
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**DESSERT**

Sinfonia in Do maggiore	Ferdinando Provesi 1770–1833
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*This program is supported by an anonymous gift.*

Italian Baroque Organ  
Unknown builder, ca. 1770  
Restored by Gerald Woehl, 2005

Compass: Manual, 45 notes, CDEFGA–c<sup>3</sup> (short octave)  
Pedal, 17 notes, CDEFGA–g<sup>#</sup> (short octave)

**MANUAL**

- 8 Principale bassi
- 8 Principale soprani
- 4 Ottava
- 2 Decimaquinta
- 1½ Decimanona
- 1 Vigesima Seconda
- ½ and 1½ Vigesima Sesta e Nona
- 4 Flauto in ottava
- 2½ Flauto in duodecima
- 1¾ Flauto in XVII (from F)
- 8 Voce Umana (from D)
- 8 Tromboncini bassi
- 8 Tromboncini soprani

**PEDAL**

- 16 Contrabassi (C-D-E-F-G-A-B<sup>b</sup>-B-c<sup>1</sup>; new: c<sup>#</sup>-d<sup>#</sup>-f<sup>#</sup>-g<sup>#</sup>)
- Tamburo (drum; sounds four low-pitched pipes)

Uccelliera (bird)

**T**HE MAGNIFICENT HISTORIC ORGAN owned by the Eastman School of Music and placed in the University of Rochester's Memorial Art Gallery was built in central Italy during the 18th century. The spectacular case contains parts of an earlier organ (windchest and pipes) that may have been built in the late 17th century. It was quite common that organs were preserved and enlarged in Italy, and this particular example represents a mature concept in the development of Italian music history and organ culture. The known history of this instrument begins in the late 1970s when it was purchased at an antique shop in Florence, Italy, by the German organbuilder Gerald Woehl. Following Woehl's purchase, it was dismantled and placed in storage until the fall of 2001 when Woehl visited Rochester and saw the Fountain Court at the Memorial Art Gallery. A contract was signed a few months later between the two parties stating that the organ should be restored and documented by Gerald Woehl and Monika May in Marburg (Lahn), Germany. The organ was installed in Rochester's Memorial Art Gallery in July and August 2005.

The Italian Baroque organ represents the genesis and the essence of European Baroque organ music and culture. That in the Memorial Art Gallery comprises the general characteristics of the Italian organbuilding tradition, which particularly in the middle and southern regions, endured without



Keydesk of the 18th-century Italian Baroque organ

alterations from the beginning of the 16th century until the end of the 19th: one manual, a small pedalboard with short octave (CEFGA–a), a single (either spring or slider) windchest, a limited number of stops primarily consisting of the divided ranks of the Ripieno (here only the two last ranks—the 26th and 29th—are placed on one toeboard and combined in one stop), and the soft vocal sound of the Principale (the only 8' flue stop).

The facade is divided into three pipe flats, common in central and southern Italy and partially due to the influence of the Flemish organbuilder Willem Hermans (1601–1683) who was active in Italy in the second half of the 17th century. The side panels of the case are decorated with ten-foot-high paintings of flowers in a vase, and its facade is adorned with an unusual motif depicting Saint Andrew. The lavishly ornamented case, perhaps linking it to Italian court culture of its time, represents 18th-century High Baroque style, and most likely

was built separately from the organ. This was common in Italy, where the organ cases were built together with the interior architecture and furniture of the church (altar and pulpit), often by the same artisan. The interior of the organ — the instrument itself—was built by the organbuilder sometime later, or, as it seems to be in our case, an older organ was adapted, somewhat enlarged, and installed in the already existing (or new) organ case. The c3 pipes of both the Principale and the Voce Umana are inscribed with the date 1770. This is most likely the year when the organ was installed in the case. The windchest, together with most of the pipework, is older — possibly from the end of the 17th century or from the early 18th—and it was enlarged, most likely around 1770, in order to include some new stops that were considered necessary in a larger organ at this time.

Around 1770, the organ was enlarged with the addition of three stops in the manual (a reed, a 4' Flute, and a tierce) and a 16' Contrabassi in the Pedal. The wind supply was most likely completely rebuilt, including two new multifold wedge bellows. The old windchest, constructed of several boards of walnut joined together and with the tone channels carved out, was split lengthwise, and a similar piece of walnut was set in between the two original pieces. This facilitated the addition of the three new manual stops. The channels were carved into this new piece in the same manner as the original, and sliders, blind sliders, and toeboards were made exactly in the same fashion as the old parts—an admirable piece of craftsmanship. An addition was made to the rear of the windchest for the Voce Umana, which was moved from the front of the chest in order to create space for a reed stop (unfortunately lost). Reed stops, mostly built in northern Italy, became increasingly popular in the south at this time, reflecting the oboe and bassoon sounds of the orchestra. The Venetian organbuilder Gaetano Callido (1727–1813), active in northern and central Italy, was often requested to furnish Tromboncini stops for organs without reeds. In Callido's organs, they were placed in front of the facade, easily accessible for tuning. In our organ, and for the same reason, the reed stop was placed as close as possible to the facade behind the Principale. A Tromboncini stop (modeled after Gaetano Callido, Borca di Cadore, 1791) was reconstructed by Giovanni Pradella. Within the realm of that tradition, the organ at the Memorial Art Gallery, with its 14 stops, has to be considered a large instrument. It represents a midway point between the positive organs (with five to ten stops) frequently built in the central and southern regions, and the largest organs based on the 16' Principale (with 15 to 20 stops).

The Italian organ can be heard demonstrated during the weekly “Going for Baroque” concert series each Sunday, during regular school tours, in the context of EROI Festivals, and both in solo and ensemble roles for the “Third Thursday” evening concert series which brings leading performers and experts in Renaissance and Baroque music to Rochester.\*

\*Article excerpted, adapted, and updated by Nathan Laube from Loft Recordings LRCD-1077, *The Eastman Italian Baroque Organ*, David Higgs, William Porter, Hans Davidsson, organists. © 2005 Loft Recordings, LLC, used by permission.

**JONATHAN ORTLOFF  
100 INCHES OR BUST  
ROBERT HOPE-JONES, THE PERNICIOUS GENIUS**

Equally praised as a brilliant genius as he was derided as an untrained vandal, Robert Hope-Jones is most widely known today for his connection to Wurlitzer, and his invention of the Unit Orchestra. In a single patent in 1890, Hope-Jones reimagined every mechanical aspect of the pipe organ — a sweeping gesture unmatched by any organbuilder before or since. Now, a century after his death, and with just two extant instruments, this reexamination of his contributions to organbuilding discusses his seminal hand in shaping the electric-action pipe organ, and how each such instrument up to the present owes its function to his fertile mind.

