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BREAKFAST

Breakfast is available each morning,
buffet style, near the Ballroom.

PROGRAM BOOK

DESIGNED BY LEN LEVASSEUR

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PHILADELPHIA CONVENTION PROGRAM

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THE 69TH ANNUAL CONVENTION OF THE ORGAN HISTORICAL SOCIETY

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The right arm and torch of the Statue of Liberty as displayed at the 1876 Centennial Exposition in Philadelphia. The Statue of Liberty was erected in 1886.

DAILY SCHEDULE

Tuesday, August 11, 2026

12 Noon	REGISTRATION OPENS – Courtyard Marriott, check-in available 4100 Presidential Blvd Philadelphia, PA 19131 (215) 220-6414	
2:30 pm	Buses depart for Bryn Athyn Cathedral 600 Tomlinson Rd, Bryn Athyn, PA 19009	
3:15 pm	Opening Recital	AHREUM HAN CONGDON
4:30 pm	Buses depart for Reform Congregation Keneseth Israel 8339 Old York Rd, Elkins Park, PA 19027	
5:30 pm	“WELCOME TO PHILADELPHIA” DINNER	
7:30 pm	Recital	KATELYN EMERSON
8:45 pm	Buses depart for Hotel	
9:30-11:30 pm	Cash Bar and “Meet the Authors” Book Signing Event <i>John Near and Rollin Smith will be on site. Books will be available for purchase. If you own one of their books or scores, bring it and get it signed!</i>	

Wednesday, August 12, 2026

6:30-8:00 am	Breakfast buffet for hotel guests – Fairmount & Junior Ballrooms
7:45-8:15 am	REGISTRATION DESK OPEN – Marriott lobby

GROUP A

8:30 am	Buses depart for Curtis Institute of Music 1726 Locust St, Philadelphia, PA 19103	
9:30 am	Recital	ALAN MORRISON
10:20 am	Buses depart for Christ Church 20 N American St, Philadelphia, PA 19106	
11:00 am	Recital	DAMIN SPRITZER
11:55 am	Buses depart for Rittenhouse Square	

GROUP B

8:30 am	Buses depart for Christ Church	
9:45 am	Recital	DAMIN SPRITZER
10:40 am	Buses depart for Curtis Institute of Music	
11:20 am	Recital	ALAN MORRISON

BOTH GROUPS – LUNCH ON YOUR OWN

GROUP A

1:45 pm	First Presbyterian Church 201 S 21st St, Philadelphia, PA 19103
---------	--

2:00 pm	Recital by Biggs Scholars	KIERSTEN HOPKO & DAVID KRAFT
2:40 pm	Walk to Church of the Holy Trinity 1904 Walnut St, Philadelphia, PA 19103	
3:00 pm	Recital by Biggs Scholars	ANASTASIA HOSHAW & YU QIAN

GROUP B

1:45 pm	Walk to Church of the Holy Trinity	
2:00 pm	Recital by Biggs Scholars	ANASTASIA HOSHAW & YU QIAN
2:45 pm	Walk to First Presbyterian Church	
3:00 pm	Recital by Biggs Scholars	KIERSTEN HOPKO & DAVID KRAFT

BOTH GROUPS

3:45 pm	Walk to St. Mark's Episcopal Church 1625 Locust St, Philadelphia, PA 19103	
4:00 pm	Recital	ROBERT McCORMICK
5:15 pm	Buses depart for Girard College 2101 S. College Ave, Philadelphia, PA 19121	
6:00 pm	Reception, heavy hors d'oeuvres, wine/beer/sodas – Founders Hall	
7:45 pm	Recital – Girard College Chapel	NATHAN LAUBE
9:15 pm	Buses depart for Hotel	
9:45-11:00 pm	Cash Bar – Ballroom	

THURSDAY, AUGUST 13, 2026

7:15 am	Birthday Breakfast, Annual Member Meeting – Fairmount Ballroom
8:00-8:30 am	REGISTRATION DESK OPEN – Marriott Lobby

PLEASE STAY WITH THE GROUP YOU WERE WITH ON WEDNESDAY

ALL OF GROUP A

9:00 am	Buses depart for OHS headquarters – STONELEIGH in Villanova 1829 County Line Road, Villanova, PA 19085
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GROUP A1

9:45 am	Introducing the Hilbus organ	RIC PARSONS, SCOT HUNTINGTON
10:00 am	Recital	PAOLO BORDIGNON
10:25 am	A Welcome from our Archivists	ANNE WALKENHORST
10:40 am	Natural Lands staff tour of the gardens and grounds	

GROUP A2

9:45 am	Natural Lands staff tour of the gardens and grounds	
10:45 am	Introducing the Hilbus organ	RIC PARSONS, SCOT HUNTINGTON
11:00 am	Recital	PAOLO BORDIGNON
11:25 am	A Welcome from our Archivists	ANNE WALKENHORST

ALL OF GROUP A

11:45 am	Buses depart for Bryn Mawr Presbyterian Church 625 Montgomery Ave, Bryn Mawr, PA 19010	
12 Noon	Box lunches at the church	
1:00 pm	Recital	JAMES KEALEY
2:15 pm	Buses depart for the Hotel	

ALL OF GROUP B

9:30 am Buses depart for Bryn Mawr Presbyterian Church
 10:15 am Recital
 11:15 am Box lunches at the church
 11:45 am Buses depart for OHS headquarters – STONELEIGH in Villanova

JAMES KEALEY**GROUP B1**

12:15 pm Introducing the Hilbus organ
 12:30 pm Recital
 12:50 pm A Welcome from our Archivists
 1:00 pm Natural Lands staff tour of the gardens and grounds

RIC PARSONS, SCOT HUNTINGTON
PAOLO BORDIGNON
ANNE WALKENHORST

GROUP B2

12:15 pm Natural Lands staff tour of the gardens and grounds
 1:15 pm Introducing the Hilbus organ
 1:30 pm Recital
 1:50 pm A Welcome from our Archivists

RIC PARSONS, SCOT HUNTINGTON
PAOLO BORDIGNON
ANNE WALKENHORST

ALL OF GROUP B

2:15 pm Buses depart for Hotel

ALL REGISTRANTS

4:30 pm Buses depart hotel for the Kimmel Center for the Performing Arts
 300 S Broad St, Philadelphia, PA 19102
 6:00 pm OHS 70th Anniversary Gala Banquet
 7:30 pm Recital – Marian Anderson Hall
 9:15 pm Post-Concert Reception – Kimmel Center
 10:00 pm Buses begin departing for hotel
 10:30 pm Last Buses depart

KEN COWAN & BRADLEY HUNTER WELCH**FRIDAY, AUGUST 14, 2026 OPTIONAL POSTLUDE DAY**

7:30 am Breakfast buffet at the Hotel
 9:30 am Buses depart for Longwood Gardens
 1001 Longwood Road, Kennett Square, PA 19348
 10:30 am All Attendees enter Gardens together
 11:00 am Recital – Ballroom, Longwood Gardens
 12:15 pm Epicurean Lunch provided in the Beer Garden
 1:00 pm Time to enjoy the Gardens
 3:00 pm Buses depart for Hotel (begin boarding at 2:30 pm)

PETER RICHARD CONTE

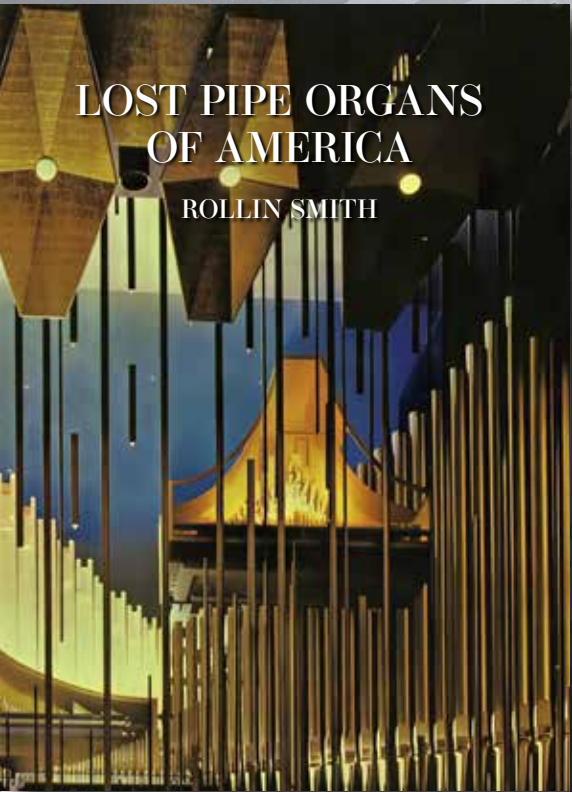
Thank you for being early to board buses so we can leave at the appointed times – it is imperative that the Convention stay on schedule!

Not an OHS Member? Join while you are with us during these few days and get a very special Jubilee Membership rate for a one-year subscription! Pick up a form at the Registration tables. Join or renew any-time at join.organhistoricalsociety.org.

We are so grateful that you have chosen to spend a part of your summer with us, and we trust you will enjoy your days in the Philadelphia area. Please do not hesitate to contact any staff or Board member with any questions you may have during the week. Conventions are only a small part of the very full profile of the Organ Historical Society. Visit our websites for much more information.

OrganHistoricalSociety.org | OHSCatalog.org | PipeOrganDatabase.org

WE ARE GLAD YOU ARE HERE!



LOST PIPE ORGANS OF AMERICA

ROLLIN SMITH



With Rollin Smith's *Lost Pipe Organs of America*, the Organ Historical Society celebrates the Golden Age of pipe organbuilding and beyond. Every facet of American life, not only in worship, but in concert halls, auditoriums, universities, hotels, world's fairs, and expositions, featured a notable instrument, now lost to history.

Lost Pipe Organs of America ranges from that of the Boston National Peace Jubilee of 1869 to New York's Chickering, Mendelssohn, and Carnegie Halls; Hotel Astor and Waldorf-Astoria; the Hook & Hastings at Louisville's Southern Exposition of 1883; Chicago's Steinway Hall and Stadium; auditoriums in Denver, Washington, Detroit, and Chicago; the 1915 Panama-Pacific Exposition's Festival Hall; and Lincoln Center's Philharmonic Hall. A galaxy of America's organbuilders includes Hook, Jardine, Roosevelt, Skinner, Farrand & Votey, Aeolian, Möller, Austin, Estey, Barton, Wurlitzer, and Aeolian-Skinner. Hundreds of illustrations are what you have come to expect, and footnotes are, as usual, not to be missed.

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AHREUM HAN CONGDON



AHREUM HAN CONGDON'S electrifying presence at the console has earned her widespread acclaim, with performances spanning Asia, Europe, and the United States. A featured artist at international festivals in Switzerland, Germany, and the UK, she has appeared at such prestigious venues as Verizon Hall (Philadelphia) and the Spre-

ckels Organ Pavilion (San Diego), as well as numerous national and regional conventions of the American Guild of Organists.

A multiple competition winner and featured soloist on *Pipedreams*, she studied under the tutelage of Ed Dunbar, Ken Cowan, Alan Morrison, Thomas Murray, and Brett Wolgast. She holds degrees from Westminster Choir College, the Curtis Institute of Music, Yale University, and the University of Iowa. Ahreum currently serves as Director of Music at First Presbyterian Church in Fort Worth, Texas.

www.ahreumhan.com

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Symphonie pour orgue No. 5 in F minor, Op. 42, No. 1
Allegro Vivace

Charles-Marie Widor (1844–1937)

Praeludium et Fuga in D, BWV 532

Johann Sebastian Bach (1685–1750)

Fiesta!

Iain Farrington (b. 1977)

1. Celebration
3. Stride Dance
4. Song
7. Finale

HYMN: Immortal, Invisible, God Only Wise

ST. DENIO

Mouvement

Jean Beraud (1874–1949)

Overture to Orphée aux enfers

Jacques Offenbach (1819–1880)
trans. Ahreum Han Congdon

AHREUM HAN CONGDON

Immortal, Invisible ST. DENIO

Im - mor - tal, in - vis - i - ble, God on - ly wise,
To all, life Thou giv - est, to both great and small;
Thou reign - est in glo - ry, Thou rul - est in light,

In light in - ac - ces - si - ble hid from our eyes.
In all life Thou liv - est, the true life of all;
Thine an - gels a - dore Thee, all veil - ing their sight;

Most bless - ed, most glo - rious, the An - cient of Days,
We blos - som and flour - ish like leaves on the tree,
All praise we would ren - der; O help us to see

Al - might - y, vic - to - rious, Thy great name we praise.
Then with - er and per - sish; but naught chang - eth Thee.
'Tis on - ly the splen - dor of light hid - eth Thee!



881
88
484
91
1049
845
840

Skinner Organ Co., Op. 574 (1925) and Op. 682 (1927)

Charles Kegg (2014)

Bryn Athyn Cathedral

Bryn Athyn, Pennsylvania

Compass: Manuals, 61 notes, C–c⁴

Pedal, 32 notes, C–g¹

Wind pressures: Main organ 6"

Tuba and French Horn 10", Tuba Mirabilis and Flauto Mirabilis 20"

*unenclosed

II. GREAT

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

III. SWELL (enclosed)

16 Bourdon
8 Diapason
8 Gedeckt
8 Salicional
8 Voix Celeste
8 Flauto Dolce
8 Flute Celeste
4 Flute Triangulaire
Mixture V
16 Waldhorn
8 Cornopean
8 Flügel Horn
8 Vox Humana
Tremolo

I. CHOIR (enclosed)

8 Diapason
8 Concert Flute
8 Dulciana
8 Unda Maris
4 Flute d'Amore
2 Piccolo
8 English Horn
8 Clarinet
Tremolo
8 Tuba
Harp*

IV. CELESTIAL (enclosed)

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

PEDAL

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

Standard couplers

EXPRESSION

Swell
Great
Choir
Celestial



KATELYN EMERSON



KATELYN EMERSON, “one of the best young organists in the world” (University of St Andrews, Scotland), concertizes throughout North America, Europe, and Asia, showcasing repertoire spanning the 14th–21st centuries and lecturing on topics ranging from organ interpretation and healthy practice techniques to sacred music. Laureate of organ competitions on three continents and recipient of both a Fulbright Study/Research Grant and a

German Academic Exchange Scholarship (DAAD), Katelyn is based in both the USA and the UK, having been awarded a Studentship from the University of Cambridge’s Centre for Music and Science. Katelyn studied *en perfectionnement* at the *Conservatoire de Toulouse* (France) and holds a Master of Arts in Organ from the *Musikhochschule Stuttgart* (Germany) and double Bachelors degrees in Organ and French from Oberlin College & Conservatory (USA). Her two CD recordings are available on the *Pro Organo* label.

