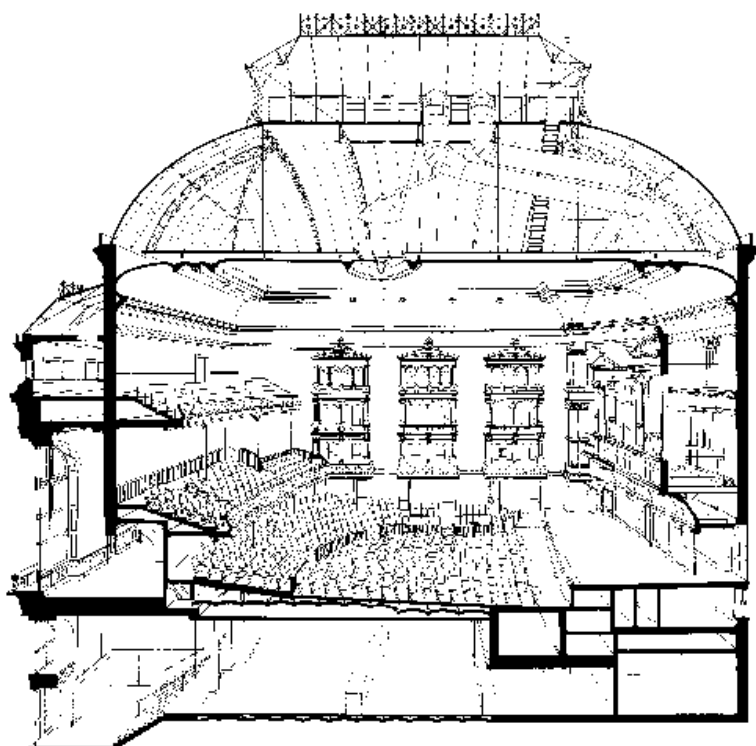


Coming Home



Program Book
of the
Organ Historical Society
Fiftieth Anniversary Convention

Saratoga Springs, New York, June 2006

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The Organ Historical Society
Richmond, Virginia

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Coming Home

50th Anniversary Convention
Saratoga Springs, New York

O·H·S

25–30 June 2006



Convention Schedule

Day 1 (Sunday, June 25, 2006) Round Lake Day

Morning	Attend the church of your choice and have brunch
2:00–5:00 p.m.	Check in, Registration, and Exhibits at the hotel
2:00 p.m.	Shuttle departs from Albany International Airport to Saratoga Hotel
3:30 p.m.	Shuttle departs from Albany International Airport to Saratoga Hotel
5:00 p.m.	Shuttle departs from Albany International Airport to Round Lake
4:00–5:00 p.m.	Oral Presentation at the hotel: Barbara Owen: <i>The Janus View: OHS: Past, Present, and Future</i>
5:15 p.m.	<i>buses load</i>
5:30 p.m.	<i>last bus departs</i> for Round Lake, N.Y.
5:55 p.m.	<i>buses arrive</i> , Round Lake Auditorium
6:00–7:25 p.m.	Chicken Barbecue (Brook's House of Bar-B-Q, Oneonta, N.Y.), Auditorium Grounds
6:00–7:25 p.m.	Open Keydesk , Round Lake Methodist, 2m J.W. Steere & Son, 1907
7:25 p.m.	Auditorium bell summons conventioners to the Auditorium
7:30 p.m.	Welcome and Remarks , Round Lake Auditorium (Edna Van Duzee and Stephen Pinel)
8:00–9:20 p.m.	Evening Concert , 3m Davis & Ferris, 1847 (Antonius Bittmann, Mark Trautman, and New Brunswick Chamber Orchestra)
9:30 p.m.	<i>buses load</i>
9:45 p.m.	<i>last bus departs</i> for Saratoga Springs, N.Y.
10:05 p.m.	<i>buses arrive</i> at the hotel
10:10 p.m.	Exhibits, Cash Bar, and/or Evening in Saratoga Springs

Day 2 (Monday, June 26, 2006) Cooperstown Day

7:00–7:30 a.m.	Registration
7:45 a.m.	<i>buses load</i>
8:00 a.m.	<i>last bus departs</i> (in two groups) for Richfield Springs, N.Y.
10:10 a.m.	<i>buses arrive</i> , St. John's Church, Episcopal, and Christ Church Uniting

TWO GROUPS, A&B and C&D:

Groups A&B:

10:20 a.m.	Demonstration , St. John's Church, Episcopal, 2m Hook & Hastings, Opus 1331, 1887. (Donald Fellows)
10:45 a.m.	<i>buses load</i>
10:55 a.m.	<i>last bus departs</i>
11:00 a.m.	<i>buses arrive</i>
11:10 a.m.	Demonstration , Christ Church Uniting, 2m Farrand & Votey, Opus 761, 1896. (Michael J. Diorio)

Groups C&D:

10:20 a.m.	Demonstration , Christ Church Uniting, 2m Farrand & Votey,
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- Opus 761, 1896. (Michael J. Diorio)
- 10:45 a.m. *buses load*
- 10:55 a.m. *last bus departs*
- 11:00 a.m. *buses arrive*, St. John's Church
- 11:10 a.m. **Demonstration**, St. John's Church, Hook & Hastings, Opus 1331, 1887. (Donald Fellows)
- 11:35 p.m. *buses load*
- 11:50 p.m. *buses depart* for Cooperstown
- 12:15 p.m. *buses arrive*, (A&B) Otesaga Hotel, (C&D) Farmers' Museum, Cooperstown
- 12:15–4:00 p.m. **Farmer's Museum and Lunch at the Hotel Otesaga**
- 12:15–2:15 p.m. **Lunch** (staggered), Group A: 12:15 p.m., Group B: 12:35 p.m., Group C: 12:55 p.m., Group D: 1:15 p.m.
- 1:00–1:20 p.m. **Demonstration**, Farmer's Museum, 1m Giles Beach, 1849 . (Eugene Roan) Repeat: 1:45 p.m.; 2:30 p.m.; and 3:15 p.m.
- 4:00 p.m. *buses load*
- 4:15 p.m. *last bus departs* for Albany, N.Y.
- 6:00 p.m. *buses arrive*, State Street, Albany
- 6:15 p.m. **Dinner** (Albany Crowne Plaza), Crown Plaza Hotel, State Street, Albany
- 7:00–7:30 p.m. Carillon Concert, Albany City Hall (Charles Semowich, carillonneur)
- 7:00–7:30 p.m. **Optional Walk** to Cathedral of All Saints', or:
- 7:20 p.m. *buses load*
- 7:35 p.m. *last bus departs* for the Cathedral
- 7:45 p.m. *buses arrive*, Cathedral of All Saints', Episcopal
- 8:00–9:20 p.m. **Evening Concert**, 4m, Austin-Aeolian-Skinner-Austin (Joan Lippincott)
- 9:30 p.m. *buses load*
- 9:45 p.m. *last bus departs* for Saratoga Springs, N.Y.
- 10:15 p.m. *buses arrive* at the hotel
- 10:20 p.m. **Exhibits, Cash Bar, and/or Evening** in Saratoga Springs

Day 3 (Tuesday, June 27, 2006) Albany and Troy Day

- 7:45–8:15 a.m. **Registration**
- 8:15 a.m. *buses load*
- 8:30 a.m. *last bus depart* (in two groups) for Albany, N.Y.
- 9:15 a.m. *buses arrive*, St. Paul's Church, Hackett Blvd., and Westminster Presbyterian Church, State Street

TWO GROUPS, A&B and C&D:

Groups A&B:

- 9:30 a.m. **Concert**, St. Paul's Church, Episcopal, 3m Casavant Frères, Opus 2819, 1967. (Stephen J. Schnurr)
- 10:15 a.m. *buses load*
- 10:30 a.m. *last bus departs*
- 10:45 a.m. *buses arrive*, Westminster Church
- 11:00 a.m. **Concert**, Westminster Presbyterian Church, 4m E. M. Skinner, Opus 780, 1930. (Thomas Murray)

Groups C&D:

- 9:30 a.m. **Concert**, Westminster Presbyterian Church, 4m E. M. Skinner, Opus 780, 1930. (Thomas Murray)
- 10:15 a.m. *buses load*

10:30 a.m. *last bus departs*
 10:45 a.m. *buses arrive*, St. Paul's Church
 11:00 a.m. **Concert**, St. Paul's Church, Episcopal, 3m Casavant Frères, Opus 2819, 1967. (Stephen J. Schnurr)
 11:45 a.m. *buses load*
 12:00 p.m. *last bus departs* for Waterford, N.Y.
 12:20 p.m. *buses arrive* Pebbles Island State Park and Erie/Champlain Canal Locks 1-4.
 12:30-1:30 p.m. **Box Lunch** (Boston Market) at Peebles Island State Park
 1:30 p.m. *buses load*
 1:45 p.m. *last bus departs* for Cohoes, N.Y.
 2:00 p.m. *buses arrive*, United Church of Cohoes
 2:00-3:15 p.m. **OHS Annual Meeting**
 3:15 p.m. **Demonstration**, 3m Giles Beach Co., 1866 (Peter Krasinski)
 3:30 p.m. *buses load*
 3:45 p.m. *last bus departs* for Saratoga Springs, N.Y.
 4:15 p.m. *buses arrive* at the hotel
 4:20-5:00 p.m. Time to freshen and dress for dinner
 5:00-7:00 p.m. **Cash Bar** and **Hor d'oeuvres**, Canfield Casino, Congress Park
 6:00-8:00 p.m. **Dinner** on your own in Saratoga
 8:00-9:00 p.m. **Oral Presentation:** Kelvin Hastie, *An Antipodean Adventure: Organs of Australia in their Architectural and Geographical Setting*
 Exhibits, Cash Bar, and/or Evening in Saratoga Springs
 9:15 p.m.

