Pipe Organ Encounter PLUS (POE+)

July 10 to 14, 2016

 Messiah College, Grantham, Pennsylvania

Sponsored by the Harrisburg Chapter of the American Guild of Organists
S.D.G. Pipe Organs is pleased to care for four of the pipe organs featured in this year's Pipe Organ Encounter.

Trinity Lutheran Church, Camp Hill
First Lutheran Church, Carlisle
Messiah College, Grantham (pictured below)
Market Square Presbyterian Church, Harrisburg

Recent Projects

First Presbyterian, Lancaster, PA

Messiah College, Grantham, PA
1953 Reuter relocated from Millersville University and expanded from 33 to 44 ranks with a modern facade. New Principal chorus; 5 new reeds including a high pressure Trompette Héroïque; solid state switching; a moveable console; 32’ digital stops.

St. Matthew Lutheran, York, PA
3-manual, 47 ranks drawing heavily on the French Romantic tradition of Cavaille Coll. two 32’ pipe stops including a 32’ full-length Contra Bourdon and a 32’ Contra Bourdon; dedicated by Olivier Latry of Notre Dame, Paris.

S.D.G. Organs is honored to take care of 75 pipe organs in churches, colleges and other venues throughout Central Pennsylvania. Services include pipe organ tuning, maintenance, rebuilding, restoration, additions and new instruments.

Soli Deo Gloria - Glory to God Alone
Contents

Church Location Details ........................................................................................................... Inside Front Cover
SDG Organs Advertisement ........................................................................................................ 2
Contents ........................................................................................................................................ 3
Schedule ........................................................................................................................................ 5
Recital Programs
  Sunday, 7/10 Parmer Hall ........................................................................................................ 7
  Monday, 7/11 Pine Street Presbyterian .................................................................................. 8
  Tuesday, 7/12 Market Square Presbyterian ......................................................................... 9
  Wednesday, 7/13 Camp Hill Presbyterian ........................................................................ 10
Seminar Materials
  Monday 1: Victoria Shields – Easy Repertoire for Church (will be distributed) .............. 11
  Monday 2: Shelly Moorman-Stahlman – Repertoire Through the Centuries ................. 11
  Tuesday 1: Tyler Canonico – Organ Registration .............................................................. 16
  Tuesday 2: Charles Grove – Anglican Chant .................................................................... 17
  Wednesday 1: Clair Rozier – Practice Techniques .............................................................. 25
  Wednesday 2: David Schelat – Hymn Playing and Introductions 101 ....................... 27
Faculty Bios
  Chelsea Barton ...................................................................................................................... 29
  Tyler Canonico .................................................................................................................... 29
  Rhonda Edgington ............................................................................................................. 30
  Charles Grove .................................................................................................................... 30
  Brenda Leach ..................................................................................................................... 30
  Shelly Moorman-Stahlman ............................................................................................... 31
  Keith Reas ......................................................................................................................... 31
  Clair Rozier ....................................................................................................................... 32
  David Schelat .................................................................................................................... 32
  Victoria Shields ................................................................................................................... 33
  Aaron Sunstein ................................................................................................................... 34
  Brett Terry ............................................................................................................................. 34
Organ Specifications
Camp Hill Presbyterian Church .......................................................... 35
Camp Hill United Methodist Church .................................................. 38
Derry Presbyterian Church, Hershey .................................................. 42
First Lutheran Church, Carlisle ........................................................ 44
First United Church of Christ, Carlisle .............................................. 47
First United Methodist Church, Hershey ......................................... 50
Grantham Brethren in Christ ............................................................ 53
Hostetter Chapel, Messiah College .................................................... 56
Market Square Presbyterian Church, Harrisburg ......................... 57
Parmer Hall, High Center for Worship and the Performing Arts, Messiah College ... 60
Pine Street Presbyterian Church, Harrisburg ................................. 63
Trinity Lutheran Church, Camp Hill ................................................ 67
List of POE+ Participants ............................................................... 71
Teacher Assignments ...................................................................... 72
POE+ Committee ........................................................................... 73
POE+ Donors ................................................................................ 74
Messiah College Campus Map ....................................................... 75
Map from Housing to Dining .......................................................... 76
Map of High Center ....................................................................... 77
Patrick J. Murphy and Associates Advertisement ............................ 78
Evaluation Form .............................................................................. Inside Back Cover

Thank you for attending
Pipe Organ Encounter Plus 2016

Harrisburg Chapter AGO
Messiah College
SCHEDULE FOR POE+

**Sunday, July 10**
- 3:00-4:00p Check-in (Eisenhower Campus Center)
- 4:00-5:00p Opening meeting for faculty and students at Messiah College (Students in High Recital Hall, Faculty in Chamber Music Room #128 – Main level of Parmer Hall to the left, see map p. 77)
- 5:00-6:00p Dinner at Messiah College (Eisenhower Campus Center – Lottie Nelson Dining Hall)
- 7:00-8:30p Faculty Recital at Messiah College Parmer Hall - Performers: Brenda Leach, Aaron Sunstein, Shelly Moorman-Stahlman, Shawn Gingrich
- 8:30-9:30p Ice Cream Social for participants, faculty, and staff only (Boyer Hall, Howe Atrium – main level)

**Faculty Practice Times**
- **Parmer Hall**
  - 1:00-2:00 Shelly Moorman-Stahlman
  - 2:00-3:00 Aaron Sunstein
  - 3:00-4:30 Brenda Leach
- **Pine Street**
  - 1:00-2:30 Tyler Canonico
- **First UMC, Hershey**
  - 2:00-4:00 Victoria Shields
- **Camp Hill Presbyterian**
  - 2:30-4:00 David Schleat

**Monday, July 11**
- 7:00-8:00a Breakfast at Messiah College (Eisenhower Campus Center – Lottie Nelson Dining Hall)
- 8:30-9:00a Travel time to lesson location (Hershey van will leave at 8:20)
- 9:00a-12:00p Lessons and practice time
- 12:30-1:15p Lunch at Messiah College
- 1:30-2:00p Travel time to First UMC, Hershey
- 2:00-3:00p “Easy Repertoire for Church: Recent Publications”, Victoria Shields at First UMC, Hershey
- 3:00-4:00p “Repertoire through the Centuries,” Shelly Moorman-Stahlman at First UMC, Hershey
- 4:00-4:30p Open console time at First UMC, Hershey
- 4:30-5:00p Travel to Messiah College
- 5:00-6:00p Supper at Messiah College
- 6:15-6:45p Travel time to Pine Street Presbyterian Church
- 7:00-8:30p Faculty Recital at Pine Street - Performers: Brett Terry, Tyler Canonico, Chelsea Barton
- 8:30-9:15p Open console time at Pine Street Presbyterian Church
- 9:15-9:45p Travel to Messiah College

**Faculty Practice Times**
- **Pine Street Presbyterian**
  - 4:30-5:30 Chelsea Barton
  - 5:30-6:30 Tyler Canonico
- **Market Square Presbyterian**
  - 2:00-3:00 Clair Rozier
  - 3:30-5:00 Rhonda Edgington

**Tuesday, July 12**
- 7:00-8:00a Breakfast at Messiah College (Lottie)
- 8:30-9:00a Travel time to lesson locations (Hershey van leaves 8:20)
- 9:00a-12:00p Lessons and practice time
- 12:00-12:30p Travel to Messiah College
- 12:30-1:15p Lunch at Messiah College (Lottie)
- 1:30-2:00p Travel time to Pine Street Presbyterian Church
- 2:00-3:00p “Organ Registration” Tyler Canonico at Pine Street Presbyterian Church
- 3:15-4:15p “Anglican Chant” Charles Grove at Pine Street P.C.
- 4:30-5:00p Travel to Messiah College
- 5:00-6:00p Supper at Messiah College (Lottie)
- 6:15-6:45p Travel time to Market Square Presbyterian Church
- 7:00-8:30p Faculty Recital at Market Square Presbyterian Church - Performers: Rhonda Edgington, Clair Rozier, Charles Grove
- 8:30-9:15p Open console time at Market Square Presbyterian Church
- 9:15-9:45p Travel to Messiah College

**Faculty Practice Times**
- **Market Square Presbyterian**
  - 1:00-2:00 Charles Grove
  - 2:00-3:00 Clair Rozier
  - 3:00-4:00 Rhonda Edgington
- **Camp Hill Presbyterian**
  - 2:00-3:20 David Schleat
  - 3:30-5:00 Victoria Shields
  - 5:00-6:30 Keith Reas
- **Trinity Lutheran, Camp Hill**
  - 3:30-4:15 David Schleat
  - 4:15-5:00 Clair Rozier
Wednesday, July 13
7:00-8:00a  Breakfast at Messiah College (Lottie)
8:30-9:00a  Travel time to lesson locations  (Hershey van will leave at 8:20)
9:00a-12:00p  Lessons and practice time
12:30-1:30p Lunch at Messiah College (Lottie)
1:30-2:00p  Travel time to Camp Hill Lutheran Church
2:00-3:00p  “Practice Techniques”  Clair Rozier at Trinity Lutheran Church, Camp Hill
3:15-4:15p  “Hymn Playing and Introductions”  David Schleat at Trinity Lutheran Church, Camp Hill
4:15-4:45p Open Console Time at Trinity Lutheran Church, Camp Hill
4:45-5:00p  Travel to Messiah College
5:00-6:00p Supper at Messiah College (Lottie)
6:30-6:45p Travel to Camp Hill Presbyterian Church
7:00-8:30p  Faculty recital at Camp Hill Presbyterian - Performers: Victoria Shields, Keith Reas, David Schleat
8:30-9:15p  Open Console Time at Camp Hill Presbyterian
9:15-9:30p Travel to Messiah College

Thursday, July 14
7:00-8:00a  Breakfast at Messiah College (Lottie)
7:30a-12:00p  Assigned practice times with teachers in Parmer Hall (High Center) for recital preparation time; free time (Keith Reas and Chelsea Barton have already taught there)
7:00-7:30a  Open time (See Shawn Gingrich to schedule time)
7:30-8:00a  Clair Rozier: Mary Moller and Pearl Flamberg
8:00-8:30a  Rhonda Edgington: Jean Cole and Bonnie Barton
8:30-9:00a  Aaron Sunstein: Cathy Shauss and Harriett Stoddard
9:00-9:30a  Victoria Shields: Frederick Progue and Diane Rechel
9:30-10:00a  Brenda Leach: Alice Lee and Eileen Clark
10:00-10:30a  Brett Terry: Tyler Zimmerman and Ian Shoff
10:30-11:00a  Tyler Canonico: Glenn Gabanaski and William Gilligan
11:00-11:30a  David Schleat: Edward Krainer and Valentine Matula
11:30a-12:00p  Charles Grove: Mary Guldin and Priscilla Bashore

ALSO Hostetter Chapel, the practice organs in High Center, and Grantham Church will be available for practice during this block of time (See Shawn Gingrich to schedule time).