Katelyn Emerson is represented by Karen McFarlane Artists, Inc., www.concertorganists.com.

CONCERT SPONSORED BY AUSTIN ORGANS, INC.

Praeludium G-Dur, BWV 568

Johann Sebastian Bach (1685–1750)

Allegro in G Minor, K312 “Sonatensatz”

Wolfgang Amadeus Mozart (1756–1791)
trans. Katelyn Emerson

Sonata III in A Major, Op. 65 (1845)
I. Con moto maestoso

Felix Mendelssohn (1809–1847)

HYMN: From depths of woe I cry to Thee

AUS TIEFER NOT

Requiescat in pace (1917)

Leo Sowerby (1895–1968)

Jesus Loves Me

William Bolcom (b. 1938)

Pierrette – Air de ballet, Op. 41

Cécile Chaminade (1857–1944)
trans. Darius Battiwalla

Toccata, Chorale, and Fugue, Op. 16 (1955)

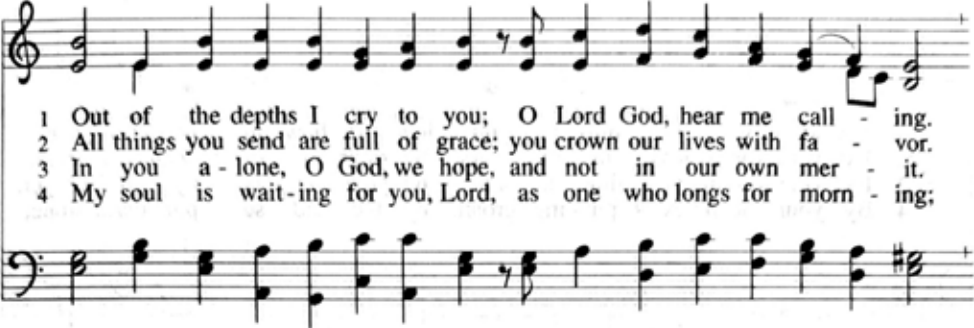
Francis Jackson (1917–2022)

KATELYN EMERSON

CONFESSION, FORGIVENESS

Out of the Depths I Cry to You

600



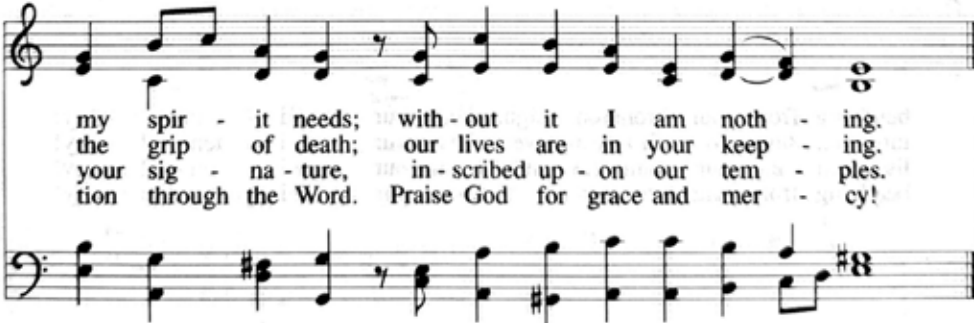
1 Out of the depths I cry to you; O Lord God, hear me call - ing.
 2 All things you send are full of grace; you crown our lives with fa - vor.
 3 In you a - lone, O God, we hope, and not in our own mer - it.
 4 My soul is wait - ing for you, Lord, as one who longs for morn - ing;



In - cline your ear to my dis - tress in spite of my re - bel - ling.
 All our good works are done in vain with - out our Lord and Sav - ior.
 We rest our fears in your good Word and trust your Ho - ly Spir - it.
 no watch - er waits with great - er hope than I for your re - turn - ing.



Do not re - gard my sin - ful deeds. Send me the grace
 We praise you for the gift of faith; you save us from
 Your prom - ise keeps us strong and sure; we trust the cross,
 I hope as Is - rael in the Lord, who sends re - demp -



my spir - it needs; with - out it I am noth - ing.
 the grip of death; our lives are in your keep - ing.
 your sig - na - ture, in - scribed up - on our tem - ples.
 tion through the Word. Praise God for grace and mer - cy!

Text: Martin Luther, 1483-1546; tr. composite
 Music: attr. Martin Luther; arr. hymnal version
 Text © 1978, 2006 Augsburg Fortress
 Arr. © 2006 Augsburg Fortress

AUS TIEFER NOT
 87 87 887



Austin Organs, Inc., Op. 2348 (1960)

Reform Congregation Keneseth Israel

Elkins Park, Pennsylvania

Compass: Manuals, 61 notes, C–c⁴

Pedal, 32 notes, C–g¹

Wind pressure 4", except where noted

GREAT

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

Standard Couplers

SWELL (enclosed)

8 Rohrflöte
8 Viola
8 Viola Celeste
8 Flauto Dolce
8 Flute Celeste
4 Principal
4 Koppelflöte
2 Blockflöte
Plein Jeu III
16 Fagotto
8 Trompette
8 Fagotto (ext.)
4 Clairon
Tremulant

CHOIR (enclosed)

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

PEDAL

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



PHOTO: JOSEPH ROUTON



John Wanamaker commissioned seven Austin organs for his New York and Philadelphia emporia prior to his 1909 purchase of the Louisiana Purchase Exposition organ. Now in our 133rd year, Austin still manufactures replacement parts for our Philadelphia instruments now in their centennial decade, such as those at Drexel University and the University of Pennsylvania.

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Wanamaker Store, New York City (1904)
IV/45 Opus 120 with roll player and 32' Magnaton



PHOTO LEN LEVASSEUR

Irvine Auditorium, Philadelphia (1926 & 2002)
IV/126 with String Ensemble, Trombone Chorus, and four 32' stops

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1899 Hook & Hastings



1791 Tannenberg



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1978 Holtkamp



1884 Roosevelt

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DAMIN SPRITZER



Internationally acclaimed organist **DAMIN SPRITZER** has been praised for performances that are “spellbinding” (*Organists Review*), “expressive and musical” (*American Record Guide*), and marked by “enormous sensitivity and musicianship” (*AAM Journal*). A champion of rare and rediscovered repertoire, her programming blends works by overlooked Romantic

masters, transcriptions, and canon organ literature, with a special focus on newly unearthed music by turn-of-the-century women composers. Spritzer’s concert career spans the globe, with performances in Belgium, Brazil, England, France, Germany, Iceland, Israel, Italy, Scotland, Norway, and throughout the United States. She is consistently featured in performances and lectures for organizations including the American Guild of Organists, the Organ Historical Society, the Association of Anglican Musicians, and appearing internationally at major festivals, universities, and churches.

A prolific recording artist for Raven Recordings, Spritzer has received unanimous critical acclaim for her innovative projects pairing composers with historically significant instruments. Reviewer R.J. Stove lauded her “exceptional discographic enterprise” and her ability to “single-handedly revive the output of several late-Romantic organist-composers rarely mentioned in even the most comprehensive history books” (*Heirs and Rebels*, 2025). Her eight albums include world-premiere recordings of works by René Louis Becker, 20th-century French women composers connected to Marcel Dupré, and discs devoted to French and English Romantic composers as well as landmark recordings on historic instruments in the

United States, France, and England - including being the first woman to record on the famed Father Willis organ of Hereford Cathedral. Her ninth CD, scheduled for release later this year, is dedicated to American Romantic composers in honor of the 250th anniversary of the United States.

Spritzer’s groundbreaking research on Alsatian-American composer René Louis Becker resulted in a multi-volume critical edition of his organ works (Leupold Editions) and a scholarly monograph. She has recorded three world-premiere discs of Becker’s music, earning praise such as: “Damin Spritzer serves both instrument and music well...with an easy command of drama and a real feeling for Becker’s melody-led, cleanly-executed music” (*Choir & Organ*). *American Record Guide* commended her “spirited and vigorous performances” and “commitment and dedication to this music.” Her recent releases have garnered international five-star reviews, with *Organists Review* hailing her “fascinating” program notes and *Classical Music Sentinel* describing her interpretations as revealing “determined musical lines all leading to a powerful finish” and her registrations as “a sonic canvas” of masterful color balance.

Dr. Damin Spritzer is Area Chair and Associate Professor of Organ at the University of Oklahoma and Artist-in-Residence for Cathedral Arts at the Cathedral Church of Saint Matthew in Dallas. Formerly on faculty at the University of North Texas, she is active with the American Guild of Organists, the Organ Historical Society, the Association of Anglican Musicians, and the Organlive Media Foundation. She earned her Doctor of Musical Arts degree from the University of North Texas, her Master of Music from the Eastman School of Music, and her Bachelor of Music from the Oberlin Conservatory of Music.

Damin Spritzer is represented in North America by Philip Truckenbrod Concert Artists, LLC.

CONCERT SPONSORED BY C.B. FISK, INC.

Paeon

Wilfred J Emery (1904–1964)

HYMN: O day of peace that dimly shines

JERUSALEM

Skye Boat Song, Op. 10, No. 1

David Aprahamian Liddle (1960–2026)

Psalms 34

Cor Kee (1900–1997)

Toccata and Fugue in E Major

Johan Ludwig Krebs (1713–1780)

Recit de Cromorne à deux parties

Nicolas de Grigny (1672–1703)

Fantasie (unpublished)

René Louis Becker (1882–1956)

Toccata

Nancy Plummer Faxon (1914–2005)

DAMIN SPRITZER

The Hymnal 1982 - #597 O day of peace that dimly shines

Introduction



1 O day of peace that dim - ly shines through all our
2 Then shall the wolf dwell with the lamb, nor shall the



hopes and prayers and dreams, guide us to jus - tice, truth, and
fierce de - vour the small; as beasts and cat - tle calm - ly



love, de - liv - ered from our self - ish schemes. May swords of
graze, a lit - tle child shall lead them all. Then en - e -



hate fall from our hands, our hearts from en - vy find re -
mies shall learn to love, all crea - tures find their true ac -

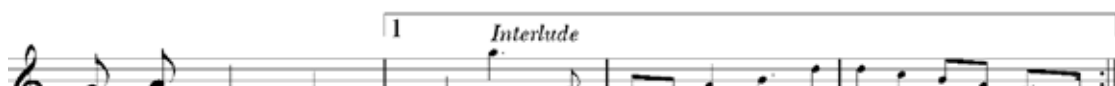


lease, till by God's grace our war - ring world shall see Christ's
cord; the hope of peace shall be ful - filled, for all the

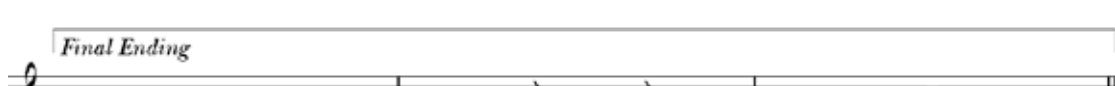


prom-ised reign of the peace.
earth shall know the (Lord.)

Interlude



Final Ending



Lord.



C.B. Fisk Inc., Op. 150 (2018)

Christ Church

Philadelphia, Pennsylvania

Compass: Manuals, 61 notes, CC–c⁴

Pedal, 32 notes, CC–g¹

Wind pressures: Manuals, 2¼"

Pedal, 3¼"

II. GREAT

16 Prestant
8 Octave
8 Gambe
8 Harmonic Flute
8 Bourdon
4 Octave
Spire Flute
2½ Twelfth
2 Fifteenth
1½ Mixture IV-VI
8 French Trumpet
8 German Trumpet

I. CHAIRE (on gallery rail)

8 Prestant
8 Gedackt
8 Quintadehn
4 Octave
4 Rohr Flute
2½ Quinte
2 Superoctave
2 Block Flute
1½ Terz
1 Mixture IV
16 Dulcian
8 Cremona

III. SWELL (enclosed)

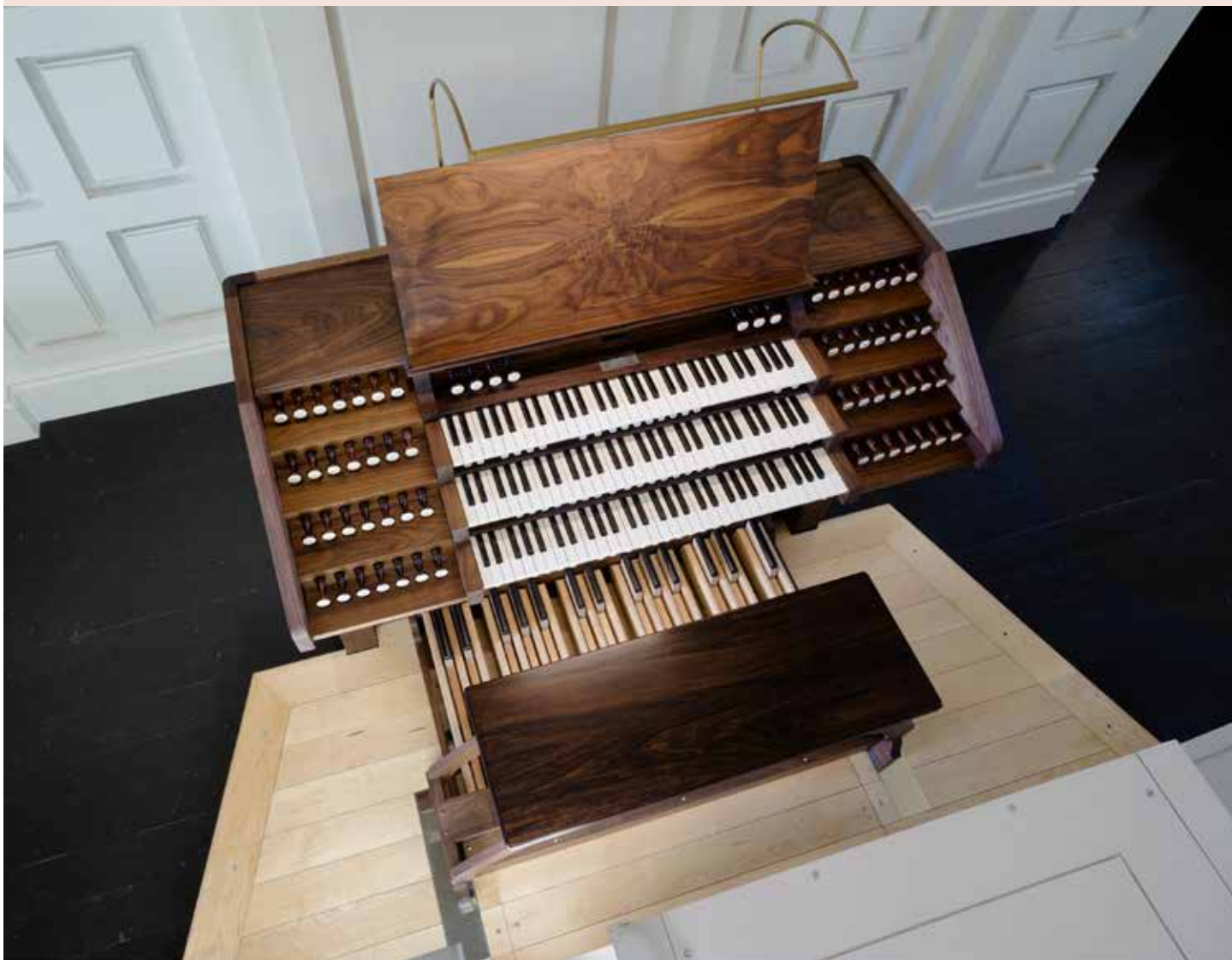
16 Bourdon
8 Violin Diapason
8 Viole de gambe
8 Voix céleste
8 Cor de Nuit
4 Dulciane
4 Flûte octaviant
2½ Nasard
2 Octavin
1½ Tierce
2 Plein jeu IV
16 Bombarde
8 Trompette
8 Hautbois

PEDAL

Resultant 32
16 Open Bass
16 Prestant (Gt.)
16 Violonbasse
16 Soubasse
8 Octave
8 Violoncelle (ext.)
8 Bourdon (ext.)
4 Octave
16 Posaune
8 Trommet (ext.)