Day 4 (Wednesday, June 28, 2006) Rural organs, Lake George

8:00-8:30 a.m. **Registration**

GROUPS A&B:

8:30 a.m. *buses load*
 8:45 a.m. *last buses depart*

GROUPS C&D:

9:15 a.m. *buses load*
 9:30 a.m. *last buses depart*
 Manchester Center: Grant Moss
 Rupert: Robert Barney
 Salem: Paul Tegels
 Shushan: Thomas Dressler

Group A: (Salem-Rupert-Manchester-Shushan)

8:45 a.m. *last bus leaves* for Salem
 9:30 a.m. *buses arrive*, St. Paul's
 9:40 a.m. **Demonstration** (Tegels)
 10:00 a.m. *buses load*
 10:10 a.m. *buses depart* for Rupert
 10:25 a.m. *buses arrive*, United Methodist
 10:35 a.m. **Demonstration** (Barney)
 10:55 a.m. *buses load*
 11:05 a.m. *buses depart* for Manchester
 11:30 a.m. *buses arrive*, Equinox Hotel
 11:45 p.m. **Lunch** at the Equinox
 12:45 p.m. *buses load*
 12:55 p.m. *last bus leaves* for Manchester
 1:05 p.m. *buses arrive*, First Baptist
 1:15 p.m. **Demonstration** (Moss)

1:35 p.m. *buses load*
 1:45 p.m. *buses depart* for Sushan
 2:15 p.m. *buses arrive* United Presbyterian
 2:25 p.m. **Demonstration** (Dressler)
 2:45 p.m. *buses load*
 2:55 p.m. *buses depart* for Saratoga
 3:45 p.m. *buses arrive* at the hotel

Group B: (Shushan-Manchester-Rupert-Salem)

8:45 a.m. *last bus leaves* for Shushan
 9:35 a.m. *buses arrive*, United Methodist
 9:45 a.m. **Demonstration** (Dressler)
 10:05 a.m. *buses load*
 10:15 a.m. *buses depart* for Manchester
 10:45 a.m. *buses arrive*, First Baptist
 10:55 a.m. **Demonstration** (Moss)
 11:15 a.m. *buses load*
 11:25 a.m. *buses depart* for Manchester
 11:35 a.m. *buses arrive*, Equinox Hotel
 11:45 p.m. **Lunch** at the Equinox
 12:45 p.m. *buses load*
 12:55 p.m. *buses depart* for Rupert
 1:20 p.m. *buses arrive*, United Methodist
 1:30 p.m. **Demonstration** (Barney)
 1:50 p.m. *buses load*
 2:00 p.m. *buses depart* for Salem
 2:15 p.m. *buses arrive*, St. Paul's
 2:25 p.m. **Demonstration** (Tegels)
 2:45 p.m. *buses load*
 2:55 p.m. *buses depart* for Saratoga
 3:45 p.m. *buses arrive* at the hotel

Group C: (Saratoga-Salem-Manchester-Shushan)

9:30 a.m. *last bus leaves* for Salem
 10:15 a.m. *buses arrive*, St. Paul's
 10:25 a.m. **Demonstration** (Tegels)
 10:45 a.m. *buses load*
 10:55 a.m. *buses depart* for Rupert
 11:10 a.m. *buses arrive*, United Methodist
 11:20 a.m. **Demonstration** (Barney)
 11:30 a.m. *buses load*
 11:50 a.m. *buses depart* for Manchester
 12:15 a.m. *buses arrive*, Equinox Hotel
 12:30 p.m. **Lunch** at the Equinox
 1:30 p.m. *buses load*
 1:40 p.m. *last bus leaves* for Manchester
 1:50 p.m. *buses arrive*, First Baptist
 2:00 p.m. **Demonstration** (Moss)
 2:20 p.m. *buses load*
 2:30 p.m. *buses depart* for Sushan
 3:00 p.m. *buses arrive* United Presbyterian
 3:10 p.m. **Demonstration** (Dressler)
 3:30 p.m. *buses load*
 3:50 p.m. *buses depart* for Saratoga
 4:30 p.m. *buses arrive* at the hotel

Group D: (Shushan-Manchester-Rupert-Salem)

- 9:30 a.m. *last bus leaves* for Shushan
10:20 a.m. *buses arrive*, United Methodist
10:30 a.m. **Demonstration** (Dressler)
10:50 a.m. *buses load*
11:00 a.m. *buses depart* for Manchester
11:30 a.m. *buses arrive*, First Baptist
11:40 a.m. **Demonstration** (Moss)
12:00 p.m. *buses load*
12:10 p.m. *buses depart* for Manchester
12:20 p.m. *buses arrive*, Equinox Hotel
12:30 p.m. **Lunch** at the Equinox
1:30 p.m. *buses load*
1:40 p.m. *buses depart* for Rupert
2:05 p.m. *buses arrive*, United Methodist
2:15 p.m. **Demonstration** (Barney)
2:35 p.m. *buses load*
2:45 p.m. *buses depart* for Salem
3:00 p.m. *buses arrive*, St. Paul's
3:10 p.m. **Demonstration** (Tegels)
3:30 p.m. *buses load*
3:40 p.m. *buses depart* for Saratoga
4:30 p.m. *buses arrive* at the hotel
4:00–5:00 p.m. Time to freshen and dress for dinner cruise
5:00 p.m. *buses load*
5:15 p.m. *last bus departs* for Lake George Village, N.Y.
5:50 p.m. *buses arrive* at the Steel Pier, Lake George
6:00 p.m. **Boat Cruise** begins loading; **Cash Bar** begins immediately
6:30 p.m. The *Lac du Saint Sacrement* disembarks from the pier
7:00 p.m. **Dinner** buffet on board
9:30 p.m. *Lac du Saint Sacrement* returns to the pier
9:40 p.m. *buses load*
9:55 p.m. *last bus depart* for Saratoga Springs, N.Y.
10:25 p.m. *buses arrive* at the hotel
10:30 p.m. Exhibits, Cash Bar, and/or Evening in Saratoga

Day 5 (Thursday, June 29, 2006) Schenectady Day

- 7:15–7:45 a.m. **Registration**
7:45 a.m. *buses load*
8:00 a.m. *last bus depart* (in two groups) for Duanesburg and
Gloversville, N.Y.
8:50 a.m. *buses arrive*, Christ Church, Episcopal, and Kingsboro Assembly
of God

TWO GROUPS A&B and C&D:

Groups A&B:

- 9:00 a.m. **Demonstration #1**, Kingsboro Assembly of God, Giles Beach,
2m, 1857 (Sebastian Glück)
9:35 a.m. *buses load*
9:45 a.m. *buses depart* for Duanesburg
10:40 a.m. *buses arrive*
10:50 a.m. **Demonstration #3**, Christ Church, 1m Augustus Backus, ca. 1850
(Derek Nickels)

11:20 a.m. **Demonstration #4**, Christ Church, 1m Augustus Backus, ca. 1850
 11:45 a.m. Pass out box lunches (Boston Market), then *buses load*
 12:00 p.m. *last bus leaves* for Schenectady

Groups C&D:

9:00 a.m. **Demonstration #1**, Christ Church, 1m Augustus Backus, ca. 1850
 9:25 a.m. **Demonstration #2**, Christ Church, 1m Augustus Backus, ca. 1850
 (Derek Nickels)
 9:50 a.m. *buses load*
 10:00 a.m. *buses depart* for Kingsboro
 11:00 a.m. *buses arrive*
 11:10 a.m. **Demonstration #2**, Kingsboro Assembly of God, Giles Beach,
 2m, 1857 (Sebastian Glück)
 11:45 a.m. Pass out box lunches (Boston Market), then *buses load*
 12:00 p.m. *last bus leaves* for Schenectady
 12:45 p.m. *buses arrive*, St. John the Evangelist, R.C., Union Street
 1:00 p.m. **Demonstration**, 3m Hutchings-Votey Organ Co., Opus 1510,
 1904 (Alfred V. Fedak)
 1:20 p.m. *buses load*
 1:35 p.m. *last bus departs* for downtown Schenectady, N.Y.
 1:45 p.m. *buses arrive*, Proctor's Theatre, State Street
 2:00–3:20 p.m. **Silent Movie** with theatre organ (R. Jelani Eddington)
 3:30 p.m. *buses load*
 3:45 p.m. *last bus departs* for Saratoga Springs, N.Y.
 4:30 p.m. *buses arrive* at the hotel
 4:30–5:00 p.m. Time to freshen and dress for dinner
 5:00 p.m. **Cash Bar** at the hotel
 5:30–6:30 p.m. **Dinner** at the hotel in Saratoga
 6:45 p.m. *buses load*
 7:00 p.m. *last bus departs* for Albany, N.Y.
 7:45 p.m. *buses arrive*, St. James' Church, R.C., 391 Delaware Ave., Albany
 8:00–9:20 p.m. **Evening Concert**, 4m, Casavant Frères, Limitée, Opus 1420,
 1931 (Diane Meredith Belcher, organist)
 9:30 p.m. *buses load*
 9:45 p.m. *last bus departs* for Saratoga Springs, N.Y.
 10:15 p.m. *buses arrive* at the hotel
 10:20 p.m. **Exhibits, Cash Bar, and/or Evening** in Saratoga

Day 6 (Friday, June 30, 2006) Closing Day

8:00–8:30 a.m. **Registration**
 8:00–8:45 a.m. **Oral Presentation** at the hotel: James Wallmann: *The OHS is 50! So What?*
 8:45 a.m. *buses load*
 9:00 a.m. *last bus departs* for Watervliet, N.Y.
 9:45 a.m. *buses arrive*, St. Patrick's Church, R.C.
 10:00–10:45 a.m. **Concert**, 3m Geo. Jardine & Son, 1890. (Randy Bourne)
 11:00 a.m. *buses load*
 11:15 a.m. *last bus departs* for Spa State Park, Saratoga Springs, N.Y.
 11:50 a.m. *buses arrive* at Park
 12:00 p.m. **Summer Grill** (Giffy's, Clifton Park) Spa State Park,
 Saratoga, N.Y.
 1:00 p.m. *buses load*
 1:15 p.m. *last bus departs* (in two groups) for Mechanicville and
 Schaghticoke, N.Y.

