



The Lancaster Chapter of the
American Guild of Organists presents the

LANCASTER SUMMER ORGAN RECITAL

Grace Lutheran Church
517 North Queen Street
Lancaster, PA

Thursday

June 10, 2021

7 PM

Featuring

LOCAL ORGANISTS PLAYING COMPOSITIONS BY:

Saint-Saëns, Vierne, Schumann, Oldroyd,
Dubois, Bach, Benoit, Bolcom, Weaver, Bagley,
and a live improvisation on a submitted theme.

PROGRAM

WELCOME

Frank Dodd, *Dean*
Lancaster Chapter
American Guild of Organists (AGO)

Fantasia in E-Flat (1857)

Camille Saint-Saëns
Paris, 1835 –
Algiers, Algeria, 1921

Murray Foreman, *organ*

Most American music-lovers know Saint-Saëns for his Third ("Organ") Symphony, as well as the ever-popular "Dance Macabre" and Carnival of the Animals. Lancaster Choral Singers per-formed his early-years' Christmas Oratorio in December 2014 with its original parts for strings and harp. We could easily make this list much longer!

However, Saint-Saëns' contemporaries knew him best as a concert pianist and organist, even touring America in 1906 and returning to perform at the San Francisco world's fair of 1915 at age 80. Franz Liszt hailed him as the greatest organist of the day, though one might dispute that with an eye toward his contemporaries Alexandre Guilmant and Charles-Marie Widor. The famous French organ-builder Aristide Cavallé-Coll preferred him as the "demonstrator" for new-organ installations, given that Guilmant and Widor were more "classical" in their approach to the organ and less inclined to "show off" the colors of the new instrument. Saint-Saëns did take on a more classical approach to the instrument in his later years.

At age 22, after two early organist positions, he became organist in 1857 at the Church of the Madeleine, the official

church of the French empire and with its famous Cavallé-Coll organ. Twenty years later, an avid admirer gave him a huge sum of money to free him from his organist position and to compose and perform as and when he saw fit. He never held another job per se and produced a great deal of music in many media, including the much-heralded opera Samson and Delilah in 1877.

Saint-Saëns premiered his most popular organ work, the Fantasia in E-Flat, in a Paris recital on 3 December 1857 and four days later received his appointment to La Madeleine – four days later at age 22. What were WE were doing when we were 22?!

The first, Con moto section features chords alternating skillfully between two manuals, while the second, Allegro-di-molto-e-con-fuoco, comes off almost like a march with a fugal section as the march's "trio," closing in virtuosic manner. Is it any wonder that he got the Madeleine appointment in a day when French organ music had not yet become more classical in procedure and manner?

Epithalame

René Vierne
Lille, France, 1878 –
on the Plateau Branscourt (Marne), 1914

The Rev. Mark Herr, *organ*

René, eight years younger than his more famous brother Louis, studied organ, counterpoint and fugue with him and then organ with Alexandre Guilmant at the Paris Conservatory, where he took first prizes in organ and improvisation in 1906. After several earlier positions, he became the chief organist at Notre-Dame-des-Champs, a grand church in Romanesque style on the Boulevard du Montparnasse in a highly-residential and somewhat wealthy section of Paris.

He was "drafted" into the French army in 1914 at the outbreak

of World War I and died in combat in May 1918 at age 40, a half year before the fateful armistice that brought "The Great War" to a close.

Small French churches often had – some still have! – a harmonium instead of a pipe organ, a wind-driven instrument with reeds vibrating on air pressure, as opposed to American reed organs operating on a vacuum. Some larger harmonia have two manuals but still often use two foot pedals by which the organist creates the wind, very much like old-fashioned American reed organs. Some have two

manuals and pedals and use either a hand-pumper or a pumping machine. The younger Vierne wrote the present work for such an instrument.

An Epithalame can be either a poem, a song, or a "song without words" – think of Mendelssohn's famous Songs Without Words for piano – appropriate to a wedding service, often an entrance song, often also without words. Or it can simply be a very melodic musical work that hints of being a love song. One seldom sees the word identified with American music.