**JOEL SPEERSTRA  
CREATIVE KEYBOARDS  
“OLD” INSTRUMENTS WITH NEW AFFORDANCES**

A report on a current research project, funded by the Swedish Research Council, studies the reconstructed monumental Baroque organ in Göteborg, a new duo clavichord, and a reconstruction of Handel’s famous claviorganum, all located in Göteborg, Sweden, reflect on the process reconstruction goals of the Craighead Saunders organ. Although some 21st-century tendencies to the contrary are beginning to be seen, for well over a hundred years now, most classical music instruments have been highly standardized. Development still happens in small increments, and performance research has focused on the mastery of existing instruments that offer few new surprises in their current forms. In some ways this phenomenon has foregrounded the performer. Virtuosity at an instrument might be said to be connected directly to standardization. That is perhaps why we think keyboard instruments can be described objectively, whereas we at least used to think a performance was “art” and therefore best left in the subjective realm. Artistic research has the power to reach beyond the objective-subjective divide and create new knowledge about the creative process where musicians meet the materiality of the instrument. What happens from the moment a “new” keyboard instrument is designed until highly functioning musicians start using it in ways that may never have been intended by the designers? Does this kind of research process lead to any new insights about historically-informed performance practice?

RICHARD HILLS  
will announce his program.

*This program is supported by a gift from James Weaver.*

**B**UOYED BY A GROWING MEMBERSHIP throughout the 1920s, the Freemasons in Rochester had outgrown their 1903 temple at Mortimer Street and Clinton Avenue, and laid plans for a grand new building on East Main Street. Opened in 1930, the new Masonic Temple boasted numerous lodge rooms, and two large halls: the Gothic Cathedral Hall on the top floor of the building, and a 2,500-seat proscenium theater, with restrained early Art Deco features.

The pipe organ has long played an important role in Masonic ritual, and when it opened the new temple complex included at least seven organs. Cathedral Hall's IV/49 Möller (Opus 5260) still exists unaltered. Skinner's Opus 711 (IV/56) was installed in the large theater, with its walnut console on a lift in the middle of the orchestra pit.

In 1928, when the Masons moved from Clinton Avenue to East Main Street, the 1903 temple was razed, partially to make way for the 2,961-seat RKO Palace Theatre that opened on Christmas Day of that year. Despite opening after the advent of talking pictures, the theater was equipped with Wurlitzer Opus 1951, a four-manual, 21-rank instrument.

The organ was designed by, and built for Englishman Tom Grierson, one of the better organists of the day who also recorded a number of Wurlitzer player organ rolls. Grierson designed Opus 1951 from the ground up rather than picking one of Wurlitzer's stock models. Though his design was fairly standard in terms of what ranks were present in a 21-rank organ, several unusual features give this instrument a character of its own. Six ranks of strings, four of them celesting pairs, and including a rare 16' Gamba on 15" pressure, provide a lush chorus unmatched in most organs this size. On the other end of the tonal spectrum, 8' tone is particularly weighty: each chamber's Tibia is the larger "solo scale," on 15" pressure, there is the usual massive Diaphonic Diapason with its rumbling 16' wooden Diaphone bass, and a peerless 15"-pressure Tuba Mirabilis, perhaps the finest example of this Wurlitzer stop. The organ's rarest feature

is the extension of the *Mirabilis* into a thunderous wooden 16' Bombarde of gargantuan scale, one of only 24 sets the company made.

The console, Wurlitzer's stately "Empire" design, teemed with Grierson's signature as well. Sub Octave, Unison Off, and Octave couplers for each manual perhaps reflected Grierson's classical organ training; only a handful Wurlitzer theater organ were so specified. For the third manual, he ordered an Orchestral division rather than the usual Bombarde, and fitted it out accordingly, as almost a secondary Great organ, with unusually-complete unification, including both Tibias to 2 $\frac{2}{3}$ ' and 2' pitches.

Tradition holds, perhaps apocryphally, that because of the size and import of the organ, its proximity to the Wurlitzer factory, and the company's relationship with Tom Grierson, Wurlitzer sent a pair of voicers to Rochester to finish the instrument at the Palace, a luxury afforded to precious few theater organs. Whether or not Opus 1951 was a beneficiary of the same is unknown, but it has always been regarded as a particularly fine-sounding Wurlitzer theater organ.

After a successful career with Mr. Grierson at the console, the organ was largely forgotten until the late 1950s and early 1960s with the founding of the Rochester Theater Organ Society. When the Palace was demolished in 1965, RTOS bought the organ and moved it to the Auditorium Theatre, then part of the large Masonic Temple, displacing the original Skinner, now installed in Ascension Episcopal Church across town. Since then, an English Horn\* and second Vox Humana have been added to the Wurlitzer.

Meanwhile, on East Main Street, a declining membership suggested the Mason's divest themselves of a building far too large for their needs. They sold the temple in 1989 to Saucke Bros. Construction Corporation, which converted the building into office spaces and meeting and banquet rooms. In 2003, the half of the building occupied by the Auditorium Theatre was purchased by the Rochester Broadway Theatre League, which continues to operate the performance venue for touring Broadway shows.

Modern changes to Opus 1951 include a new specification designed by English theater organist Simon Gledhill, a digital replacement for the original electropneumatic relay and combination action, and remedial tonal finishing performed by Clark Wilson Associates. The Rochester Theater Organ Society continues to present nine concerts per year at the Auditorium, including a yearly performance by students and faculty of the Eastman School of Music.

JONATHAN ORTLOFF

\*"English Horn" in a Wurlitzer organ means English Post Horn, which never appeared on a stop tab except in the two instruments at Radio City. "Cor Anglais" refers to the imitative orchestral reed in the three examples Wurlitzer made.

Auditorium Theatre  
Rochester, N.Y.  
Rudolph Wurlitzer Manufacturing Co., Op. 1951, 1928

Compass: Manuals, 61 notes, C–c<sup>4</sup>  
Pedal, 32 notes, C–g<sup>1</sup>

CHAMBER DISPOSITION

**MAIN CHAMBER** (Audience Left)

Plays at	Rank/Trem	Pipes
16-2	Flute/Bourdon	97
8-2	Viol d'Orchestre	85
8-4	Viol d'Orchestre Celeste	73
8-4	Violin	73
8-4	Violin Celeste (t.c.)	61
8	Clarinet	61
8	Vox Humana	61
16-8	Diaphonic Diapason	73
8-2	Tibia Clausa	73
16-4	Gamba	85
	Chrysoglott	49
	Bird	
	Main Trem	
	Tibia Clausa Trem	
	Vox Humana Trem	
	Gamba/Diaph. Trem	