ACCESSORIES

Wind Stabilizer
General Tremulant
Chaire Tremblant doux
Balanced Swell Pedal
Cymbelstern
Rossignol



ALAN MORRISON



ALAN MORRISON is one of the most sought-after American concert organists, performing in Alice Tully, Jacoby, Verizon, Benaroya, and Spivey halls; Meyerson Symphony Center; Overture Center; Jack Singer Concert Hall; the Crystal Cathedral; National Cathedral in Washington, D.C.; and

colleges, cathedrals, and churches throughout North America, Europe, Russia, and Brazil.

Mr. Morrison has been a featured artist for numerous national and regional conventions of the American Guild of

Organists. He won first prize in both the Mader (California) and Poister (New York) National Organ Competitions, as well as the silver medal at the 1994 Calgary International Organ Festival. Mr. Morrison's numerous recordings are regularly featured on radio stations worldwide, and his television appearances include two episodes of *Mister Roger's Neighborhood* as both an organist and pianist.

A graduate of Curtis (organ and piano accompanying) and the Juilliard School (organ), Mr. Morrison is college organist at Ursinus College in Collegeville, Pa. and organist in residence at Spivey Hall in Morrow, Ga. He joined the faculty of the Curtis Institute of Music in 2002.

Alan Morrison is under the exclusive management of Karen McFarlane Artists, Inc.

Exultemus (from Seven Sketches)

Percy Whitlock (1903–1946)

Fantasy in F Minor, K. 608

W.A. Mozart (1756–1791)

Harmonies du soir (Three Impressions, op 72, no. 1)

Sigfrid Karg-Elert (1877–1933)

Frollicking Flutes – Homage to Vierne

Thomas Kerr (1915–1988)

First Sonata for Organ

Florence Price (1887–1953)

Introduction: Maestoso – Allegro

Andantino

Final



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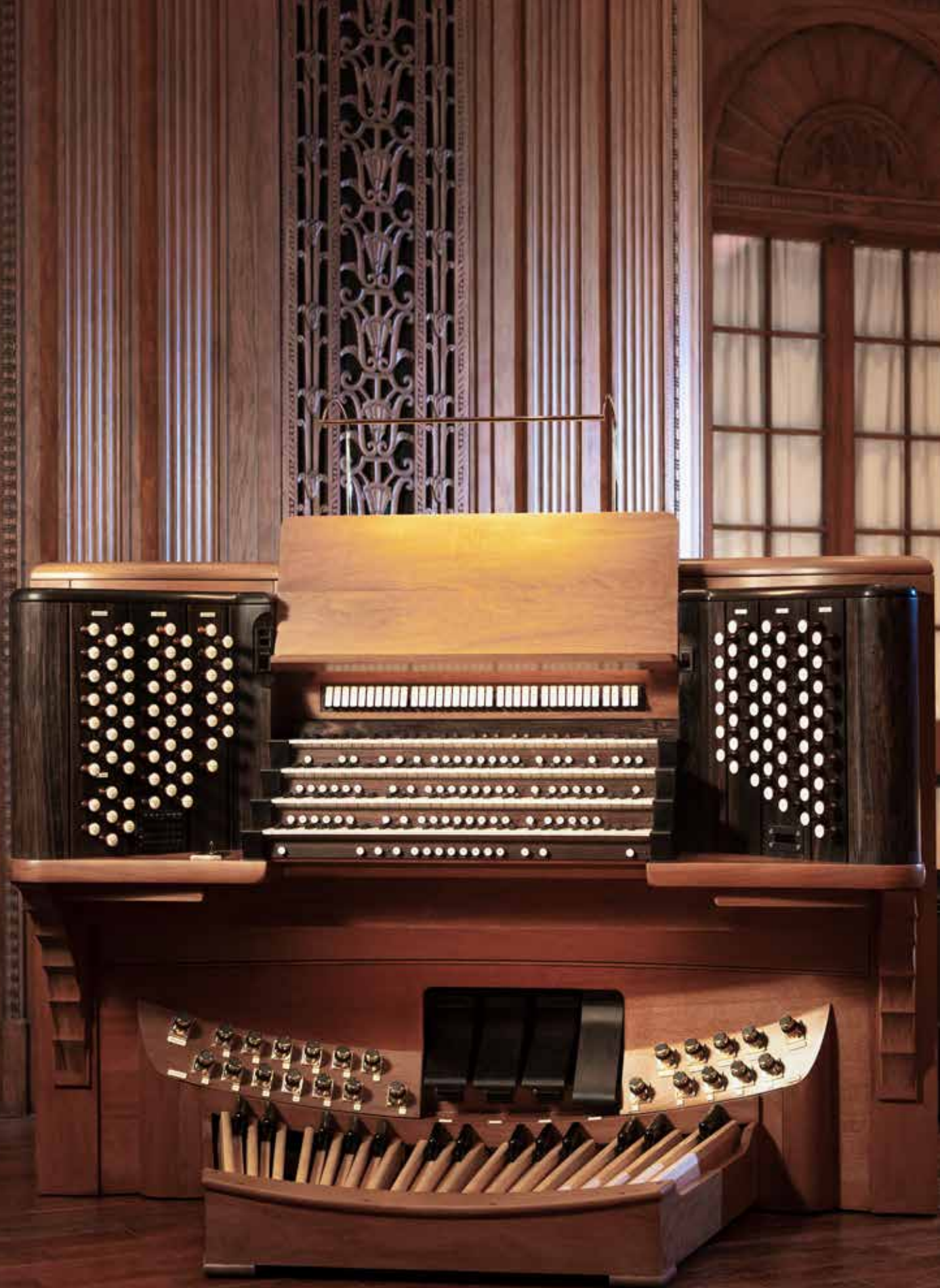
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Dobson Pipe Organ Builders, Op. 100 (2026)

Field Concert Hall | Curtis Institute of Music

Philadelphia, Pennsylvania

II. GREAT

16 Violon & Principal
16 Bourdon
16 Quintatön (Ch.)
8 Principal
8 Bourdon
8 Flûte Harmonique
8 Viole de Gambe
5⅓ Double-Quinte
4 Octave
4 Spitz-Flöte
3⅓ Double-Tierce
2⅔ Quinte
2 Super-Octave
1⅓ Tierce
Quinte-Mixture III
Acute-Mixture II
16 Posaune
8 Trumpet
8 Posaune
4 Clarion
Great 16
Great Unison Off
Tremulant

III. SWELL (enclosed)

16 Salicet-Bass
8 Principal
8 Rohr-Flöte
8 Salicional
8 Viole de Gambe
8 Voix Celeste
4 Octave
4 Flauto Traverso
4 Salicet
2⅔ Nazard
2 Super-Octave
2 Piccolo Harmonique
1⅓ Tierce
Quinte-Mixture II
Scharf-Mixture III
16 Fagotto
8 Trumpet
8 Bassoon & Oboe
8 Vox Humana
4 Clarion
Swell 16
Swell Unison Off
Swell 4
Tremulant

I. CHOIR (enclosed)

16 Bourdon
16 Quintatön
8 Principal Amabile
8 Bourdon
8 Quintadena
8 Salicional
4 Octave Dolce
4 Rohr-Flöte
2⅔ Nazard
2 Doublette
1⅓ Tierce
1⅓ Larigot
1 Flageolet
8 Cromhorne
Choir 16
Choir Unison Off
Choir 4
Tremulant

IV. ORCHESTRAL (enclosed with Solo)

8 Violoncello
8 Voix Celeste
8 Viole Sourdine†
8 Voix Angelique†
4 Violina
Tremulant
16 Cor Anglais (Solo)
8 Tromba (Solo)
8 Physharmonika
Orchestral 16
Orchestral Unison Off
Orchestral 4

IV. SOLO (enclosed)

8 Concert Flute
8 Violoncello (Orch.)
4 Orchestral Flute
16 Cor Anglais
8 Cor Anglais
8 French Horn
8 Clarinet
Tremulant
8 Tromba†
Solo 16
Solo Unison Off
Solo 4

FORTE PEDAL

32 Grand Open-Bass
16 Open-Bass
16 Violon-Bass (Gr.)
16 Sub-Bass
8 Principal-Flöte
8 Violoncello
8 Bourdon
5⅓ Quinte (Gr.)
4 Super-Octave
4 Principal-Flöte
3⅓ Tierce (Gr.)
Doublet II (Gr.)
Quinte-Mixture III (Gr.)
32 Grand Posaune (ext. Gr.)
16 Bombard
16 Posaune (Gr.)
8 Trumpet
8 Posaune (Gr.)
4 Clarion
2 Cornettino (Gr.)

PIANO PEDAL

32 Harmonic-Bass (various)
16 Salicet-Bass (Sw.)
16 Bourdon (Ch.)
8 Gedeckt (Ch.)
8 Salicional (Sw.)
16 Fagotto (Sw.)
16 Cor Anglais (Solo)

Zimbelstern

† doubly enclosed



THE CURTIS INSTITUTE OF MUSIC IN ITS EARLY DAYS





DOBSON
PIPE ORGAN BUILDERS, LTD.

MULLER PIPE ORGAN COMPANY RESTORATION OF SKINNER OPUS 820 HOLY ROSARY CATHEDRAL TOLEDO, OHIO

Muller Pipe Organ Company of Central Ohio has recently completed restoration of the historic Skinner pipe organ at Our Lady, Queen of the Most Holy Rosary Cathedral in Toledo, Ohio.

Installed in 1931 under the direct supervision of Ernest M. Skinner, Opus 820 stands as a testament to American symphonic organbuilding. The instrument reflects Skinner's signature orchestral warmth while incorporating the early classical influences of his collaborator G. Donald Harrison. Muller's meticulous restoration preserves this unique tonal blend while introducing a number of enhancements.

Highlights of the project include:

- 5,294 pipes restored, preserving the original voicing
- Windchests, reservoirs, tremolos, and actions re-leathered using traditional methods
- A custom-built movable console modeled after Skinner's 1930s style, with a modern combination action
- A new Antiphonal Division in the rear gallery using pipework from Skinner Opus 346



New Console Facing the Rear of the Nave



New Antiphonal Cases

This extraordinary instrument once again fills the cathedral with its commanding voice — faithful to its origins yet newly invigorated for the demands of modern liturgy, concert performance, and sacred celebration. Every pipe speaks with renewed clarity and warmth, reaffirming the organ's place at the heart of Toledo's musical and spiritual life.

*"... you have unlocked the potential that was inherent in every stop...
I would consider all of your efforts to be a great success!"*

— Paul Monachino, Director of Music

Three celebratory concerts were presented during the 2025–2026 Cathedral Concert Series.

Information about the concert series and the Cathedral is available at www.rosarycathedral.org



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KIERSTEN HOPKO & DAVID KRAFT

THE OHS BIGGS SCHOLARS CLASS OF 2025



KIERSTEN HOPKO is a music education and music therapy double major at Baldwin Wallace University in Berea, Ohio studying organ with Professor Matthew Wachtman. She was the 2025 Evelyn A. Gott Scholar at the university, which allowed her the opportunity to present on her research regard-

ing organist Albert Riemenschneider, composer Roy Spaulding Stoughton, and exoticism in organ literature at the 2025 Baldwin Wallace Bach Festival. Kiersten is an avid performer and researcher and was the 2024 recipient of the Wihla Hutson Organ Scholarship through the Mu Phi Epsilon professional music fraternity. When she is not playing organ, she can be found hiking, rock climbing, baking treats for her friends and family, or drinking an iced lavender matcha!

Mad Rush

Philip Glass (b. 1937)

Chaconne in E minor, BuxWV 160

Dietrich Buxtehude (1637–1707)

Retrospection (An Elf on a Moonbeam)

Florence Price (1887–1953)

Chant de Paix

Jean Langlais (1907–1991)



DAVID KRAFT recently graduated from the Eastman School of Music with a Bachelor of Music degree in Organ Performance in the studio of David Higgs. In the fall, he will continue his studies toward a Master of Music degree under Nathan Laube.

A native of Rochester, New York, he began piano at age five and organ at thirteen, studying with John Morabito. David is the First Prize winner of the 24th Albert Schweitzer Organ Competition and the 2025 M. Louise Miller–Paul E. Knox

Scholarship Competition, and was a finalist in the Lynnwood Farnam Organ Competition. He has been featured on *Pipedreams Live!* and in the Piccolo Spoleto Festival *L'Organo* series, and was named to The Diapason's "20 Under 30" Class of 2025. He has performed in masterclasses with Chelsea Chen, Jean-Baptiste Robin, and Janette Fishell. He serves as Organist at the United Church of Canandaigua and is in demand as a liturgical musician, serving as organist for notable ceremonies such as the installation of the Most Reverend John S. Bonnici, tenth Bishop of Rochester. In addition to performance, he works as a technician with Parsons Pipe Organ Builders while restoring harmoniums and American reed organs independently.