In 1913, the year before he was drafted, René Vierne

published a "method book" for budding harmonium players to learn their art and

concluded his book with twelve pieces for typical parish church use, such as *Prélude pour une Messe Basse*, *Prière*, *Noël*, *Offertoire pour les fête de de la Ste. Vierge*, and *Epithalame*, likely for use as entrance music for a bride in a modest parish church wedding. The volume remains in print.

The Rev. Mr. Herr is our local expert on matters of the reed organ and the harmonium and brings us a lovely and most unusual organ piece out of his pursuit of this field of endeavor.

Prelude and Fugue in G minor, Op. 16, No. 1

Clara Schumann

Leipzig, 1819 –

Frankfurt am Main, 1896

Jonathan Humbert, *organ*

Married to Robert Schumann in 1840, Clara had early become known as a child prodigy pianist and continued to tour Europe with her more famous husband. It was their marriage that literally sent Robert Schumann into song, many of his extremely sensitive art songs – *lieder* – being expressions of his love for her. During their years in Leipzig, she taught at the Leipzig Conservatory and continued both to tour and to compose.

Clara got inextricably affected by the mental illness problems of her husband, and her compositional juices dried up after his early death in 1856, he then 45 and she only 37. She continued the close professional friendship which both Robert and she had shared with Johannes Brahms, and upon her death, he composed his last opus, the eleven chorale preludes for organ, in her memory. She had moved to Frankfurt am Main in center-western Germany, as opposed to Frankfurt an der Oder, just across the Oder River from Poland, but had requested to be buried next to her husband in Bonn, forty years a widow.

Being classical romanticists, both Clara and Robert studied and composed in fugal manner, and this evening we hear Joachim Dorfmüller's transcription of Clara's prelude and fugue in G minor, the last of a set of three preludes and fugues for piano.

Our performer Jonathan writes, "This piece begins with an *andante* Prelude set in common time. The Prelude leads directly into the *andante con moto* Fugue with the same rhythmic structure throughout, sharing very similar melodic and harmonic themes with the Prelude. The slow, plodding nature of this work, in the key of D-minor, mirrors the introspective and pensive experience of Clara as a female composer in the 19th century who also had a household and numerous children for which to care. Women at that time were not considered to even be capable of being serious composers (which, unfortunately, Clara accepted during her lifetime). The closing measures of the Fugue offer a bright glimmer of hope for the times yet to come for composers like Clara Schumann."

Three Liturgical Improvisations

III. Verbum supernum prodiens

George Oldroyd

Healey, Yorkshire, 1886 –

London, 1951

David McConnell, *organ*

An English composer, organist, and teacher, Oldroyd served for one year as organist of St. Alban's Church, Holborn, then moved to St Michael and All Angels Church in Croydon, where he served from 1920 until the year of his death. He taught music at Whitgift School from 1933 - 1947, a position which allowed Oldroyd ample time to compose and to give private lessons. His best-known students include Charles Paul Steinitz, founder of the London Bach Society; Fela

Sowande, Nigerian composer and concert organist who became a Fellow of the Royal College of Organists in 1943; and composer William Wordsworth, whose music is currently experiencing a revival.

Oldroyd composed several mass settings, the best known being his "Mass of the Quiet Hour," as well as motets, anthems and works for organ, all written during his time

(and used in worship) at St. Michael's. His wrote one textbook, *The Technique and Spirit of Fugue: An Historical Study*, 1948. The adventurous can still find copies for sale on Amazon's website.