12:00-12:30p Lunch at Messiah College (Lottie)
12:30-1:00p  Travel time to regular lesson locations
1:00-4:00p  Lessons and practice time
4:00-4:30p Travel to Messiah College
4:30-5:00p  Free time
5:00-6:00p Supper at Messiah (Lottie)
6:00-6:45p  Free time
6:45-7:00p  Group Photo (on stage in Parmer Hall)
7:00-9:00p  POE+ Participant recital in Parmer Hall, High Center
9:00-9:30p  Reception for everyone in Steinbrecher Atrium (Top floor of High Center)

Friday, July 15
7:00-8:00a  Breakfast at Messiah College (Lottie)
8:00-9:00a  Check out (Location to be determined)
Trumpet Minuet
    Alfred Hollins (1865-1942)

Toccata in F, BuxWV 157
    Dietrich Buxtehude (1637-1707)
    Shawn Gingrich

Piece d’Orgue, BWV 572
    Tres vitement
    Gravement
    Lentement
    J.S. Bach (1685-1750)
    Brenda Leach

24 Pieces in Free Style, Opus 31
    Arabesque
    Louis Vierne (1870-1937)

Sonata V in D Major from Opus 65,
    Andante
    Andante con moto
    Allegro
    Felix Mendelssohn (1809-1847)
    John Cage (1912-1992)
    Aaron Sunstein

Five Dances
    The Primitives
    At the Ballet
    Those Americans
    Everyone Dance
    Calvin Hampton (1938-1984)
    Shelly Moorman-Stahlman

Pipe Organ Encounters is an educational outreach program of the American Guild of Organists. Major funding for Pipe Organ Encounters is provided by the Associated Pipe Organ Builders of America. Additional support is provided by the American Institute of Organbuilders and the Jordan Organ Endowment.
Monday, July 11, 2016   7:00pm
Faculty Organ Recital
Pine Street Presbyterian Church, Harrisburg

Congregational Hymn #443  
*O Christ, the Great Foundation*  
AURELIA

Brett Terry

*Concert Variations on “The Star-Spangled Banner,” Opus 23*  
Dudley Buck (1839-1909)

*Prelude and Fugue on the name of Alain*  
Maurice Duruflé (1902-1986)

Joshua Fit the Battle of Jericho (2012)  
Joe Utterback (b. 1944)

Tyler Canonico

From *Elf Choralvorspiele, Opus 122*  
Johannes Brahms (1833-1897)

Nr. 5: Schmücke dich, o liebe Seele
Nr. 9: Herzlich tut mich verlangen
Nr. 10: Herzlich tut mich verlangen

Brett Terry

*Vorspiel, Zwischenspiel und Nachspiel aus der Vesper*  
Anton Heiller (1923-1979)

Chelsea Barton

Congregational Hymn #131  
*Wind Who Makes All Winds That Blow*  
ABERYSTWYTH

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Tuesday, July 12, 2016  7:00pm
Faculty Organ Recital
Market Square Presbyterian Church, Harrisburg

Toccata, Adagio, and Fugue in C Major, BWV 564  
J.S. Bach (1685-1750)

Clair Rozier

From *Seven sketches on Verses from the Psalms*  
Percy Whitlock (1903-1946)

1. Pastorale on 23:1
5. Preambule on 23:2

Charles Grove

Pinnae Vendorum (2003)  
Hilary Tann (b. 1947)

Danse Variee-Dance and Variations (2012)  
Rachel Laurin (b. 1961)

Animal Parade  
Iain Farrington (b. 1977)

3. Barrel Organ Monkey
6. Blue Whale
8. Penguins

*1732: in Memoriam Johannes Albrecht* (1984)  
William Albright (1944-1998)

An Evening Dance: the Thanks of the Mountain Family for their Divine Providence

Rhonda Edgington

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Wednesday, July 13, 2016  7:00pm
Faculty Organ Recital
Camp Hill Presbyterian Church, Camp Hill

Praeludium in G Major               Nicolaus Bruhns (1665-1697)
Draw Us in the Spirit's Tether      Gerre Hancock (1934-2012)

Victoria Shields

Apparatus Musico-organisticus (1690) Georg Muffat  (1653-1704)
Toccata Duodecima

Prelude                           Nadia Boulanger (1887-1979)
Adagio in A-flat Major            Jan Křtitel Kuchař (1751-1829)
Music for a Festival              Calvin Hampton (1938-1984)

Keith Reas

Two Hymn Preludes               David Schelat (b. 1955)
    Let us with a gladsome mind
    Jesus loves me

Organ Sonata               David Schelat
    Folk Song
    Sarabande
    Allegro

David Schelat

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“Don’t forget the Classics”
Dr. Shelly Moorman-Stahlman

2016 dates: Samuel Wesley 250th of birth; Max Reger 100th of death
30 Small Chorale Preludes, op. 135a; 13 Chorale Preludes, op. 79b, 52 Chorale Preludes, op. 67;
Breitkopf edition

2017 dates: Telemann; 250th death; Tunder 350th death; 500th year ann. of Reformation
Ideas for Projects: Orgelbuchlein Project for 2017

September Communion Sunday
“Elevation: Tierce en taille” from Mass for the Convents Couperin Kalmus
Toccata for Elevation from Fiori Musicali Frescobaldi Barenreiter 2205
Canzona

Youth Sunday
Complete Church Sonatas II Mozart Barenreiter 4732
Concerto in CM, Hob 18 #1 Joseph Haydn Breitkopf
Vier Kleine Duette C.P.E. Bach Breitkopf 8546
Organ Concertos Handel Peters

Peace; International Day of Peace on Sept. 21
Song of Peace (Chant de Paix) Jean Langlais Bornemann
From Neuf Pieces
The Peace May be Exchanged Dan Locklair Hal Leonard
From Rubrics

World Wide Communion, Oct. 3, also works for Sept. 21-International Peace
A Child’s Prayer (based on Brazilian Folk Melody) arr. João Wilson Faustini
Largo and Slavik Dances Dvorak
From The Organ Music of Edwin Lemare: Series II: Transcriptions
Volume VI: Dvorak Wayne Leupold 600026
Toccata Georg Mushel Oxford
From Modern Organ Music, Book 2
Toccata Ramon Noble
From Mexican Composers vol. 1 edited James Welch Vivace Music
Spanish-Correa, Dutch-Suzanne van soldt; Swiss-Guy Bovet, South American-Ginastera

Aids Awareness, Oct. 14
Suite No. 1: Fanfare, Antiphon, Toccata Calvin Hampton McAfee
Suite No. 2: Solemn Procession, Lullaby, Trumpet Tunes McAfee
**Reformation**, Oct. 31  (Reformation 2017 is 500 year anniversary)
Bach, Johann Sebastian  Annotated Performer’s Edition of Eight Short Prelude and Fugues;
edited by Sandra Soderlund; Wayne Leupold  WL 600024
Fugue in E Flat Major “St. Anne”  Bach  NBA
Ein Feste Burg  Michael Praetorius  Breitkopf 8556
Te Deum  Jean Langlais  Combre

All Saints Day
Pavane pour une infant defunte  Ravel/transcribed by Janzer  WL 6000263

**Nov. 8** (death date of Cesar Franck)
Cantabile  Cesar Franck
Prelude, Fugue and Variations  Cesar Franck

**Thanksgiving, Nov. 18**
Kremser  Craig Phillips  Selah 10-814
From *Glad Praises We Sing: Four Preludes for Organ*
Now Thank We All Our God  Karg-Elert

**Christ the King, Nov. 25**
Prelude and Trumpetings  Myron Roberts  H.W. Gray
Final from *First Sonata*  Alexandre Guilmant  Leuopold

Advent
Partita on Freu dich Sehr  Georg Bohm  Breitkopf
O Come, O Come Emmanuel  Calvin Hampton  Warner Bros.
From *Music for Organ: Eleven Organ Solos*
Magnificat  Heinrich Scheideman  Barnreiter

Christmas
Vom Himmel hoch  Johann Ludwig Krebs  Breitkopf
Messe du jour de Noel  Alexandre Francois Boley  Incognito organo harmonia
Lullaby from *Suite No. 2*  Calvin Hampton  McAfee
Toccata on Antioch  Craig Phillips  Selah 160-815
From *Joy to the World: Three Preludes for Christmas*
Carillon from 24 Pieces en style libre  Louis Vierne  Durand
La Nativite “Dieu Parmi Nous”  Messiaen  Le Duc

Prayer
Week of Christian Unity, World Day of Prayer, March 2
Vater Unser Georg Bohm
From Band 2: Choralarbeitung Breitkopf

February Black History Month (Jan. 16 Martin Luther King)
Variations on “Kum by Yah” John Behnke Morning Star

Evening Song David Hurd
From AGO Anthology of American Organ Music Oxford

Transfiguration Sunday
Deo Gracias from 10 Hymn Preludes, Set 2 Healey Willan Peters edition

Celebrating Gifts of Women:
Prelude for Organ Fanny Mendelssohn Vivace Press VIV304
Prelude and Fugue, op. 16 #3 Clara Schumann Vivace Press VIV305
Tu es Petrus Jeanne Demessieux
From Twelve Chorale Preludes Sumy Birchard 603
Organ Music by Women Composers before 1800 Edited by Calvert Johnson Vivace Press

Lent (ash Wednesday, March 1st)
Ah, Holy Jesus-Helmut Walcha (in New Liturgical Year)
Edited by John Ferguson; Augsburg 11-10810)
Herzlich tut-Pamela Decker (in collection New Liturgical Year)
Felix Mendelssohn Organ Sonatas
Johannes Brahms Chorale Preludes
Max Reger Chorale Preludes
Widor “Adagio” from 5th Symphony; “Andante Sostenuto” from Symphony Gothique (March 12 is the
death date of Widor)
Rheinberger Ten Trios, op. 49
Vaughan Williams “Prelude on Song 13” Oxford
Herbert Howells “Master Tallis’s Testament” from Six Pieces for Organ; Novello
Dan Locklair Windows of Comfort; Kerby
Samuel Barber Wondrous Love: Variations on a Shape-Note Hymn; Schirmer

Palm Sunday, April 9
Sonata III Felix Mendelssohn Barenreiter
(uses “Aus Tiefer Not”-Out of the Depths I Cry to Thee)
Trumpet Tune in G William Rowan Augsburg
From Organ Music for the Seasons, vol. 4
Corale, op. 154, #8 Karg-Elert
Maundy Thursday
Le Jardin Suspendu Jehan Alain Leduc
Banquet Celeste Messiaen Leduc

Good Friday
Ah Holy Jesus Helmut Walcha
Crucifixion Marcel Dupre Leduc
From Nativity Suite

Easter, April 16
“Christ is Risen! Shout Hosanna! (Hymn to Joy); Ferguson Festival II; organ II
“Jesus Christ is Risen today” (Easter Hymn); Ferguson Festival II; organ II

Jesus, the Good Shepherd, April 29, Psalm 23
Prelude on “Brother James’ Air” Searle Wright

Mental Illness Awareness, May 6
Beethoven-Manic Depression, Robert Schumann-Manic Depression, Franz Liszt-Depression,
Rachmaninov-Depression, Samuel Barber-Depression, Frederic Chopin-Depression, Jeremiah Clarke-
Schizophrenia, Charles Ives-Depression, Tchaikovsky-Manic Depression

ASCENSION SUNDAY May 25
The Ascension Suite “Serene Alleluias” “Prayer of Christ Ascending towards his Father”

PENTECOST SUNDAY June 4
Choral Variations on “Veni Creator” Maurice Durufle Leduc
Le Corps Glorieu “Force et agilite des corps glorieux” Olivier Messiaen Leduc
Tu es Petra Henry Mulet Leduc

TRINITY SUNDAY June 11
Allein Gott-Sweelinck Dover Pub

Access Sunday, June
Paumann, Cabezon, Handel, Bach, Walcha, Langlais, Alfred Hollins, Beethoven
Lied, op. 31, #7
From An Introduction to the Organ Music of Louis Vierne
Selected and Edited by Rollin Smith Wayne Leupold 600210

Celebrating Gifts of American Composers, July
Early composers such as Lowell Mason, William Billings
America the Beautiful
    Calvin Hampton
    Warner Bros.

*Music for Organ: Eleven Organ Solos*

*John Phillip Sousa: Great Marches*
    Transcribed Linger
    WL 600262

Sweet Sixteenths: A Concert Rag for Organ
    William Albright
    Belwin Mills

How Firm a Foundation
    William Bolcom
    Marks Leonard

    From *Gospel Preludes: Book 4*

**Other New Collections**

Johann Pachelbel, Vol. VII
    Chorale Partitas; edited by Michael Belotti
    WL6000105

Johann Pachelbel, Vol. VIII
    Arias with Variations; “
    WL6000265

**SELECTED PIECES FROM NACH BACH: GERMAN GRADED ORGAN REPERTOIRE**

(handout prepared by Shelly Moorman-Stahlman for the 2007 AGO National Pedagogy Convention; 27 page document can be downloaded from the www.agohq.org site.
https://agohq.org/education/docs/repertoire/NachBach.pdf

    Volume I, II, III.
    Barenreiter
    (includes works by composers such as Fischer, Korner, Rinck, Vierling, Umbreit, Topfer, Kittel, Merkel, Rembt)

32 Pieces for Musical Clocks
    Joseph Haydn
    Novello

Concerto in C Major, Hob.XVIII, 1, 10
    Henle

Orgel Fuge in D Major
    Ludwig Van Beethoven

Zwei Praeludien durch alle Durtonen fur Orgel, op. 39
    Beethoven
    Haselbock

Suite for a Mechanical Organ
    Beethoven

Church Sonatas
    Wolfgang Amadeus Mozart

Fantasy for Organ and Oboe
    Johann Ludwig Krebs

Four Small Duets for 2 Keyboard Instruments, WOTZ 115
    C.P.E. Bach
    Breitkopf

Sonatas
    C.P.E. Bach

Fugue in D Minor
    C.P.E. Bach
Registering the Organ 101
Tyler Canonico

- **Stop families**
  - Strings
  - Flutes
  - Reeds
  - Principals
  - Percussion

- **Always** listen to the organ; **never** register a piece just because the book says to do it that way!

- Foundations are a key in accompanying hymns.