Präludium in C-moll from Monologe, Op. 63

Max Reger (1873–1916)

Prélude et Fugue sur le nom d'Alain, Op. 7

Maurice Duruflé (1902–1986)



YOUNG PROFESSIONALS OPPORTUNITY

- ▶ Are you an undergraduate or graduate student with a passion for organ performance, organ building and design, and/or pipe organ research?
- ▶ Interested in a 3-year professional development program including free trips to OHS Summer Conventions?
- ▶ Will you be at least 21 by July 31, 2027?
- ▶ Only 4 Scholars chosen per year — *will it be YOU this year?*



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CLASS OF 2024

SAY HELLO TO OUR BIGGS SCHOLARS THIS WEEK



MARY-KATHERINE FLETCHER is the minister of music/ organist at Christ Episcopal Church in Needham, MA. She received her Bachelor of Arts degree in music from Bridgewater State University, where she originally studied the piano as her primary instrument. The decision to take “just one semester of organ lessons” at BSU led to the discovery

of her love for the organ, which she then studied with Dr. Steven Young. In 2024, Mary-Katherine completed her Master of Sacred Music degree from Boston University, where she studied the organ with Peter Sykes. She has performed throughout New England in locations including King’s Chapel (Boston,) the Basilica of Sts. Peter and Paul (Lewiston, ME,) Trinity Church (Boston,) Old West Church (Boston,) and St. John’s (Bangor, ME). In addition to her work as a church musician, Mary-Katherine works as adjunct faculty at the University of Massachusetts, Dartmouth, where she accompanies the school’s chorus and teaches piano.



ISABELLA ISZA WU is a concert organist and pianist in Washington, D.C. She was recently appointed Assistant Director of Music and Organist at St. Paul’s, K Street. Previous appointments include Assistant Organist at Macy’s Wanamaker Organ; and as Organ Scholar at St. Clement’s Episcopal Church, and St. Mark’s Church in Philadelphia,

the Wanamaker Organ, and Boardwalk Hall, and was a featured performer for the 2023 AGO Midwest Regional Convention. Isza is passionate about musical creativity and innovation through performance and improvisation. She is particularly interested in historic and modern improvisation, and has taken study tours to Spain, France, and the Netherlands to pursue her interests in these areas. Isza recently finished her Master’s in Organ Performance from the Curtis Institute of Music, studying with Alan Morrison, Jeffrey Brillhart, and Leon Schelhase. She received two Bachelor’s degrees, in Piano Performance and Communication Studies, from Northwestern University. Currently based in D.C., Isza maintains an active piano studio, and enjoys hiking and traveling in her free time.

respectively. Isza (EYEsa) performs broadly across the US, and writes transcriptions for large orchestral instruments of the east coast. She has been a frequent performer at Longwood Gardens,



Reuter Organ Company, Op. 2199 (2000) (Gallery)

M.P. Möller. Op. R-397 (1953) (Chancel)

with later tonal work by Emery Brothers including pipework by Haskell, Hutchings, and Tellers-Kent

Austin Organ Co., Op. 1445 (1926) (Echo)

First Presbyterian Church

Philadelphia, Pennsylvania

GALLERY

CHOIR

16	Dulciana
8	Diapason
8	Concert Flute
8	Dolcan
8	Dolcan Celeste
8	Dulciana
8	Unda Maris
4	Principal
4	Harmonic Flute
4	Dulciana
2½	Dulciana
2	Octavin
2	Dulciana
1½	Dulciana
1⅓	Larigot
8	Trumpet
8	Flugel Horn
8	Clarinet
	Tremolo
	Harp
8	Tuba (Solo)
8	French Horn (Solo)
8	English Horn (Solo)

GREAT

16	Violone
8	First Diapason
8	Second Diapason
8	Harmonic Flute
8	Bourdon
8	Violone
4	Octave
4	Spill Flute
2½	Twelfth
2	Fifteenth
	Mixture IV
16	Contra Tromba
8	Tromba
	Tremolo
	Chimes
8	French Horn (Solo)
8	Tuba (Solo)

SWELL

16	Gedeckt
8	Diapason
8	Gedeckt
8	Viole de Gambe
8	Viole Celeste
4	Principal
4	Hohl Flute
2½	Nazard
2	Block Flute
1½	Tierce
	Plein Jeu IV
16	Contra Trumpet
16	Contra Oboe
8	Trumpet
8	Oboe
8	Vox Humana
4	Clarion
	Tremolo

SOLO

8	Major Flute
8	Gamba
8	Gamba Celeste
16	Contra Tuba
8	Tuba
8	French Horn
8	English Horn
8	Orchestral Oboe
	Tremolo

PEDAL

32	Violone+
32	Subbass+
16	Open Wood+
16	Principal
16	Bourdon
16	Gedeckt (Sw.)
16	Violone (Gt.)
16	Dulciana (Ch.)
10½	Dulciana
8	Principal
8	Bourdon
8	Gedeckt
8	Violone
8	Dulciana
4	Choral Bass
4	Bourdon
	Mixture IV
32	Bombarde
16	Trombone
16	Contra Trumpet (Sw.)
16	Contra Oboe (Sw.)
8	Trombone
8	Tuba (Solo)
8	Tromba (Gt.)
8	Oboe
4	Oboe
	Chimes

+digital voice



CHANCEL

CHANCEL GREAT

16	Viole	Tellers-Kent
8	Diapason	Haskell
8	Harmonic Flute	Haskell
8	Bourdon (ext. Ped.)	Möller
8	Flauto Dolce	Möller
8	Flauto Dolce Celeste	Möller
4	Octave	Haskell
4	Harmonic Flute (ext.)	Haskell
	Grave Mixture II	Möller
8	Clarinet	Hutchings

CHANCEL SWELL

8	Diapason (ext.)	Haskell
8	Quintadena	Austin
8	Viole da Gambe	Hutchings
8	Viole Celeste	Hutchings
4	Octave	Haskell
	Plein Jeu III	Möller
8	Trumpet	Austin

CHANCEL PEDAL

16	Subbass	Möller
16	Viole (Gt.)	
8	Diapason (Sw.)	
8	Subbass (ext.)	
8	Viole (ext.)	
4	Octave (Sw.)	
4	Subbass (ext.)	

ECHO

ECHO ORGAN (in Chancel ceiling)

8	Liebllich Gedeckt
8	Viole Aetheria
8	Viole Celeste
8	Vox Humana
	Tremolo
	Chimes
	Celesta

YU QIAN & ANASTASIA HOSHAW

THE OHS BIGGS SCHOLARS CLASS OF 2025



YU (TRACY) QIAN, DMA, is a pianist, organist, arranger, and educator from China, based in Iowa City, IA, and Columbus, OH. She earned her Doctor of Musical Arts in Piano Performance from The Ohio State University and MA in organ performance at the University of Iowa as a Dorothy Frawley Fellow. Her project *Chinese Music*

on Organs reimagines traditional Chinese music for the pipe organ and was featured at AGO SF 2024 and ACMI 2022.

She also founded *Music She Wrote*, which arranges and performs works by women composers through performances and liturgical arrangements. Some of her arrangements like Lili Boulanger's *Thème et Variations* was featured at NCKP 2023 and AGOYO Women Composers Project 2023. Dr. Qian researches *Musical Trauma and Recovery*, creating space for healing from performance-related challenges, and advocates for *Musician's Hearing Health*, presenting on wellness and injury prevention at AGOYOLive25. Her article "Save It or Lose It: Hearing Health for Organists" was featured in the April 2026 issue of *The American Organist*.

Passacaglia in C minor, BWV 582

Johann Sebastian Bach (1685–1750)

"Colorful Clouds Chasing the Moon" 《彩云追月》

Ren Guang (1900–1941)
arr. Yu Qian (b. 1993)



ANASTASIA HOSHAW is an organist and church musician originally from rural southern Illinois. Since the age of twelve, she has accompanied anywhere from one to seven church services per week on a pipe organ. She earned a bachelor's degree in Organ Performance from the University of Illinois, where she studied with Dana Robinson.

She gained organ building experience as a summer intern with Buzard Pipe Organ Builders of Champaign, IL. Anastasia is an active member of the Southern Illinois Chapter of the AGO,

serving on their scholarship committee which supports young organists in the area. She is currently an organ student in the Master of Sacred Music program at the University of Notre Dame. There, Anastasia studies organ with Kola Owolabi while serving as a graduate assistant organist at the Basilica of the Sacred Heart and working with the Magnificat Choir under Patrick Kronner. She has experience as a Lutheran church musician at University Lutheran Church in Champaign, IL, and Emmaus Lutheran Church in South Bend, IN. Outside of her organ and church music work, she enjoys spending time with her husband, Bennett, and continuing her hobbies of knitting and embroidery.

Variations sur "Sine Nomine"

Denis Bédard (b. 1950)

Sonata No. 2 in e minor

August Gottfried Ritter (1811–1885)

RESEARCH AND PERFORMANCE OPPORTUNITY



THE JAMES M. WEAVER PRIZE seeks to award those who, through both spoken description and skilled performance, show exceptional skill in engaging audiences about the pipe organ. This prize highlights the ability to effectively communicate and educate; it is our responsibility as organists to advocate through our own narrative the importance of preserving our history and instruments.

With over \$10,000 in scholarship prizes, including publication in the OHS *Tracker* Magazine, a performance at an OHS Convention, and membership in the OHS, this opportunity is designed to support researchers and performers in their scholarly efforts. Mid-career and established professionals are strongly encouraged to apply.

PHOTO PATRICIA WRIGHT*, ANDREW JOHNSON (FIRST PRIZE WINNER, 2023),
ANDREW FORREST*, SIMON COUTURE* (*JUDGES)

ADDITIONAL INFO HERE

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NOVEMBER 1, 2026

FINAL LIVE ROUND DURING
THE 2027 OHS CONVENTION

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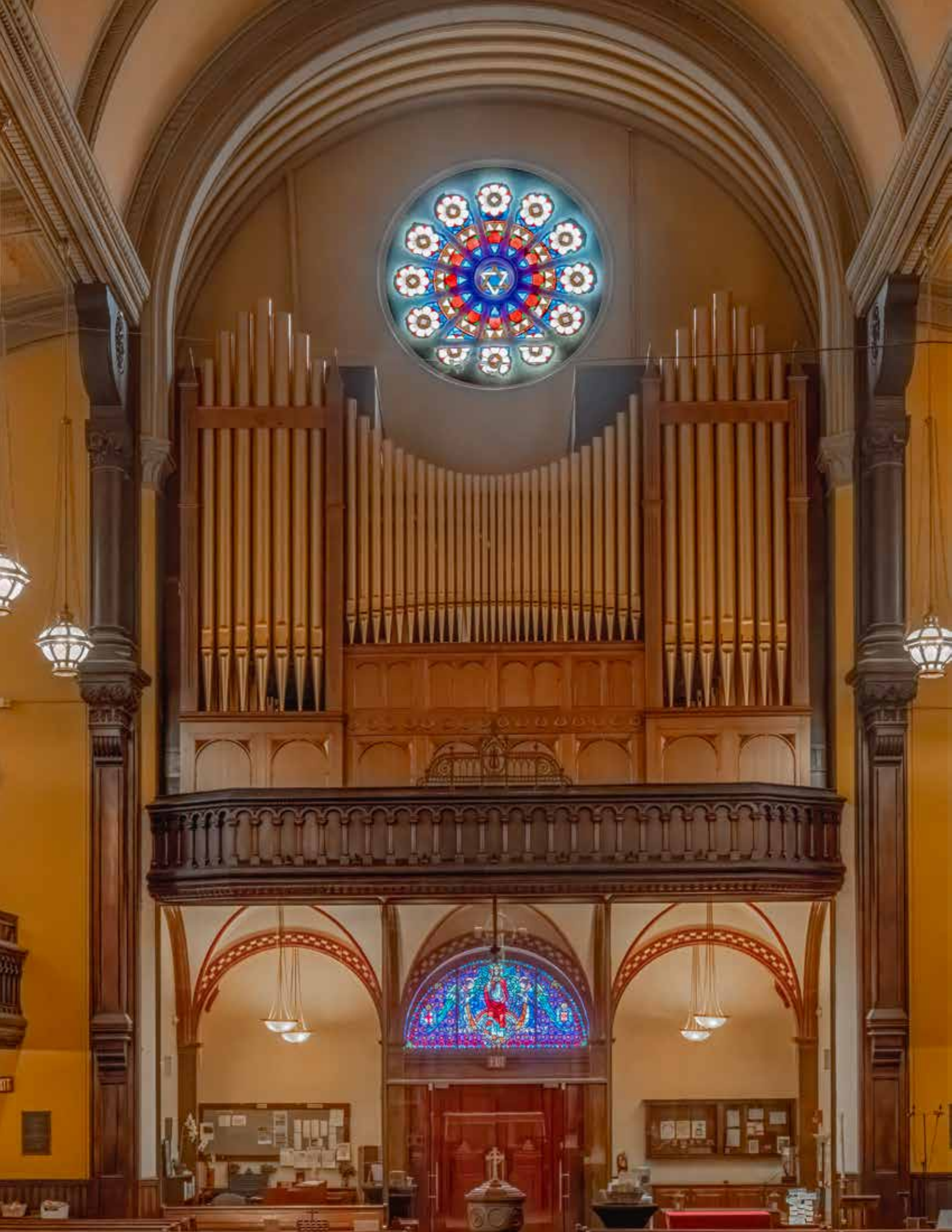


OHS BIGGS SCHOLARS

BACK ROW: DAVID KRAFT■, MARY-KATHERINE FLETCHER◆, ISABELLA ISZA WU◆, ANASTASIA HOSHAW■, EDITH YAM◆

FRONT ROW: KIERSTEN HOPKO■, LINDSEY JOHNSON◆, SOL RIZZATO◆, TRACY QIAN■

◆2023 SCHOLARS | ◆2024 SCHOLARS | ■2025 SCHOLARS



M.P. Möller, Op. 8128 (1950) (Gallery)**M.P. Möller, Op. 9453 (1961) (Chancel)****The Church of the Holy Trinity**

Philadelphia, Pennsylvania

GALLERY**GREAT**

8 Principal
 8 Harmonic Flute
 8 Gemshorn
 4 Spitzflöte
 4 Octav
 2 $\frac{2}{3}$ Octav Quinte
 2 Super Octav
 Fourniture IV
 Scharff III
 8 Trompette Harmonique (Ch.)
 8 Bombarde (Ped.)
 Unison Off
 Great Sub
 Great Super

SWELL

16 Rohrbourdon
 8 Rohrbourdon
 8 Geigen
 8 Rohrflöte
 8 Viole de Gambe
 4 Geigen Octav
 4 Flûte Triangulaire
 2 Octavin
 Plein Jeu V
 16 Fagotto
 8 Trompette
 8 Oboe
 8 Vox Humana
 4 Clairon
 8 Trompette Harmonique (Ch.)
 Unison Off
 Swell Sub
 Swell Super

CHOIR

8 Montre
 8 Nachthorn
 8 Erzähler
 8 Erzähler Celeste (t.c.)
 4 Prestant
 4 Koppelflöte
 2 $\frac{2}{3}$ Nazard
 2 Blockflöte
 1 $\frac{1}{2}$ Tierce
 Scharf III
 8 Krummhorn
 8 Trompette Harmonique
 8 Bombarde (Ped.)
 Chimes
 Unison Off
 Ch. Sub
 Ch. Super

PEDAL

32 Bourdon
 16 Contrebasse
 16 Bourdon (ext.)
 16 Rohrbourdon (Sw.)
 16 Violone (ext. Sw. Geigen)
 10 $\frac{2}{3}$ Quinte
 8 Principal
 8 Octave (ext.)
 8 Bourdon (ext.)
 8 Rohrflöte (Sw.)
 5 $\frac{1}{3}$ Quinte
 4 Choralbass
 4 Super Octave (ext.)
 4 Bourdon (ext.)
 Mixture III
 32 Grand Cornet
 16 Bombarde
 16 Bassoon (Sw.)
 8 Bombarde (ext.)
 4 Clairon (ext.)
 8 Trompette Harmonique (Ch.)