Oldroyd's compositional style is decidedly neo-Romantic – the radical innovations of the 20th century were of little interest to him. "Verbum supernum" is the last of his Three Liturgical Improvisations, each of which is based on a liturgical text. This piece is based on six lines from the anonymous 1876 translation of the 9th century Latin hymn, *Veni Creator Spiritus*:

*Pour light upon us from above,
And fire our hearts with thy strong love.*

*Praise to the Father and to the Son,
Through all the ages as they run;
And to the Holy Paraclete
Be praise with them and worship meet. Amen*

The English Hymnal, 1906, set this text to the hymn tune MECHLIN, and Oldroyd presents the tune twice as the texture and volume continually build to an exultant climax. The accompaniment features mostly parallel harmonies, a technique often used by Debussy, Ravel, and, closer to home, Vaughan Williams. (Program note by Dr. McConnell.)

An Organ Improvisation in the French Classic Style: Duo, Recit, and Grand Jeu

Robert Horton, *organ*

The art of improvisation in America has blossomed in the jazz music field but hardly otherwise. By comparison, it has been the staple of conservatory-trained organists in France and Germany for centuries, and some of the greatest organ compositions have come from the greatest improvising organists.

The AGO has begun to "push" the organ improvisation art among its membership and has added improvisation requirements to some of its certification performance requirements. Dr. Horton brings more such skill to Lancaster than anyone in local history, and he won both the second prize and the Audience Prize at the 2018 national convention of the American Guild of Organists, meeting that year in Kansas City, MO.

- SCHOLARSHIP AWARDS & INTERMISSION -

Grand Chorus in B-Flat

Théodore Dubois
Rosnay in Marne, 1837 –
Paris, 1924

John Huber, *organ*

How good again to hear his once over-played organ work that has faded badly from common use in America. Indeed, some Americans think that Dubois' music deserves the infamy into which it has fallen, as illustrated by the apocryphal story of the late Dr. Robert Baker fielding a question in class, "Do you think there will be a renaissance of Dubois' music?" He replied, "Oh dear, I hope not!"

At the height of his powers, Dubois taught harmony and composition at the Paris Conservatoire and became the director there from 1896 to 1905. No mean organist, he succeeded Saint-Saëns at L'Eglise de la Madeleine in 1877. A stalwart traditionalist and outward foe of Wagner, Debussy, and Ravel, to name only three leading

lights of his time, he sought to maintain a style which was clearly going out of style. His oratorio, *Les sept paroles du Christ* ("The Seven Last Words of Christ"), 1867, once wildly popular in Lancaster, survived well into post-W.W. II America, as still does his cute little *Toccata in G* for organ.

The present work, available on-line in numerous YouTube recordings, falls in a classical A – B – A form with the central passage dabbling what traditionalist Dubois would have likely considered some "obligatory" contrapuntal writing. The march-like "A" passages cry out for a genuine French-style organ, of which none exists in Lancaster.

Ubi Caritas et Amor, Deus ibi est

Dom Paul Benoit, OSB
Nancy, France, 1893 –
Clervaux, Luxembourg, 1979

Eileen Laurence, *organ*

The medieval monastic liturgy for Maundy Thursday included an order for foot-washing at the close of Vespers for that day, reflecting Jesus' washing of his disciples' feet during the Last Supper as a sign of servitude to them and, by implication, to all. The medieval hymn of above title arose as part of that order.

The practice continued in monastic communities and was also taken up in Anabaptist (Mennonite, Brethren, etc.) churches, where congregants wash each other's feet as a sign of humility and mutual love and support. The hymn appears at page 665 in the Liber Usualis, the standard collection of Gregorian chant music for traditional Roman Catholic worship.

The title Dom means "brother" in the Benedictine monastery context, even for ordained priests such as Benoit. Never very popular in America, the music of Paul Benoit reflects both excellent musical training and the intense spirituality of a professed monk in modern monastic life. Unlike Dubois, he took on certain influences of the great French impressionists Debussy and Ravel, particularly in the rhythmic "freedom" of some of his music.

Our fellow member Eileen brings us a rare treat to hear music from this pious man who wrote far more than he saw fit to publish. His music deserves more hearings than it gets.