TWO GROUPS: A&B and C&D:

GROUPS A&B:

- 1:40 p.m. *buses arrive*, Mechanicville
1:50 p.m. **Demonstration #1**, United Meth., 3m E.M. Skinner, Opus 770, 1930. (Timothy Smith)
2:20 p.m. *buses load*
2:30 p.m. *last bus departs*, Schaghticoke
2:50 p.m. *buses arrive* United Pres.
3:00 a.m. **Demonstration #2**, United Pres., 2m Giles Beach, 1865. (Christopher Marks)
3:30 p.m. *buses load*
3:40 p.m. *last buses depart* for Saratoga

GROUPS C&D:

- 1:40 p.m. *buses arrive*, Schaghticoke
1:50 p.m. **Demonstration #1**, United Pres., 2m Giles Beach, 1865. (Christopher Marks)
2:20 p.m. *buses load*
2:30 p.m. *last bus departs*, Schaghticoke
2:50 p.m. *buses arrive*, Mechanicville
3:00 p.m. **Demonstration #2**, United Meth., 3m E. M. Skinner, Opus 770, 1930. (Timothy Smith)
3:30 p.m. *buses load*
3:40 p.m. *last buses depart* for Saratoga
4:10 p.m. *buses arrive* at the hotel
4:15–4:50 p.m. Time to freshen and dress for banquet and final concert
5:00–5:45 p.m. *buses depart*, staggered every ten minutes, to the Hall of Springs
5:15–6:00 p.m. **Cash Bar** and **50th Anniversary Cocktails**, Hall of Springs, Saratoga
6:00 p.m. **Formal Toast** (Barbara Owen)
6:05 p.m. **Remarks by the President** (Michael Friesen)
6:10 p.m. **Banquet**
7:15 p.m. *buses load*
7:25 p.m. *last bus departs* for Hotel
7:35 p.m. *buses arrive* at Hotel
8:00 p.m. *buses load*
8:15 p.m. *last bus departs* for Troy, N.Y.
8:45 p.m. *buses arrive*, Troy Savings Bank Music Hall
9:00–10:20 p.m. **Evening Concert**, 3m J.H. & C.S. Odell, Opus 190, 1882. (Dana M. Robinson and the Franciscan Chamber Orchestra; Lanfranco Marcelletti, Conductor)
10:30 p.m. *buses load*
10:45 p.m. *last bus departs* for Saratoga Springs, N.Y.
11:15 p.m. *buses arrive* at the hotel
11:20 p.m. **Exhibits, Cash Bar, and/or Evening** in Saratoga

Day 7 (Saturday, July 1, 2006)

- 10:00 p.m. Shuttle departs from Saratoga Hotel to the Albany International Airport
12:00 p.m. Shuttle departs from Saratoga Hotel to Albany International Airport

E. Power Biggs Fellows for 2006



Patrick Davis is a junior at Thomas R. Proctor High School. He is the Emily Clark Bink Organ Scholar at Grace Episcopal Church in Utica, and studies organ with Steven Best of First Presbyterian Church in Utica. He is a Curran Scholarship winner for excellence in music. Prior to his service at Grace, where he performs regularly as an assistant organist, he was the full-time organist and organ scholar at St. George's Episcopal Church in Utica. He has performed at Utica Monday Nite concerts held at Grace Church, and has also played organ at St. Peter's by the Lake in Inlet and other local churches. He also plays violin and piano and is a member of the Proctor High School String

Ensemble and Orchestra as well as the Proctor High School Jazz Band. He was selected for Area All-State Orchestra as a violinist. Patrick is also a member of Junior B Sharp and the American Guild of Organists.



Trevor Dodd lives in Battle Creek, Michigan, where he is a 2006 graduate of Lakeview High School. His first time experiencing a real pipe organ was his first concert singing with the Battle Creek Boychoir in 1996. His interest grew over the years and he started to collect organ pipes that he and his mother found while shopping for antiques. That all led to the summer of 2005, when he received a mostly complete organ that had sat in a garage for years. He spent the rest of the summer and all of the fall getting it all to work again in the basement of his home. Since its completion, he has started taking organ lessons so that

he can actually play what he has built. Trevor hopes that what he has learned from this can help him achieve his dream of becoming an organbuilder.



John Walthausen is currently in his third year of organ study with Charles Dodsley Walker at the Church of the Heavenly Rest in New York City. Mr. Walker is the organist at Trinity Episcopal Church, Southport, Connecticut, and organist emeritus at Heavenly Rest. John also studies with Farrel Goehring, organist of Bethesda Episcopal Church in Saratoga Springs. John has also studied with Mollie Nichols, organist and choir director at the Church of the Heavenly Rest. John is a ninth grader at the Browning School in Manhattan, where he accompanies the high school choir. He studies piano at the Manhattan School of Music under Miyoko Lotto. On a recent trip to Rome, John had the

amazing experience of meeting the Italian tracker organbuilder Barthélemy Formentelli at the Church of the Gesù, where he was installing a small organ in the style of the Italian Baroque. During the installation, John had the opportunity to assist Signor Formentelli in the tuning and voicing of the new instrument. In August 2005 John was awarded a scholarship for organ study by the American Guild of Organists.

Sunday, June 25
4:00 p.m.

Saratoga Hotel

Sponsored by a gift to the Society from Michael D. Friesen, OHS President,
and Quentin and Lois Regestein

Barbara Owen

The Janus View: OHS Yesterday, Today, and Tomorrow

Knowing where an organization has been is important—we rejoice in our progress, breakthroughs, and triumphs, share joys and sorrows, and learn from failures and dead ends as well. The history of our organization's first half-century, now in progress of being written, will, I think, be an eye-opener to newer members, and perhaps even to some of us older ones. Where we are today also needs to be examined, for some of the choices and decisions we are currently facing will have an impact on the direction we will be taking in the future. The future, of course, is not ours to know, but it is always interesting to speculate, and a comparison of our history with that of some other organizations may help us to recognize and navigate the branching paths ahead, as well as to avoid some of the pitfalls.



Barbara Owen holds degrees from Westminster Choir College and Boston University, and has also studied at the North German Organ Academy and the Academy of Italian Organ Music. She is the author of many periodical and anthology articles, entries in *The New Grove Dictionary of Music* and *The Harvard Dictionary of Music*, and several books, including *The Organ in New England*, *E. Power Biggs: Concert Organist*, and *The Registration of Baroque Organ Music*. She is currently organist of St. Anne's Episcopal Church in Lowell, Massachusetts, and librarian of the AGO Organ Library at Boston University. A past president and national councilor of the Organ Historical

Society, she has also served the American Guild of Organists as regional councilor and chapter dean, is a trustee of Methuen Memorial Music Hall, a member of the IOHIO Advisory Board, and is active in the American Musical Instrument Society, the British Institute of Organ Studies, and the Reed Organ Society.

Sunday, June 25

Round Lake Auditorium

8:00 p.m.

Sponsored by matching grants to the Society from Barbara Landgraf, Somerset, New Jersey; Rutgers, The State University of New Jersey; and the New Brunswick Chamber Orchestra, New Brunswick, New Jersey
Gratitude is expressed to the Andover Organ Co. for preparing the organ for this event

Antonius Bittmann, organ
New Brunswick Chamber Orchestra
Mark Trautman, conductor

Sonata No. 12 in D-flat Major, Op. 154 (1888)

Josef Gabriel Rheinberger

Fantasia

1839–1901

Pastorale

Introduction and Fugue

Intermission

Concerto in G Minor for Organ and Orchestra, Op. 177 (1894)

Rheinberger

Grave

Andante

Con moto

Organ: Davis & Ferris, 1847 (*Organ Atlas*, p. 8)



Antonius Bittmann teaches organ and musicology at Rutgers University, where he joined the Mason Gross School of the Arts in 1999. He holds a DMA (organ), a Master of Music (harpichord), and a PhD (musicology) degrees from the Eastman School of Music, and the BM and Master of Music degrees in organ from the Staatliche Hochschule für Musik, Freiburg, Germany. Dr. Bittmann, who served as part-time lecturer at Eastman before coming to Mason Gross, is increasingly in demand as a recitalist, guest lecturer, and organ teacher at universities across the United States. He has presented lectures at Stony Brook University, Syracuse University, and the University of Nebraska, and recently taught organ masterclasses at Walla Walla College, the Church

of the Transfiguration in New York City, and at the University of Iowa. Dr. Bittmann is active both as organ recitalist and musicologist, having received fellowships and awards from, among others, the German Academic Exchange Service, the Rotary Club International, the Institute of International Education, and the American Brahms Society. University organist of Rutgers, he is featured on several compact discs, has recorded for radio and television stations, and performed numerous recitals in the United States, Europe, and Japan. Prizes and awards at organ competitions include first prize and prize of the audience at the prestigious

Internationale Orgelwoche Nürnberg. His principal organ teachers were Michael Farris, David Craighead, and Russell Saunders at the Eastman School of Music, and Zsigmond Szathmáry and Xavier Darasse at the Staatliche Hochschule für Musik, Freiburg. He has also studied privately with Wolfgang Rübsum at the University of Chicago. Dr. Bittmann is a widely published musicologist whose research has focused on Max Reger and on performance practice issues in the music of Handel. His book *Max Reger and Historicist Modernisms* was published by Verlag Valentin Koerner in 2004.



Mark Trautman is in his second season as artistic director and conductor of the New Brunswick Chamber Orchestra. His conducting was recently described by *Classical New Jersey* as “clear and communicative.” He studied piano at St. Mary’s College of Maryland, and earned bachelor’s and master’s degrees with honors from Towson University in Baltimore and Westminster Choir College of Rider University in Princeton. He is the winner of numerous scholarships and awards, and is a member of Pi Kappa Lambda, a national music honors society. His teachers have included Michael Phelps, Eugene Roan, and Thomas Spacht, and he has studied conducting with Scott

Whitener. He has performed in the United States and Germany as an accompanist, conductor, and organist, and has prepared choruses for performances at Carnegie Hall. Since 1994, Mr. Trautman has served as director of music at Christ Church, New Brunswick, where he conducts two choirs and coordinates more than forty concerts annually on the church’s twenty-four-stop Richards, Fowkes and Company mechanical-action organ. He also serves on the faculties of the music department of the Mason Gross School of the Arts, Rutgers University, and New Brunswick Theological Seminary.

The **New Brunswick Chamber Orchestra** was founded in 1960. The NBCO’s mission is to enhance and reflect the rich multicultural and international identity of New Brunswick as a major arts center through the establishment of an excellent ensemble. In addition to traditional works, the orchestra has recently embarked on a series of concerts celebrating the heritage of the city of New Brunswick, and will perform music showcasing African-American composers this fall. The NBCO has premiered a number of new works, including *Grace Dances* by New Jersey composer Jay Kawarsky. The NBCO has also collaborated with the Christ Church Choir, the Westminster Oratorio Choir, and the Yue-Yue Ensemble.