**SOLO CHAMBER** (Audience Right)

Plays at	Rank/Trem	Pipes
8	Quintadena	61
16-4	Diaph. Horn Diap.	85
8	Solo Strings	61
16-2	Tibia Clausa	97
16-8	Tuba Mirab./Bomb.	73
16-8	Tuba Horn/Oph.	73
8	Kinura	61
8	Oboe Horn	61
8	Orchestral Oboe	61
8	Brass Trumpet	61
8	Brass Saxophone	61
8	Solo Vox Humana	61
8	Post Horn	61
	Glockenspiel/Bells	37
	Tuned Sleigh Bells	25
	Chimes	25
	Toy Counter/Effects	
	Piano (MIDI)	85
	Harp/Marimba	49
	Chrys/Vibraphone	49
	Xylophone	37
	Solo Reeds Trem	
	Solo Flues Trem	
	Tibia Clausa Trem	
	Vox Humana Trem	
	Tuba Horn Trem	
	Tuba Mirabilis Trem	



The Wurlitzer console

## COUPLERS

Accompaniment 4  
Solo to Accompaniment  
Great to Accompaniment 2<sup>nd</sup> Touch 4  
Solo to Accompaniment 2<sup>nd</sup> Touch  
Great 16, Unison Off, 4  
Solo to Great  
Solo to Great 2<sup>nd</sup> Touch  
Solo to Great 2<sup>nd</sup> Touch Pizzicato  
Solo 16, Unison Off, 4  
Orchestral 16, 4  
Great to Orchestral 8, 4  
Accompaniment to Pedal

## TREMULANTS

Diaphone, Gamba  
Main  
Tibia Clausa (Main and Solo)  
Vox Humana (Main and Solo)  
Solo Flues  
Solo Reeds  
Tuba Horn  
Tuba Mirabilis  
Vibraphone

## ACCESSORY TRAY

Accompaniment Traps to Pedal  
Accompaniment Traps 2<sup>nd</sup> Touch  
Pedal Trap Select  
Accompaniment Trap Select  
Pedal/Accompaniment Trap Select #1  
Pedal/Accompaniment Trap Select #2  
Celestes Off  
Viols d'Orchestre Off  
32' Tibia becomes 32' Bourdon  
Marimba Reit  
Glockenspiel/Xylophone Reit  
Great Sostenuto Off  
Piano Sustain On  
Master Swell On  
13 Push Buttons for Effects

60 rangeable manual pistons  
5 rangeable toe stud pistons  
9 rangeable divisional cancel bars on stop rails  
General cancel  
7 toe studs for effects  
2 keycheek effects buttons  
2-stage traps pedal  
Left and right thunder  
2 balanced swell pedals  
Adjustable crescendo  
2-stage sforzando  
Sostenuto/sustain kick switch



Tom Grierson at the console of the  
Palace Theatre's Wurlitzer

**DAVID BASKEYFIELD**

Vorspiel und fuge in C Minor	Anton Bruckner 1824–1896
Sechs Fugen über den Namen BACH	Robert Schumann 1810–1856
No. 3, Mit sanften Stimmen	
No. 5. Lebhaft	
11 Grands Préludes pour Orgue ou Piano Pédalier, Op. 66	Charles-Valentin Alkan 1813–1888
No. 7, Andante	
No. 10, Scherzando	
Folk Tune, <i>Five Short Pieces</i> (1929)	Percy Whitlock 1903–1946
Hymn, “Christ is made the sure foundation”	
Sicilienne	Guy Weitz 1883–1970
Toccata in c-Dur	Franz Schmidt 1874–1939

David Baskeyfield is represented by Karen McFarlane Artists, Inc.

*This program is supported by a gift from Sheldon Lee.*

Carl Barckhoff, 1890

Restored by Parsons Pipe Organ Builders, 2017

Compass: Manuals, 58 notes, C–A<sup>3</sup>

Pedal, 27 notes, C–d<sup>1</sup>

Mechanical action

**GREAT**

16 Open Diapason  
8 Open Diapason  
8 Doppel Flute  
8 Gamba  
8 Dulciana  
4 Principal  
4 Flute Traverso  
3 Twelfth  
2 Fifteenth  
Mixture III  
8 Trumpet

**SWELL**

16 Bourdon  
8 Open Diapason  
8 Geigen Principal  
8 Stopped Diapason  
8 Salicional  
4 Fugara  
4 Flute Harmonic  
2 Piccolo  
Cornet III  
8 Oboe and Bassoon  
Tremulant

**PEDAL**

16 Open Diapason  
16 Bourdon  
8 Flute  
8 Violoncello  
16 Trombone (added 2017)

**COUPLERS**

Swell to Great  
Great to Pedal  
Swell to Pedal

Great: 6 Fixed Mechanical Combinations

Swell: 6 Fixed Mechanical Combinations

NEW YORK'S tremendous growth in industry and population throughout the 19th century rested on the waves of German, French Canadian, and Irish immigrants who settled in the state on the promise of work and a new start with their families. When the Erie Canal opened in 1825 and the Mohawk & Hudson Railroad began operations in 1831, local censuses reported the Buffalo and Rochester populations ballooning from roughly 20,000 in 1830 to almost 130,000 in 1860, earning Rochester the title of America's first boomtown. By the end of the Civil War in 1865, local records documented over 54,500 Catholics living within the Irish, German, and French diasporas, but there were few priests assigned to the 20 northeastern counties, with many communities not having seen a priest for years.

The first parish formed was an Irish Catholic community split from Holy Family Parish of Auburn, N.Y. Founded on August 15th, 1868, the new parish was called Saint Mary of the Assumption in honor of the Feast Day. After purchasing property at the corner of Clark and Green Street, Saint Mary's put up its first church building.

The "Shanty Church," so called for its rickety wood and unimposing size, was again outgrown within the year, and funds were raised to purchase the adjoining Cheney property. In 1870, the parish signed a contract with Patrick C. Keely of Brooklyn to begin construction of a proper stone church. Keely, a successful Irish-American architect well-known for his impressive Gothic Revival churches, had previously built Saint Mary's Church in Cortland, Saint Joseph Cathedral in Buffalo, and the old Saint Patrick's Cathedral in Rochester. After five years of construction, the church was dedicated on April 29, 1877.

The search for an organ began in 1885. Within the year, Saint Mary's church committee signed a \$6,000 contract with the Barckhoff Organ Company for the gallery organ. Carl Barckhoff built affordable, high-quality organs, making him popular choice in northeastern New York as demand increased in a booming economy. Saint Michael's R.C. Church in Buffalo — a church also designed by Patrick Keely — boasted an 1850s Felix Barckhoff & Sons organ until a fire destroyed the church and organ in 1962. Saint Joseph's German Catholic Church in Lancaster, Pa., houses an organ nearly identical to Saint Mary's, Auburn. Four blocks away from Saint Mary's stood the Second Presbyterian Church (with a now-lost four-manual Barckhoff) where Isaac Van Vleck Flagler was organist. The proximity of these Barckhoff organs to Saint Mary's, and perhaps a recommendation by Flagler, might explain Saint Mary's choice of builder. Flagler, a music professor and lecturer at Colgate University and the Chautauqua Institution, played the dedicatory recital following Vespers on December 7, 1890.