Prelude in G Major, BWV 568

Johann Sebastian Bach
Eisenach, 1695 –
Leipzig, 1750

Peter Hasse, *organ*

Attributed to Bach's early years at Arnstadt, 1703 - 1707, where one can still see the organ console at which Bach played, this work features an opening, descending scale-wise gesture played thrice, each time an octave lower than before. Bach repeats his first five measures, including these descending scales, when the piece is nearing its conclusion, though with added notes surrounding those passages, thus slightly "hiding" his process and with a few altered notes at the ending of that quoted material.

This early Bach work lets us see the young improviser/composer learning how to create subtle structure in his music, in this case an overall A - B - A form. As such, this Bach work is of some real interest.

Bach's standard biographer Philipp Spitta comments how the youthful, energetic Bach seems intent on "...releasing a tumultuous flood of sound, in which the impetuous spirit of the young composer revels with delight." (Johann Sebastian Bach: His Work and Influences on the Music of Germany, 1685 - 1750; English trans., 1951; Vol I, p. 398.) Romanticist though he was, Spitta's comment makes more sense when this Bach work is understood more likely as music for the pedal-harpsichord than the organ. Here, as with the Robert Schumann works for pedal piano, we seldom hear these works except as "adopted" organ music.

A youthful organist playing some music of youthful Bach's -- does it "get more fun" than this?

Jesus Loves Me

William Bolcom
b. Seattle WA, 1938

Matthew Weaver, *organ*

Bolcom joins a number of other American composers, such as Aaron Copland and Samuel Barber, in writing "fresh" music that seeks to dignify the common American person. Sometimes he inculcates elements of jazz and ragtime, for just two examples, into fine art music that seeks to express a uniquely American kind of sound.

Professor of composition at U. of Michigan, 1973 - 2008, Bolcom wrote a set of twelve organ preludes on gospel hymns in 1979 in response to a commission from the Dallas, Texas, AGO Chapter, issued in four sets of three each. Book Two includes pieces on "Jesus Loves Me," "Shall We Gather At the River," and

"Amazing Grace." Other settings: "Blessed Assurance," "Just As I Am," and "What a Friend We Have In Jesus," appear in musical idioms unfamiliar as church music to some Americans.

Along with being awarded a Pulitzer Prize in 2007, he was also named "Composer Of the Year" by Musical America.

Rhapsody for Flute & Organ

John Weaver
Mauch Chump PA, 1937 –
Ithaca NY, 2021

Jocelyn Crosby, *flute*
Doug Wimer, *organ*

IN MEMORIAM - JOHN WEAVER

The Lancaster Chapter, AGO, grieves the death of Pennsylvania-born John Weaver, alumnus and later organ professor at Curtis Institute of Music in Philadelphia and one of the finest concert organists of his time in America. His father, a Presbyterian minister, served First Presbyterian Church, Mauch Chump, now known as Jim Thorpe, at the time of John's birth and where hearing the train whistles day and night turned John into an avid train fan who often chose train travel over air travel where possible.

He would become an avid model train hobbyist, years later erecting an elaborate model train set in his office at Madison Avenue Presbyterian Church, NYC, to the enormous delight of many church members who would also play with it, and where he distinguished himself as one of America's finest church musicians. So, yes, he played the train as well as the organ. It bespeaks his wonderfully "human" personality.

An avid swimmer and certified lifeguard, he also lifeguarded at times at the church's pool, an arm of Madison Avenue Church's social ministry in inner city New York.

When John was a few months over four years of age, his father accepted a call to a Presbyterian church in Baltimore, where John grew up during basic-education years. He studied organ as a high-schooler in the preparatory department at Peabody Conservatory before entering Curtis in 1955.

One of a succession of Alexander McCurdy organ alumni from Curtis who went directly to U. S. Army basic infantry training and then to the Post Chapel at West Point Military Academy – not to be confused with the large Cadet Chapel – John fulfilled his draft-era military obligation as organist and choir director there. (Our fellow chapter member Peter Brown held the same position upon his graduation from Curtis.) During that time, he earned the Master of Sacred Music degree at the School of Sacred Music of Union Theological Seminary, NYC, preparation which led to his becoming one of the finest comprehensive church musicians in America.