Monday, June 26
Groups A&B, 10:20 a.m.
Groups C&D, 11:10 a.m.

St. John's Episcopal Church, Richfield Springs

Sponsored by a gift to the Society from organbuilder
Sidney R. Chase, Worcester, New York
Gratitude is expressed to the Chase Organ Co. for preparing the organ for this event

Donald K. Fellows

Allegro, from Concerto #3	Johann Gottfried Walther 1684–1748
Chorale Prelude on <i>Attende Domine</i>	Jeanne Demessieux 1921–1968
Allegro and Minuetto from <i>Pieces for a Flute Clock</i>	Franz-Joseph Haydn 1732–1809
Choral Prelude on <i>There is a Happy Land</i>	George Shearing b. 1919
Prelude and Fugue #2 in G, Op. 37	Felix Mendelssohn 1809–1847
Hymn No. 527: Singing Songs of Expectation	TON-Y-BOTEL

Organ: Hook & Hastings, Opus 1331, 1887 (*Organ Atlas*, p. 102)



Donald K. Fellows is organist and director of music of Saint Paul Cathedral in Pittsburgh. He is also associate diocesan music director for the diocese of Pittsburgh. Don serves as chair of the Organ Artists Series of Pittsburgh, a committee of the Pittsburgh Chapter of the American Guild of Organists.

Fellows recently joined the faculty of the Department of Music of the University of Pittsburgh. Previously he has served Roman Catholic Cathedrals in Chicago, Buffalo, and Ogdensburg, and as chair of fine arts of Wadhams Hall Seminary-College in Ogdensburg, New York.

Monday, June 26
Groups A&B, 11:00 a.m.
Groups C&D, 10:20 a.m.

Church of Christ Uniting, Richfield Springs

Sponsored by a gift to the Society from
Mr. & Mrs. Charles Schoenlein, Richfield Springs, New York
Gratitude is expressed to the Chase Organ Co. for preparing the organ for this event

Michael J. Diorio

Prélude et Fugue, No. 3, Op. 109	Camille Saint-Saëns 1835–1921
Adagio für die Orgel	Julius Reubke 1834–1858
Andante in D Major	Felix Mendelssohn 1809–1847
Adagio espressivo, from Sonata No. 2	Josef Rheinberger 1839–1901
Allegro in B-flat Major	Mendelssohn
Hymn No. 569: We've a Story to Tell the Nations	MESSAGE

Organ: Ferrand & Votey, Opus 761, 1896
(*Organ Atlas*, p.104)



Michael J. Diorio received his Bachelor of Music degree in organ performance from Westminster Choir College in Princeton, where he studied with Eugene Roan, and his Master of Music degree from the Institute of Sacred Music and the School of Music at Yale University, where he studied with Dr. Martin Jean. He currently studies with James David Christie at Boston University, where he is a candidate for the Doctor of Musical Arts degree in organ performance. His edition of the *Messa Hyemalis in A* of Franz Xaver Richter (1709–1789) will be published by Carus Verlag of Stuttgart. Michael has performed extensively throughout the United States as well as in Germany, France, and Austria, where he was presented with a citation by the Mayor of Innsbruck for

an outstanding public performance at the Jesuitenkirche. Michael serves as the chapel organist and choirmaster at Washington Memorial Chapel in Valley Forge.

Monday, June 26

The Farmer's Museum, Cooperstown

1:00, 1:45, 2:30, 3:15 p.m.

Sponsored by a gift to the Society from
Stephen L. Pinel, OHS National Archivist
Gratitude is expressed to the Chase Organ Co. for
preparing the organ for this event



The Practitioners of Musick

Eugene Roan, organ; John Burkhalter, English flute

Hymn: LYONS, IV.1. (Organ Solo) (Mr.) Haydn
1732–1809

From *Musick of the Church a Collection of Psalm, Hymn, and Chant Tunes*
Published by Elam Bliss, New York [1838]

The President of the United States March Stephen Sicard
fl. 1785

Published by J. McCulloch, Philadelphia [1789]

Sonatina II Benjamin Carr
Allegro- Allegretto 1768–1831

Printed for and sold by J. Carr, Baltimore &c.&c. [circa 1805]

The Massachusetts March Mr. Frederick Granger
fl. 1790

Supplement to *The Massachusetts Magazine*, published in Boston, September 1791

Voluntary [in A Major] for the Organ or Harpsichord William Selby
Full Organ - Fuga ca. 1738–1798

From *Ten Voluntaries*, London, printed for C. and S. Thompson [ca. 1770]

Cotillions or Quick Steps James Hewitt
1770–1827

Published by Preston, London [ca.1791]

Divertimento II Raynor Taylor
Andante-Allegro - Rondo 1747/48–1825

Printed for the Author, Philadelphia [1797]

Hymn: Loud Swell the Pealing Organ's Notes MENDON

Lowell Mason (1792–1872), from *Carmina Sacra*,
published by Wilkins & Carter, Boston [1841]

Organ: Giles Beach, 1849 (*Organ Atlas*, p. 146)



The ensemble **The Practitioners of Musick** was founded by Messrs. Roan and Burkhalter to survey the musical riches of eighteenth-century Great Britain, Ireland, and both the Colonial and early Federal periods in America. Recent research has focused attention on musical life in New France before the Fall of Québec in 1759.

Eugene Roan, organ and harpsichord, is professor emeritus and former chair of the piano, organ, and harpsichord department at Westminster Choir College, the School of Music of Rider University. A graduate of the Curtis Institute of Music in Philadelphia and Westminster Choir College, he has also studied at the School of Sacred Music at Union Theological Seminary in New York City. His teachers were Alexander McCurdy and Alec Wyton.

John Burkhalter studied the performance of early music at the New England Conservatory of Music in Boston under Daniel Pinkham, and participated in the now famed Baroque Performance Seminar led by the distinguished Dutch recorder virtuoso, conductor, and scholar Frans Brüggen at Harvard University.

The Practitioners of Musick acknowledge with thanks James Zychowicz of A-R Editions, Madison, Wisconsin, for granting permission to perform the works by Sicard, Hewitt, and Taylor heard today.

Monday, June 26
7:00 p.m.

Albany City Hall

Charles Semowich, carillon

Preludio	Gian Carlo Menotti b. 1911
Menuet	Joannes de Gruyters 1709–1772
Legend	Samuel Barber 1910–1981
Towers	Alfred V. Fedak b. 1953
Preludio no. 1	Matthais van den Gheyn 1721–1785
Carillonade	Camil van Hulse 1897–1988
Gamelan and Jhala	Alan Hovhaness 1911–2000
Celebrations	Peter Schickele b. 1935
Memorial Chimes	Edward Elgar 1857–1934



Charles Semowich studied organ privately and at the University at Binghamton. He studied carillon at the University of Michigan and privately with George Matthews, Jr. He has an MFA degree from the Catholic University of America and a PhD degree from International College. He currently performs on the Albany City Hall Carillon. He has performed for Albany's *First Night*, the official New York State celebration of the Martin Luther King, Jr., memorial holiday, and the inaugurations of Gov. George Pataki. He has given concerts on

carillons throughout New England and the Northeast. His original compositions have been performed at various concerts and have been published by Fenwick Parva Press. He has written one book and many articles, and is included in the latest edition of *Who's Who in America*.

Monday, June 26

Cathedral of All Saints, Episcopal, Albany

8:00 p.m.

Sponsored by matching grants to the Society from
Mr. & Mrs. Edgar L. Pinel, Jr.
and the Eastern New York Chapter of the American Guild of Organists
Gratitude is expressed to Czelusniak et Dugal for preparing the organ for this event

Joan Lippincott

Fanfare and Fugue	Ned Rorem b. 1923
Passacaglia in C Minor, BWV 582	Johann Sebastian Bach 1685–1750
Fantasia in F Minor, K. 608	Wolfgang Amadeus Mozart 1756–1791

Intermission

Fanfare for the Common Man	Aaron Copland 1900–1990
Trois Danses Joies (Joys) Deuils (Sorrows) Luttes (Struggles)	Jehan Alain 1911–1940
Praeludium und Fuge über B.A.C.H	Franz Liszt 1811–1886

Organ: Austin/Aeolian-Skinner/Austin
(*Organ Atlas*, p. 26)

*Dr. Lippincott is represented by Karen McFarlane Artists, Inc.
and records for Gothic Records.*

Joan Lippincott has been acclaimed as one of America's outstanding organ virtuosos. She performs extensively in the United States under Karen McFarlane Artists, and has toured throughout Europe and Canada. She has been a featured recitalist at Alice Tully Hall at Lincoln Center in New York City, at the Spoleto USA Festival, at the American Bach Society Biennial, at the Dublin (Ireland) International Organ Festival, and at conventions of the American Guild of Organists, the Organ Historical Society, and the Music Teachers National Association. She has performed on most of the prominent organs in churches and universities throughout the United States, including Yale, Harvard, Duke, Stanford, Columbia, and Princeton. She has traveled widely in Europe, studying, playing, and performing in recital on historic and contemporary organs in Holland, Denmark, Sweden, Germany, Austria, Italy, Switzerland, and France.



Dr. Lippincott has been especially in demand for Bach recitals and classes. She was recitalist at the Alice Tully Hall Bach-Handel Tercentennial, and she has performed at Bach Festivals in Arizona, Massachusetts (Ozawa Hall at Tanglewood), Michigan, New York, Ohio, Oregon, and South Carolina. In the 2001–2002 season she performed a highly acclaimed series of eight Bach concerts on outstanding organs throughout New York City called “Bach in the Big Apple.” Her many recordings on the GOTHIC label include music of Bach, Duruffé, Mozart, Mendelssohn, Widor, Alain, and Pinkham on major American organs. The most

recent releases are *Sinfonia* (organ concertos and sinfonias of J.S. Bach with instrumental ensemble) on the Paul Fritts Organ at Princeton Theological Seminary, *J.S. Bach Preludes and Fugues*, recorded at Pacific Lutheran University, and *Clavierübung III and Schübler Chorales*, recorded at Princeton Theological Seminary.