A single-phase Spencer Orgoblo was installed by Viner & Sons in 1907, and a thorough cleaning and repair of the Barckhoff in 1957 saw the replacement of the original double-rise reservoir with three smaller reservoirs, one for each division. In 1979, A.R. Strauss from Richard Strauss Organs of Ithaca thoroughly cleaned the pipes and added modern tuning collars to a few ranks as part of a long-term maintenance contract with the church. An Organ Legacy Fund — established in association with the 2014 Syracuse convention of the

Organ Historical Society to celebrate the organ's 125th anniversary — funded the removal and complete historical restoration of the organ in 2016 by the Parsons Organ Company. Restoration included re-establishing wooden wind ducts and a single double-rise reservoir to feed both manuals; the Pedal continues to be supplied by a separate reservoir. The entire organ was re-leathered; cracked wood, damaged pipes, and other problems were repaired; the tremulant was restored to operation, and the structural integrity of the case and wind-chests were improved. The original mechanical key action, mechanical divisional presets and couplers, and pneumatic-assisted mechanical slider stop action were repaired where necessary and continue in their original state. The facade pipes, which had been gradually rendered unplayable due to a minor fire, a structural collapse of the organ case (ca. 1950), and several careless painting jobs that had altered the facade from its Victorian stenciling to gold (ca. 1950), to beige (1965), and to cigar-box stripes (2007), were replaced with new Stinkens pipework, and stenciled in a period-appropriate style after the Lancaster Barckhoff. Insofar as evidence permitted, the original voicing was carefully returned by Duane Prill and Jonathan Ambrosino. Parsons also completed the Swell 16' Bourdon originally built to tenor C, and added a full-length wooden 16' Trombone to the Pedal, sourced from a contemporary local organ by extending the toeboard on the 8' Violoncello for a double-draw stop. At the suggestion of David Fedor, the Swell three-rank Cornet was repaired and re-composed from 5-12-15 to 12-15-19 to permit its use in an 8' chorus, though the original pipes of the 5⅓' rank have been safely stored. An automatic humidification system prevents damage from heating during the winter months.

The Barckhoff organ has led a particularly charmed life, having been well-maintained, regularly used, and well-loved since its dedication in 1890. Praised for its rich sound and generous scaling capable of effortlessly supporting congregational singing, it is the largest and most original existing instrument by the builder. To recognize its historic significance, it was awarded OHS citation No. 397 on November 7th, 2010, along with the restored 1872 Garrett House chancel organ that received citation No. 396. Both organs are used frequently for concerts and community events, and they have had the special privilege of being featured in three OHS conventions. Daniel Pinkham performed on the Barckhoff organ for OHS seventh annual convention in the July 1962; Jonathan Ryan ended the Syracuse convention of August 2014 with the Barckhoff and the 1872 Garrett House chancel organ; and now David Baskeyfield plays it for this year's convention's final day at Rochester.\*

MARGARET-MARY OWENS

\*The work completed by Parsons was approved by the OHS committee as a once-in-a-century historic restoration with the intention to set the organ's clock back to zero. The Organ Legacy Fund that funded their work is still active, and donations to the fund are used towards its regular maintenance. Philip J. Fillion, MM is the music director.

Many thanks to Philip Fillion, former music director Joel Morehouse, the Parsons Organ Company, and Gary LaLonde, archivist of Saint Mary's Church for their kind assistance in providing information for this article.

CHRISTIAN LANE

Allegro maestoso, Sonata in G, Op. 28 (1895)	Edward Elgar 1857–1934
Hymn 20, “Pray, without ceasing, pray”	LENTI Carson Cooman b. 1982
Elegy (1916)	Herbert Brewer 1865–1928
Sonata in A, Op. 65, No. 3 (1845) Con moto maestoso Andante tranquillo	Felix Mendelssohn Bartholdy 1809–1847
Introduktion und Passacaglia in D Minor (1899)	Max Reger 1873–1916
Theme and Variations in D (1844)	Felix Mendelssohn Bartholdy
Hamburger Totentanz (1970)	Guy Bovet b. 1942
Gloucester Estampie, Op. 862 (2010)	Carson Cooman b. 1982

*This program is supported by a gift from the United Church of Canandaigua.*

*Parsons Pipe Organ Builders  
is pleased to support the OHS and help sponsor this performance.*

**T**HE UNITED CHURCH OF CANANDAIGUA was founded and dedicated as the First Presbyterian Church in 1871. The congregation expanded around 70 years later, after the neighboring First Baptist Church was destroyed by fire in December 1942. The two congregations merged, and in 1961, the name was officially changed to the United Church, not denoting the United Church of Christ denomination, but rather the unification of both the Presbyterian and Baptist congregations.

The previous organ was a 1921 III/18 M.P. Möller, Opus 3107, originally built as a practice instrument for the Eastman School of Music. It served the United Church from 1950 until the present organ was installed. After 65 years, however, the instrument's leather and mechanism had deteriorated, and, with the help of consultant Robert Kerner (retired curator of organs and harpsichords at Eastman), Parsons Pipe Organ Builders was awarded the contract for the three-manual, 40-rank instrument in June 2013. Construction began in September 2014, and the organ was finished a year later.

Designers Richard Parsons, Duane Prill, and Peter Geise aimed to create an eclectic instrument that would serve the church's music making first and also support organ literature of varying styles. Mr. Prill completed the tonal finishing with assistance from Jonathan Ambrosino. Christopher Broome completed the refurbishment of the 1921 M.P. Möller's Clarinet and Oboe, as well as a vintage 16' Trombone that was also given a second life in this instrument. Other revoiced ranks from the Möller include the 8' Dolce and 8' Viole in the Choir, and the Swell 4' Harmonic Flute and 16' Lieblich Gedackt bass. The Swell and the Choir divisions are both enclosed and provide many useful accompanimental and color stops, while the Great and Pedal provide support for robust congregational singing. The organ remains in the care of the Parsons Company and is showcased in a number of recitals throughout the year featuring both Eastman students and others.