The present work took its first public flight at the June 1967 Regional Convention of the AGO, hosted in Lancaster that year. John's wife Marianne, a marvelous flutist, joined him in the opening convention recital on the Gundling Organ Company's first rebuild of the 1927 four-manual, 67-rank Austin organ in former St. Paul's Reformed Church across Duke Street from St James' Church. John was then in his first adult-years position as organist-choirmaster at Holy Trinity Lutheran Church on Central Park West in NYC, before taking a similar post at Madison Avenue Presbyterian Church, NYC, in 1970, a position he would dignify for the next thirty-five years.

The work has become a major part of the American flute-organ repertoire, and we memorialize John this evening with this performance.

National Emblem March

Edwin Edward Bagley
Craftsbury VT, 1857 –
Keene NH, 1922

Karl E. Moyer, F.A.G.O., *organ*

IN MEMORIAM - JOHN WEAVER

This evening began with a quasi-march (Saint-Saëns), moved to another quasi-march (Dubois), and now closes with a real march!

Americans rightly think of John Philip Sousa (1854 - 1932) as "the March King." Numerous American bandsmen also composed many marches but remain known each for just one. E. E. Bagley, as he was commonly known, may be the most outstanding of these,

whose "National Emblem March" Sousa considered as good as any of his own. Such adulation was not lost on the Bagley family, who provided him a grave marker in the Greenlawn Cemetery, Keene NH, with the words "Composer of National Emblem March" engraved on the side: <https://www.findagrave.com/memorial/22212410/edwin-eugene-bagley>

Bagley's march grew out of a common phenomenon of his era: small bands who traveled the countryside by railroad in the days when small railroad companies were "everywhere" - think: Lancaster, Oxford, and Southern Railroad (1880 - 1918) - and whose stations often had one or more small hotels nearby. Bagley played the trumpet in one such. Many cities and towns and even small villages had their own bands as well, such as the Ringgold Band of Reading or the New Holland Band.

The first strain of Bagley's march quotes the first twelve notes of "The Star-Spangled Banner," not yet USA's national anthem - that designation would come with an act of Congress on 3 March 1931 - but rhythmically altered from 3/4 to 2/2 meter. (It's a march, you know!) Somewhere along the way, some wise-acre "decorated" Bagley's second-strain melody with the line, "Oh, the monkey wrapped his tail around the flag pole," and it stuck! Several arrangements of the march by other musicians include the traditional "stinger" at the very end, but Bagley, who knew well that traditional practice, seems purposely to have omitted it, as we do this evening.

To transcribe music, i.e, to "write across," is to re-cast a composer's original musical ideas and idiomatic practice into a new "life of its own" which engages the idiomatic

manner of the new performing force. Franz Liszt's many transcriptions into piano music exemplify the practice.

Last year's Lancaster Chapter Summer Organ Recital featured member John Zelinski's transcription of six short piano works by Bela Bartok into genuine organ music. This time, the goal is to hear Bagley's march as though he'd understood the subtle idioms of the organ and composed this march for the organ.

For several years as a teenager, John Weaver attended a summer camp for music theory and composition in Vermont, important teen-years' learning which led to his compositional achievements throughout life, largely for church choirs and organists. (In 2002 he fulfilled a commission to memorialize Ephrata native Ronald Hartranft with the anthem "Set Me as a Seal Upon Your Heart" for the choir of Pine Street Presbyterian Church, Harrisburg.) Perhaps out of his teen-years' camping experience in Vermont came also the Weavers' decision to purchase a summer cabin in West Glover VT, which they replaced with a year-round home after John retired to West Glover from Madison Avenue Church in 2005.

Not many miles from their retirement home, John then served in a much-reduced music ministry at East Craftsbury Presbyterian Church, where he thrilled to play a two-manual-pedal Estey reed organ! E. E. Bagley, composer of tonight's final music, grew up in that town and remains a local hero. Thus, this new transcription of the famous Bagley march is dedicated to the memory our late departed hero, who led music in a village church there late in life. This premier performance is also offered in his memory.