CHANCEL**GREAT**

8 Principal
 8 Clarabella/Doppleflöte*
 4 Principal
 Mixture II
 8 *Trumpet (Sw.)*
 Unison Off
 Great Sub
 Great Super

SWELL

16 *Gedeckt (ext)*
 8 Stopped Flute*
 8 Salicional
 8 Voix Celeste
 4 Principal
 4 Harmonic Flute*
 Mixture III
 16 *Double Trumpet (ext.)*
 8 *Trumpet*
 4 *Clairon (ext.)*
 8 *Oboe*
 Unison Off
 Swell Sub
 Swell Super

CHOIR

8 Concert Flute*
 8 Erzähler
 8 Erzähler Celeste (t.c.)
 4 Rohrflöte
 1 $\frac{1}{3}$ Larigot
 8 Clarinet
 Unison Off
 Choir Sub
 Choir Super

PEDAL

32 Resultant
 16 Violone
 16 Bourdon
 16 Gedeckt (Sw.)
 8 Violone (ext.)
 8 Bourdon (ext.)
 8 Stopped Flute (Sw.)
 4 Bourdon (ext.)
 16 *Double Trumpet (Sw.)*
 8 *Trumpet (Sw.)*
 4 *Clairon (Sw.)*

Previously housed in the Gallery except for those in *italics*.

Asterisks denote ranks that are from the Roosevelt, Op. 74.

The 16' Violone in the Pedal is from a previous 1898 Haskell chancel organ.

ROBERT McCORMICK



Described by *Choir & Organ* as “indomitable and immensely gifted” and by *The Macon Telegraph* as “an artist of rare sensitivity and passion”, **ROBERT McCORMICK** is heralded as one of the finest concert and church musicians of this era and is widely known for his unique abilities in organ improvisation. He has been featured in

solo appearances in San Francisco, New York, Pittsburgh, Dallas, Albuquerque, and Atlanta, and in recitals and workshops for numerous American Guild of Organists chapters, the Association of Anglican Musicians, the Royal School of Church Music in America, and for Westminster Choir College. His recording from St. Paul’s, K Street, *We Sing of God*, was released

on the Pro Organo label. *Choir & Organ’s* review of the disc states that “[McCormick] shines at the organ.”

Mr. McCormick is Director of Music at St. Stephen’s Episcopal Church, in Richmond, VA. This follows a decade in the Philadelphia area, where he served as Organist and Choirmaster of St. Mark’s Episcopal Church, Locust Street, Philadelphia, and the Church of the Good Shepherd, Rosemont, PA. From 2008 to 2016, he was Director of Music at St. Paul’s Parish, K Street, Washington, D.C. From 2001 to 2008 he served as Organist and Music Director at the Church of St. Mary the Virgin, New York. He is a graduate of the Westminster Choir College. His teachers include McNeil Robinson and Robert Carwithen.

Robert McCormick is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.

Partita on *Veni Creator*

Recitative
Chorale
Bicinium
Aria
Hocket
Cadenza
Toccata

Mary Beth Bennett (b. 1954)

Ave Maris Stella from *Vêpres du commun des fêtes de la Sainte Vierge*, Opus 18

Marcel Dupré (1886–1971)

- I. When the salutation Gabriel had spoken
- II. Jesus’ tender Mother, make thy supplication
- III. So now as we journey, aid our weak endeavor
- IV. Amen

Prelude and Fugue on *Union Seminary*

Gerre Hancock (1934–2012)

HYMN: How firm a foundation

FOUNDATION

Improvisation on *Foundation*

Please use the pew hymnal (The Hymnal 1982) for Hymn 636

ROBERT McCORMICK

PROGRAM NOTES



MARY BETH BENNETT is a Richmond, Virginia-based organist, composer, and improviser. Her works for organ are a model of creativity, color, discipline, and economy; they generally require careful and solid organ technique, yet are written in such a way as to lie under the hands and feet truly idiomatically, much like a good deal of the French Romantic organ repertoire. The *Veni Creator* is a hymn appointed for Pentecost and ordinations, and in this work it receives truly clever treatment by Bennett. Two of the seven brief movements have titles that might be unfamiliar to non-musicians. A *bicinium* is a piece comprised only of two voices or parts, and a *hocket* is a rhythmic technique in which rests in one part coincide with notes in another, with the effect of a melody line trading back and forth between parts.



MARCEL DUPRÉ'S collection of fifteen antiphons for Marian Vespers was based upon a set Dupré improvised at Vespers at Notre-Dame, Paris, on the feast of the Assumption, 1919. On that occasion, these organ versets to the Office Hymn for the day would have been interspersed with chanted verses, in the customary French manner. The first verset states the theme on the Great division, in canon at the fourth in the Pedal, with a rapid accompanimental figure in the left hand, played more quietly on the Swell and Choir. The second is very simple in structure, with the theme played in the left hand on a Cromorne, with a haunting, chromatic accompaniment in the right hand. The third is an ornamented chorale using one of the organ's Cornet combinations, intended to be in the style of J.S. Bach. The final verset is a Toccata that begins with full organ. The melody is heard in the pedal, and later in canon with the right hand, and the work ends relatively quietly on the Swell, with the box closed.



The legendary **GERRE HANCOCK'S** *Prelude and Fugue on "Union Seminary"* (a tune best known to many as the basis for the anthem *Draw us in the Spirit's tether*, a famous work of Harold Friedell) has much in common with Hancock's improvised preludes and fugues. This work was composed in 1983 and dedicated to the also legendary Frederick Swann, when Swann was Director of Music at the Riverside Church, New York. The theme is stated boldly in the Prelude, interspersed with numerous variations, in a rondo form of sorts. The Prelude ends quietly, almost mysteriously, and the Fugue begins on the organ's foundation stops. It grows gradually in complexity and dynamic level (volume), leading to a rousing conclusion on full organ.



Aeolian-Skinner, Op. 948 (1936)

St. Mark's Episcopal Church

Philadelphia, Pennsylvania

II GREAT (3" wind)

16 Principal
8 Principal
8 Diapason
8 Bourdon
8 Gemshorn
4 Principal
4 Octave
4 Gemshorn
2 $\frac{2}{3}$ Quint
2 Super Octave
Fourniture IV
Cymbel III
Full Mixture III-V
Chimes

I POSITIV (2 $\frac{1}{2}$ " wind)

8 Singend Gedeckt
4 Prinzipal
4 Koppelflöte
2 $\frac{2}{3}$ Nasat
2 Blockflöte
1 $\frac{1}{2}$ Terz
1 $\frac{1}{2}$ Larigot
1 Sifflöte
Scharff IV
Zimbel III
Tremolo

SCREEN (floating) (4 $\frac{1}{4}$ " wind)

8 Diapason
8 Dulciana
4 Gemshorn
2 $\frac{2}{3}$ Nazard
2 Piccolo

I CHOIR (enclosed) (5" wind)

16 Contra Viola
8 Viola
8 Nachthorn
8 Dolcan
8 Dolcan Celeste (t.c.)
4 Viola
4 Zauberflöte
16 Krummhorn
8 Trompette
Tremolo

III SWELL (enclosed) (3 $\frac{3}{4}$ " and 5" wind)

16 Flûte conique
8 Geigen
8 Viole-de-Gambe
8 Viole Celeste
8 Rohrflöte*
4 Octave Geigen
4 Fugara*
4 Flute Triangulaire*
2 $\frac{2}{3}$ Nazard*
2 Fifteenth*
1 $\frac{3}{4}$ Tierce*
Mixture III
Cymbel* III
16 Bombarde
8 Trompette*
8 Trumpet
4 Clairon*
Tremolo

STRING (enclosed, floating) (8 $\frac{1}{4}$ " wind)

16 Viole
8 Flute
8 Orchestral Strings
8 Dulcet II
8 Dulciana
8 Dulciana Celeste II
4 Viole
16 Vox Humana (ext.)
8 Vox Humana

IV SOLO (enclosed in String)

Flauto 8 $\frac{1}{4}$ " wind;
English, French Horns 6" wind;
Tuba 15" wind
8 Flauto Mirabilist† (t.c.)
8 French Horn†
8 English Horn†
Tremolo
8 Tuba††

IV BOMBARDE (enclosed in Choir) (7" wind)

16 Posaune
8 Trumpet
4 Clarion

ANTIPHONAL† (enclosed, floating) (5" wind)

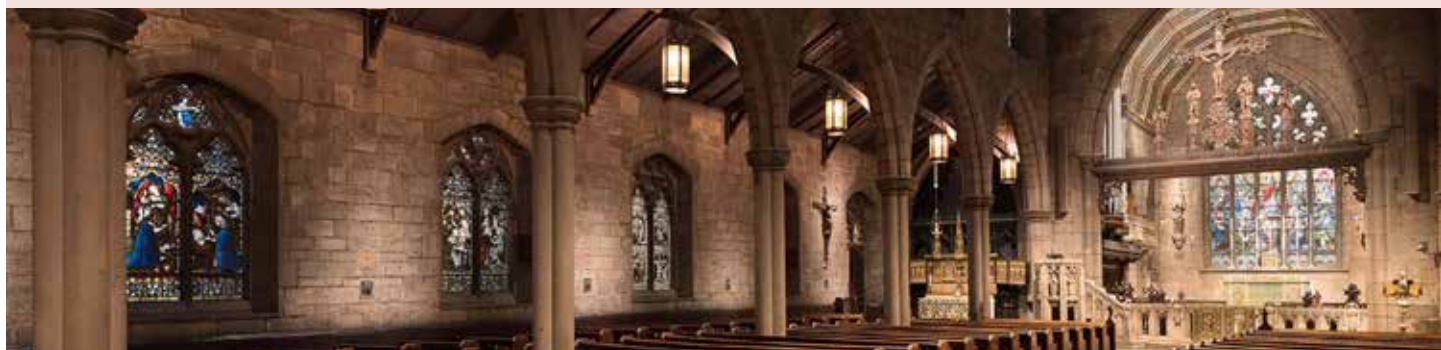
8 Principal
8 Bourdon
4 Octave
2 $\frac{2}{3}$ Octave Quint
2 Super Octave
8 Hautbois
Tremolo
8 Trompette-en-chamade

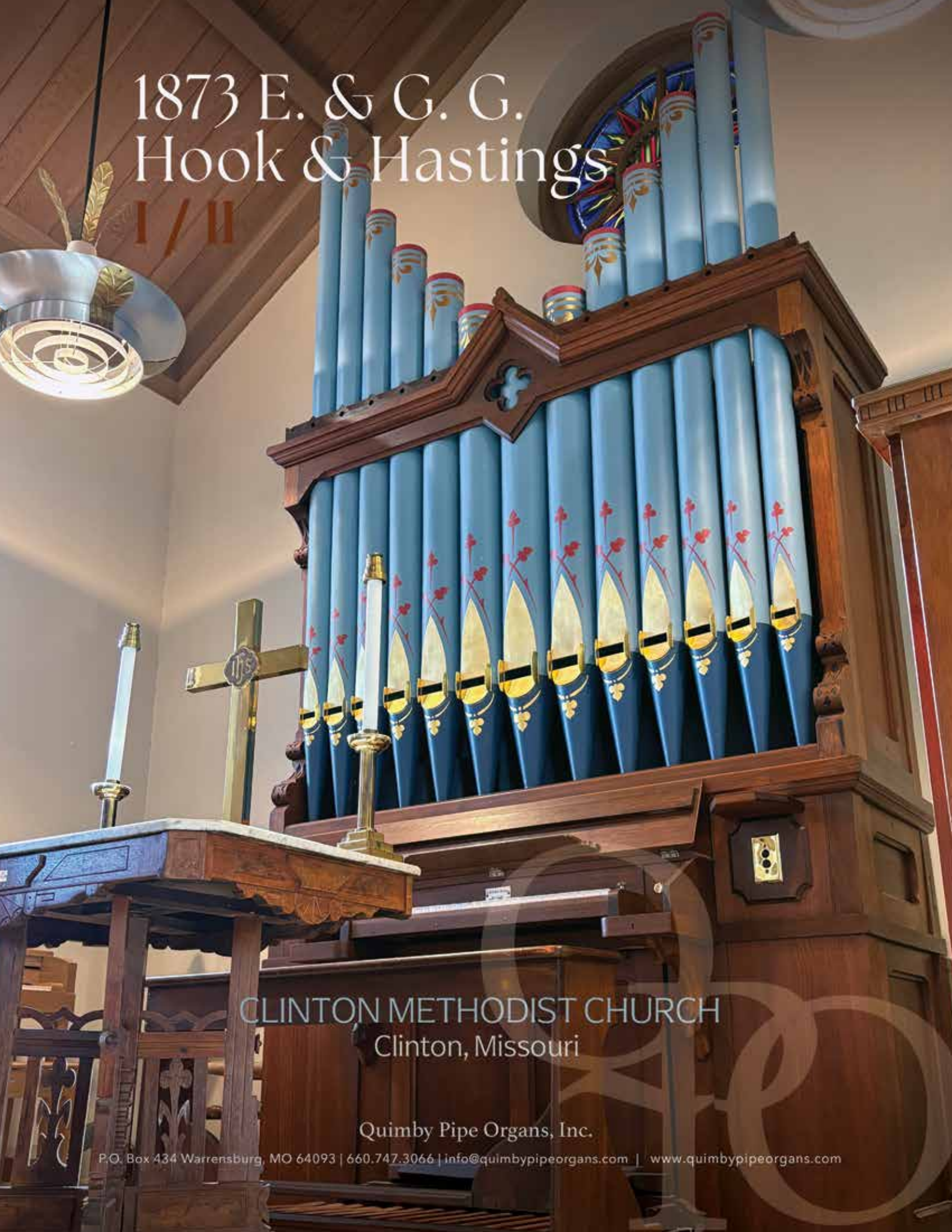
PEDAL (5" wind)