KÄTHE WRIGHT KAUFMAN



The Console of Parsons Op. 41

The United Church  
Canandaigua, NY  
Parsons Pipe Organ Builders, Op. 41, 2015

Compass: Manuals, 61 notes, C-c<sup>4</sup>

Pedal, 32 notes, C-g<sup>1</sup>

Key and stop action electric-slider / electric

## II. GREAT

- 16 Prestant
- 8 Principal
- 8 Harmonic Flute
- 8 Gemshorn
- 4 Octave
- 4 Spire Flute
- 2 $\frac{2}{3}$  Quinte
- 2 Super Octave
- Mixture IV
- 8 Trumpet (enc. in Ch.)
- Tremulant (Gr./Ped.)
- Chimes

## PEDAL

- 32 Resultant
- 16 Prestant (Gt.)
- 16 Bourdon
- 16 Lieblich Gedeckt (Sw.)
- 16 Quintaton (Ch.)
- 8 Octave
- 8 Bass Flute (ext.)
- 8 Gedeckt (Sw.)
- 8 Quintaton (Ch.)
- 4 Choral Bass (ext.)
- 4 Gedeckt (Sw.)
- 16 Trombone (Gt.)
- 16 Bassoon (Sw.)
- 8 Trumpet (Gt.)
- 4 Clarion (Sw.)

## III. SWELL (enclosed)

- 16 Lieblich Gedeckt
- 8 Geigen Principal
- 8 Chimney Flute
- 8 Salicional
- 8 Voix Celeste (t.c.)
- 4 Principal
- 4 Harmonic Flute
- 2 Octavin
- Mixture III
- 16 Bassoon (ext. Trumpet)
- 8 Trumpet
- 8 Oboe
- 4 Clarion (ext. Trumpet)
- Tremulant (Sw./Ch.)

## COUPLERS

- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4
- Swell to Choir 16, 8, 4
- Great 16, UO, 4
- Swell 16, UO, 4
- Choir 16, UO, 4
- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Choir to Pedal 8, 4

Full complement of couplers and reversibles  
Flexible Wind  
Pedal Stops on Manual Combinations  
Cymbelstern  
Nightingale

## I. CHOIR (enclosed)

- 16 Quintaton
- 8 Viola
- 8 Gedeckt
- 8 Dolce
- 8 Dolce Celeste (t.c.)
- 4 Spitz Principal
- 4 Spindle Flute
- 2 $\frac{2}{3}$  Nasard
- 2 Block Flute
- 1 $\frac{3}{5}$  Tierce
- 1 $\frac{1}{3}$  Quint Flute
- 8 Clarinet
- 16 Trombone (ext.)
- 8 Trumpet (Gr.)
- Tremulant (Sw./Ch.)

**Saturday, August 4**  
**5:05 P.M.**

Prelude and Fugue in A Minor, WoO 9	Johannes Brahms 1833–1897
Partita on “Jesu, du bist allzu schöne”	Georg Böhm 1661–1733
Six Short Preludes and Postludes, Set 2, Op. 105	Charles Villiers Stanford
1. Andante tranquillo, on a theme of Orlando Gibbons (Song 34)	1852–1924
3. Lento	
Hymn 9, “O God, We Thank You”	CORAM HALL Matthew M. Bellocchio b. 1950

W.J. Davis organ, Buffalo, N.Y.  
Replacement stop labels by Delaware Organ Co., Tonawanda, N.Y.

GREAT	SWELL (enclosed)	PEDAL
8 Open Diapason	8 Geigen Principal	16 Bourdon
8 Melodia	8 Stopped Diapason	16 Lieblich Gedeckt
8 Dulciana	8 Viola	(orig. Violoncello?)
4 Octave	4 Harmonic Flute	
4 Flute d'Amour	4 Violina	Swell to Great
2 $\frac{2}{3}$ Twelfth	2 Piccolo	Great to Pedal
2 Principal	8 Oboe (t.c.)	Swell to Pedal
	Tremulant	
		Pedal Check
		Bellows Signal

150

**W**EST BLOOMFIELD CONGREGATIONAL CHURCH, originally called the Religious Society of Bloomville, was founded by a small group of 19 settlers and six trustees in 1799. Meetings were held in an old school in what was then West Bloomville; they hired their first pastor in 1801. Their first church was deeded to them in 1806 for \$60. In 1843, the congregation was dissolved and reinstituted as the Congregational Society of West Bloomfield, in keeping with the town's change of name. Three years later, they built a new church of plastered brick, and after raising \$13,430, T.S. Lynn built the current church in 1875. An active participant in the Underground Railroad as early as 1841, and a long-time advocate for women's rights, it was one of the first churches to have a female pastor (ca. 1890).

An organ committee signed a contract in 1880 with William J. Davis & Company of Buffalo. Funds were raised by 26 parishioners, and the final cost came to \$1,431.62. The organ was installed during the winter and early spring and on March 23, 1881, William J. Davis and an unnamed soprano performed the inaugural concert.

Davis was a former employee of the Roosevelt Organ Company, who formed his own small company in Buffalo at the end of the 19th century. Not related to the better known William Henry Davis & Son, W.J. Davis is not known to have built many instruments, and it is further uncertain just how long he was in business. Of the handful of instruments known to have existed, the Bloomfield organ is the only one extant. Like so many modest 19th-century instruments, it impresses not with power, but with a very well-balanced, rich, and colorful sound that comes from its eloquent 8' stops and pyramidal tonal architecture.

Affectionately nicknamed "Old Gal," the Davis organ is contained within a single case 5' deep by 12' wide by 20' high at the front, right corner of the sanctuary. The painted facade and sideboards are believed to be original, and are primarily colored light blue, ochre, brown, mauve, and yellow. Gold leaf, decorative stencils of fleur de lis, and red detail around the pipe mouths complete the organ's colorful decoration. The mahogany case is unusual in that it has been additionally incised with flower and angled line detail.

In the 1920s, Elon Shepard (the man instrumental in first obtaining the organ) left \$500 in his will for the organ's maintenance and the purchase of a half-horsepower Spencer blower for the organ, which up until that point had been pumped manually. The signatures of all the men and children who pumped the bellows from 1880 to 1920 can still be seen on the main internal support beams of the organ. At some point in the 1940s or 1950s, a current member of the congregation, then only twelve, noticed that the organ was sagging to its left side. The de Martinis family donated two jack-posts to elevate

the metal support beams in the basement directly under the organ by giving them a quarter-turn every other month in the hopes of levelling the organ. The organ still leans; the jacks have not been turned in at least 20 years.

In 1974, a cleaning, restoration, and regulation was undertaken by the Delaware Organ Company of Tonawanda that continued to maintain the organ bi-annually until the company closed in 1996. In 2010, Parsons completed a deep cleaning of the organ that included a standard regulation and tuning. Nothing mechanical or tonal was changed. A celebratory recital was given in honor of the organ's reassembly on June 6, 2010. In April 2018, Parsons removed and regulated the Swell 8' Oboe and repaired the original Tremulant — work facilitated by a generous anonymous donation. The church is very proud of "Old Gal" and it can be heard every Sunday played by organist Sue Belcher.