DISMISSAL

Frank Dodd

SPECIAL THANKS TO:

Grace Lutheran Church

Dr. Karl E. Moyer, F.A.G.O., ChM - Music Research & Program Compilation

David McConnell - Organist & Director of Music, Grace Lutheran Church

SHORT BIOGRAPHIES OF THIS EVENING'S PERFORMERS

(In Order of Performance)

MURRAY FOREMAN retired from Grace Lutheran Church in 2018 after fourteen years as Organist/ Director of Music. He studied organ and music education at Oberlin College and took a master's degree at Eastman School of Music, including organ study with David Craighead. In retirement years, he teaches organ and currently chairs the chapter's scholarship committee.

Coming from the long Herr family heritage in Lancaster County, and a past-Dean of this AGO chapter, **MARK HERR** studied organ with Dr. Carl Shull during his undergraduate studies at Elizabethtown College, took a Master of Divinity degree at Moravian Theological Seminary, Bethlehem, and was ordained into the ministry of the Moravian Church. He now teaches music and philosophy at Reading Area Community College and serves as organist at Myerstown United Church of Christ. Mark is a national expert and worker in the subject of the harmonium and the reed organ and presented the local AGO chapter's March 2018 meeting on this topic, assisted by several others at the piano and with string instruments.

JONATHAN HUMBERT writes that he "...joyfully serves as Organ Assistant at Westminster Presbyterian Church, Lancaster, and by day – sometimes also by night! – works as an MRI technologist at Orthopedic Associates of Lancaster." He studied organ with the late Fr. Carl Schroeder, sometime Dean of this AGO chapter, and also with Dr. Timothy Sidebothom, and has been an organist for nearly thirty years.

Relatively new to our chapter, **DR. DAVID MCCONNELL** holds degrees from Westminster Choir College and Temple University and the doctorate in choral conducting from University of Cincinnati College-Conservatory of Music in December 2002. He has also attended the prestigious Pierre Monteux School for Conductors and Orchestral Musicians in Hancock, Maine, the South Carolina Conductor's Institute in Columbia, South Carolina, and The Conductors Institute at Bard College. In November 2018 Dr. McConnell succeeded Mr. Foreman as Organist and Director of Music here at Grace Church. He also conducts both the Berks Sinfonietta and the Reading-based Vox Philia, an intergenerational chamber choir made up of professional and gifted amateur singers.

DR. ROBERT HORTON came to his position as Organist & Choirmaster at Holy Trinity Lutheran Church, Lancaster, from service as Chapel Organist at Duke University. From 2005 to 2008, he served as Director of Keyboard Studies at Dordt College where he taught organ, music history, solfege, and directed the college jazz band. Dr. Horton holds degrees from Cornell, Northwestern University, and the doctorate from University of Kansas, after which he received a Fulbright scholarship for study at the CNR in Toulouse. Dr. Horton's playing has garnered numerous accolades, including highest honors at the 2007 Tariverdiev Competition in Kaliningrad.

Likewise a former dean of this AGO chapter, **JOHN HUBER** studied organ with the late Fr. Carl Schroeder, himself also a Dean of this chapter, and has served over 32 years as an organist, currently serving at the Lititz Church of the Brethren. He is the owner of Huber's Villa Apartments, located in Neffsville; a family-owned and operated business for over 50 years now in the fourth generation.

EILEEN LAURENCE received bachelor's and master's degrees from the Juilliard School of Music, New York City, majoring in voice and Opera Theater. She also took secondary studies in organ and church music as a student of Dr. Vernon deTar, long-time faculty member at Juilliard and Organist-Choirmaster at Episcopal Church of the Ascension, 5th Avenue & 10th Street, NYC.