32 Sub Principal (Walker Technical Company)
32 Bourdon (Walker Technical Company)
16 Principal
16 Contre Basse
16 Violone
16 Viole (enclosed in String)
16 Subbass
16 Flûte conique (Sw.)
16 Contra Viola (Ch.)
8 Principal
8 Nachthorn
8 Flûte conique (Sw.)
8 Viola (Ch.)
5 $\frac{1}{3}$ Quint
4 Principal
4 Flûte harmonique
2 Blockflöte
Mixture III
Cymbel II
32 Posaune (ext.)
16 Bombarde (7" wind)
16 Posaune (Bomb.)
8 Trompette
4 Clairon
Chimes

† = vintage Skinner / Aeolian-Skinner pipes, reworked in 2018–2019

†† = 2001 A.R. Schopp's Sons; revoiced 2019 Samuel C. Hughes





1873 E. & G. G.
Hook & Hastings

I / II

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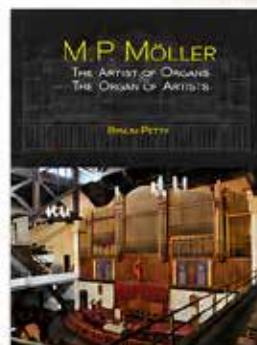
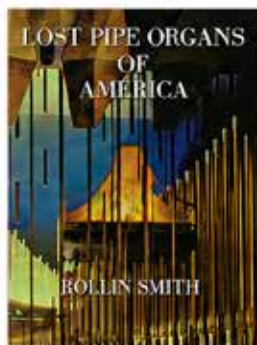
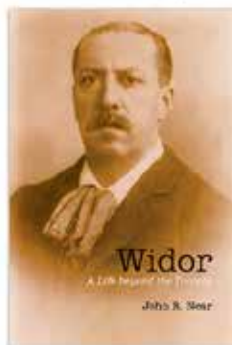
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THE OHS CATALOG

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NATHAN LAUBE



NATHAN LAUBE is a leading performer and pedagogue who is beloved around the world. His extensive career includes performances spanning four continents, with appearances at major music festivals, concert halls, churches, and cathedrals in the U.S.A., Europe, Russia and Asia.

Mr. Laube is regularly called upon to inaugurate important organs across the world, including Canterbury Cathedral (UK) and King's College Chapel, Cambridge (UK), York Minster (UK) Moscow's new Zaryadye Concert Hall (RU), the Concert Hall in Göteborg (SE), and the Musiikkitalo in Helsinki (FI). He also serves as a consultant for many new instruments around the world, including the Concert Hall in Göteborg, Sweden, Field Hall at

the Curtis Institute of Music in Philadelphia, the American Cathedral in Paris, among many others.

Currently Associate Professor of Organ at the Eastman School of Music, Lube also holds the post of International Consultant in Organ Studies at the Royal Birmingham Conservatoire, UK. He previously taught at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany.

Laube is a graduate of the Curtis Institute of Music in Philadelphia, where he studied with Alan Morrison. The recipient of a William Fulbright fellowship, he continued his studies at the Conservatoire Rayonnement Régional in Toulouse with Michel Bouvard and Jan Willem Jansen. He received his Masters degree at the Musikhochschule in Stuttgart, Germany, under the auspices of a DAAD Grant.

Nathan Laube is under the exclusive management of Karen McFarlane Artists, Inc.

CONCERT SPONSORED BY CHARLES N. EBERLINE AND QUIMBY PIPE ORGANS, INC.

Concert Overture No. 1 in C minor	Alfred Hollins (1865–1942)
Fantasie Choral No. 1 in D-flat	Percy Whitlock (1903–1946)
HYMN: Holy Spirit, Ever Dwelling	SALISBURY
L'Orgue Mystique – Cycle après la Pentecôte, Op. 57 XXVI. In Festo Ss. Trinitatis V. Triptyque	Charles Tournemire (1870–1939)
Pièces de Fantaisie, Suite No. 2, Op. 53, No. 5 Clair de la Lune – <i>à mon ami Ernest M. Skinner, facteur d'orgue à Boston</i>	Louis Vierne (1870–1937)
Prelude in C-sharp Minor, Op. 3, No. 2	Sergei Rachmaninoff (1873–1943) <i>trans. by Louis Vierne</i>
Sonata for Organ in C-minor (“Der 94ste Psalm”)	Julius Reubke (1834–1858)

Grave-Larghetto-Grave

O Lord God, to whom vengeance belongeth, shew thyself.
Arise, thou judge of the world: and reward the proud after their deserving.

Allegro con fuoco

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

Adagio

If the Lord had not helped me: it had not failed but my soul had been put to silence.

Allegro

But the Lord is my defense: and my God is the rock of my refuge.
And he shall bring upon them their own iniquity: and shall cut them off in their own wickedness

NATHAN LAUBE

SALISBURY 87 87 D

Herbert Howells 1892–1983



Ho - ly Spi - rit, e - ver dwell - ing In the
Ho - ly Spi - rit, e - ver liv - ing As the
Ho - ly Spi - rit, e - ver work - ing Through the



ho - liest realms of light; Ho - ly Spi - rit, e - ver brood-ing O'er a
Church's ve - ry life; Ho - ly Spi - rit, e - ver striv - ing Through her
Church's mi - nis - try; Quick'-ning, strength'-ning, and ab - sol - ving, Set - ting



world of gloom and night; Ho - ly Spi - rit, e - ver rai - sing Sons of earth to
in a cease - less strife; Ho - ly Spi - rit, e - ver form - ing In the Church the
cap - tive sin - ners free; Ho - ly Spi - rit, e - ver bind - ing Age to age, and



thrones on high; Liv - ing, life - im - part - ing
mind of Christ; Thee we praise with end - less
soul to soul; In a fel - low - ship un -



Spi - rit, Thee we praise and mag - ni - fy.
wor - ship For thy fruit and gifts un - priced.
end - ing Thee we wor - ship and ex - tol.

TIMOTHY REES 1874–1939



Aeolian-Skinner Organ Co., Op. 872 (1933)

Girard College Chapel

Philadelphia, Pennsylvania

Compass: Manuals, 61 notes, C–c⁴

Pedal, 32 notes, C–g¹

Electropneumatic action

Wind pressure: Great reeds, 10", Swell, 7½";

Choir and Pedal, 6", Solo, 10", Echo, 5"

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



GREAT (enclosed)

32 Violone (Ped., 5 pipes)
16 Diapason
8 First Diapason
8 Second Diapason
8 Principal Flute
5⅓ Quint
4 Principal
2⅔ Twelfth
2 Fifteenth
Chorus Mixture IV (244 pipes)
Harmonics IV (244 pipes)
16 Double Trumpet
8 Tromba
4 Clarion
ENCLOSED IN CHOIR BOX
8 Third Diapason
8 Viola
8 Stopped Diapason
8 Erzähler
8 Erzähler Celeste
8 Trumpet
Chimes (Solo)

SOLO

8 Gamba
8 Gamba Celeste
8 Flauto Mirabilis
Grand Fourniture VII (427 pipes)
16 Corno di Bassetto (ext., 12 pipes)
8 Tuba Mirabilis (unenclosed, 25" w.p.)
8 Corno di Bassetto
8 French Horn
8 English Horn
16 Contra Tuba
8 Harmonic Tuba
4 Clarion
Tremolo
Chimes (g–g², 25 tubes)

SWELL

16 Bourdon
8 Diapason
8 Geigen Diapason
8 Salicional
8 Voix Celeste
8 Viole d'Orchestre
8 Viole Celeste
8 Rohrflöte
8 Flauto Dolce
8 Flute Celeste (t.c., 61 pipes)
4 Octave
4 Flute Triangulaire
2⅔ Nazard (61 pipes)
2 Flautino (61 pipes)
Chorus Mixture V (305 pipes)
Cornet IV (244 pipes)
16 Posuane (10" w.p.)
8 French Trumpet
8 Cornopean (10" w.p.)
8 Oboe
8 Vox Humana
4 Clarion (10" w.p.)
Tremolo
Harp (Ch.)
Celesta (Ch.)

ECHO (enclosed, playable on Solo and Choir)

8 Diapason
8 Waldflöte
8 Echo Gamba
8 Dulcet
4 Flute Triangulaire
8 Vox Humana
Tremolo

CHOIR

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

PEDAL

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



PAOLO BORDIGNON



PAOLO BORDIGNON is harpsichordist of the New York Philharmonic, Organist & Choirmaster of St. Bartholomew's Church, and performs with the Chamber Music Society of Lincoln Center, Santa Fe Chamber Music Festival, Orpheus Chamber Orchestra, and Camerata Pacifica. Recent perfor-

mances include concerti with The Philadelphia Orchestra and the American Symphony Orchestra.

Paolo has been a frequent recitalist on the Met Museum's Appleton organ and recently gave the U.S. concert premiere of two newly authenticated organ works of Bach at Alice Tully Hall.

Paolo holds ARCT and FRCCO diplomas, and graduated St. Michael's Choir School (Toronto), the Curtis Institute of Music, and the Juilliard School (DMA).

PROGRAM A: 10:00 AM & 12:30 PM

Concerto in A Major, Op. 10. No. 5

John Stanley (1712–1786)

Allegro
Adagio
Minuetto

Allegro, from Sonata in D Major, Wq. 70/5

Carl Philipp Emmanuel Bach (1714–1788)

Adagio, from Concerto del Sigr. Talietti

Johann Gottfried Walther (1684–1748)

Prelude and Fugue in A Minor, BWV 865

Johann Sebastian Bach (1685–1750)

PROGRAM B: 11:00 AM & 1:30 PM

Allegro, from Concerto in D, BWV 972
after Antonio Vivaldi Concerto Op. 3, No 9

Johann Sebastian Bach (1685–1750)

Fugue in D minor, A84

Wilhelm Friedemann Bach (1710–1784)

Fugue in D Major, A83

Tempo di Minuetto, from Sonata in A Major

Marianna von Martinez (1744–1812)

Concerto in F Major, Op. 4 No. 4, HWV 292

George Frideric Handel (1685–1759)

Allegro
Andante
Adagio
Allegro

Jacob Hilbus (ca. 1824)
RESTORED IN 2026 BY
Parsons Pipe Organ Builders
S.L. Huntington & Co.
Stoneleigh Estate
Villanova, Pennsylvania

Pitch: A427 @ 70°

Temperament: ¼-comma meantone, E-flat and G[#]; F major and D major
the best keys, C major not quite as good.

Compass: C¹, D³ to f⁵⁴, no bass C[#]

Open Diapason 8': stopped wood 1-25, open metal 26-54; top stop pedal

Principal 4': stopped wood 1-12, open metal 13-54; bottom stop pedal

Keyboard folds down to play, folds into case and locks when not in use

Foot pumped only

One expression lever to open the top, held down with the foot, or propped
open with a book, or opened completely. Once opened beyond the
prop stick, the prop stick must be carefully positioned in its groove
when the lid is closed.

Case of Cuban mahogany.





Aeolian-Skinner Organ Co., Op. 878 (1931)

Stoneleigh Estate

Villanova, Pennsylvania

Compass: Manuals, 61 notes, C–c⁴

Pedal, 32 notes, C–g¹

Wind pressures: Great and Swell 6", Solo 10"

Echo 3¾", Pedal 5"

II. GREAT

8 1st Diapason
8 2nd Diapason
8 String F
8 String P
8 Flute F
8 Flute P
4 Octave
4 Flute
2 Piccolo
2 Trumpet
8 Clarinet
Tremolo
Chimes
Harp
Celesta

I. CHOIR

8 Diapason
8 String F
8 String P
8 Flute F
8 Flute P
4 Flute
2 Piccolo
8 Trumpet
8 Clarinet
Tremolo
Chimes
Harp
Celesta

III. SWELL

16 Flute
8 Diapason
8 Spanish Flute
8 String F
8 String F Vibrato
8 String PP
8 String P Vibrato
4 Flute
2 Flageolet
Mixture V
8 Cornopean
8 Oboe
8 Vox Humana
Tremolo
Chimes
Celesta

ECHO (floating)

8 Diapason
8 String
8 Flute
8 Vox Humana
Tremolo

SOLO (floating)

8 Flute F
8 String F
8 String F Vibrato
8 Tuba
8 French Horn

PEDAL

32 Resultant
16 Diapason
16 Violone
16 Flute F
16 Flute P
8 Flute F
8 Flute P
Chimes

AEOLIAN-SKINNER OPUS 878 was originally designed in 1931 and installed as a residence organ, in the Charles W. Nichols residence in West Orange, New Jersey; known as “Pleasantdale Chateau,” a half-timber Norman revival mansion situated within a 40-acre estate with formal gardens. Mr. Nichols was a captain of industry; and like many of his contemporaries was part of a vast multi-generational family business empire. Many of these families also had grand residence organs installed by some of the country’s top organ building firms.

Some years later, Pleasantdale had changed hands and the organ had fallen into disuse and disrepair. It was discovered by Curt Mangel, who removed the organ with the intention of installing it in another residence. The organ was eventually sold to Fred Cramer of Pittsburgh, Penn., who set about systematically rebuilding the organ. It is only fitting that an instrument with such a pedigree should eventually find its way to Stoneleigh, one of the great family estates of Philadelphia’s Main Line, all the more now that it is to be home to the Organ Historical Society.

The original installation included a player mechanism in the console to operate the organ by way of paper player rolls. Notably,

it also included a Concertola, a unique player mechanism with a selector from which the user could choose from ten player rolls housed within the unit. The organ also comes with a significant collection of several hundred player rolls. With the aid of solid-state technology we will be able to record all of the rolls so that the pieces, once recorded into the solid-state capture system, can be replayed over and over again without constantly loading and unloading the paper rolls, which are so easy to damage.