MARGARET-MARY OWENS



# THE ARTISTS

A graduate of St John's College, Oxford, **DAVID BASKEYFIELD** earned a DMA from the Eastman School of Music as a student of David Higgs. He won the first and audience prizes at St Albans, Miami, Mader the AGO National Competition in Organ Improvisation, and in 1914, the Canadian International Organ Competition (including three other prizes including audience prize). He is director of music at Christ Episcopal Church, Pittsford, N.Y.

Organist and harpsichordist **EDOARDO BELLOTTI** is considered a leading expert of Renaissance and Baroque repertoire and improvisation. In addition to his musical studies he studied humanities at the University of Pavia, his Italian native town, completing *laurea* degrees in philosophy and theology. Before joining Eastman School of Music in 2013 as associate professor of organ, harpsichord and improvisation, Bellotti taught in several academic institutions in Germany (Trossingen, Bremen) and Italy (Milan, Udine, Trento). He has edited the first modern edition of two of the most important Baroque treatises on organ playing: Adriano Banchieri's 1605 *L'Organo suonarino* and Spiridion a Monte Carmelo's 1670 *Nova Instructio pro pulsandis organis*. Bellotti has made more than 30 recordings on historic instruments.

**IVAN BOSNAR**, a native of Croatia, is pursuing a Doctorate of Musical Arts in Organ Performance at the Eastman School of Music, where he studies organ with Nathan J. Laube and improvisation with Edoardo Bellotti and William Porter. Following music high school, he studied at Zagreb Music Academy and at the University of Music and Performing Arts in Graz. Ivan won First Prize in the Croatian Organ Student Competition in 2009, and Second Prize and Audience Prize in the University of Michigan Organ Improvisation Competition in 2016. He is associate music director and organist at Saint Boniface, Saint Mary's, and Blessed Sacrament Church in Rochester.

A graduate of Yale University and the Curtis Institute of Music, **KEN COWAN** is professor of organ at Rice University, and Organist and Artist-in-Residence at Palmer Memorial Episcopal Church in Houston, Tex. He has performed in important venues such as Philadelphia's Verizon Hall with the Philadelphia Orchestra, Walt Disney Concert Hall, San Francisco's Davies Symphony Hall, and Montreal's Maison Symphonique. His performances have been featured on *Pipedreams*, and his numerous CDs are available on the JAV, Pro Organo, and Raven labels.

A graduate of the Eastman School of Music and the University of Michigan, since 1991 **PETER DUBOIS** has been director of music/organist of the Third Presbyterian Church in Rochester. From 2000 to 2014, he was assistant professor of sacred music and director of the sacred music diploma at the Eastman School. Since 2009, he has been known to public radio listeners as the host of *With Heart and Voice*, nationally syndicated on over 100 radio stations ([www.withheartandvoice.org](http://www.withheartandvoice.org)).

**KATELYN EMERSON** earned degrees in organ performance and French from Oberlin College and Conservatory, studying with James David Christie, Olivier Latry, and Marie-Louis Langlais. She has received prizes in numerous international organ competitions, recently in the United States, Russia, Japan, and France. A recipient of a Fulbright Study/Research Grant, Emerson lived in Toulouse and studied French musical culture and instruments with Michel Bouvard. She is associate organist and choirmaster at Boston's Church of the Advent.

**RICHARD HILLS**, FRCO, studied with William Whitehead at Rochester Cathedral and earned organ scholarships from Exeter College Oxford, Portsmouth Cathedral, and Westminster Abbey. He combines a solo career with continuo, choir-training, and teaching, and is the organist of Saint Mary's, Bourne Street, London. Hills was named Organist of the Year in 2010 by the American Theatre Organ Society. He made his solo debut at the BBC Proms in 2013. His most recent recording is a disc of British music made on the Compton organ of Southampton's Guildhall.

**FREDERICK HOHMAN**. Organist, composer, recording artist, and teacher, based in Indiana. Training: Performer's Certificate, MusB, MM, DMA, class of David Craighead, Eastman School of Music (1974–90). Concert tours (1984–present): USA, Australia, UK, Caribbean, Finland, AGO, OHS, AIO conventions. Media: 15 compact discs on Pro Organo label, 20+ videos on YouTube. Instructor: AGO's 2017 on-line video series "Lessons for the New Organist." Composer: winner 2019 AGO Pogorzelski-Yankee Composition Competition; works published by Zarex Scores and Wayne Leupold Editions. Organ-Playing Competitions: First Prize Winner 1984 Arthur Poister and Eighth National Clarence Mader. Websites: [ProOrgano.com](http://ProOrgano.com). [FrederickHohman.net](http://FrederickHohman.net).

**WILMA JENSEN**, the AGO Distinguished Artist of 2016, continues her professional career in church music, teaching, and performance. Once concentrating on choral and organ performances, her recent engagements are workshops and seminars, along with recitals. Jensen's recordings, including *Organ Plus with WJ* (2017), may be found at [ProOrgano.com](http://ProOrgano.com), and her popular arrangement of *Gabriel's Oboe* is available at Lois Fyfe Music.

**PETER EDWIN KRASINSKI** holds both a bachelor of music degree in music education and organ performance, and the master of sacred music degree from Boston University. His prizes include the First Prize in Improvisation from the American Guild of Organists National Competition. Krasinski is organist of the First Church of Christ, Scientist, in Providence R.I., and is on the faculty of Saint Paul's Choir School, Cambridge Mass. Along with regular concert appearances, he specializes in the art of improvised silent film accompaniment.

Originally from Royal Oak, Mich., **BENJAMIN KRUG** received his BM in cello performance from Saint Olaf College in 2004. He earned the masters in cello performance in 2006 and a professional studies diploma in 2008, both from the Cleveland Institute of Music, where he studied with Stephen Geber. Krug has participated in summer programs, including the Kent Blossom Music Festival, the Aspen Music Festival, and the Tanglewood Music Festival. During his graduate studies in Cleveland, he was a member of the Akron and Canton Symphonies. This is his tenth season in the cello section of the Rochester Philharmonic Orchestra.

**CHRISTIAN LANE** holds degrees from the Eastman School of Music and Yale University, and has held positions at Saint Thomas Church, New York, and Harvard University. Winner of the 2011 Canadian International Organ Competition and director of a Boston organ studio, Lane is a past vice-president of the American Guild of Organists. In 2018, he joined the faculty of McGill University in Montreal.

**NATHAN J. 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. In addition to serving on the faculty of the Eastman School of Music as assistant professor of organ, and international consultant in organ studies at the Royal Birmingham Conservatoire, Laube's international recital career includes major venues and festivals spanning four continents. He has been a featured performer at seven national OHS conventions and at the 2010 and 2012 national conventions of the American Guild of Organists.