Joan Lippincott presently devotes full time to concertizing and recording. She was principal university organist at Princeton University from 1993 to 2000, and for many years was a professor of organ at Westminster Choir College of Rider University. At Westminster, she was head of the organ department, the largest organ department in the world, well known for the outstanding quality of work by students and faculty. She directed many European organ study tours and summer organ workshops, including the popular Organ Week for High School Students. Dr. Lippincott has served on summer faculties at the New England Conservatory of Music, the University of Wisconsin, the Montreat Conference, the Evergreen Conference, and Bach Week at Columbia College. A graduate of the Curtis Institute of Music and Westminster Choir College, where she was a student of Alexander McCurdy, she also studied at Union Theological Seminary and Princeton Theological Seminary. She is on the Advisory Board of the American Bach Society, an honorary member of Sigma Alpha Iota, and has received the Alumni Merit Award, the Distinguished Merit Award, and an Honorary Doctorate from Westminster Choir College.

Tuesday, June 27
Groups A&B, 9:30 a.m.

Groups C&D, 11:00 a.m.

St. Paul's Episcopal Church, Albany

Sponsored by a gift to the Society on its fiftieth anniversary from
Dr. Stephen J. Schnurr, Jr., OHS National Secretary, Valparaiso, Indiana

Stephen J. Schnurr

Hymn No. 1: Father, We Praise Thee

CHRISTE SANCTORUM

Praeludium in E Minor

Nicolaus Bruhns
1665–1697

Variations on *Mein Junges Leben hat ein End'*

Jan Pieterszoon Sweelinck
1562–1621

Ein' feste Burg ist unser Gott, BWV 720

Johann Sebastian Bach
1685–1750

Concerto in d minor, BWV 596

Bach

[Allegro]

Grave

Fugue

Largo e spiccato

[Allegro]

Sonata in D Minor, Op. 30

Gustav Merkel
1827–1885

Adagio

Allegro con fuoco

Stephen Schnurr and Derek Nickels

Organ: Casavant Frères, Limitée, Opus 2819, 1966 (*Organ Atlas*, p. 38)



Stephen J. Schnurr holds the Doctor of Musical Arts, Master of Musical Arts, and Master of Music degrees in organ performance from the Yale School of Music/Institute of Sacred Music, New Haven, Connecticut. He received the Bachelor of Arts degree from Duke University, Durham, North Carolina. Since 1990 he has been director of music for Saint Paul Catholic Church, Valparaiso, Indiana. Mr. Schnurr has served as president of the Chicago-Midwest Chapter of the OHS and was chair of the OHS 2002 Chicago Convention Committee. He is presently secretary of the OHS National Council and chair of the Historic Organ Citations Committee. Last year, with Dennis Northway of

Chicago, he published *Pipe Organs of Chicago*. He resides in Gary, Indiana, with his collection of historic pipe organs by Jardine, Derrick & Felgemaker, Roosevelt, Seeburg, Wicks, and Aeolian-Skinner.

Tuesday, June 27
Groups A&B, 11:00 a.m.
Groups C&D, 9:30 a.m.

Westminster Presbyterian Church, Albany

Sponsored by a gift to the Society from
Mr. Chester Cooke, Topsham, Maine

Thomas Murray

Concerto in F, Op. 4, No. 4
Allegro
Andante
Adagio (organ solo)
Allegro

George Frederic Handel
1685–1759
transcribed by Hermann Keller

Prelude, Adagio et Choral varié, Op. 4

Maurice Duruflé
1902–1986

Organ: E.M. Skinner, Opus 780, 1930 (*Organ Atlas*, p. 42)

Thomas Murray has just completed a quarter century on the Yale University School of Music and Institute of Sacred Music faculties. He is the successor to Charles Krigbaum and Robert Baker as the senior professor of organ, holding a position supported by the ISM; he is now the longest-serving member of the Institute faculty. Earlier this year, Christ Episcopal Church in New Haven, one of the most renowned Anglo-Catholic parishes in North America, named him Artist in Residence. In this new affiliation Prof. Murray will continue collaborations already begun with music director Robert Lehman and the Christ Church Choir, and will coach graduate organ majors with a particular interest in the art of choral accompaniment.



Born in California in 1943, Prof. Murray is an alumnus of Occidental College, where he studied organ with Clarence Mader and choir training with Howard Swan. At age seventeen he won first place in the AGO Far Western Regional Competition and was awarded first place in the AGO National Competition (now known as NYACOP) at age twenty-two. His performing career has taken him to all parts of Europe, and to Japan, Australia, and Argentina. As soloist with orchestra he has appeared with the Pittsburgh, Milwaukee, Portland (Maine), Houston, and New Haven Symphony Orchestras, the National Chamber Orchestra in Washington, DC, and the Moscow Chamber Orchestra during the Lahti Organ Festival in Finland. His work as a recording artist began in 1971, calling attention to some of America's finest surviving nineteenth- and twentieth-century instruments. His playing may be heard on the JAV, Priory, Raven, AFKA, and Gothic labels. The New York City chapter of the American Guild of Organists named him International Performer of the Year in 1986. In 2003 the Royal College of Organists in England awarded him the FRCO diploma *honoris causa*, and at the Yale School of Music commencement in 2005 he was presented the Gustave Jacob Stoeckel Award for distinguished teaching.

Tuesday, June 27

United Church of Cohoes

3:15 p.m.

Sponsored by a gift to the Society from
Paul R. Marchesano, OHS National Councilor, Philadelphia, Pennsylvania
Gratitude is expressed to the Andover Organ Co. for preparing the organ for this event

Peter Edwin Krasinski

Hymn: Holy, Holy, Holy!

NICAEA

Improvisation in Four Movements

- I. "Early in the morning our song shall rise to thee"
- II. "Saints Adore" - "Golden Crown" - "Glassy Sea" - "Evermore"
- III. "Darkness Hide Thee," - "Perfect in Power"
- IV. "Blessed Trinity!"

Organ: Giles Beach Co., 1866 (*Organ Atlas*, p. 108)

Peter Edwin Krasinski is much in demand as a conducting clinician and recitalist. He was for twelve years the organist and music director at the United Parish in Brookline, Massachusetts, the church where E. Power Biggs was organist from 1935 to 1956. He is currently the director of choral arts at Beaver Country Day School in Chestnut Hill, Massachusetts, and artistic



director of Youth pro Musica, the Greater Boston Youth Chorus. He is also organist at First Church of Christ, Scientist, in Providence, Rhode Island, and Beth El Temple Center Synagogue in Belmont, Massachusetts. He holds both a Bachelor of Music degree in music education and organ performance, and the Master of Sacred Music degree from Boston University. In 2002 he won first prize in improvisation in the American Guild of Organists National Competition in Philadelphia, and was named a judge and featured improviser for the 2004 AGO national convention in Los Angeles. He has studied

composition and improvisation with Naji Hakim, interpretation with Marie Langlais, and has also played and conducted services at the American Cathedral in Paris. His appearances as accompanist for silent films are always eagerly awaited events and have included films such as *Metropolis* (directed by Fritz Lang), *Way Down East* (starring Lillian Gish), *The Gold Rush*, (starring Charlie Chaplain), and *The General* (starring Buster Keaton).

During past seasons this diverse performer has played piano in the Rainbow Room in Manhattan for the Stella Adler Theater Studio's Gala on the same program with Bette Midler and Audra MacDonald. His students from Beaver County Day School have sung with the Boston Pops at Symphony Hall, and by special invitation at the Kennedy Library. Mr. Krasinski's commissioned compositions have been performed by the Performing Artists at Lincoln School, Brookline, and by the Seraphim Singers of Boston.

Tuesday, June 27
5:00 p.m.

Canfield Casino, Congress Park
Cocktail Reception

Sponsored by matching gifts to the Society from Dobson Pipe Organ Builders, LTD, Lake City, Iowa; Quimby Pipe Organs, Warrensburg, Missouri; The Schantz Organ Company, Orrville, Ohio; A. E. Schleuter Pipe Organs, Lithonia, Georgia; and The Schoenstein Organ Company, San Francisco, California



Tuesday, June 27
8:00 p.m.

Saratoga Hotel

Sponsored by a gift to the Society from
Stephen L. Pinel, OHS National Archivist

Kelvin Hastie

An Antipodean Adventure: Organs of Australia in their Architectural and Geographic Setting

This lecture will give an overview of Australia's remarkable heritage of pipe organs, both old and new, with instruments discussed in the context of their physical and historical setting. It will be illustrated with numerous contemporary and historic audio recordings, together with slides of organs in all Australian states, as well as in neighboring New Zealand.



Kelvin Hastie has been the secretary of the Organ Historical Trust of Australia since 1988, and has chaired the organization of seven annual conferences held by the Trust in New South Wales, Queensland, and Canberra during that period. He is an organ consultant to the NSW Government Heritage Office, the National Trust of Australia, and the Uniting Church (NSW Synod), and has supervised the restoration or rebuilding of some fifty pipe organs. This work has involved notable instruments by English and Australian builders, including Fincham, Hill, Gray & Davison, Norman & Beard, Sharp, J.W. Walker, and Willis. Dr. Hastie has a PhD degree in music from the University of Sydney and works as a music

teacher, examiner, and adviser to the Board of Studies of the NSW Department of Education in the development and examining of aural, composition and performance examinations. He has written numerous journal articles, as well as entries on organs and church music for Australian and international music reference texts.

Wednesday, June 28

Group A, 9:40 a.m., Group B, 2:25 p.m.

Group C, 10:25 a.m., Group D, 3:10 p.m.