- **Some suggestions:**
  - Solo: Clarinet, French Horn, or Cornet
  - Accomp.: soft foundations 8’ and 4’ in the manuals and soft foundations 16’, and 8’ in the pedal
  - Solo: State Trumpet or en Chamade
  - Accomp.: foundations 8’, 4’ and maybe 2’ (might be able to get away with a mixture and some warm reeds) in the manuals and foundations 16’, and 8’ plus a warm reed 16’ in the pedal.

- Look at selected rep.
I. Anglican Chant through Saint Ignatius

“A Psalm is the voice of the church. It gladdens Feast Days, it creates the grief which is in accord with God’s will, for a psalm brings a tear even from a heart of stone.”

- St. Basil of Caesarea (c. 330-378)

a. General Info
   i. Harmonized iteration of Gregorian chant
   ii. Movement to maintain all original text, even those that are not immediately praise worthy
   iii. The Anglican Psalter – 1539 Miles Coverdale
   iv. Portraying a God outside of the horizontal plane of human existence – more than simply interpersonal relations – transcendent
   v. The Anglican Chant Psalter - Modern

b. Performance
   i. The transition from strict meter, to speech rhythm (Sir Sydney Nicholson 1920)
   ii. Double chant is divided into two halves of 10 music moments
   iii. Single chant is one single 10
   iv. Practice – 1,2,3,4,5,6,7,8,9,10 → 10,9,8,7,6,5,4,3,2,1
   v. Registration
      1. Observe text – “Skip”, “Glory”, “wicked”
      2. Variety of stop colors – paint the text
      3. Flutes –
      4. Foundations –
      5. Reeds –

c. Important Composers
   i. Thomas Attwood
   ii. H. Walford Davies
   iii. E. Elgar
   iv. Herbert Howells
   v. John Stainer
   vi. Henry Smart
   vii. T. A. Walmisley

II. Liturgical Offices

a. Mass (Eucharist, Communion, Sacrament)
   i. [Kyrie]
   ii. Gloria
   iii. Lessons and Gospel
   iv. Psalm
   v. Office Hymn
   vi. Gospel
vii. Sanctus
viii. Agnus Dei

b. Morning Prayer
   i. Preces
   ii. Venite, Exultemus Domino
   iii. Psalms(s)
   iv. Old Testament
   v. Te Deum
   vi. New Testament
   vii. Benedictus Es, Domine
   viii. Creed
   ix. Prayers
   x. Collect

c. Vespers
   i. Deus, in adjutorium meum intende
   ii. Office Hymn
   iii. Psalm
   iv. Lesson
   v. Canticle – Magnificat
   vi. Solemn Benediction of the Sacrament

d. Evensong
   i. Psalms
   ii. [Hymn]
   iii. Magnificat
   iv. Nunc Dimittis
   v. Anthem
   vi. [Hymn]

e. Compline
   i. Psalms
   ii. Nunc Dimittis
   iii. Marian Anthem
   iv. Office Hymn

III. Choral Repertoire
   a. Important Composers
      i. Edward Bairstow
      ii. Adrien Batten
      iii. William Byrd
      iv. T. Frederick Candlyn
      v. Richard Farrant
      vi. William Harris
      vii. Herbert Howells
      viii. John Ireland
      ix. T. Tertius Noble
      x. Charles H.H. Parry
      xi. Charles Villiars Stanford
      xii. George Thalben-Ball
   b. S
      i. Charles H. H. Parry – Donkey Carol
      ii. Leo Sowerby – Benedictus Es, Domine
      iii. William Harris – The Lord My Pasture Shall Prepare (4 voices, but can be adapted)
c. SAT(B)
   i. Christoph Dalitz - Many two and three part (cpdl)
   ii. William Harris – Most Glorious Lord of Lyfe
   iii. Leo Sowerby – Come, Holy Ghost, Draw Near Us

d. SATB
   i. Edward Bairstow – The King of Love My Shepherd is
   ii. T. Frederick H. Candlyn – Christ, Whose Glory Fills the Skies
   iii. Harold Friedell – Draw Us in the Spirit's Tether
   iv. Orlando Gibbons – This is the Record of John [5 voices]
   v. Francis W. Snow – Blessed is the Man that Feareth the Lord
   vi. Thomas Tallis – If Ye Love Me
   vii. Everett Titcomb – O Love, How Deep

e. SSAATTBB
   i. O. Gibbons – O Clap your hands
   ii. C. Stanford – Beati Quarum Via

f. Collections
   i. The Church Anthem Book, Oxford University Press
   ii. The Oxford Easy Anthem Book [1-4], Oxford University Press
   iii. The Novello Short Anthems Collection (1,2,3), ed. David Hill
   v. A Sixteenth-Century Anthem Book, compiled by Christopher Morris, Oxford University Press [4 voices]
   vi. European Sacred Music, ed. John Rutter, Oxford [4 voices]
   vii. English Church Music, ed. Robert King, Oxford
   viii. The New Oxford Easy Anthem Book, Oxford

IV. Resources for Planning
   a. Episcopal Musician’s handbook
   b. CPDL
   c. Colleagues – most importantly
   d. Staying interested → stay involved
   e. Choral Music
      i. Lectionary
      ii. Hymnal 1982
      iii. National Pastoral Musicians Association (for three year cycle liturgies)
   f. The Resources simply narrow down the options, but you must decide

Useful links to YouTube clips and church websites

2. https://youtu.be/KL5FueV6X1c
Happy are they who have not walked in the counsel of the wicked, * 
nor lingered in the way of sinners, 
nor sat in the seats of the scornful.

Their delight is in the law of the LORD, * 
and they meditate on his law day and night.

They are like trees planted by streams of water, 
bearing fruit in due season, with leaves that do not wither; 
—everything they do shall prosper.

It is not so with the wicked; * 
they are like chaff which the wind blows away.

Therefore the wicked shall not stand upright when judgment comes, * 
nor the sinner in the council of the righteous.

For the LORD knows the way of the righteous, * 
but the way of the wicked is doomed.
Day 1: Morning

PSALM 1

*Beatus vir, qui non abiit*

1 Blessed is the man that hath not walked in the counsel of the ungodly * 
   nor stood in the way of sinners :
   and hath not sat in the seat of the scornful.

2 But his delight is in the law of the Lord :
   and in his law will he exercise himself day and night.

3 And he shall be like a tree planted by the water-side :
   that will bring forth his fruit in due season.

4 His leaf also shall not wither :
   and whatsoever he doeth it shall prosper.

5 As for the ungodly it is not so with them :
   but they are like the chaff which the wind scattereth away from the face of the earth.

6 Therefore the ungodly shall not be able to stand in the judgement :
   neither the sinners in the congregation of the righteous.

7 But the Lord knoweth the way of the righteous :
   and the way of the ungodly shall perish.

Glory be to the Father and to the Son :
   and to the Holy Ghost.

As it was in the beginning is now and ever shall be :
   world without end. Amen.
Psalm 124

Nisi gula Dominus

1 If the Lord himself had not been on our side * now may Isra·el say :
   if the Lord himself had not been on our side when
   men rose up against us;

2 They had swallowed us up * quick :
   when they were so wrathful displeased at us.

3 Ya the waters had drowned us :
   and the stream had gone over our soul.

4 The deep waters of the proud had gone even over our soul.

5 But praised be the Lord :
   who hath not given us over for a prey unto their teeth.

6 Our soul is escaped * even as a bird out of the snare of the fowler :
   the snare is broken and we are delivered.

7 Our help standeth in the Name of the Lord :
   who hath made heaven and earth.

Glory be to the Father and to the Son :
   and to the Holy Ghost.

As it was in the beginning is now and ever shall be :
   world without end. Amen.
PSALM 104

"Trent" (Sydney Raven)

**Benedic, anima mea**

1. Praise the Lord, O my soul:
   O Lord my God thou art become exceeding glorious
   thou art clothed with majesty and honour.

2. Thou deckest thyself with light as it were with a garment:
   and spreadest out the heavens like a curtain.

3. Who layeth the beams of his chambers in the waters:
   and maketh the clouds his chariot
   and walketh upon the wings of the wind.

4. He maketh his angels spirits:
   and his ministers a flaming fire.

5. He laid the foundations of the earth:
   that it never should move at any time.

6. Thou coverest it with the deep like as with a garment:
   the waters stand in the hills.

7. At thy rebuke they flee:
   at the voice of thy thunder they are afraid.

8. They go up as high as the hills:
   and down to the valleys beneath:
   even unto the place which thou hast appointed for them.

9. Thou hast set them their bounds which they shall not pass:
   neither turn again to cover the earth.

10. He sendeth the springs into the rivers which run among the hills.

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So is the great and wide sea:
wherein are things creeping innumerable:
both small and great beasts.
Day 27: Evening

PSALM 126

1 When the Lord turned again the captivity of Sion:
then were we like unto them that dream.

2‡ Then was our mouth filled with laughter:
and our tongue did sing with joy.

3‡ Then said they among the heathen:
The Lord hath done great things for them.

4‡ Yea the Lord hath done great things for us already:
whereof we are rejoiced.

5‡‡ Turn our captivity O Lord as the rivers in the south.

6‡‡ They that sow in tears shall reap in joy.

7‡‡ He that goeth on his way weeping shall doubtless come again with joy and bring his sheaves with him.

In convertendo

Page | 24
Pablo Casals, at the age of 81, agreed to have Robert Snyder make a movie short, “A Day in the Life of Pablo Casals.” Snyder asked Casals, the world’s foremost cellist, why he continues to practice four and five hours a day. Casals answered: “Because I think I am making progress.”

In spite of how much time Pablo Casals was putting in, it’s not how much you practice, but how you use the practice time you have.

Learning a new piece of music:
- Prepare your score!!
- Fingering and pedaling
- Analysis
- First Impressions matter!!—Avoid playing wrong notes/rhythms from the very beginning.
- Keep your brain engaged in your practice—use a variety of techniques and avoid mind-numbing repetition
- Use Impulse Practice (David Craighead)—don’t bite off more than you can chew!!
  - Choose a small number of measures to work on at a time
  - Choose a tempo that is within your grasp
  - Play only a fraction of a measure, or one beat to the second beat
  - If there are any problems playing that fraction, then reduce the difficulty by slowing it down further, reviewing your fingering choices, or playing one part separately.
  - Once that portion is comfortable and reliable, start on the downbeat and add another beat or beats.

When the passage is completed, use any of the techniques listed below* to solidify it.

Switch to another activity after 5-10 min. Return to the same passage another two or three times during your practice session.

Take a break when you find your concentration waning.
Practice relaxation and body alignment
Practice in shorter segments more frequently throughout a day

*Ways to Practice
- Invent rhythms
- Sing each part
- Work from the end to the middle
- Start at a trouble spot, work backwards and forwards from that spot
- Play one hand on a silent keyboard
- Use mutations
- Use 4′ in pedal to better hear the part
o Stop on each beat
o Omit regular beats/measures
o Build speed using metronome gradations
o Divide piece in sections and focus on one at a time
o Conduct the piece away from keyboard
o Imagine hearing the piece played perfectly, then play it (at appropriate tempo), and evaluate your playing
o Solidify difficult leaps by moving to, and freezing over the keys and not playing them
o Your own invention

Practice Hymns Every Day!!

Practice Organ music on the piano.

From **8 Things Top Practicers Do Differently**:

1. Playing was hands-together early in practice.
2. Practice was with inflection early on; the initial conceptualization of the music was with inflection.
3. Practice was thoughtful, as evidenced by silent pauses while looking at the music, singing/humming, making notes on the page, or expressing verbal “ah-ha”s.
4. Errors were preempted by stopping in anticipation of mistakes.
5. Errors were addressed immediately when they appeared.
6. The precise location and source of each error was identified accurately, rehearsed, and corrected.
7. Tempo of individual performance trials was varied systematically; logically understandable changes in tempo occurred between trials (e.g. slowed things down to get tricky sections correct).
8. Target passages were repeated until the error was corrected and the passage was stabilized, as evidenced by the error’s absence in subsequent trials

Resources:

**Why the Progress You Make in the Practice Room Seems to Disappear Overnight** by Noa Kageyama, Ph.D. www.bulletproofmusician.com

**8 Things Top Practicers Do Differently** by Noa Kageyama, Ph.D. www.bulletproofmusician.com

**Sure-Fire Practice Techniques** by Dr. Faythe Freese, Professor of Organ at The University of Alabama. Lecture Notes posted on www.faythefreese.com
Articulation – (Enunciation; act of connecting or joining)
  Depends on style of hymn, the period from which it came, acoustic
  Hymns are vocal literature transcribed for the organ, and generally not played as
  organ literature.