**ANNE LAVER** performs frequently in the United States and Europe, and has been a featured recitalist and clinician at regional and national conventions of the American Guild of Organists, the Organ Historical Society, and the Westfield Center. In 2010, she was awarded second prize in the AGO's prestigious National Young Artist Competition in Organ Performance. She is assistant professor of organ and university organist at Syracuse University's Setnor School of Music. Prior to her appointment at Syracuse, she was adjunct instructor and coordinator of organ outreach programs at the Eastman School of Music. Her teachers have included Mark Steinbach, Jacques van Oortmerssen, Hans Davidsson, William Porter, and David Higgs.

**THATCHER LYMAN** holds degrees from Oberlin College and Conservatory, the University of York, England, and the Eastman School of Music, where he is pursuing a DMA degree in organ performance with David Higgs. His past organ teachers include Hans Davidsson, James David Christie, and Haskell Thomson. In 2009, Lyman received Eastman's Gerald Barnes Award for Excellence. He was a finalist for the 2010 John R. Rodland Memorial Scholarship and received third prize in the 2012 AGO NYACOP. He is director of music at the Lutheran Church of the Incarnate Word and assistant director of the Schola Cantorum of Christ Church, Rochester.

**COLIN LYNCH** holds degrees from Northwestern University, Yale University, and Oberlin Conservatory where his teachers included James David Christie, Olivier Latry, Thomas Murray, and Douglas Cleveland. His solo album *The Organ of Stambaugh Auditorium* is available on the Raven Label. He is associate director of music and organist at Boston's Trinity Church, Copley Square.

**COLIN MACKNIGHT**, FAGO, is a second year doctoral fellow at the Juilliard School, where he also received his bachelor's and master's degrees and studies with Paul Jacobs. He is assistant organist at New York City's Saint Thomas Church and is responsible for the music theory program at Saint Thomas Choir School. MacKnight's prizes include the Albert Schweitzer Organ Competition (2016), Arthur Poister Competition (2016), the NYC and Northeast Regional AGO competitions (2015), and the Rodgers North American Classical Organ Competition (2013).

**CHRISTOPHER MARKS** is associate dean of the Hixson-Lied College of Fine and Performing Arts at the University of Nebraska-Lincoln and associate professor at the Glenn Korff School of Music at UNL. 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 has won top prizes in the Arthur Poister, San Marino, Fort Wayne, and Mader competitions. His latest recording is *Organ Works of Seth Bingham, Vol.2: Memories of France*. He is a past chair of the Organ Historical Society and has played on seven previous OHS conventions.

**MALCOLM MATTHEWS** holds both a master's degree in organ and harpsichord performance and the performer's certificate from the Eastman School of Music. Having studied with David Higgs and William Porter, he is now pursuing a DMA and the artist's certificate. His previous teachers include John Brock and William Porter. Matthews won First Place in the 2005 South-Eastern Region IV Young Organists Competition and the 2013 Westfield International Organ Competition; Second Place in the 2012 National Young Artist's Competition in Organ Performance; and was a semi-finalist in the 2016 International Bach Competition, the OSM Manulife Competition, and the 2009 Concours international d'orgue de Lyon.

**AMANDA MOLE**, MM, Yale University (Martin Jean); BM, Eastman School of Music (William Porter), is a current DMA candidate studying with David Higgs at Eastman. She is the first-prize winner of the Musashino-Tokyo International (2017), Miami International (2016), Poister (2014), Rodland (2014), and a first-prize recipient of the Peter B. Knock Award. She has recorded a CD on the Naxos label to be released in 2019, has frequently been heard on *Pipedreams Live!*, and was selected as one of *The Diapason's Top 20 Under 30* in 2016.

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 (1991) and Clarence Mader (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, 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, Ga.

**JONATHAN WILLIAM MOYER** is an organist, pianist, singer, and conductor, specializing in repertoire from the Renaissance to the 21st century, and has performed throughout the United States, Europe, and Japan. He is a member of the critically acclaimed early music vocal ensemble Quire Cleveland. At the Church of the Covenant in Cleveland, Moyer oversees a music program consisting of a professional and an amateur choir; children's, youth, and handbell choirs; one of Cleveland's largest pipe organs (E.M. Skinner/Aeolian Skinner/Holtkamp); the Newberry Baroque organ (Richards Fowkes); and a 47-bell Dutch carillon.

**SEAN O'DONNELL**, a principal at Integrated Organ Technologies Inc., has a particular interest in player organs, and has restored a number of Skinner and Aeolian player instruments. He has been a full time organbuilder and restorer for almost 30 years, working primarily as a free-lance engineer/mechanic with many firms, including Rosales Organ Builders, Nelson Barden & Associates, Kegg Organ Company, Dobson Organ Builders, Casavant, and Schoenstein. O'Donnell's independent work ranges from the conservation and restoration of early 19th-century instruments to designing modern organ player systems, combination actions, and switching systems for decidedly 21st century pipe organs.

**JONATHAN ORTLOFF** is an organbuilder and organist. A graduate of the Eastman School of Music and University of Rochester, he established the Ortloff Organ Company in 2014. Since then, the company has been involved in the restoration of Wurlitzer and Skinner organs, and completed its first new

instrument in 2016. In addition to performing at horseshoe consoles, he was associate organist and choirmaster *pro tempore* at Boston's Church of the Advent from 2015 to 2016. Jonathan has written articles on organ history and preservation, was a member of the OHS Publications Governing Board, and is the vice president of the Eastern Massachusetts Chapter of the ATOS.

**DAVID PECKHAM** began organ study when he was eleven, continued his education under David Craighead at the Eastman School of Music, and then returned home to Horseheads, N.Y., to work at his family's organ repair shop, L.A. Peckham and Son Pipe Organ Service. He has been resident organist at the Clemens Center in Elmira since its opening, and is organist and director of music at the Horseheads First United Methodist Church.

**ROBERT POOVEY** is director of music at Saint Paul's Episcopal Church in Rochester. A native of Greensboro, N.C., he earned a DMA in organ performance and literature from the Eastman School of Music in 1989, and holds bachelor's and master's degrees in organ from the University of Cincinnati College-Conservatory of Music and Southern Methodist University. From 1995 to 2006 he was director of music at Saint Luke's Episcopal Church in Atlanta, and from 2006 to 2007 he was project director for Casavant Frères.

**WILLIAM PORTER** has achieved international recognition for his skill in improvisation in a wide variety of styles, ancient and modern. From 2002 until 2013 he was professor of organ, harpsichord, and improvisation at the Eastman School of Music. He has also been a member of the music faculty at McGill University, the New England Conservatory, Yale University, and Oberlin College. He returned to the Eastman School of Music in 2015 as a part-time professor of organ.