St. Paul's Episcopal Church, Salem

Sponsored by a gift to the Society from

organbuilder A. David Moore, North Pomfret, Vermont

Gratitude is expressed to A. David Moore for preparing the organ for this event

Paul Tegels

Passacaglia in D Minor

Dieterich Buxtehude
1637–1707

Hymn No. 657: Love Divine, All Loves Excelling

HYFRYDOL

Hyfrydol

Ralph Vaughan Williams
1872–1958

Two Pieces for a Musical Clock

Franz-Joseph Haydn
1732–1809

March in F Major

Alexandre Guilmant
1837–1911

Organ: E. & G.G. Hook, Opus 189, 1855 (*Organ Atlas*, p. 112)



Paul Tegels, a native of the Netherlands, is assistant professor of music and university organist at Pacific Lutheran University in Tacoma, Washington. He received his Doctor of Musical Arts degree in organ performance and pedagogy and his Master of Arts degree in choral conducting from the University of Iowa, where he studied organ with Delores Bruch and choral conducting with William Hatcher. Other degrees and awards include the Artist Diploma and the Master of Music degree in organ performance from the New England Conservatory in Boston, where he studied with Yuko Hayashi on a Fulbright Scholarship from the Netherlands-America Commission for Educational Exchange. He holds the teaching and performance

degrees from the Stedelijk Conservatorium in Arnhem, the Netherlands. Prior to his appointment at PLU, he taught at Bethany College in Lindsborg, Kansas. Paul Tegels has performed extensively in solo and ensemble concerts in the United States and Europe.

Wednesday, June 28

United Methodist Church, Rupert, VT

Group A, 10:30 a.m., Group B, 1:30 p.m.

Group C, 11:20 a.m., Group D, 2:15 p.m.

Sponsored by a gift to the Society from Karl Loveland, Chicago,
and a generous matching grant from the Citigroup Foundation, New York City

Robert Barney

Pilgrim's Chorus from *Tannhäuser*

Richard Wagner
1813–1833

Andante No. 2

Henry Stephen Cutler
1825–1902

Variations on *Fairest Lord Jesus*

James Woodman
b. 1957

Hymn No. 189: Fairest Lord Jesus

ST. ELIZABETH

Sinfonia to Cantata 29, BWV 29

Johann Sebastian Bach
1685–1750

Organ: Johnson & Son, Opus 629, 1884 (*Organ Atlas*, p. 152)



Robert Barney has distinguished himself as a choral director, performer, and teacher, serving as director of music for Trinity Episcopal Church in Concord, Massachusetts, since 1994, and maintaining an active teaching studio in voice, piano, and organ for over twenty-five years. He was the music director of the Boston Gay Men's Chorus from 1985 to 1997, and he led the group in two compact disc recordings on the Afka label. In July 2004 he was named interim artistic director of the Treble Chorus of New England, a vibrant youth choir program, after serving as associate conductor of the group since 1999. He has served as a coach for several choral groups and has sung solo performances at Wellesley College and the Connecticut Early Music Festival, and serves as an artistic director for the Seraphim Singers. As an organist he has performed recitals in the United States and Europe, and has played for conventions of the Organ Historical

Society, the American Guild of Organists, and the Association of Anglican Musicians, focusing his attention on historic instruments. He holds degrees from Concordia College in Bronxville, New York, and the New England Conservatory of Music, and his organ teachers have included Robert Owen, Frank Taylor, and Yuko Hayashi.

Wednesday, June 28 *First Baptist Church, Manchester Center, VT*
Group A, 1:15 p.m., Group B, 10:55 a.m.
Group C, 2:00 p.m., Group D, 11:40 a.m.

Sponsored by a gift to the Society from
William F. Czelusniak of Czelusniak et Dugal, Inc., Northampton, Massachusetts

Grant Moss

Hymn No. 265: Spirit of God, Descend upon My Heart

MORECAMBE

Douze pièces pour orgue (1921)

Albert Ribollet

Prélude

1884–1963

Adagietto

Intermezzo

Pastorale

Menuet

Organ: Johnson & Sons, Opus 843, 1896
(*Organ Atlas*, p. 150)



Grant Russell Moss is a senior lecturer in music at Smith College, where he has served as organist since 1983. A Nebraska native, Mr. Moss is a Phi Beta Kappa graduate of the University of Nebraska-Lincoln, where he studied organ with George Ritchie. He holds the Doctor of Musical Arts degree from Yale University, where his principal teachers were Charles Krigbaum and Michael Schneider. He has appeared at the summer organ festivals at Methuen and Round Lake, the Great Organ Music at Yale series, and in concerto performances with the Five College Orchestra, the UMass-Amherst Orchestra, the Valley Festival Orchestra,

the Amherst College Orchestra, and the Pioneer Valley Symphony. He has toured Italy, Austria, Switzerland, England, the Czech Republic, the Slovak Republic, and Hungary with the Smith Chamber Singers, and was the first visiting American organist to perform at the Hong Kong Academy for Performing Arts.

Wednesday, June 28

United Presbyterian Church, Shushan

Group A, 2:25 p.m., Group B, 9:45 a.m.

Group C, 3:10 p.m., Group D, 10:30 a.m.

Sponsored by a gift to the Society on its fiftieth anniversary from
Edna Van Duzee Walter and Norman M. Walter, Round Lake, New York
Gratitude is expressed to the Andover Organ Co. for preparing the organ for this event

Thomas Dressler

Concerto III	Matthew Camidge
Introduction	1758–1844
Gavotta	
Eleven Chorale Preludes, Op. 122 (1896)	Johannes Brahms
Es ist ein' Ros' entsprungen	1833–1897
Schmücke dich, o liebe Seele	
Wer nur den lieben Gott (trio)	Ludwig Ernst Gebhardi
	1787–1862
Five Short Pieces	Percy W. Whitlock
II. Folk Tune	1903–1946
Works for Flute Clock (1792)	Franz-Joseph Haydn
5. [Minuet]	1732–1809
Fanfare for Concert Use	Jacques Lemmens
	1823–1881
Hymn No. 313: Come Down, O Love Divine	DOWN AMPNEY

Organ: Woodberry & Harris, Opus 92, 1891 (*Organ Atlas*, p. 116)



Thomas Dressler has been performing for thirty-one years, often on historic instruments, including a number of American instruments built during the eighteenth and nineteenth centuries. Mr. Dressler has a Master of Music degree in organ performance, with honors, from Westminster Choir College, where he studied with Mark Brombaugh and Joan Lippincott. He also holds a Bachelor of Music degree, *cum laude*, from Susquehanna University. He is the director of music at the Church of St. John the Evangelist in Lambertville, New Jersey, and organist and choirmaster at St. Andrew's Episcopal Church, also in Lambertville. He has lectured at Warren County Community College in Washington, New Jersey. He was an E. Power Biggs Fellow in 1987, and has been listed in *Who's Who in Music* and *Outstanding Young Men of America*.

Thursday, June 29
Groups A&B, 9:00 a.m.
Groups C&D, 11:10 a.m.

Kingsboro Assembly of God, Gloversville



Sponsored by a gift to the Society on its
fiftieth anniversary from Joseph McCabe of Cleveland,
Convention Chairman 2004 and 2009

Gratitude is expressed to Glück Orgelbau for preparing the organ for this event

Sebastian Glück

- | | |
|--|--|
| Twelve Short Pieces
Number II in G Major
Number V in A Minor
Number IX in F Major (Gavotte) | Samuel Wesley
1766–1837 |
| Prelude in D Minor, BWV 539 | Johann Sebastian Bach
1685–1750 |
| Serenade No. 13 in G Major
I. Allegro | Joannes Chrisostomos Wolfgang Gottlieb Mozart
1756–1791 |
| Benediction in F Major | Louis James Alfred Lefébure-Wely
1817–1869 |
| Sonata in D Major
III. Allegro | João de Sousa Carvalho
1745–1798 |

Organ: Giles Beach, 1857 (*Organ Atlas*, p. 122)

Sebastian M. Glück is artistic and tonal director of Glück New York, pipe organ restorers and builders. He earned an AB in architecture and MS in historic preservation from Columbia University, and holds the Colleague's Certificate of the American Institute of Organbuilders. He has served as conductor of the Columbia University Brass Choir, as musical director and baroque recorder soloist for the Denz Chamber Players, and remains an active organ recitalist. He studied organ with Jack Ossewaarde at Saint Bartholomew's Church in New York City, and with Jon Gillock at the Juilliard School. An author and lecturer, his many articles on organbuilding, history, and musicology have appeared in *The Diapason*, *The American Organist*, and *The Journal of American Organbuilding*, for which he also has served as editor. For the OHS, he has served as national councilor for research and publications, and serves on the Historic Organs Citation Committee and the Restoration Guidelines Board.



Thursday, June 29

Groups A&B, 10:50 and 11:20 a.m.

Groups C&D, 9:00 and 9:25 a.m.

Christ Church, Duaneburg



Sponsored by a gift to the Society on its
fiftieth anniversary from the Chicago Mid-West Chapter of the
Organ Historical Society, and in honor of the chapter's twenty-fifth anniversary

Derek E. Nickels

Voluntary in F Major, Op. 7, No. 6

John Stanley
1713–1786

Partita on *Was Gott tut, das ist wohlgetan*

Johann Pachelbel
1653–1706

Hymn No. 546: Awake My Soul, Stretch Every Nerve

SIROË

vs. 1: all

vs. 2: women

vs. 3: men

vs. 4: all

Six Voluntaries

George Frederic Handel

Fugue in G Minor

1685–1759

Organ: Augustus Backus, ca. 1850 (*Organ Atlas*, p. 126)



Derek E. Nickels is director of music at the Church of the Holy Comforter (Episcopal) in Kenilworth, IL, and has performed recitals across the United States. He holds DMA and MM degrees in organ performance from Arizona State University and a BM degree from Southern Methodist University. He was a semi-finalist in the 1992 National Young Artist Competition in Organ Performance in Atlanta, and a featured recitalist at the 2002 and 2004 National Conventions of the Organ Historical Society. He has also performed recitals at St. Thomas Church, Fifth Avenue, and the Church of St. Mary the Virgin in New York City; the Cathedral of St. Philip in Atlanta; St. Paul's Cathedral in San

Diego; Washington National Cathedral and National City Christian Church in Washington, DC; and Holy Name Cathedral and Fourth Presbyterian Church in Chicago. Dr. Nickels has served as organist and choirmaster at Trinity Episcopal Cathedral in Phoenix, organist at the University of Chicago's Rockefeller Memorial Chapel, and associate organist at St. James Episcopal Cathedral in Chicago. He is a board member of the Chicago-Midwest Chapter of the Organ Historical Society, the North Shore Chapter of the American Guild of Organists, and chairman of the E. Power Biggs Fellowship Committee of the Organ Historical Society.

Thursday, June 29

St. John the Evangelist, Schenectady

1:00 p.m.