PETER HASSE, organ student with Margaret Marsch and one of the present chapter's scholarship holders, also studies piano with her and cello with Peter Brye. A rising high school junior, he finds sciences and mathematics of particular interest and augments his regular studies weekly at an electrical engineering lab. He hopes to become a Grove City College "Wolverine," perhaps with a minor in music theory alongside his scientific pursuits. Peter joins several other performers in tonight's recital in being an avid, competitive swimmer.

A Phi Beta Kappa graduate of Franklin & Marshall College (2003), **MATTHEW WEAVER** holds degrees from F&M in biochemistry and music. At F&M, he earned first prize in composition and received the Hugh A. Gault Award, the College's top honor in music. He has studied organ with Pierce Getz and Shelly Moorman-Stahlman, as well as composition with John Carbon. Named organist (part-time) of First Presbyterian Church, Lancaster in 2009, he earlier held organist/choirmaster positions at Trinity Episcopal Church, Coatesville, and at St. Andrew UCC, Lancaster. He is a past dean of the Lancaster Chapter of the AGO. His choral works have been published by Morningstar Music, most recently a refreshing choral setting of "What a Friend We Have in Jesus." Earning his master's degree in public administration from Pennsylvania State University (2011), he works full-time for Lebanon Valley College as Vice President of College Advancement.

JOCELYN CROSBY, flute soloist in John Weaver's Rhapsody, performs as a freelance artist in the Lancaster area, as with the popular local ensemble Vivace Live. A twice graduate of Temple University, Ms. Crosby most recently received her Master of Music degree there.

Joining Ms. Crosby in the Weaver work, **DOUG WIMER** holds the bachelor's degree from Philadelphia Biblical University and the Master of Music degree with distinction from Westminster Choir College, where he studied organ with Robert Carwithen. A church musician since 1985, he currently serves as Organist/Choirmaster at St. Stephen Reformed Church, New Holland and is owner/president of Buch Organs LCC, Ephrata. He also served recently as dean of this AGO chapter.

Member of the chapter since 1964, **DR. KARL E. MOYER** taught organ, music history, and on occasion hymnody at Millersville University, concurrent with serving several Lutheran churches in Lancaster. He is the chapter's only Fellow (F.A.G.O.: "formerly a good organist," according to the jokesters). He served here at Grace Church 1997-2002 before retiring from normal Church duty and now shares the position of organist on alternate Sundays with another person at St. John's Episcopal Church, Marietta.

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GREAT

16 Gemshorn
8 Principal
8 Spillflöte
8 Bourdon
4 Octave
4 Hohlflöte
2 Octave
V-VI Mixture
8 Trompeta Real (RP)
Chimes
Swell to Great 16, 8, 4
Positiv to Great 16, 8

SWELL

8 Rohrflöte
8 Salicional
8 Celeste (t.c.)
4 Principal
4 Spitzflöte
2 2/3 Nazat
2 Waldflöte
1 3/5 Terz (t.c.)
V Mixture
16 Bassoon
8 Fagott
8 Schalmei
Tremolo

RÜCKPOSITIV

8 Gedackt
4 Principal
4 Koppelflöte
2 Principal
2 Blockflöte
1 1/3 Quintflöte
IV Scharff
8 Krumhorn
8 Trompeta Real
Tremolo
Zimbelstern
Swell to Positiv 16, 8, 4

PEDAL

32 Bourdon*
32 Resultant
16 Principal
16 Bourdon*
16 Subbass
16 Gemshorn (GT)
8 Octave (ext.)
8 Metalgedackt
4 Choralbass
4 Flackflöte
2 Nachthorn
IV Mixture
16 Posaune
16 Bassoon (SW)
8 Trumpet (ext.)
4 Clarion (ext.)
Great to Pedal 8
Swell to Pedal 8
Positiv to Pedal 8

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ESTABLISHED 1947

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UPCOMING EVENTS

Lancaster Chapter *of the* American Guild of Organists *presents*

ANNUAL HYMN SING

Coming in
September of 2021

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Lancaster Chapter *of the*
American Guild of Organists