Articulate soprano and tenor as written

Tying (strong to weak beat) of alto and bass to create rhythmic units

Pedals – play bass line of hymn
  Tie common notes to create rhythm
  Tie from strong to weak beat - bass drum effect – helps to propel rhythm

Manuals – play SAT with hands, bass with feet
  Generally legato

Breathing – not always metronomic beat to allow for congregational breath

Energy – white note pulse

Rhythm – most important part of hymn playing

Tempo

Time between stanzas
  Keep the pulse going
  Generally 2 beats of silence between stanzas

\[\text{4/4: 4+2; with pickup 3+2} \]
  \[\text{Duke Street (4+2)} \]
  \[\text{Lancashire (3+2)} \]

\[\text{\frac{3}{4}: 4+2; with pickup 3+2} \]
  \[\text{St. Catherine (4+2)} \]
  \[\text{Rockingham Old (3+2)} \]

Registration – principals are basic sound

Basic text for hymn playing
Simple introduction ideas

- Melody alone (range and color possibilities)
  - Plainsong melodies, lively tunes
- Two-part – S+B (up an octave)
- Melody over pedal point
- Part adding – S, S+B, SAB, SATB
- Phrase alternation – alternate melody with harmony
- Melody soloed – great with unfamiliar hymns, fine with familiar ones – color possibilities
- Important: set up time between stanzas at conclusion of introduction

Easy improvisatory techniques using whole tune

- Harmonic adhesion
  - Creating harmony out of melody – plainsong hymns
- Manual 3-part parallel motion (1st or 2nd inversion triads) over tonic or dominant pedal point
  - Works best with step-wise melodies
- Parallel 4ths in right hand, hymnal bass (or other) in left
- Ostinato – various kinds
- Melodic ornamentation – harmony remains the same
- Canon
  - Parallel accompaniment chords (6ths) with
    - melody soloed
    - tonic or dominant in pedal
Faculty Biographies

Having studied piano from age six and violin from age ten, Chelsea Barton commenced organ studies at age twelve, studying with Shelly Moorman-Stahlman, professor at Lebanon Valley College in Annville, Pennsylvania. Chelsea holds a Bachelor's Degree and Performer's Certificate from the Eastman School of Music, where she studied organ, harpsichord, and improvisation with William Porter. Following her time at Eastman, Chelsea completed a year of study with Michel Bouvard, Yasuko Bouvard, and Jan Willem Jansen at the Conservatoire Rayonnement Regionale in Toulouse, France. In May, she completed her Masters studies at the Schulich School of Music, McGill University, Montréal, under the instruction of Hans-Ola Ericsson and Hank Knox. Chelsea will commence Doctoral studies with David Higgs at Eastman in the fall.

Last October, Chelsea won third prize in the Bach/Liszt International Organ Competition in Erfurt, Germany. In August 2012, Chelsea was awarded second prize in the Arp Schnitger International Organ Competition held in Bremen. She has won second prize in the Albert Schweitzer Organ Competition and first prize in the West Chester International Organ Competition. An advocate for the organ as a vehicle for artistic expression and a portal to discovering the spirit of many ages, Chelsea performs in the United States and Europe. Chelsea also enjoys woodland walks, gardening, and birdwatching.

One of the east coast’s finest young concert organists and inspiring church musicians, Tyler A. Canonico is doctoral student studying Organ Performance at the University of Alabama with Dr. Faythe Freese. He is a graduate of the University of Alabama in Tuscaloosa, Alabama where he received a Master’s of Music in Organ Performance and received his Bachelor of Arts in Music with a concentration in Organ Performance and Sacred Music from Lebanon Valley College in Annville, Pennsylvania. He studied organ and piano with Dr. Shelly Moorman-Stahlman and orchestral conducting with Dr. Johannes Dietrich. Tyler has also studied organ with Dr. Jason Kissel, and piano and organ with Ms. Kathie Metz.

In 2011, Tyler was awarded first place in the AGO/Quimby Region III Competition for Young Organists, and was previously presented with the John Phillip Sousa Band Award and the Patapsco High School and Center for the Arts Music Department Talent and Achievement Award. Tyler was invited to perform in the National Association of Schools of Music student recital in the spring of 2012, representing the organ department of Lebanon Valley College. In April 2013, Tyler won the Concerto-Aria Competition at Lebanon Valley College and had the honor of performing Samuel Barber’s Toccata Festiva with the LVC Symphony Orchestra as the soloist. He is a frequent concert artist and a guest conductor throughout the country. Tyler has performed at both national and regional AGO conventions. He has been interviewed for both the radio and newspaper and has been heard on several radio broadcasts. Recently, Tyler traveled to Germany with his professor, Dr. Freese, and colleagues to play on the organs that J. S. Bach designed or played.

In July 2012, at the American Guild of Organists (AGO) National Convention in Nashville, Tennessee, Tyler’s performance of This Little Light of Mine by Connecticut jazz organist and composer, Dr. Joe Utterback, thrilled the audience and especially the composer. This performance inspired Dr. Utterback to compose an organ arrangement of the well-known spiritual, Joshua Fit the Battle of Jericho, which he dedicated to Tyler.

In addition to his graduate work, Tyler is the Organist and Assistant Director of Music at Christ Episcopal Church in Tuscaloosa, Alabama and is the collaborative pianist for the Alabama Choir School. He is also the carillonneur for the University of Alabama, and is the accompanist for the Chamber Choir and conducting class. Tyler sits on the Executive Committee for the Birmingham chapter of the AGO and
is on the Steering Committee for the chapter’s Pipe Organ Encounter Advanced. He is a co-founding member of Allegro con Fuoco, a duo with Mr. Jordan Markham. Previously, Tyler was the Assistant Organist at the Cathedral of St. Paul in Birmingham, Alabama and before moving to Alabama, he was the Director of Music and Organist at Palmyra First United Methodist Church. Feel free to visit www.tylercanonico.com for a list of upcoming concerts, and videos and audio recordings of live performances.

Rhonda Sider Edgington, a creative and eclectic musician, is often commended for her innovative programming, colorful use of registrations, and exciting playing. Her seven years spent studying (originally with a Fulbright scholarship) and working as a church musician in Bremen, Germany offered Rhonda the opportunity to specialize in the repertoire and organs of 17th century Germany, while working closely with renowned pedagogue and performer Harald Vogel.

She has played recitals at venues such as St. Thomas Fifth Avenue in New York City, St. Paul Cathedral in Pittsburgh, and Holy Name Cathedral in Chicago, as well as on historic organs such as the Schnitger in Norden, the Silbermann in Freiberg, and the Hildebrandt in Naumburg. She has played at six national conventions of the Organ Historical Society and a regional convention of the American Guild of Organists. She has also been featured on the nationally syndicated radio program “Pipedreams.”

Rhonda has taught organ at Concordia University (IL), and Houghton College (NY), and now teaches privately. Studies have been with Harald Vogel, Hans-Ola Ericsson, Larry Smith, Marilyn Keiser, John Chappell Stowe, Edward Zimmerman, and her father, Ronald Sider. Her degrees are from Indiana University and Wheaton College. Currently dean of the Holland, Michigan chapter of the American Guild of Organists, she also led an educational tour through northern Germany in 2011 for the European chapter of the AGO.

Rhonda is the Organist and Assistant Music Director at Hope Church, a Staff Accompanist at Hope College, and Seminary Organist at Western Seminary (all in Holland, MI), while also performing regularly in the U.S. and abroad. She is represented by Concert Artists Cooperative. Check Rhonda's web page for recordings and pictures of some of her favorite instruments www.rhonda.edgington.info

Charles Grove is currently the Organist and Choirmaster at Washington Memorial Chapel, Valley Forge, Pennsylvania, where he leads a growing semi-professional adult choir in the Anglican tradition. A multifaceted musician of diverse interests, Charles Grove has served the Washington Memorial Chapel on the grounds of Valley Forge National Park since 2013 and joins a line of distinguished organists and choirmasters that includes Peter Richard Conte, and Paul Jacobs.

In addition to weekly Mass, the Chancel Choir at Valley Forge sings services of Evensong, Compline, and Lessons and Carols under his direction throughout the year and has attracted top regional talent for the special events. A first CD “Evensong for Trinity Sunday” is being prepared for release in the Fall 2016.

Charles graduated from Lebanon Valley College with a Bachelor of Science in Chemistry and Bachelor of Arts in Organ studying under Shelly Moorman-Stahlman. While a student at LVC he was invited to attend Yale Organ week and studied with Martin Jean and Bruce Neswick. He is much in demand as a teacher and presenter at Pipe Organ Encounters and is a veteran student of 9 POEs.

He is a member of the American Guild of Organists, the Association of Anglican Musicians, and the American Chemical Society.

Concert Organist and Conductor, Dr. Brenda Lynne Leach, has performed throughout the USA, Europe, Israel, and Russia. She has appeared as an organ recitalist at world-class venues including Notre Dame Cathedral in Paris, Westminster Cathedral in London, Moscow Cathedral in Russia, St. George’s Cathedral in Jerusalem, and Riga Dom in Latvia to name a few. She has been a featured artist at
numerous festivals including the St. Petersburg International Organ Festival and the Sochi International Organ Festival in Russia. In the USA, she has performed recitals at venues including the Washington National Cathedral, St. Patrick’s Cathedral in New York City, Harvard University, Columbia University, West Point Military Academy, Methuen Memorial Music Hall, Interlochen, Chautauqua, and at National and Regional AGO conventions. She also has appeared as a soloist with orchestras including the Detroit Symphony Orchestra.

Brenda Lynne Leach holds the Doctor of Musical Arts and Master of Music degrees from the Eastman School of Music where she studied organ with David Craighead. She won numerous competitions and prizes in Paris including the **Premier Prix de Virtuosite** and the **Premier Prix d’Excellence avec Félicitations** from the Conservatoire de Rueil-Malmaison where she studied with Marie-Claire Alain. While living in Paris, she also studied organ with Daniel Roth at St. Sulpice

Also a conductor, Dr. Leach has conducted many professional orchestras from the Kennedy Center for the Performing Arts in Washington DC to the Grand Philharmonic Hall in St. Petersburg, Russia. Among her credits as a conductor are acclaimed performances with the Moscow Symphony Orchestra, the St. Petersburg State Symphony, the Moscow Boys Choir, and the Boston Chamber Orchestra. She studied conducting with Neeme Jarvi, Alexander Polishchuk, and Sir David Willcocks.

Dr. Leach taught on the faculty at Harvard University for 14 years where she was also a conductor and organist. She has served as Interim Organist at the American Church in Paris and as Director of Music/Organist at the First Church of Boston. Currently she is a Music Professor at Towson University in Maryland and maintains a busy performing career as both concert organist and conductor. Her recent CD, *Windswept*, was released on the Pro Organo label (www.proorgano.com). This recording features Bach’s recently discovered (2008) Chorale Fantasia on *Wo Gott der Herr nicht bei uns halt*, BWV 1128, as well as music by Franck, Vierne, Mendelssohn, Boehm, Buxtehude, Sixten, and Gardonyi. She also has recorded extensively for radio broadcasts heard on National Public Radio, *Pipedreams* (a program of American Public Media) and for WERS and WCRB in Boston.

Website: [www.BLLmusic.org](http://www.BLLmusic.org)

**Dr. Shelly Moorman-Stahlman**, Professor of Music at Lebanon Valley College in Annville, Pennsylvania, is active as a pianist and organist, collaborative artist, workshop clinician, and adjudicator. She has been a featured artist at major venues in Washington D.C., New York City and Philadelphia receiving outstanding reviews such as "knock out performance" (Philadelphia Inquirer), "player of technical command" (Kansas City Star), and "transcendent musical experience" (pip-org-I). She has also given many workshops and masterclasses for conventions, colleges, and churches. She recently returned from an extended recital tour in Paraguay and Brazil where she performed Mozart's D Minor Piano Concerto with the National Symphonic Orchestra in Paraguay and performed piano and organ recitals throughout Brazil. Her students have received top honors in numerous competitions. Dr. Moorman-Stahlman received her Doctor of Musical Arts Degree from the University of Iowa. Dr. Moorman-Stahlman has served in numerous American Guild of Organist leadership roles including the National Committee on Professional Education and has taught at numerous Pipe Organ Encounters throughout the country. Shelly is represented by Concert Artist Cooperative.