Sponsored by a gift to the Society from Alfred V. Fedak,
Dean of the Eastern New York Chapter of
the American Guild of Organists, Albany, New York



Alfred V. Fedak

Prélude from *Messe basse pour tous les temps*

Gaston Litaize
1909–1991

Elévation

Léon Boëllmann
1862–1897

Variation on *Pange Lingua*

Freely, with movement

Pensively

Broadly, with great warmth

Delicately

Tenderly

Solidly

Alfred V. Fedak
b. 1953

Hymn: With Pipes of Tin and Wood Make Known

GLENVIEW

Organ: Hutchings-Votey Organ Co., Opus 1510, 1904

(*Organ Atlas*, p. 64)



Alfred V. Fedak, organist and composer, holds degrees from Hope College and Montclair State University, and has done additional study at Westminster Choir College, the Eastman School of Music, and in Austria and England. A Fellow of the American Guild of Organists, he also holds the Guild's Choirmaster Certificate, and from 1995 to 2000 served as director of the AGO's national Professional Certification Committee. A widely-published composer, he has over 100 choral and organ works in print, and his many hymn tunes appear in hymnals and collections in the US, UK, Canada, New Zealand, China, and Japan. He has earned many awards in organ performance and composition, including the AGO's prestigious S. Lewis Elmer Award, and grants and prizes from

the New York State Council on the Arts, ASCAP, the Hymn Society, and the John Ness Beck Foundation. In 1995 he was named a Visiting Fellow in Church Music at the Episcopal Seminary of the Southwest in Austin, Texas. Mr. Fedak is currently minister of music and arts at Westminster Presbyterian Church on Capitol Hill in Albany. He is also dean of the AGO's Eastern New York Chapter, chapel organist at Emma Willard School in Troy, New York, and a member of the music faculty of the College of St. Rose in Albany.

Thursday, June 29

Proctor's Theatre, State Street, Schenectady

2:00 p.m.

Sponsored by a gift to the Society from
Len Levasseur, Lowell, Massachusetts

R. Jelani Eddington

Movie: Liberty (1928)

Hal Roach, producer
Leo McCarey, director

Starring Stan Laurel, Oliver Hardy, Jean Harlow

Organ: Wurlitzer, Opus 2157, 1931 (*Organ Atlas*, p. 70)

R. Jelani Eddington has easily established himself as one of the most prominent and sought-after theatre organists in the world. He was born in 1974 in Muncie, Indiana. Considering that his mother was a professional music teacher and his grandmother was a respected piano instructor, it was no surprise when Jelani demonstrated an early inclination to music. In the spring of 1988 he won the American Theatre Organ Society's Young Theatre Organist Competition, prevailing over competitors from the United States, England, Australia, and New Zealand. He was the youngest competitor ever to win the title. Jelani went on to graduate *magna cum laude* from Indiana University in 1996, and he received a Juris Doctor degree from the Yale Law School in 1999, after which time he was admitted to practice law in New York State.



As a performing artist, Jelani has been featured at numerous national and regional conventions of the American Theatre Organ Society, and has toured internationally, appearing in the United States, Canada, Australia, New Zealand, England, Wales, Holland, France, and Germany. Jelani has also

distinguished himself as a recording artist, and has produced many theatre organ albums on some of the best-known instruments in the country. In August 2001 the American Theatre Organ Society honored Jelani by naming him Theatre Organist of the Year. Receiving the award at the age of twenty-seven, Jelani has the distinction of being the youngest person ever to have been awarded this prestigious honor.

Thursday, June 29

St. James' Roman Catholic Church, Albany

8:00 p.m.

Sponsored by a gift to the Society from organbuilder Simon Couture
and Casavant Frères, Limitée, St. Hyacinthe, Québec

Diane Meredith Belcher

Praeludium und Fuge in a-moll (1856)	Johannes Brahms 1833–1897
Konzert für zwei Violinen d-moll, BWV 1043	Johann Sebastian Bach 1685–1750
Vivace	
Largo ma non tanto	transcribed by Diane Meredith Belcher
Allegro	
Suite No. 2 (1976)	Calvin Hampton 1938–1984
Lullaby	
Prélude et fugue en sol mineur, Op. 7, No. 3 (1911)	Marcel Dupré 1886–1974
à la mémoire de Joseph Boulnois	

Intermission

Six Pièces (1862)	César Franck 1822–1890
Grande Pièce Symphonique, Op. 17	
Pavane pour une infante défunte (1899)	Maurice Ravel 1875–1937
	transcribed by Diane Meredith Belcher
Variations on a theme of Paganini for pedals (1962)	George T. Thalben-Ball 1896–1987
Theme	
Eight Variations	
Toccata finale	

Ms. Belcher is represented by Karen McFarlane Artists, Inc.

Organ: Casavant Frères, Limitée, Opus 1420, 1931
(*Organ Atlas*, p. 54)

In the forefront of American organists, **Diane Meredith Belcher** has performed throughout the United States for over twenty-five years, in addition to appearances in France and England. She began organ study with David Spicer, and made her solo recital debut at age fifteen. Her degrees are from the Curtis Institute of Music and the Eastman School of Music, where she studied with John Weaver and David Craighead, respectively; other teachers include Clarence Watters and Wilma Jensen. She is a laureate of both the St. Albans and Chartres International Organ Competitions, and won the American Guild of Organists' top prize in its professional certification examinations.



Ms. Belcher has performed regularly on the Wanamaker Grand Court Organ in Philadelphia, in duo-recital with trumpeter Rob Roy McGregor of the Los Angeles Philharmonic, and as soloist with numerous orchestras. In July 2002 she caused a sensation performing the Jongen *Symphonie Concertante* with the Philadelphia Orchestra at the Girard College Chapel, receiving a thunderous standing ovation from the more than 2,500 attendees of the national AGO convention. A recipient of the 2000 Golden Ear Award for her premiere compact disc of the celebrated Glatter-Götz/Rosales organ in Claremont, California, her recordings are often broadcast on radio and television, including Public Radio International's *Pipedreams*.

Ms. Belcher has led numerous workshops and masterclasses, and is in demand as a competition juror. She has been active as a church musician for over three decades, and was the founding director of the Memphis Concert Chorale. She is frequently asked to consult for church organ projects, and has commissioned and premiered several new organ compositions. Laudatory reviews of her playing have appeared in such publications as *Clavier*, *New Records*, *The American Organist*, *Organists' Review*, and *The Diapason*. The German journal *Orgel International* states simply, "Diane Meredith Belcher's playing is exemplary in every respect," and *American Record Guide* calls her performances "glowingly brilliant, rhythmically vibrant, consistently expressive, and full of both atmosphere and personality—in short, everything that artistic organ playing should be."

Ms. Belcher was recently appointed to Saint Mark's Episcopal Church, Philadelphia, where she and Matthew Glandorf serve jointly as organists/choirmasters. She continues to serve on the organ faculty of Westminster Choir College in Princeton, New Jersey, and teaches privately in the Philadelphia area.

Friday, June 30

8:00 a.m.

Saratoga Hotel

Sponsored by a gift to the Society from Karl Loveland, Chicago,
and a generous matching grant from the Citigroup Foundation, New York City

James Wallmann

The OHS Is 50! So What?

At fifty, the Organ Historical Society deserves to celebrate. Or does it? This lecture will explore what the Society has been able to accomplish in fifty years, as well as consider what opportunities may have been missed. Many of the leaders in the early years of the Society had incredible vision for the Society and the organ. While this vision has been met or exceeded in some cases, in other areas the vision has yet to be realized. Due consideration will be given to the lessons and experience of other organ groups in North America and abroad. Finally, it is impossible for organists, organbuilders, and friends of the organ to meet without talking about the future of the instrument. The lecture will also venture a look into the next fifty years of the Society and how it may relate to the future of the organ.



James L. Wallmann has a degree in music from Brigham Young University, where he studied organ with J.J. Keeler (a pupil of Karl Straube) and musicology with Thomas J. Mathiesen. Mr. Wallmann researches the history of books on the organ, and since 1984 has reviewed about 450 books, most in foreign languages, for *The American Organist*. Articles by Mr. Wallmann have appeared in *The Tracker*, *The American Organist*, and other publications. Mr. Wallmann is secretary and a member of the Governing Board of the American Organ Archives, and he chaired the scholarly symposia sponsored by the Archives in 2003 and 2005. For the OHS, Mr. Wallmann drafted the recent revisions to the Society bylaws. A graduate of Georgetown

University Law Center, Mr. Wallmann is a corporate lawyer in San Ramon, California (soon to be in Irving, Texas) for Hanson Building Materials America.

Friday, June 30

St. Patrick's Roman Catholic Church, Watervliet

10:00 a.m.

Sponsored by a gift to the Society from Scot L. Huntington of
S.L. Huntington & Co., Stonington, Connecticut

Randy Bourne

Prelude and Fugue in E Minor, BWV 533

Johann Sebastian Bach
1685–1750

Woodland Sketches, Op. 51

Edward MacDowell
1860–1908

To a Wild Rose
Will o' the Wisp
A Deserted Farm
In Autumn
From an Indian Lodge
To a Water-lily
Told at Sunset

Ciacona in F Minor

Johann Pachelbel
1653–1706

Hymn No. 102 (*Worship II*): God Rest Ye Merry Gentlemen

ENGLISH CAROL

Stanza 1: men in unison
Stanza 2: all in parts
Stanza 3: women in unison
Stanza 4: all in parts
Stanza 5: all in unison

Improvisation on *God Rest Ye Merry Gentlemen*

Myron Roberts
1912–2004

Organ: Geo. Jardine & Son, 1890 (*Organ Atlas*, p. 76)

Randy Bourne is organist at Calvary Lutheran Church (ELCA), Edina, Minnesota, and currently serves on the planning committee for the 2008 Twin Cities-based AGO National Convention. A 1970 graduate of the Oberlin College Conservatory of Music, where he studied organ with David Boe and Haskell Thomson, Randy pursued post-graduate studies in Germany with Harald Vogel, and later at the University of Oregon, Eugene. His organ performances have also been featured on *Pipedreams*. In 1974 Randy began a seventeen-year tenure as associate music director at Minnesota Public Radio where, among other things, he created and produced *Baroque and Beyond*, the first nationally-syndicated program devoted to period-instrument concert performances. In 1984 Randy founded The Lyra Concert, a period-instrument orchestra, which he served for sixteen years as artistic director.