As Rollin Smith states at the beginning of his book *Pipe Organs of the Rich and Famous* (published by the OHS Press):

“In the 1920s, there were [several] different kinds of pipe organs: church organs, which everyone knew; theater organs, which vast audiences of movie-goers knew; and residence organs, which only the wealthy knew. Residence organs were built for the stately homes of the carriage trade and few outsiders ever heard them, or, for that matter, could imagine their capabilities.”

Installed at Stoneleigh in 2017, Aeolian-Skinner Opus 878 is a local and national landmark and provides endless opportunities for the Organ Historical Society to engage a wide variety of audiences, for the first time in the instrument’s life.



JAMES KEALEY



Winner of the First Prize and Audience Prize at the 2022 American Guild of Organists' National Young Artists Competition in Organ performance (NYACOP), **JAMES KEALEY** is a young artist of great distinction who has appeared in recital in England, the U.S.A., and in Europe.

Previous highlight engagements include recitals at Westminster Abbey UK; Methuen Memorial Music Hall, MA; St John the Divine, NYC, the Spreckels Organ Pavilion, and recitals for many AGO chapters around the country. Performances this season include stops in Potsdam NY, Birmingham, AL, Bryn Mawr PA, Lubbock TX, Princeton NJ, Nashville TN, and Norfolk VA.

A native of Great Britain, James came to the U.S.A. having held positions at notable English Cathedrals. He received his undergraduate degree from Royal Holloway, University of

London, and worked as Senior Organ Scholar to the Chapel Choir there in their series of live broadcasts, international tours, CD recordings, weekly services, and concerts.

In the spring of 2020, James completed his Master of Music degree from the Eastman School of Music in Organ Performance and Literature, having studied with David Higgs. In 2021 he was honored to be named one of *The Diapason's* "20 under 30", an accolade awarded to the most successful young artists in the field.

In the summer of 2023, his debut CD "Rhapsodic" was released on the Pro Organo recording label. Performed on the incredible E. & G.G. Hook & Hastings / Andover organ at St. Joseph's Cathedral, Buffalo NY, it features works by Whitlock, Delius, Price, Howells, Vierne, Still, and Franck.

James serves as Director of Music & Fine Arts at Bryn Mawr Presbyterian Church in Bryn Mawr, Pennsylvania.

He is represented in North America by Karen McFarlane Artists, Inc.

CONCERT SPONSORED BY JIM AND JUDY STARK

Prelude & Fugue in G minor

Elsa Barraine (1910–1999)

HYMN 102: Savior of the nations, come

NUN KOMM, DER HEIDEN HEILAND

Symphonie-Passion, Op. 23

Marcel Dupré (1886–1971)

Kara Goodrich **SOLOIST**

SUNG CHANT: Jesu Redemptor Omnium (verse 1)

Le Monde dans l'attente du Sauveur

SUNG HYMN: O Come, All ye faithful (verse 1)

Nativité

SUNG CHANT: Stabat Mater Dolorosa (verse 1)

Crucifixion

SUNG CHANT: Adoro Te Devote (verse 1)

Résurrection

Please use the pew hymnal (Glory to God) for Hymn 102

JAMES KEALEY

JESU REDEMPTOR OMNIUM

Jé-su Re - dém - ptor óm-ni-um, Quem lú-cis an-t'o-rí - gi - nem,
Pá - rem pa - tér næ glo-ri - æ, Pá-ter su - pré - mus___ é - di-dit.

ADESTE FIDELES

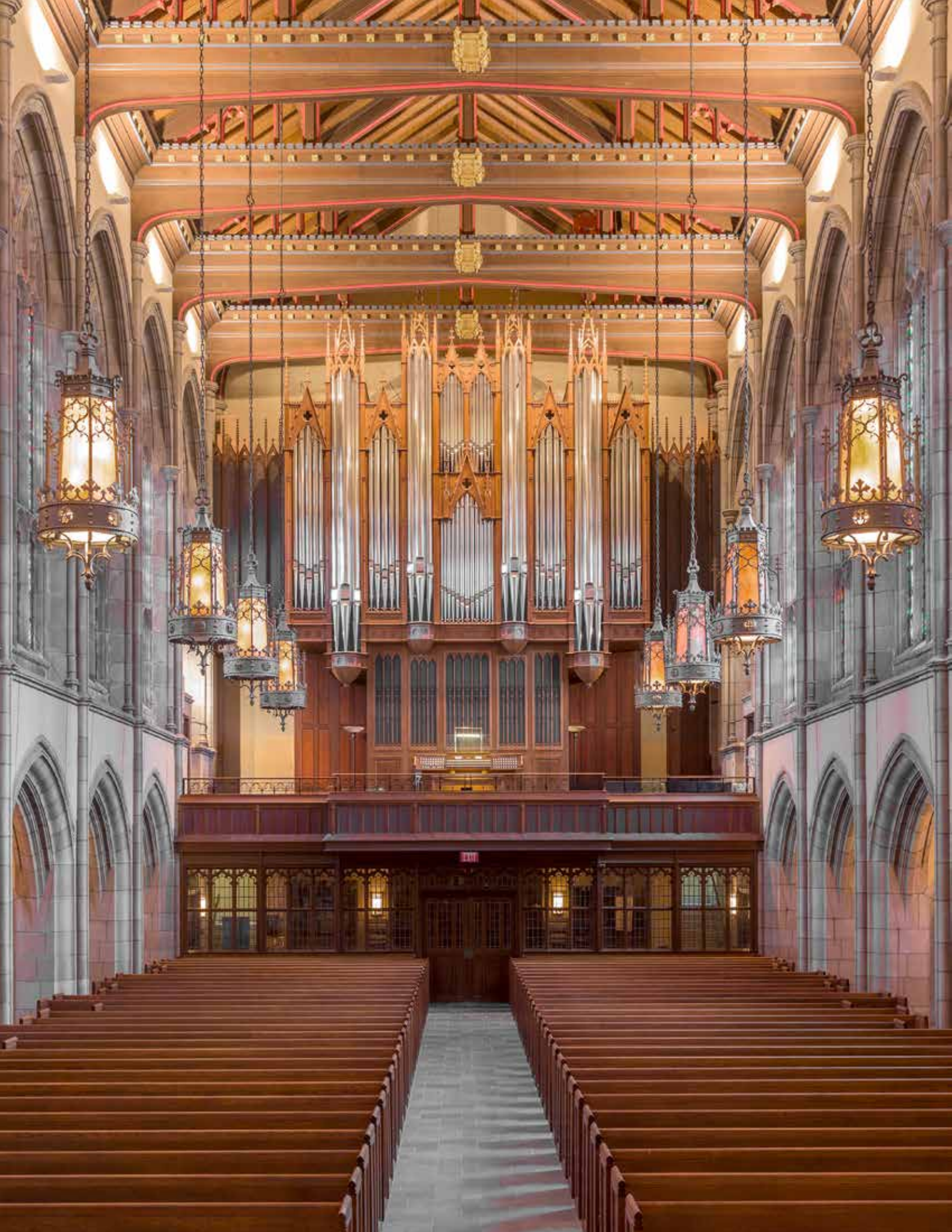
A-dé - ste fi - dé - les, læ-ti, tri-um-phán-tes: Ve-ní-te, ve - ní - te, in___
Béth - le-hem: Ná-tum vi-dé-te Ré-gem An-ge-ló - rum: Ve-ní-te, a-do-ré - mus,
ve - ní - te, a - do - ré - mus, ve - ní - te, a - do - ré - mus_____ Dó - mi-num.

STABAT MATER

Sta-bat Ma-ter do-lo-ró-sa Jux-ta cru-cem lac-ri-mó-sa, Dum pen-dé-bat Fí-li-us.

ADORO TE

A-dó-ro te de-vó - te, la-tens Dé-i-tas, Qæ sub his fi-gú - ris ve-re lá-ti-tas:
Ti-bi se___ cor me - um to-tum súb-ji-cit Qui-a te con-tém-plans to-tum dé-fi-cit.



Rieger Orgelbau (2005)

Bryn Mawr Presbyterian Church

Bryn Mawr, Pennsylvania

Compass: Manuals, 61 notes, C–c⁴

Pedal, 32 notes, C–g¹

I. GRAND-ORGUE

16 Montre
16 Bourdon
8 Montre
8 Gambe
8 Flûte harmonique
8 Bourdon
4 Prestant
4 Flûte
2 $\frac{2}{3}$ Quinte
2 Doublette
2 $\frac{2}{3}$ Fourniture IV–V
1 Cymbale V
V Cornet V
16 Bombarde
8 Trompette
4 Clairon

II. POSITIF EXPRESSIF

16 Bourdon
8 Montre
8 Salicional
8 Unda maris
8 Bourdon
4 Prestant
4 Flûte
2 $\frac{2}{3}$ Nazard
2 Quarte de nazard
1 $\frac{1}{2}$ Tierce
1 $\frac{1}{2}$ Larigot
1 Piccolo
1 $\frac{1}{2}$ Plein Jeu IV–V
16 Corno di Bassetto
8 Trompette
8 Cromorne
Tremblant

III. RÉCIT EXPRESSIF

16 Quintaton
8 Gambe
8 Voix céleste
8 Flûte
8 Cor de nuit
4 Principal
4 Flûte octaviante
2 $\frac{2}{3}$ Nazard
2 Octavin
Cornet V
1 $\frac{1}{2}$ Plein Jeu V
16 Bombarde
8 Trompette harmonique
8 Hautbois
8 Voix humaine
4 Clairon harmonique
Tremblant

PÉDALE

32 Soubasse
16 Contrebasse
16 Bourdon
10 $\frac{2}{3}$ Quinte
8 Violoncelle
8 Flûte
4 Flûte
32 Bombarde
16 Bombarde
16 Basson
8 Trompette
Pédale Divide

Sostenuto

Zimbelstern

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Recipient of the Curtis Institute of Music Fellowship



BrynMawr
Presbyterian Church

Bryn Mawr Presbyterian Church

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KEN COWAN

BRADLEY HUNTER WELCH



KEN COWAN is one of North America's finest concert organists. Praised for his dazzling artistry, impeccable technique and imaginative programming by audiences and critics alike, he maintains a rigorous performing schedule which takes him to major concert venues and churches in America, Canada, Europe, and Asia.

Recent feature performances have included appearances at Segerstrom Center for the Arts in Costa Mesa California, Philadelphia's Verizon Hall, Spivey Hall, and Walt Disney Concert Hall, as well as concerts in Germany and Korea. In addition, Mr. Cowan has been a featured artist in recent years at the national conventions of the American Guild of Organists held in Los Angeles and Minneapolis, has performed at many regional conventions of the AGO, and has been featured at several conventions of the Organ Historical Society and the Royal Canadian College of Organists.

Ken received the Master's degree and Artist Diploma from the Yale School of Music/Institute of Sacred Music, studying organ with Thomas Murray. Prior to attending Yale, he graduated with a Bachelor of Music degree from the Curtis Institute of Music in Philadelphia where he studied with John Weaver. His major teacher during high school years was James Bigham, Organist/Choirmaster at Holy Trinity Lutheran Church, in Buffalo, NY, which is not far from his hometown Thorold, Ontario, Canada.

In 2012 Mr. Cowan joined the keyboard faculty of the Shepherd School of Music at Rice University as Associate Professor and head of the organ program. Previous positions have included Associate Professor of Organ at Westminster Choir College of Rider University in Princeton, NJ, where he was awarded the 2008 Rider University Distinguished Teaching Award, and Associate Organist and Artist in Residence at Saint Bartholomew's Church in New York City.

Ken Cowan is represented in North America by Karen McFarlane Artists, Inc.



Hailed as "A world-class virtuoso" (*The American Organist*) and "an expert at defining darks, lights, shadows and colors," (*Birmingham News, Alabama*), **BRADLEY HUNTER WELCH** is in continual demand as a recitalist, concerto soloist, and collaborative artist. He is the 2003 First Place winner of the Dallas International Organ

Competition and was also awarded the Audience Prize for the second time, having previously won it in 2000.

In August 2018, Bradley Hunter Welch was named Resident Organist and holder of the Lay Family Chair by the Dallas Symphony Orchestra, where he performs with the DSO and oversees the Meyerson Symphony Center's Lay Family Concert Organ, built by C.B. Fisk. Dr. Welch also serves as Artist-in-Residence at Preston Hollow Presbyterian Church

in Dallas. He has taught at Southern Methodist University and Baylor University and was Director of Music & Arts at Highland Park United Methodist Church in Dallas, TX from 2009–2014.

A native of Knoxville, TN, Dr. Welch holds the Doctor of Musical Arts, Master of Musical Arts, and Master of Music degrees, as well as the coveted Artist Diploma from Yale University where he studied with Thomas Murray and Martin Jean. He also holds the Bachelor of Music degree from Baylor University where he studied with Joyce Jones.

His debut CD recording is the first solo organ recording made on the Rildia Bee O'Bryan Cliburn Organ at Broadway Baptist Church, Fort Worth on the Loft Recordings label. In 2016 he released a CD, entitled "Dynamic Duo", of large-scale orchestral transcriptions with duo-organist Ken Cowan on the Pro Organo label.

Bradley Hunter Welch is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.