**Keith Scott Reas** enjoys an active career as organist, accompanist and conductor. Hailed as “an organists’ organist” (Tucson Daily Star), he took first prize in the 1985 International Organ Playing Competition in Ann Arbor, Michigan, and has since performed across the United States and in England, Germany and Italy. Recent concerts include the XXXI International Organ Festival at the Church of Santa Rita, Turin, Italy; the Eastman at St. Michael’s Series (Rochester, NY) with clarinetist Margaret Quackenbush; with the Chattanooga Symphony Orchestra Brass Quintet, premiering a new work for
organ and brass ensemble by composer/conductor Douglas Hedwig; and on the new Richards, Fowkes & Co. organ in Somers, CT.

As a collaborative organist and continuo player he has played with many vocal and instrumental ensembles. He recorded two CDs of flute/organ music on the MSR label with Linda Marianiello, and is featured on two CDs with the Bethesda (MD)-based chamber choir Musikanten. This past season he played Monteverdi *Vespers* with Seicento in Denver and Boulder, and Bach’s *B-minor Mass* in four Montana cities with Musikanten Montana.

Keith is Director of Music at St. Paul’s Episcopal Church, Chattanooga. Previous appointments were in Washington, D.C., Phoenix, AZ, Rochester, NY and Richland, WA. Past conducting positions include the Alexandria Choral Society (VA), the Women’s Chorus at the Catholic University of America, and Choral Arts of Chattanooga.

Keith holds degrees in organ performance from The Oberlin College Conservatory, the University of Oregon, and the Eastman School of Music, with additional study with Harold Vogel in Bremen, Germany. He was the organ instructor at Shepherd College (now University) in West Virginia. He has taught at several POEs in the mid-Atlantic region, and was the teacher coordinator for a POE+ in Washington, DC.

**Dr. Clair Rozier** was first inspired by organ music at the Washington National Cathedral as a student at the girls’ school, and began studying organ in high school. She completed graduate studies at Cincinnati Conservatory and the Eastman School of Music, where she studied with David Mulbury and David Craighead, respectively. She later studied with Marie-Claire Alain earning the Prix d’Excellence from the Conservatoire National of Rueil-Malmaison in France.

Dr. Rozier’s organ recitals have taken her to London, Paris, and throughout the eastern and southern United States. She has presented workshops and recitals for many American Guild of Organists chapters, and has been a clinician at two AGO national conventions in Seattle, WA and Philadelphia, PA. She has also taught at several Pipe Organ Encounters. Dr. Rozier is Director of Music and Organist at St. David’s Episcopal Church in the eastern and southern United States. She was first inspired by organ music at the Washington National Cathedral as a student at the girls’ school, and began studying organ in high school. She completed graduate studies at Cincinnati Conservatory and the Eastman School of Music, where she studied with David Mulbury and David Craighead, respectively. She later studied with Marie-Claire Alain earning the Prix d’Excellence from the Conservatoire National of Rueil-Malmaison in France.

Dr. Rozier’s organ recitals have taken her to London, Paris, and throughout the eastern and southern United States. She has presented workshops and recitals for many American Guild of Organists chapters, and has been a clinician at two AGO national conventions in Seattle, WA and Philadelphia, PA. She has also taught at several Pipe Organ Encounters. Dr. Rozier is Director of Music and Organist at St. David’s Episcopal Church in Wayne, PA, a suburb of Philadelphia. Since starting there in 1999, she has developed and overseen a choir program for all ages. Under Dr. Rozier’s direction, the St. David’s Adult Choir has traveled to England for residencies at Wells and Ely Cathedrals, and plans are underway for a residency at St. Patrick’s Cathedral in Dublin, Ireland.

**David Schelat** is Director of Music at First & Central Presbyterian Church in Wilmington, Delaware. At First & Central he directs all music for worship and is president and artistic director of Market Street Music (MSM), a non-profit corporation that creates musical experiences for audiences and musicians in the Delaware Valley. For MSM, he produces Thursday Noontime Concerts and Festival Concerts, as well as conducts Center City Chorale (a community choir of downtown workers), and Mastersingers of Wilmington (a concert choir of professional and amateur singers). Committed to new music, Mr. Schelat has facilitated commissions by Bruce Neswick, Gerald Near, and James Bassi and has conducted a number of Delaware premieres of recent compositions. In addition, he has explored a significant amount of secular and cross-cultural choral literature with the choral ensembles of First & Central and MSM.

David Schelat is a frequent recitalist in the United States, and has been heard on the nationally syndicated program on National Public Media, “Pipedreams.” He has been heard in important venues such as Fourth Presbyterian Church in Chicago; Piccolo Spoleto Festival in Charleston, South Carolina; Cathedral of St Philip in Atlanta; St. Stephen’s Church in Vienna, Austria; and the Grand Ballroom at Longwood Gardens in Kennett Square, Pennsylvania. He has performed as organist, conductor, or composer for five regional conventions of the AGO, as well as for conferences of the Organ Historical Society, the Hymn Society in the United States and Canada, and National Association of Pastoral
Musicians. An active member of the American Guild of Organists, he is presently past dean of the Delaware Chapter, and is also a member of the Hymn Society in the United States and Canada, and the Presbyterian Association of Musicians. Committed to education of the new organist, he teaches organ on the keyboard faculty of the Music School of Delaware, is adjunct instructor of organ for the University of Delaware, has taught at numerous summer Pipe Organ Encounters (POE) for high school organists, and was codirector for POEs in Wilmington in the summers of 2011 and 2014. David Schelat often serves as a workshop leader for AGO chapters, leading classes on hymn playing, new organ music, cross-cultural music for worship, choral music, and choral conducting. He served on the Delaware State Arts Council for 6 years, and in 2005, received a Wilmington Award for his longstanding arts leadership in the city of Wilmington.

As well as writing for the ensembles he conducts, Mr. Schelat composes on commission. Recent commissions include Biblical Sketches for Trumpet and Organ (for the 2015 Mid-Atlantic American Guild of Organists (AGO) Convention in Pittsburgh), Anthem for the Annunciation and Before the Dawn of Time (for the 2013 SE Regional AGO Convention in Columbia, South Carolina) Fantasy for a Festive Occasion (for organist Marvin Mills), Organ Sonata (for organist Michael Britt), and What does the Lord require (for the East Liberty Presbyterian Church, Pittsburgh). His music appears in the catalogues of MorningStar Music, Selah Publishing Co., Augsburg Fortress, and Oxford University Press.

Mr. Schelat studied conducting at the Dennis Keene Choral Festival, where he worked primarily with Dennis Keene (Voices of Ascension). Previously, he studied conducting with Maurice Casey at The Ohio State University and Joseph Flummerfelt at Westminster Choir College. He received his Bachelor of Music degree cum laude from The Ohio State University, his Master of Music degree from the Eastman School of Music, and has pursued additional post-graduate studies at Syracuse University. He studied organ at these institutions with Will O. Headlee, Wilbur Held, and David Craighead.

Victoria Shields was recently appointed Director of Music at First Presbyterian Church in New Canaan, CT where she leads a multi-faceted music program which include the First Presbyterian Choir School, First Presbyterian Church Choir, and the recently formed Schola Cantorum, focusing on polyphonic music.

Prior to relocating to Connecticut, Victoria was Director of Music at the historic St. Paul's Episcopal Church, Rock Creek Parish in Washington, DC., where was Organist and Choir Director of the semi-professional St. Paul's Choir. In addition, Victoria was Organist and Accompanist at Episcopal High School, director of Cantus Medius as part of the graded choir program of Choralis, and was a substitute organist at Virginia Theological Seminary. Other previous notable positions include Director of Music at George Washington’s historic home parish church, Pohick Episcopal Church and Washington Street United Methodist Church in Old Town, Alexandria, Virginia.

As a frequent recitalist, Victoria has been featured in performances in the DC area at the Franciscan Monastery, St. Luke's Catholic Church in McLean, Chevy Chase Presbyterian Church, Church of the Redeemer, Bethesda and St. David's Episcopal Church, Roland Park, Baltimore, as well as a featured performer for the Artscape Festival in Baltimore, and a repeat soloist for the Washington Bach Consort. Beyond the DC area, notable recitals include St. Mark's Cathedral, Seattle, Washington, Princeton University Chapel, and has been a featured soloist with the Bach Society of Houston. Victoria has also collaborated in performances with members of the Seattle, Atlanta, San Francisco and National Symphonies, LA Philharmonic, as well as the Air Force, Navy and Marine Bands.

In addition to playing, Victoria's passion also extends to sharing the pipe organ with others. She has previously been on faculty for the Delaware Pipe Organ Encounter for 13-18 year olds, sponsored by the Delaware Chapter of the American Guild of Organists, and has been involved in other POEs in Baltimore and Rochester, NY. Victoria has also been the coordinator and teacher for the Potomac Organ
Institute (www.potomacorganinst.org), an outreach program for pianists interested in learning to play the pipe organ in the Washington, D.C. area.

Victoria is a graduate of the Eastman School of Music with concentrations in Music Education and Organ Performance. She has studied organ with Michael Farris and Robert Oehme, piano with Vincent Lenti, and harpsichord with James Bobb. In addition, she has participated in masterclasses and individual coachings with Wilma Jenson and Dr. Martin Neary.

Aaron Sunstein currently serves as Minister of Music at First Lutheran Church in Carlisle, PA where he directs four choirs and plays a fine Aeolian-Skinner organ. In August, he will return to graduate school as a student in the music theory Ph.d program at Indiana University Jacobs School of Music. He is a candidate for the Doctor of Music in organ degree from the same institution.

Aaron’s research and performance interests are diverse, spanning literature from the seventeenth century to the present day. His wide-ranging solo organ repertoire includes landmark pre-Bach compositions by Frescobaldi, Buxtehude, Reincken, and Correa de Arauxo, Romantic and post-Romantic works regarded as among the most difficult organ works including Schoenberg’s Variations on a Recitative, Reger’s Opus73, and Alain’s Trois Danses as well as works by leading contemporary composers including Gunther Schuller, Klaus Huber, Jörg Herchet, Claude Lefebvre, and Larry Polansky. In November of 2015, he premiered Gunther Schuller’s Symphony for Solo Organ (1986) at the Church of the Advent in Boston.

His organ teachers are Delbert Disselhorst, Gary Verkade, Chris Young, and Michael Kleinschmidt. He performs regularly around the country as well as in Sweden and has been a prizewinner in several national organ competitions. Originally from Boston, Aaron received early musical training as a chorister in the Choir of Men and Boys of the Parish of All Saints Ashmont.

Brett A. Terry is the Minister of Music & Worship at Pine Street Presbyterian Church in Harrisburg, PA, having previously served in similar positions at the Yale Institute of Sacred Music and Divinity School’s daily chapel, Marquand Chapel, and at The Scarsdale Congregational Church in New York. He earned his Certificate in Church Music from the Yale Institute of Sacred Music; the Master of Music in organ performance from the Yale School of Music; and Bachelor of Music degrees in organ performance and vocal performance from the University of Missouri’s Kansas City Conservatory of Music & Dance, from where he graduated summa cum laude. He is a frequent performer, conductor, teacher, collaborator, and liturgist throughout the country and conducts a professional 24-voice chorale and is the artistic director of a house concert series in New York City. He is a member of the ACDA, AGO, OHS, and PAM.

Thank you to all of our faculty.