Friday, June 30

Groups A&B, 1:50 p.m.

Groups C&D, 3:00 p.m.

United Methodist Church, Mechanicville

Sponsored by a gift to the Society on its fiftieth anniversary from
Jonathan Ambrosino, Boston, Massachusetts

Timothy Smith

Sea Sketch (to T. Tertius Noble)

Frank Howard Warner
fl. 1924

A Fantasy of Moods

Charles Edgar Ford
1881–1961

Hymn No. 96: Praise the Lord Who Reigns Above

AMSTERDAM

Baroques (to E. Power Biggs)

Seth Bingham

Overture

1882–1972

Rondo ostinato

Sarabande

Rhythmic Trumpet

Voluntary

Organ: E.M. Skinner, Opus 770, 1930 (*Organ Atlas*, p. 130)



Timothy Smith is minister of music at First Congregational Church, United Church of Christ, in Columbus, Ohio, where he directs the church's choirs, a lively concert series, and plays the church's von Beckerath and Kimball organs. He also serves as organ instructor for Trinity Lutheran Seminary in Columbus. A native of Cape Cod, Massachusetts, he is a graduate of Wheaton College, Northwestern University, and the Boston Conservatory, and his teachers have included Squire Haskin, Gladys Christensen, Richard Enright, and James David Christie. Mr. Smith has served churches in New York City, Nashville, Boston, and

Chicago, and his performances have been broadcast nationally on *Pipedreams* and *Performance Today*. For eight years he was music director at First Parish in Framingham, Massachusetts, and for three seasons he conducted the Harvard pro Musica. He appeared twice with the Boston Symphony Orchestra and Seiji Ozawa. He has been a featured recitalist for eleven national conventions of the Organ Historical Society, and served the Society as chair of the Organ Citations Committee for ten years. Currently he is a member of the executive committee for the Columbus Chapter of the American Guild of Organists.

Friday, June 30

Groups A&B, 3:00 p.m.

Groups C&D, 1:50 p.m.

United Presbyterian Church, Schaghticoke

Sponsored by a gift to the Society from Will O. Headlee, Syracuse, New York
The commissioned work is a gift to the Society on its fiftieth anniversary from
Sebastian Glück, Glück Orgelbau, New York City

Gratitude is expressed to Richard Hamar for preparing the organ for this event

Christopher Marks

Humoresque "L'organo primitivo"	Pietro A. Yon 1886–1943
Variations on a Scotch Air, Op. 51 (1871)	Dudley Buck 1839–1909
Hymn No. 422: God, Whose Giving Knows No Ending	BEACH SPRING
Variations on <i>Beach Spring</i> *	Alfred V. Fedak b. 1953
Festive Prelude	
Hymn	
Chanty	
Ostinato	
Finale	

**World premiere performance*

Organ: Giles Beach, 1865 (*Organ Atlas*, p. 136)



Christopher Marks has just been appointed assistant professor of organ at the University of Nebraska-Lincoln, to begin in the fall of 2006. For the last seven years he has taught organ and served as university organist at Syracuse University. An active proponent of new music, Dr. Marks has premiered a number of commissioned organ works. Equally comfortable with solo and collaborative playing, he performs frequently with ensembles such as the Boston Brass. He holds degrees from the University of Richmond (BM, piano), University of Illinois at Urbana-Champaign (MM, piano and MM, organ), and the Eastman School of Music (DMA, organ), where he studied with Michael Farris. His performances have garnered him top prizes in competitions, including the Arthur Poister Competition, the San Marino Competition, the Fort Wayne Competition, and the Mader Competition.

His recent recording on the Holtkamp at Syracuse University is entitled *Discoveries*, and is available on the Raven label.

Friday, June 30

9:00 p.m.

Troy Savings Bank Music Hall



Sponsored by matching grants to the Society from
Lucinda and Wesley C. Dudley, Williamsburg, Virginia,
and Siena College, Loudonville, New York
Dr. Dana M. Robinson's appearance this evening is a gift to the
Society on its fiftieth anniversary from
Edward and Holly Odell, J.H. & C.S. Odell, East Hampton, Connecticut

Dana M. Robinson, organ
Franciscan Chamber Orchestra
Lanfranco Marcelletti, conductor

Méditation (à mon ami Alex. Guilmant), Op. 68 Charles Édouard Lefébvre
1843–1917

Prelude and Fugue in A Minor, BWV 543* Johann Sebastian Bach
1685–1750

Pilgrims' Chorus from the Third Act of *Tannhäuser* Richard Wagner
1813–1883
transcribed by Sigfried Karg-Elert

Scherzo, Op. 35, No. 3* Salomon Jadassohn
1831–1902

Réverie du Soir (from *Suite Algérienne*), Op. 60 Camille Saint-Saëns
1835–1921
transcribed by Alexandre Guilmant

Adoration, Op. 44 Alexandre Guilmant
1837–1911

Marche Pontificale* (Symphonie I, Op. 13, No. 1) Charles-Marie Widor
1834–1937

Intermission

Sinfonia Sacra, Op. 81 Widor

**Selections played by Samuel P. Warren
on the inaugural program of November 5, 1890*

Organ: J.H. & C.S. Odell, Opus 190, 1882
(*Organ Atlas*, p. 88)

Dana Robinson teaches organ at the School of Music of the University of Illinois at Urbana-Champaign. He grew up in the Boston area, and began his keyboard studies with Hazel Cook. He graduated with distinction from the New England



Conservatory, and holds the Doctor of Musical Arts degree from the University of Iowa. Dana Robinson has performed on some of the most important modern and historic organs in the United States and Europe. He has presented recitals, masterclasses, and lectures for the Boston, Syracuse, and River Valley Chapters of the American Guild of Organists, the Round Lake Historical Society, Boston's "First Night" festival, Methuen Memorial Music Hall, the Old West Organ Society, and National Conventions of the Organ Historical Society. He has also appeared with the Boston Cecilia, the Baroque Artists of Champaign, and with Dutch organist Paul Tegels, with whom he gives frequent duet recitals. His performances are

often featured on the nationally-syndicated radio program *Pipedreams*. An active church musician for over three decades, he has served as organist and choirmaster of Trinity Cathedral in Davenport, Iowa, and as organist and director of music for the Center of Faith and Life at Luther College. He is currently organist of Grace Lutheran Church in Champaign.

The recipient of numerous awards and honors, Dana Robinson won the Youth Concerts at Symphony Hall Concerto Competition, and first prize in the Arthur Poister Competition. In 1988 he received the Frank Huntington Beebe Grant for study abroad. He has studied organ with George Faxon, Yuko Hayashi, Delbert Disselhorst, and Harald Vogel, and piano with Julius Chaloff and Kenneth Amada.



Conductor and pianist **Lanfranco Marcelletti, Jr.**, began his music education in his hometown of Recife (Brazil) with Prof. Maria Auxiliadora de Melo in the Conservatório Pernambucano de Música, and Dolores Portella. After finishing his studies at the Conservatory, Lanfranco moved to Europe to continue his studies with Maria Regina Seidlhofer (piano) and Thomas David (composition) at the Musik Hochschule in Vienna, and with Jürg von Vintschger (piano) in the Musik Akademie in Zürich. During his eight years in Europe Mr. Marcelletti concertized extensively, performing in Austria, Italy, San Marino, Germany, Finland, Hungary, and Brazil. He also recorded for the radio and TV network in Brazil and Italy, and in

1988 won the competition Giovanni Solisti di Roma. Returning to Brazil in 1990, he worked as artistic coordinator of the classical music program *Primeiro Movimento*

at the TV Cultura network, and began his conducting studies with Maestro Ronaldo Bologna. In 1991 he returned to his hometown to become the assistant conductor of the city's orchestra, Orquestra Sinfônica do Recife, under Maestro Diogo Pacheco, and became a faculty member of his former school, teaching piano and chamber music. In 1994 Marcelletti continued his studies at Yale University, where he completed his Masters and Artist Diploma degrees. During his time at Yale he was awarded four of the most prestigious school prizes, served as assistant conductor for the Yale, Greater Bridgeport, and Norwalk Symphonies, and was the music director of the Waterbury Youth Symphony. In 1996, the São Paulo Association of Critics of Art named him the Debut Artist Conductor of the Year.

In 1998 Mr. Marcelletti received the first prize at the Second Conducting Competition of Latin-American Conductors organized by the Chilean National Orchestra in Santiago, Chile. In the past years, he has conducted in Brazil, Argentina, Chile, Spain, Russia, and Italy, besides his commitments in the United States, where he resides. As an opera conductor, he served for three consecutive years as assistant conductor, Italian language coach, and coach pianist for the Glimmerglass Opera Festival, and also worked with Maestros Alberto Zedda (Teatro Real de Madrid) and Anton Coppola (Tampa Opera). Last August he made his debut at the Rossini Opera Festival, and November 2004 he will return for further opera performances in Spain. Mr. Marcelletti is the director of orchestral activities at the University of Massachusetts at Amherst, where he also serves as codirector of the Opera Workshop program, principal conductor of the Franciscan Chamber Orchestra in Albany, New York, and faculty member of the Eleazar de Carvalho Music Summer Festival in Fortaleza, Brazil.

The Franciscan Chamber Orchestra regularly appears in the Siena College Music Series, a long-standing professional series of concerts sponsored by Siena College, with performances presented both on campus and in venues around the Capital Region. Under the direction of Ann-Marie Barker Schwartz since 1999, the Series focuses on repertory that is not often performed in the region. Some of the highlights of the six seasons under Barker Schwartz's direction include a presentation of the opera *Alfred* of Sir Thomas Arne, the oratorio *Esther* by Handel (in collaboration with Albany Pro Music and Music at Trinity in Amsterdam), Symphony No. 14 by Shostakovich, the oratorio with silent film *Voices of Light* by Richard Einhorn (a joint presentation with Albany Pro Musica) and two organ and orchestra concerts in association with the American Guild of Organists. Several of these programs featured singers from the Young American Artists program at Glimmerglass Opera. The upcoming season features a performance by the Franciscan Chamber Players of music by Berwald, Nielsen, Beethoven, and Strauss.