**CAROLINE ROBINSON** is a doctoral student at the Eastman School of Music in the studio of David Higgs. She earned her bachelor's degree from the Curtis Institute of Music, as a student of Alan Morrison, and studied for a year at the Conservatoire à Rayonnement Régional de Toulouse on a Fulbright fellowship. Robinson has performed for AGO regional and OHS conventions. She won first prize in the 2008 Albert Schweitzer Organ Festival and in the 2010 West Chester University Organ Competition. She is assistant organist at Third Presbyterian Church in Rochester.

**DARYL ROBINSON** is assistant professor and director of organ studies at the University of Houston's Moores School of Music and organist of Christ Church Cathedral, Houston. He won both first prize and the audience prize in the 2012 American Guild of Organists National Young Artists Competition in Organ Performance, and has been a featured artist for recent national and regional AGO conventions, including Boston (2014), Saint Louis (2015), and Houston (2016). Robinson's is the first commercial solo recording of the organ at Walt Disney Concert Hall—*American Fantasia* (Gothic Records, 2017)—featuring six world premiere recordings, five of which were commissioned by him.

**NICOLE SIMENTAL** holds degrees from the University of Notre Dame and Wheaton College and is a doctoral student in organ performance at Indiana University's Jacobs School of Music, where she studies with Christopher Young. She was organist of First Christian Church and Saint Paul Catholic Center in Bloomington, Ind., and was recently appointed principal organist and assistant director of music at Saint Joseph Cathedral in Columbus, Ohio. Simental was co-winner at the First Sursa American Organ Competition at Ball State University in Muncie, Ind., and in 2016 was awarded first prize and a diploma for the best performance of the obligatory piece at the Fourth International Goedicke Organ Competition at the Moscow Conservatory.

**JOEL SPEERSTRA** teaches and researches the organ and related keyboard instruments at the Academy of Music and Drama at the University of Gothenburg. He is active as an instrument builder, performer, and musicologist. His doctoral project led to the reconstruction of the Gerstenberg pedal clavichord, and the introduction of the pedal clavichord into teaching into several music schools in America, Europe, and Asia. His research on the clavichord was awarded the Hilding Rosenberg prize in musicology from the Swedish Academy of Music.

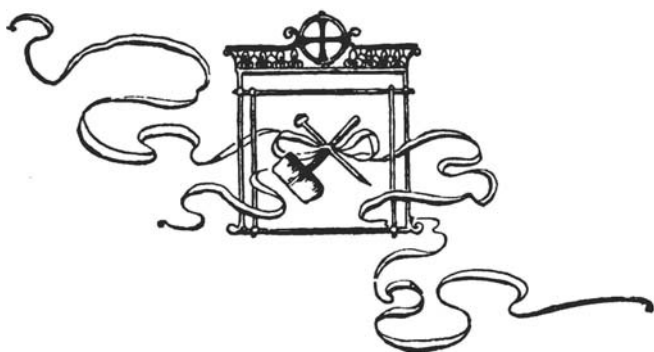
**BRUCE STEVENS** is an organ recitalist in the U.S. and Europe and has performed for several regional conventions of the American Guild of Organists. This is his 22nd OHS convention recital. After earning music degrees from the University of Richmond and the University of Illinois, he moved to Europe for three years of organ study, first in Copenhagen with Finn Viderø and Grethe Krogh, and then in Vienna with Anton Heiller. Stevens was a finalist in the AGO organ playing competition as well as in others held in Los Angeles and Fort Wayne. He has recorded seven discs for Raven Recordings, including a series of CDs devoted to Josef Rheinberger's organ sonatas played on various historic American organs. He is instructor of organ at the University of Richmond and director of Historic Organ Study Tours (HOST), which he founded to further the study of historic organs throughout Europe.

**MICHAEL UNGER** earned a DMA at the Eastman School of Music, where he was a student and teaching assistant of David Higgs and William Porter. He is assistant professor of organ and harpsichord at the University of Cincinnati College-Conservatory of Music and organist of Cincinnati's historic Isaac M. Wise (Plum Street) Temple. Unger won first prizes in the AGO's National Young Artists Competition and the International Organ Competition Musashino-Tokyo; and second and audience prizes at the International Schnitger Competition in Alkmaar.

**JORIS VERDIN** teaches organ at the Royal Conservatory of Antwerp and is professor at the University of Leuven, Belgium. He has recorded more than 40 CDs as a soloist, spanning many musical eras and styles. He now focuses on

the organ as well as the harmonium. Musical editions and articles are an important part of his activities, among them the first complete edition of César Franck's harmonium works and the first manual of harmonium technique.

**BRADLEY HUNTER WELCH** is the 2003 first prize winner of the Dallas International Organ Competition and, in addition to concertizing, is artist-in-residence at Preston Hollow Presbyterian Church, Dallas. Welch is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.



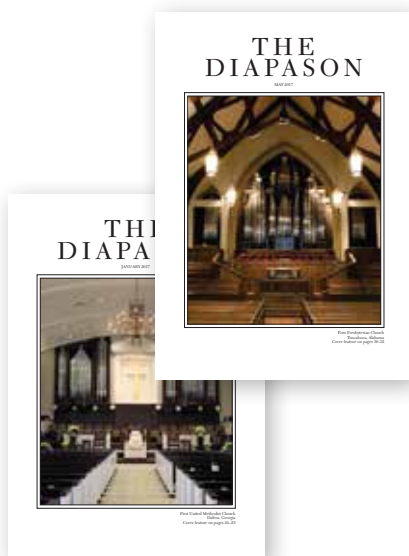
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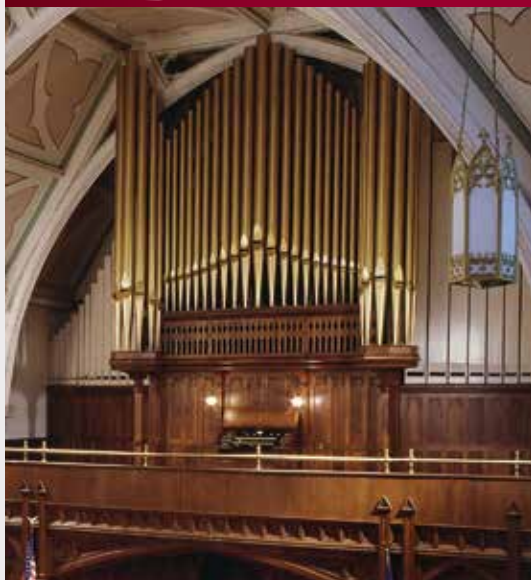
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