Your contributions to our POE+ are greatly appreciated!
Organ Specifications

Camp Hill Presbyterian Church, Camp Hill, PA
Schantz Pipe Organ, Opus 2270, 2008
42 ranks, 2,455 pipes

Great Organ
10 ranks, 622 pipes

16' Bourdon 73 pipes
8' Principal 61 pipes
8' Bourdon 61 pipes
4' Octave 61 pipes
4' Hohlflöte 61 pipes
2' Super Octave 61 pipes
2' Sifflöte preparation
1 1/3' Fourniture IV 244 pipes
2 2/3' Sesquialtera II preparation
8' Trumpet 61 pipes
Tremulant
8' Festival Trumpet [Choir]
Chimes preparation
Harp [Choir]
Celesta [Choir]
**Swell Organ**
16 ranks, 1,000 pipes

- 16' Contre Gambe  73 pipes
- 8' Diapason  61 pipes
- 8' Viole de Gambe
- 8' Voix Celeste  61 pipes
- 8' Rohrflöte  61 pipes
- 4' Principal  61 pipes
- 4' Flute Harmonic  61 pipes
- 2 2/3' Nazard  61 pipes
- 2' Piccolo  61 pipes
- 1 3/5' Tierce  61 pipes
- 2’ Plein Jeu IV  244 pipes
- 16' Basson  73 pipes
- 8' Trompette  61 pipes
- 8' Hautbois
- 4' Clarion  61 pipes
- Tremulant
- 8' Festival Trumpet  [Choir]
- Harp  [Choir]

**Choir Organ**
9 ranks, 549 pipes

- 16' Flauto Dolce  73 pipes
- 8' Gedeckt  61 pipes
- 8' Flauto Dolce
- 8' Flute Celeste [TC]  49 pipes
- 4' Principal  61 pipes
- 4' Open Flute  61 pipes
- 2' Gemshorn  61 pipes
- 1 1/3' Larigot  61 pipes
- 1' Cymbale III  preparation
- 8' Cromorne  61 pipes
- 8' Rohrschalmei  preparation
- Tremulant
- 16' Festival Trumpet [TC]
- 8' Festival Trumpet  61 pipes
- Chimes  [Great]
- Harp  preparation
- Cymbelstern  5 bells
Pedal Organ
7 ranks, 284 pipes

<table>
<thead>
<tr>
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<th>Stop</th>
<th>Stop Type</th>
<th>Pipes</th>
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<td>Untersatz</td>
<td>preparation</td>
<td></td>
</tr>
<tr>
<td>32'</td>
<td>Contra Bourdon</td>
<td>preparation</td>
<td></td>
</tr>
<tr>
<td>16'</td>
<td>Principal</td>
<td></td>
<td>32 pipes</td>
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<tr>
<td>16'</td>
<td>Contre Gambe</td>
<td>[Swell]</td>
<td>56 pipes</td>
</tr>
<tr>
<td>16'</td>
<td>Subbass</td>
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<td>56 pipes</td>
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<tr>
<td>16'</td>
<td>Bourdon</td>
<td>[Great]</td>
<td></td>
</tr>
<tr>
<td>16'</td>
<td>Flauto Dolce</td>
<td>[Choir]</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Octave</td>
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<td>44 pipes</td>
</tr>
<tr>
<td>8'</td>
<td>Gambe</td>
<td>[Swell]</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Subbass</td>
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<tr>
<td>8'</td>
<td>Bourdon</td>
<td>[Great]</td>
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<tr>
<td>8'</td>
<td>Dolce Bass</td>
<td>[Choir]</td>
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<td>4'</td>
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<tr>
<td>4'</td>
<td>Open Flute</td>
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<td>56 pipes</td>
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<td>16'</td>
<td>Basson</td>
<td>[Swell]</td>
<td></td>
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<tr>
<td>8'</td>
<td>Bombarde</td>
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<tr>
<td>8'</td>
<td>Trompette</td>
<td>[Swell]</td>
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</tr>
<tr>
<td>4'</td>
<td>Bombarde</td>
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<tr>
<td>4'</td>
<td>Clairon</td>
<td>[Swell]</td>
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<td>4'</td>
<td>Cromorne</td>
<td>[Choir]</td>
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<tr>
<td>4'</td>
<td>Rohrschalmei</td>
<td>[Choir]</td>
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Camp Hill United Methodist Church

M. P. Moller Opus 10835 Pipe Organ, 1972
3 Manual, 32 Pipe Ranks

2010 Pipe Restoration and Expansion
R. J. Brunner & Co. Silver Spring, PA

2010 Console Restoration and Digital Voices Addition
BUCH Church Organ Co. Ephrata, PA

Aeolian-Skinner Voices by Walker Technical Company

SPECIFICATIONS
Great Organ

<table>
<thead>
<tr>
<th>Stop</th>
<th>Type</th>
<th>Pipes</th>
<th>Original/Digital</th>
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<tbody>
<tr>
<td>8’</td>
<td>Principal</td>
<td>61</td>
<td>Original</td>
</tr>
<tr>
<td>8’</td>
<td>Harmonic Flute</td>
<td>61</td>
<td>Digital</td>
</tr>
<tr>
<td>8’</td>
<td>Spitzflöte</td>
<td>61</td>
<td>Original</td>
</tr>
<tr>
<td>4’</td>
<td>Octave</td>
<td>61</td>
<td>Original</td>
</tr>
<tr>
<td>4’</td>
<td>Flute</td>
<td></td>
<td>Digital</td>
</tr>
<tr>
<td>2 2/3’</td>
<td>Twelfth</td>
<td>61</td>
<td>Digital</td>
</tr>
<tr>
<td>2’</td>
<td>Super Octave</td>
<td>61</td>
<td>Addition</td>
</tr>
<tr>
<td>III-IV</td>
<td>Mixture</td>
<td>171</td>
<td>Original</td>
</tr>
<tr>
<td>8’</td>
<td>Trompette (from Swell)</td>
<td>21</td>
<td>Original</td>
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MIDI A
MIDI B
### Swell Organ
(Enclosed)

<table>
<thead>
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<th>Stop</th>
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<tbody>
<tr>
<td>16’ Rohr Gedeckt</td>
<td>61 Pipes Original</td>
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<tr>
<td>8’ Geigen Principal</td>
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<td></td>
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</tr>
<tr>
<td>8’ Rohrflote (From 16’ Rohr Gedeckt)</td>
<td>12 Pipes Original</td>
<td></td>
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</tr>
<tr>
<td>8’ Gemshorn</td>
<td>61 Pipes Original</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8’ Gemshorn Celeste</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4’ Principal</td>
<td>61 Pipes Original</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4’ Flute Harmonique</td>
<td></td>
<td>61 Pipes</td>
<td>Addition</td>
</tr>
<tr>
<td>2’ Blockflöte</td>
<td>61 Pipes Addition</td>
<td></td>
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<tr>
<td>II Sesquialtera</td>
<td>122 Pipes Original</td>
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<tr>
<td>III Scharf</td>
<td>183 Pipes Original</td>
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</tr>
<tr>
<td>16’ Bassoon</td>
<td>61 Pipes Original</td>
<td></td>
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</tr>
<tr>
<td>8’ Trompette</td>
<td>61 Pipes Original</td>
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</tr>
<tr>
<td>8’ Oboe</td>
<td>61 Pipes Addition</td>
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<td>4’ Bassoon (From 16’ Bassoon)</td>
<td>24 Pipes Original</td>
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**Tremulant**
- Swell to Swell 4’
- Swell to Swell 16’
- Swell Unison Off
- MIDI A
- MIDI B

### Choir Organ
(Enclosed)

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<thead>
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<tr>
<td>8’ Viola</td>
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<td>8’ Viola Celeste</td>
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<td>Digital</td>
</tr>
<tr>
<td>8’ Concert Flute</td>
<td></td>
<td>Digital</td>
</tr>
<tr>
<td>II Erzahler Celeste</td>
<td></td>
<td>Digital</td>
</tr>
<tr>
<td>4’ Principal</td>
<td></td>
<td>Digital</td>
</tr>
<tr>
<td>4’ Flute Triangulair</td>
<td></td>
<td>Digital</td>
</tr>
<tr>
<td>2 2/3’ Nazard</td>
<td></td>
<td>Digital</td>
</tr>
<tr>
<td>2’ Flautino</td>
<td></td>
<td>Digital</td>
</tr>
<tr>
<td>1 3/5’ Tierce</td>
<td></td>
<td>Digital</td>
</tr>
<tr>
<td>III Mixture</td>
<td></td>
<td>Digital</td>
</tr>
<tr>
<td>8’ Clarinet</td>
<td></td>
<td>Digital</td>
</tr>
<tr>
<td>8’ English Horn</td>
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<td>Digital</td>
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</table>

**Tremulant**
- Choir to Choir 4’
- Choir to Choir 16’
- Choir Unison Off
- MIDI A
- MIDI B
### Positiv Organ

*(Floating)*

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pitch</th>
<th>Pipes</th>
<th>Original</th>
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<tbody>
<tr>
<td>8’ Gedeckt</td>
<td>61</td>
<td></td>
<td>Original</td>
</tr>
<tr>
<td>4’ Koppel Flöte</td>
<td>61</td>
<td></td>
<td>Original</td>
</tr>
<tr>
<td>2’ Principal</td>
<td>61</td>
<td></td>
<td>Original</td>
</tr>
<tr>
<td>1 1/3’ Quint</td>
<td>61</td>
<td></td>
<td>Original</td>
</tr>
<tr>
<td>8’ Cromorne</td>
<td>61</td>
<td></td>
<td>Original</td>
</tr>
<tr>
<td>8’ Trompette En Chamade</td>
<td>61</td>
<td></td>
<td>Original</td>
</tr>
<tr>
<td>Zimbelstern</td>
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<tr>
<td>Tremulant</td>
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<tr>
<td>Positive to Positive 16’</td>
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### Pedal Organ

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<tr>
<td>32’ Contra Bourdon</td>
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<tr>
<td>32’ Contra Violone</td>
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</tr>
<tr>
<td>32’ Resultant (From Existing Pipes)</td>
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<tr>
<td>16’ Principal</td>
<td>32</td>
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<td>Original</td>
</tr>
<tr>
<td>16’ Bourdon</td>
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<td>Digital</td>
</tr>
<tr>
<td>16’ Violine</td>
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</tr>
<tr>
<td>16’ Rohr Bourdon (From Swell)</td>
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<tr>
<td>8’ Octave (From 16’ Principal)</td>
<td>12</td>
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<tr>
<td>8’ Gedeckt (From Swell)</td>
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<tr>
<td>4’ Choral Bass (From Octave)</td>
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<tr>
<td>4’ Harmonic Flute (From Great)</td>
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<tr>
<td>II Rausch Quinte</td>
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<tr>
<td>32’ Contra Posaune</td>
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<td>8’ Trompette (From Posaune)</td>
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</tr>
<tr>
<td>4’ Clarion (From Posaune)</td>
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<tr>
<td>MIDI A</td>
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<tr>
<td>MIDI B</td>
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### CUSTOM Console

**Three Manual** Movable Draw Knob and Rocker Tablet Controls

**160 Levels of Memory**

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<tr>
<th>Section</th>
<th>Levels</th>
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<td>Great</td>
<td>1-6</td>
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<tr>
<td>Swell</td>
<td>1-6</td>
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<tr>
<td>Choir</td>
<td>1-3</td>
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<td>Pedal</td>
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<td>Set</td>
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<td>Transposer</td>
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Piston

Piston

Pistons

Pistons

Pistons

Pistons

Piston + Console Display

Piston

Window

Window
### Reversibles
- 32’ Contra Soubasse: Toe Stud
- 32’ Contra Bombarde: Toe Stud
- Swell to Pedal: Piston
- Great to Pedal: Piston
- Choir to Pedal: Piston
- Swell to Great: Piston
- Choir to Great: Piston
- Zimbelstern: Piston

### Features
- Programmable Crescendo: Piston Toe Stud
- Programmable Orchestral Crescendo: Piston Toe Stud
- Programmable Tutti: Piston Toe Stud
- Swell Melody Coupler: Piston
- Choir Melody Couple: Piston
- Bass Coupler: Piston
- Tremulant Full: Piston
- Great/Choir Transfer: Piston
- Piston Sequencer – Next/Previous: Piston Toe Stud
Derry Presbyterian Church, Hershey, Pennsylvania

Reuter, Op. 1499, 27 ranks, installed 1966

Great

8' Principal 61 pipes
8' Bourdon 61 pipes
4' Octave 61 pipes
4' Koppelflöte 61 pipes
2' Fifteenth 61 pipes
III Fourniture 183 pipes
Chimes

Swell

16' Rohrgedeckt 97 pipes
8' Rohrflöte (from 16')
8' Viole de Gamba 61 pipes
8' Viole Celeste (TC) 49 pipes
4' Principal 61 pipes
4' Rohrflöte (from 16')
2 2/3' Nasard 61 pipes
2' Rohrflöte (from 16')
1 3/5' Tierce 61 pipes
16' Hautbois 97 pipes
8' Trompette 61 pipes
4' Hautbois Clarion (from 16')
Tremolo

Choir

8' Nasonflöte 61 pipes
8' Gemshorn 61 pipes
8' Gemshorn Celeste (TC) 49 pipes
4' Nachthorn 61 pipes
2' Principal 61 pipes
1 1/3' Larigot 61 pipes
8' Krummhorn 61 pipes
Tremolo

Pedal
32' Resultant (Bourdon quinted) 32 pipes
16' Violone 32 pipes
16' Bourdon 44 pipes
16' Rohrgedeckt (Sw) 32 pipes
8' Octave 32 pipes
8' Rohrflöte (Sw) 32 pipes
8' Bourdon (from 16’) 32 pipes
4’ Choral Bass 32 pipes
4’ Rohrflöte (Sw) 32 pipes
16’ Hautbois (Sw) 32 pipes
8’ Hautbois (Sw) 32 pipes
4’ Krummhorn (Ch) 32 pipes