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KEN COWAN BRADLEY HUNTER WELCH

CONCERT SPONSORED BY THE CHARA COOPER FUND OF THE PHILADELPHIA FOUNDATION

Festive Overture, Op. 96

Dmitri Shostakovich (1906–1975)

Limina luminis

Olivia Belli

Bradley Hunter Welch **ORGAN**

Prelude and Dance

Charles Callahan (1951–2023)

Allegro maestoso, from Sonata in G, Op. 28

Edward Elgar (1857–1934)

Ken Cowan **ORGAN**

Nimrod

Edward Elgar (1857–1934)
arr. W.H. Harris / Bradley Hunter Welch

Flight of the Bumblebee

Rimsky-Korsakov (1844–1908)
arr. Richard Elsasser

Bradley Hunter Welch **ORGAN**

Fantaisie à deux, Op. 88

Rachel Laurin (1961–2023)

Chaconne and Fugue (2025)

Pamela Decker (b. 1955)

WORLD PREMIERE

Commissioned by Edward Landin Senn

Written in Celebration of the Organ Historical Society's Platinum Jubilee
Philadelphia, Pennsylvania — August, 2026

Ken Cowan **ORGAN**

The Faithful, The Free and The Brave
III. Star-Spangled

Gary Fry (b. 1955)

Organ Duet arrangement Commissioned by Bradley Hunter Welch
Written in Celebration of the Organ Historical Society's Platinum Jubilee
Philadelphia, Pennsylvania — August, 2026

Toccata from Symphonie Concertante, Op. 81

Joseph Jongen (1873–1953)
arr. Ken Cowan



Dobson Pipe Organ Builders, Op. 76 (2006)

The Fred J. Cooper Memorial Organ

Marian Anderson Hall at the Kimmel Center

Philadelphia, Pennsylvania

Compass: Manuals, 61 notes, C–c⁴

Pedal, 32 notes, C–g¹

Manual ranks are 61 pipes, unless indicated

*indicates high pressure

II. GREAT

32 Prestant (ext., 12 pipes)
16 Prestant
16 Violone
16 Bourdon
8 Open Diapason
8 Principal
8 Gamba
8 Harmonic Flute
8 Chimney Flute
5 $\frac{1}{3}$ Quint
4 Octave
4 Spire Flute
3 $\frac{1}{2}$ Tierce
2 $\frac{2}{3}$ Octave Quint
2 Super Octave
1 $\frac{1}{2}$ Octave Tierce
2 $\frac{2}{3}$ Grande Fourniture II
2 Mixture IV–VIII
1 $\frac{1}{3}$ Fourniture IV
 $\frac{2}{3}$ Cymbal III
8 Cornet VI
16 Posaune
8 Trumpet
4 Clarion
8 Horizontal Trumpet*
Swell to Great
Positive to Great
Solo to Great

I. POSITIVE (enclosed)

16 Quintaton
8 Principal
8 Bourdon
8 Salicional
8 Unda maris
4 Octave
4 Chimney Flute
2 $\frac{2}{3}$ Nasard
2 Doublet
2 Recorder
1 $\frac{1}{2}$ Tierce
1 $\frac{1}{3}$ Larigot
1 $\frac{1}{2}$ Sept
1 Piccolo
 $\frac{1}{2}$ None
1 $\frac{1}{3}$ Mixture IV
1 Sharp Mixture III
16 Bassoon
16 Aeoline (free reeds)
8 Trumpet
8 Cor anglais
8 Cromorne
Tremulant
16 Trombone (Solo)
8 Tuba (Solo)
8 Ophicleide (Solo)
4 Clarion (Solo)
8 Horizontal Trumpet (Gt.)
Swell to Positive
Solo to Positive

III. SWELL (enclosed)

16 Bourdon
8 Diapason
8 Flûte traversière
8 Bourdon
8 Viole de gambe
8 Voix céleste
8 Voix éolienne II
4 Prestant
4 Flûte octavante
4 Viole d'amour
2 $\frac{2}{3}$ Nasard
2 Octavin
1 $\frac{1}{2}$ Tierce
2 $\frac{2}{3}$ Plein jeu harmonique III–V
16 Bombarde
8 Trompette harmonique
8 Hautbois
8 Voix humaine
4 Clairon harmonique
Tremulant
Solo to Swell

IV. SOLO (enclosed)

8 Principal
8 Major Flute
8 Gamba
8 Gamba Celeste
4 Octave
4 Orchestral Flute
2 $\frac{2}{3}$ Full Mixture V
8 French Horn
8 Clarinet
Tremulant
16 Trombone*
8 Tuba Magna*
8 Ophicleide*
4 Tuba Clarion*
Great to Solo
Positive to Solo
Swell to Solo

PEDAL

32 Double Open Wood
32 Prestant (Gt.)
32 Bourdon (ext. Subbass)
16 Open Wood (ext. 32')
16 Octave
16 Violone (Gt.)
16 Subbass
16 Bourdon (Sw.)
10 $\frac{2}{3}$ Quint (ext. 32')
8 Octave
8 Bass Flute
8 Bourdon (ext. Subbass)
8 Violoncello (Gt.)
4 Choralbass
4 Flute (ext. Bass Flute)
Cornet III
2 $\frac{2}{3}$ Mixture IV
64 Contre Bombarde Ravalement*
32 Contre Bombarde*
16 Bombarde* (ext. 32')
16 Posaune
16 Trombone (Solo)
8 Trumpet
8 Posaune (ext. 16')
4 Clarion
8 Horizontal Trumpet (Gt.)
8 Ophicleide (Solo)
Great to Pedal
Swell to Pedal
Positive to Pedal
Solo to Pedal

ACCESSORIES

Bell Star *f*
Bell Star *p*
Nightingale



PETER RICHARD CONTE



PETER RICHARD CONTE was appointed Principal Organist of Longwood Gardens in 2011, in conjunction with the instrument's rebirth after a comprehensive, ten-year restoration. He helped design the current console, styled to replicate the original Aeolian console from 1930.

Mr. Conte is also the long-time Wanamaker Grand Court Organist; appointed in 1989, he is the fourth person to hold that title since 1911. As titular organist, he has performed thousands of concerts on the largest fully functioning musical instrument in the world. Since 1991, he has served as Choirmaster and Organist of Saint Clement's Church, Philadelphia, where he directs an

18-voice, professional choir in music of the Anglo-Catholic tradition. Mr. Conte is highly regarded as a skillful performer and arranger of organ transcriptions. For eleven seasons, his monthly show: "The Wanamaker Organ Hour", aired on WRTI Radio. He has recorded with the Philadelphia Orchestra, including an historic performance of Jongen's *Symphonie Concertante* in the Wanamaker Grand Court.

Peter Richard Conte has served as an Adjunct Assistant Professor of Organ at Westminster Choir College, where he taught Improvisation. He is a recipient of the Distinguished Alumni Award from the Indiana University School of Music, Bloomington. In 2013, he was honored with a bronze plaque on Philadelphia's Avenue of the Arts' Walk of Fame. He has over two dozen CD recordings to his credit.

Peter Richard Conte is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.

CONCERT SPONSORED BY MICHAEL BARONE AND LISE SCHMIDT

Overture to *Yeomen of the Guard*

Arthur Sullivan (1842–1900)
transcribed by PRC

Chaconne in E Minor, BuxWV 160

Dietrich Buxtehude (1637–1707)
orchestrated by Carlos Chávez
re-transcribed from the orchestral score by Andrew Ennis

Aria

Firmin Swinnen (1885–1972)
(Longwood Gardens Organist 1923–1956)

From Symphony V, Op. 42, No 1.
Allegro vivace

Charles-Marie Widor (1844–1937)
Pedal cadenza by Firmin Swinnen

HYMN: For the beauty of the earth

LUCERNA LAUDONIAE

Overture to *Candide*

Leonard Bernstein (1918–1990)
transcribed by PRC

To Longwood

Samuel Barber (1910–1981)
composed for Pierre DuPont when Barber was fifteen years old

Elsa's Procession, from *Lohengrin*

Richard Wagner (1813–1883)
transcribed by PRC

Love Trio & Finale, from *Der Rosenkavalier*

Richard Strauss (1864–1949)
transcribed by PRC

PETER RICHARD CONTE

For The Beauty Of The Earth

LUCERNA LAUDONIAE 77 77 and refrain

music: David Evans 1874-1948
text: F. S. Pierpoint 1835-1917

1. For the beau - ty of the earth, For the beau - ty of the skies,
2. For the beau - ty of each hour, Of the day and of the night,
3. For the joy of ear and eye, For the heart and brain's de - light,
4. For the joy of hu - man love, Bro - ther, sis - ter, pa - rent, child,
5. For each per - fect gift of thine, To our race so free - ly given,

For the love which from our birth Ov - er and ar - ound us lies:
Hill and vale, and tree and flower, Sun and moon and stars of light:
For the mys - tic har - mo - ny Link - ing sense to sound and sight:
Friends on earth and friends a - bove, For all gen - tle thoughts and mild:
Gra - ces hu - man and di - vine, Flow'rs of earth and buds of heav'n:

Lord of all, to thee we — raise This our sac - ri - fice of praise.

6. For thy Church that evermore
Lifteth holy hands above,
Offering up on every shore
This pure sacrifice of love:



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

Longwood Gardens
Philadelphia, Pennsylvania

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

II. GREAT

16 Double Diapason
16 Bourdon
8 First Diapason
8 Second Diapason
8 Third Diapason
8 Fourth Diapason
8 Tibia Clausa
8 Gamba
8 Gemshorn
8 Major Flute
8 Melodia
4 First Octave
4 Second Octave
4 Flute Harmonique
3½ Tenth
2½ Twelfth
2 Fifteenth
Mixture V
16 Double Trumpet
8 Trumpet Harmonique
4 Clarion
Tremolo

IV. FANFARE (floating)

8 Trumpet Harmonique
8 Trumpet Militaire
8 Post Horn
4 Trumpet
Tremolo

III. SWELL (enclosed)

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

PERCUSSION (floating)

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

I. CHOIR (enclosed)

16 Contra Gamba
8 Open Diapason
8 English Diapason
8 Geigen Diapason
8 Viola
8 Dulciana
8 Hohlflöte
8 Spitzflöte
8 Nachthorn
8 Quintadena
4 Principal
4 Flute Triangular
Mixture III
2½ Nazard (III)
2 Piccolo (III)
1½ Tierce (III)
1½ Septième
16 Fagotto
8 Orchestral Trumpet
8 Musette
8 Saxophone
8 Clarinet
8 Corno d'Amore
8 Oboe d'Amore
Tremolo

IV. SOLO (enclosed)

8 Open Diapason
8 Stentorphone
Tibia Plena
8 Doppel Flute
8 Philomela
8 Gross Gamba
8 Gamba Celeste
4 Orchestral Flute
4 Octave
Mixture V
2½ Twelfth (V)
2 Fifteenth (V)
1½ Nineteenth (V)
1 Twenty-second (V)
½ Twenty-sixth (V)
16 Tuba Profunda
8 Tuba Mirabilis
8 Tuba Sonora
8 French Horn
8 English Horn
8 Bell Clarinet
8 Orchestral Oboe
8 Kinura
8 Solo Vox Humana
4 Tuba Clarion
Tremolo



80 COUPLERS, INCLUDING

The usual 16, 8, 4, and unison off couplers
All Swells to IV, V; Great, Choir, Swell Thumb Slides
Pedal Divide
Fanfare to Great SFZ (momentary via toe stud)
Solo to Great SFZ (momentary via toe stud)
Melodic Bass (Solo)
Solo Melody to Great
Great/Choir Transfer

PEDAL (unenclosed)

64 Gravissima (resultant)
 32 Double Diapason
 32 Contra Bourdon
 32 Contra Violone
 16 First Diapason
 16 Second Diapason
 16 Phonon Diapason
 16 First Bourdon
 16 Second Bourdon
 16 Violone
 16 Diapason (Gt.)
 16 Viola Diapason (Sw.)
 16 Contrabasse (Str.)
 16 Melodia (Sw.)
 16 Gamba (Ch.)
 16 Salicional (Str.)
 10 $\frac{2}{3}$ Quint
 8 Octave
 8 Flute
 8 Gedeckt
 8 Cello
 4 Super Octave
 Mixture V
 32 Contra Bombarde
 32 Contra Fagotto (Ch.)
 16 Bombarde
 16 Tuba Profunda (Solo)
 16 Double Trumpet (Gt.)
 16 Posaune (Sw.)
 16 Fagotto (Ch.)
 8 Tromba
 4 Clarion

97 PISTONS INCLUDE

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

TREMOLOS

Some have variable speed and depth,
 assignable by 9 buttons to any of 5
 Expression Pedals, Crescendo Pedal,
 and Choir/Great/Swell Thumb Slides

FOOT CONTROLS

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

SELECTIVE EXPRESSION CONTROLS

63 buttons assign any division except Pedal on any of 5 Expression Pedals,
 Crescendo Pedal, and Choir/Great/Swell Thumb Slides
 Expression Pedals: 5
 Crescendo Pedal: 1



The Longwood organ in the Aeolian factory ca. 1929.

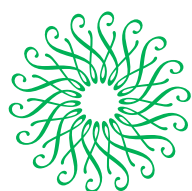


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ORGAN COMPANY, LLC.

GREAT

- 16 Bourdon (Sw)
- 8 Diapason
- 8 Harmonic Flute
- 8 Lieblich Gedeckt (Sw)
- 8 Salicional (Sw)
- 8 Salicional Celeste (Sw)
- 4 Octave
- 2 ²/₃ Twelfth
- 2 Fifteenth
- 16 Oboe (Sw)
- 8 Trumpet (Sw)
- Tremolo

SWELL

- 16 Lieblich Bourdon
- 8 Geigen
- 8 Lieblich Gedeckt
- 8 Salicional
- 8 Salicional Celeste
- 4 Gemshorn
- 4 Flute
- 2 Flautino
- III Mixture
- 16 Oboe
- 8 Trumpet
- 8 Oboe
- 4 Clarion

PEDAL

- 16 Contra Bass
- 16 Bourdon
- 8 Cello
- 8 Bourdon
- 8 Lieblich Gedeckt (Sw)
- 16 Waldhorn (Sw)
- 8 Trumpet (Gt)
- 4 Oboe (Sw)



ST. JAMES SCHOOL | Philadelphia, Pennsylvania | 2026

UPCOMING PROJECTS

TRINITY ON THE GREEN - 2026

New Haven, Connecticut | Console rebuilding

TRINITY EPISCOPAL CHURCH - 2027

Southport, Connecticut | 3/43

EPISCOPAL HIGH SCHOOL - 2029

Houston, Texas | 3/36



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Washington DC

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DOUGLAS CLEVELAND



JANETTE FISHELL



CHRISTIAN LANE



KAROL MOSSAKOWSKI



JONATHAN RYAN



MONICA BERNEY



KEN COWAN



NATHANIEL GUMBS



OLIVIER LATRY



JAMES O'DONNELL



JOHANNES SKOOG**



STEPHEN BUZARD



SCOTT DETTRA



THOMAS HEYWOOD



NATHAN LAUBE



THOMAS OSPITAL



AARON TAN



RYAN CHAN*



VINCENT DUBOIS



DAVID HIGGS



COLIN MACKNIGHT



CAROLINE ROBINSON



TODD WILSON



CHELSEA CHEN



KATELYN EMERSON



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CHOIRS

Trinity College
Cambridge, UK
September 2026

Polyphony
UK
April 2029

New College
Oxford, UK

**Notre-Dame
Cathedral**
Paris, France

**Westminster
Abbey**
UK

COMPETITION WINNERS

*Ryan Chan — AGO National Young Artist Competition in Organ Performance

**Johannes Skoog — Canadian International Organ Competition