Couplers
Great to Pedal 8’ & 4’
Swell to Pedal 8’ & 4’
Choir to Pedal 8’ & 4’
Swell to Great 16’ 8’ & 4’
Choir to Great 16’ 8’ & 4’
Swell to Choir 16’ 8’ & 4’
Great to Great 16’ 4’ & Unison Off
Swell to Swell 16’ 4’ & Unison Off
Choir to Choir 16’ 4’ & Unison Off
Pedal to Manual

8 divisional pistons per division
14 general pistons
4 pistons for coupler tabs
99 memory levels, each with a programmable Sforzando setting.
4 programmable crescendo settings
First Lutheran Church, Carlisle
2,869 pipes 52 ranks of pipes, with 3 digital ranks

### Great (manual 2)

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<thead>
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<tr>
<td>8'</td>
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<td>4'</td>
<td>Octave</td>
<td>61</td>
</tr>
<tr>
<td>4'</td>
<td>Flute Traverso</td>
<td>61</td>
</tr>
<tr>
<td>2 2/3'</td>
<td>Nasat</td>
<td>61</td>
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<tr>
<td>2'</td>
<td>Principal Flute</td>
<td>61</td>
</tr>
<tr>
<td>1 1/5'</td>
<td>Tierce (TC)</td>
<td>44</td>
</tr>
<tr>
<td>IV</td>
<td>Mixture (1 1/3')</td>
<td>244</td>
</tr>
<tr>
<td>8'</td>
<td>Trompete</td>
<td>61</td>
</tr>
<tr>
<td>8'</td>
<td>Trompette harmonique (from solo)</td>
<td>25 bells</td>
</tr>
</tbody>
</table>

### Swell (manual 3)

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pipe Type</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16'</td>
<td>Bourdon</td>
<td>12</td>
</tr>
<tr>
<td>8'</td>
<td>Flûte conique</td>
<td>61</td>
</tr>
<tr>
<td>8'</td>
<td>Flûte à cheminée</td>
<td>61</td>
</tr>
<tr>
<td>8'</td>
<td>Viole de Gambe</td>
<td>61</td>
</tr>
<tr>
<td>8'</td>
<td>Viole Céleste</td>
<td>61</td>
</tr>
<tr>
<td>4'</td>
<td>Principal</td>
<td>61</td>
</tr>
<tr>
<td>4'</td>
<td>Flûte ouverte</td>
<td>61</td>
</tr>
<tr>
<td>2'</td>
<td>Flûte à bec</td>
<td>61</td>
</tr>
<tr>
<td>III</td>
<td>Plein Jeu (2')</td>
<td>183</td>
</tr>
<tr>
<td>Stops</td>
<td>16'</td>
<td>8'</td>
</tr>
<tr>
<td>------------------------</td>
<td>-----</td>
<td>-----</td>
</tr>
<tr>
<td>Basson</td>
<td>61</td>
<td>61</td>
</tr>
<tr>
<td>Trompette</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hautbois</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>Clarion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tremulant</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Positiv** (manual 1)

<table>
<thead>
<tr>
<th>Stops</th>
<th>8'</th>
<th>61</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holzgedackt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rohrfloete</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Principal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Klein-nasat</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>Scharf (1')</td>
<td></td>
<td>183</td>
</tr>
<tr>
<td>Krummhorn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tremulant</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Solo** (floating)

<table>
<thead>
<tr>
<th>Stops</th>
<th>8'</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo Gamba</td>
<td></td>
<td>61</td>
</tr>
<tr>
<td>Orchestral Flute</td>
<td></td>
<td>61</td>
</tr>
<tr>
<td>Dolcan</td>
<td></td>
<td>61</td>
</tr>
<tr>
<td>Unda Maris</td>
<td></td>
<td>49</td>
</tr>
<tr>
<td>Night Horn</td>
<td></td>
<td>61</td>
</tr>
<tr>
<td>Twelfth</td>
<td></td>
<td>61</td>
</tr>
<tr>
<td>Seventeenth</td>
<td></td>
<td>56</td>
</tr>
<tr>
<td>Vox Humana</td>
<td></td>
<td>61</td>
</tr>
<tr>
<td>Trompette harmonique</td>
<td></td>
<td>61</td>
</tr>
<tr>
<td>Tremulant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chimes (from Great)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Pedal**

<table>
<thead>
<tr>
<th>Stops</th>
<th>32'</th>
<th>16'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourdon</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>Contrebasse</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>Subbass</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>Geigenprincipal (from Great)</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>Bourdon (from Swell)</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>Major Bass</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>Principal</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>Bourdon</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>Choralbass</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>Hohlfloete</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>Mixture (2 2/3')</td>
<td></td>
<td>96</td>
</tr>
<tr>
<td>Kontrabombard</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basson</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>Posaune</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>Basson (from Swell)</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>Trumpet</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>Klarine (from Great)</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>Chimes (from Great)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Couplers**
Great to Pedal 8 (reversibles on toe and thumb piston)
Swell to Pedal 8, 4
Positiv to Pedal 8
Solo on Pedal

Swell to Great 16, 8, 4
Positiv to Great 16, 8
Solo on Great

Swell to Positiv 16, 8, 4
Solo on Positiv

Positiv to Swell 16, 8
Solo on Swell

**Combinations** *(100 memory levels)*
Five pistons on each division each on thumb pistons, with pedal division also duplicated on toe studs.
Ten General pistons and General cancel on thumb pistons, also duplicated on toe studs.

**Mechanicals**
Great to Pedal (reversibles on toe and thumb piston)
Swell to Great (reversible on thumb piston)
Positiv to Great (reversible on thumb piston)
Tutti 1 and Tutti 2 with indicator (programmable) (reversibles on toe and thumb pistons)
Zimbelstern (reversible on toe piston)
Crescendo Pedal (fixed sequence, also Alternate programmable sequence with indicator)
Swell expression Pedal Solo expression Pedal
32' Bourdon Reversible (toe) 32' Bombarde Reversible (toe)
First United Church of Christ  
Carlisle, Pennsylvania  
Schantz Organ, Opus 1728, 1983  
Rebuilt and enlarged by C. M. Walsh Organ Company, Philadelphia, 2009  
25 ranks of pipes, 4 digital voices

## Great Organ

<table>
<thead>
<tr>
<th>Stop Name</th>
<th>Pipe Description</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>8’ Principal*</td>
<td>61 pipes</td>
<td></td>
</tr>
<tr>
<td>8’ Holzgedeckt (from Choir)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8’ Hohflote (1-12 from Holzgedeckt)</td>
<td>49 pipes</td>
<td></td>
</tr>
<tr>
<td>4’ Octave*</td>
<td>61 pipes</td>
<td></td>
</tr>
<tr>
<td>4’ Open Flute (from Choir Hohflote)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2’ Super Octave*</td>
<td>61 pipes</td>
<td></td>
</tr>
<tr>
<td>IV Mixture* (1 1/3’)</td>
<td>244 pipes</td>
<td></td>
</tr>
<tr>
<td>8’ Trompette (from Swell)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8’ Krummhorn (from Choir)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tremulant (for flutes and reed)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chimes</td>
<td>21 bells</td>
<td></td>
</tr>
<tr>
<td>(Mayland – with 5 position volume control)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tower Bells</td>
<td>11-bell carillon</td>
<td></td>
</tr>
<tr>
<td>Great 16’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Great Unison off</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Great 4’</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Swell Organ

<table>
<thead>
<tr>
<th>Stop Name</th>
<th>Pipe Description</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16’ Lieblich Bourdon (ext 8’)</td>
<td>12 pipes</td>
<td></td>
</tr>
<tr>
<td>8’ Chimney Flute</td>
<td>61 pipes</td>
<td></td>
</tr>
<tr>
<td>8’ Viole</td>
<td>61 pipes</td>
<td></td>
</tr>
<tr>
<td>8’ Viole Celeste (TC)</td>
<td>49 pipes</td>
<td></td>
</tr>
<tr>
<td>4’ Principal</td>
<td>61 pipes</td>
<td></td>
</tr>
<tr>
<td>4’ Spire Flute</td>
<td>73 pipes</td>
<td></td>
</tr>
</tbody>
</table>
2 \( \frac{2}{3} \)’ Nazard 73 pipes
2’ Octave 61 pipes
2’ Flute (from 4’)
1 \( \frac{3}{5} \)’ Tierce 61 pipes
1 \( \frac{2}{3} \)’ Larigot** (from 2 \( \frac{2}{3} \)’)
8’ Trompette 73 pipes
8’ Hautbois 61 pipes
4’ Clairon (from 8’)
Tremulant
Swell 16’
Swell Unison off
Swell 4’

Choir Organ
8’ Holzgedeckt 61 pipes
8’ Dulciana Digital
8’ Unda Maris Digital
4’ Open Flute Digital
2’ Block Flute Digital
8’ Krummhorn 61 pipes
Choir 16’
Choir Unison off
Choir 4’

Pedal Organ
32’ Resultant (Bourdon with its Quint)
16’ Principal* 32 pipes
16’ Bourdon 56 pipes
16’ Lieblich Bourdon (from Sw)
8’ Octave* 44 pipes
8’ Bourdon (from 16’)
8’ Lieblich Bourdon (from Sw)
4’ Choralbass (from Octave)
4’ Bourdon (from 16’)
II Mixture*** (2 \( \frac{2}{3} \)’) 64 pipes
16’ Contre Trompette (ext Sw) 12 pipes
8’ Trompette (from Sw)
4’ Krummhorn (from Ch)

Couplers
16’ Swell to Great
8’ Swell to Great
4’ Swell to Great
16’ Choir to Great
8’ Choir to Great
4’ Choir to Great
8’ Great to Pedal
4’ Great to Pedal
8’ Swell to Pedal
4’ Swell to Pedal

Great – Choir Transfer

Thumb Pistons

Great divisional (8)
Swell divisional (8)
Choir divisional (8)

General (12)

General Cancel

Toe Studs

Pedal divisional (6)

Great to Pedal reversible
Full Organ
Zimbelstern (in Sw box)

Crescendo
Full Organ

Pedals

Choir
Swell
Crescendo

*exposed pipework
**breaks back at F#5 with duplicate pipes
***no breaks
First United Methodist Church, Hershey, Pennsylvania
Létourneau Pipe Organ, Opus 121, 2010
Three manuals and pedal, 48 stops, 41 ranks, 2,256 pipes.

Great Organ

16’ Lieblich Gedackt (from Choir)
8’ Open Diapason façade, 70% tin 1-25 (plus 6 dummies) 26-61 on chest 61 pipes
8’ Chimney Flute 1-12 wood and 40% tin 61 pipes
4’ Principal 70% tin 61 pipes
4’ Harmonic Flute 40% tin \61 pipes
2’ Fifteenth 56% tin 61 pipes
1 1/3’ Mixture IV-V 19-22-26-29, 56% tin 288 pipes
16’ Bassoon-Oboe (from Swell)
8’ Trumpet harmonic, 56% tin 66 pipes
8’ Festival Trumpet (from Choir)
Chimes (from Choir)
Zimbelstern (digital – enclosed with Choir)
Tremulant
MIDI on Great

Swell Organ

8’ Gamba (from former Kilgen organ, revoiced) 61 pipes
8’ Voix Celeste (from former Kilgen organ, revoiced) 61 pipes
8’ Bourdon 1-12 wood & 40% tin 61 pipes
4’ Principal 56% tin 61 pipes
4’ Spire Flute 40% tin 61 pipes
2 2/3’ Nazard 40% tin 61 pipes
2’ Flageolet 40% tin 61 pipes
1 3/5’ Tierce 40% tin 61 pipes
2’ Mixture III-IV 15-19-22, 56% tin 232 pipes
16’ Bassoon-Oboe (ext. of 8’ 12 pipes
8’ Trumpet harmonic, 56% tin 66 pipes
8’ Oboe (from former Kilgen organ, revoiced) 61 pipes
8’ Festival Trumpet (from Choir)

1 Top 5 are flue doubles.
2 Top 13 are flue.
Tremulant
MIDI on Swell

**Choir Organ**

16’ Lieblich Gedackt  ext. of 8’, wood  12 pipes
8’ Gemshorn  (from former Kilgen organ, revoiced)  61 pipes
8’ Gemshorn Celeste  from C13  49 pipes
8’ Lieblich Gedackt  1-49 wood and 50-61 40% tin  61 pipes
4’ Principal  56% tin  61 pipes
4’ Spindle Flute  (from former Kilgen organ, revoiced)  61 pipes
2’ Fifteenth  56% tin  61 pipes
1 1/3’ Larigot  (prepared for)
8’ Clarinet  (from former Kilgen organ, revoiced)  61 pipes
8’ Festival Trumpet  hooded, harmonic trebles, zinc and 56% tin  66 pipes
Chimes (digital)
Harp (digital)

**Pedal Organ**

32’ Bourdon (digital)
16’ Contrabass  56% tin  32 pipes
16’ Subbass  (from former Kilgen organ, revoiced)  32 pipes
16’ Lieblich Gedackt  (from Choir)
8’ Principal  façade, 70% tin 1-25 (plus 6 dummies) 26-32 on chest.  32 pipes
8’ Bass Flute  (extended from 16’)  12 pipes
8’ Lieblich Gedackt  (from Choir)
4’ Choral Bass  56% tin  32 pipes
32’ Contra Fagotto (digital)
16’ Trombone  (from former Kilgen organ, revoiced)  32 pipes
16’ Bassoon (from Swell)
8’ Trumpet  (ext of 16’)  12 pipes
4’ Oboe (from Swell)
8’ Festival Trumpet (from Choir)
Chimes (from Choir – sounding 8va)

MIDI on Pedal

---

3 Top 12 are flue.
4 Top 5 are flue doubles.
### Couplers

<table>
<thead>
<tr>
<th>8' Great to Pedal</th>
<th>16' Swell to Great</th>
<th>16' Swell to Choir</th>
<th>16' Choir to Great</th>
</tr>
</thead>
<tbody>
<tr>
<td>4' Great to Pedal</td>
<td>8' Swell to Great</td>
<td>8' Swell to Choir</td>
<td>8' Choir to Great</td>
</tr>
<tr>
<td>8' Swell to Pedal</td>
<td>4' Swell to Great</td>
<td>4’ Swell to Choir</td>
<td>4’ Choir to Great</td>
</tr>
<tr>
<td>4’ Swell to Pedal</td>
<td>16’ Great to Great</td>
<td>16’ Choir to Choir</td>
<td>16’ Swell to Swell</td>
</tr>
<tr>
<td>8’ Choir to Pedal</td>
<td>Great Unison Off</td>
<td>Choir Unison Off</td>
<td>Swell Unison Off</td>
</tr>
<tr>
<td>4’ Choir to Pedal</td>
<td>4’ Great to Great</td>
<td>4’ Choir to Choir</td>
<td>4’ Swell to Swell</td>
</tr>
</tbody>
</table>

### Combination Pistons and Other Features

- 6 divisional affecting Great Stops
- 6 divisional affecting Swell Stops
- 6 divisional affecting Choir Stops
- 6 divisional affecting Pedal Stops
- 10 generals and 1 canceller affecting entire organ
- Pedal combinations and general combinations duplicated by toe studs.
- Piston and toe stud reversibles for Swell, Choir and Great to Pedal
- Piston reversibles for Swell to Great, Choir to Great and Swell to Choir
- Toe stud reversibles for 32' Bourdon, 32' Contra Fagotto and Zimbelstern
- Sforzando piston and toe stud reversible (can be set on each memory level)
- Crescendo pedal (30 stages) also programmable Alternate Crescendo
- Manual Transfer between Great and Choir manuals (with indicator light) affecting all relevant pistons.
- Complete MIDI compatibility, including the ability for the organ to be played from a MIDI-compatible keyboard or sequencer and the ability for the organ console to play a MIDI-compatible electronic instrument.
- 64 levels of memory Transposer, enabling pitch transpositions up or down seven semi-tones.
- Record and playback module
  - 64 levels of memory.
Granatham Brethren in Christ
Austin #1235-R
44 ranks, 2,735 pipes

**Great** (11 ranks, 683 pipes)

16’ Gemshorn  73 pipes
8’ Diapason  61 pipes
8’ Spitz Flöte*  61 pipes
8’ Bourdon (from Choir Bourdon)
8’ Gemshorn (from 16’)
4’ Principal  61 pipes
4’ Rohrflöte (from Choir Koppelflöte)
2 2/3’ Octave Quint  61 pipes
2’ Super Octave  61 pipes
III Fourniture (1 1/3’)  183 pipes
8’ Trumpet**  61 pipes
4’ Clarion  61 pipes
Chimes (5 volume levels)  21 bells

**Swell** (17 ranks, 1,157 pipes)

16’ Rohr Bourdon  73 pipes
8’ Geigen Principal  73 pipes
8’ Rohrflöte  73 pipes
8’ Salicional  73 pipes
8’ Voix Celeste (TC)  61 pipes
4’ Principal  73 pipes
4’ Waldflöte  73 pipes
2 2/3’ Rohr Nasat  61 pipes
2’ Flautino  61 pipes
1 1/3’ Larigot  61 pipes
III Plein Jeu (2’)  183 pipes
16’ Contra Fagotto  85 pipes
8’ Trumpet  73 pipes
8’ Oboe (from 16’)
8’ Vox Humana  61 pipes
4’ Clarion  73 pipes
Tremulant

**Choir** (9 ranks, 579 pipes)

8’ Viola  68 pipes
8’ Bourdon  68 pipes
8’ Dulciana  68 pipes
8’ Unda Maris (TC)  56 pipes
<table>
<thead>
<tr>
<th>Stop</th>
<th>Description</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>4' Koppelflöte</td>
<td></td>
<td>68</td>
</tr>
<tr>
<td>2 2/3' Nazard</td>
<td></td>
<td>61</td>
</tr>
<tr>
<td>2' Blockflöte</td>
<td></td>
<td>61</td>
</tr>
<tr>
<td>1 3/5' Tierce</td>
<td></td>
<td>61</td>
</tr>
<tr>
<td>8' Clarinet</td>
<td></td>
<td>68</td>
</tr>
<tr>
<td>Tremulant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harp (prepared)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Pedal (7 ranks, 316 pipes)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>32' Resultant</td>
<td>(resultant of Diapason root with Bourdon on fifth for 1-12)</td>
<td></td>
</tr>
<tr>
<td>16' Open Diapason</td>
<td></td>
<td>44</td>
</tr>
<tr>
<td>16' Bourdon</td>
<td></td>
<td>44</td>
</tr>
<tr>
<td>16' Gemshorn (from Great)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16' Rohr Bourdon (from Swell)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8' Geigen</td>
<td></td>
<td>44</td>
</tr>
<tr>
<td>8' Bourdon (from 16')</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4' Octave Geigen (from 8')</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4' Flute (from Swell 16')</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III Mixture (10-12-15)</td>
<td></td>
<td>96</td>
</tr>
<tr>
<td>16' Fagotto (from Swell)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16' Trombone***</td>
<td></td>
<td>44</td>
</tr>
<tr>
<td>8' Trumpet (from Trombone)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Couplers</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8' Swell to Pedal</td>
<td>16' Choir to Great</td>
<td></td>
</tr>
<tr>
<td>4' Swell to Pedal</td>
<td>8' Choir to Great</td>
<td></td>
</tr>
<tr>
<td>8' Great to Pedal</td>
<td>4' Choir to Great</td>
<td></td>
</tr>
<tr>
<td>4' Great to Pedal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8' Choir to Pedal</td>
<td>16' Choir to Choir</td>
<td></td>
</tr>
<tr>
<td>4' Choir to Pedal</td>
<td>4' Unison off Choir</td>
<td></td>
</tr>
<tr>
<td>16' Swell to Choir</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8' Swell to Choir</td>
<td>16' Swell to Swell</td>
<td></td>
</tr>
<tr>
<td>4' Swell to Choir</td>
<td>4' Unison off Swell</td>
<td></td>
</tr>
<tr>
<td>8' Great to Choir</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16' Swell to Great</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8' Swell to Great</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4' Swell to Great</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Pistons</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-8 Swell</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-8 Great</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
1-8 Choir
1-13 General (1 to 8 on pistons, 9 to 13 on toe studs)
Setter (on stud and piston)
Great to Pedal reversible (on stud and piston)
Sforzando / Tutti (on stud and piston)
General Cancel

Toggel switches allow or omit setting of Pedal stops on divisional pistons.

Transposer (6+, 6-)

Peterson MSP-1000 multi-memory (99 levels) plus 60-step programmable crescendo

*This stop was added for this installation
**This Austin reed was substituted for this installation (see next note)
***This reed was originally in the Great and was borrowed into the Pedal. It was moved into the Pedal for this installation.
Hostetter Chapel  
Messiah College, Grantham, PA  
W. Zimmer & Sons, Inc., Charlotte, NC  1974  
38 ranks / 2,009 pipes

<table>
<thead>
<tr>
<th>Great</th>
<th>8’</th>
<th>61 pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16’ Quintadena</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8’ Principal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8’ Gedackt</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>4’ Octave</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>4’ Spitzflöte</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>2’ Superoctave</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>III-IV Mixture (1 1/3)</td>
<td>232</td>
<td></td>
</tr>
<tr>
<td>8’ Trompete</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>8’ Swell to Great</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8’ Positiv to Great</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chimes (Deagan)</td>
<td>21</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Swell</th>
<th>61 pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>8’ Rohrflöte</td>
<td></td>
</tr>
<tr>
<td>8’ Salicional</td>
<td></td>
</tr>
<tr>
<td>8’ Celeste (TC)</td>
<td>49 pipes</td>
</tr>
<tr>
<td>4’ Principal</td>
<td>61 pipes</td>
</tr>
<tr>
<td>4’ Koppelflöte</td>
<td>61 pipes</td>
</tr>
<tr>
<td>2’ Blockflöte</td>
<td>61 pipes</td>
</tr>
<tr>
<td>II Sesquialter (TC)</td>
<td>98 pipes</td>
</tr>
<tr>
<td>8’ Fagott</td>
<td>61 pipes</td>
</tr>
<tr>
<td>Tremolo</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Positiv</th>
<th>61 pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>8’ Holzgedackt</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pedal</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>16’ Subbass</td>
<td>32 pipes</td>
</tr>
<tr>
<td>16’ Quintadena (from Gt)</td>
<td></td>
</tr>
<tr>
<td>8’ Octave</td>
<td>32 pipes</td>
</tr>
<tr>
<td>8’ Rohrbass</td>
<td>32 pipes</td>
</tr>
<tr>
<td>4’ Choralbass</td>
<td>32 pipes</td>
</tr>
<tr>
<td>III Mixture (2 2/3’)</td>
<td>96 pipes</td>
</tr>
<tr>
<td>16’ Fagott</td>
<td>32 pipes</td>
</tr>
<tr>
<td>4’ Schalmei</td>
<td>32 pipes</td>
</tr>
<tr>
<td>8’ Great to Pedal</td>
<td></td>
</tr>
<tr>
<td>8’ Swell to Pedal</td>
<td></td>
</tr>
<tr>
<td>8’ Positiv to Pedal</td>
<td></td>
</tr>
</tbody>
</table>

5 Generals duplicated on toe studs  
3 Divisional pistons on each division (Pedal also duplicated on toe studs)  
Crescendo pedal with indicator

4 Capped metal  
5 1-12 stopped, 13-61 inverted chimneys  
6 1-12 stopped, 13-61 open  
7 1-48 wood, 49-61 open metal  
8 1-12 stopped, 13-61 open  
9 1-12 stopped wood, 13-32 stopped metal  
10 Inverted chimneys
Market Square Presbyterian Church  
Harrisburg, Pennsylvania  
Moller, Op. 11805  
1991

Grand-Orgue

16’ Violoncelle * 61 pipes  
8’ Montre * 61 pipes  
8’ Violoncelle 12 pipes  
8’ Flute harmonique 61 pipes  
8’ Bourdon ** 61 pipes  
4’ Prestant 61 pipes  
4’ Flute ouverte 61 pipes  
2’ Doublette 61 pipes  
V Grand cornet (TC to C5) 185 pipes  
V Fourniture 305 pipes  
IV Cymbale 244 pipes  
16’ Bombarde ** 61 pipes  
8’ Trompette 61 pipes  
4’ Clarion 61 pipes  
8’ Trompette-en-chamade 61 pipes  
Tremblant  
Chimes (enclosed in Réc.I) 25 bells

Positif

8’ Montre * 61 pipes  
8’ Bourdon ** 61 pipes  
4’ Prestant * 61 pipes  
4’ Flute 61 pipes  
2 2/3’ Nazard 61 pipes  
2’ Doublette 61 pipes  
1 3/5’ Tierce 61 pipes  
1 1/3’ Larigot 12 pipes  
V Fourniture 305 pipes  
16’ Regal 61 pipes  
8’ Cromorne 61 pipes  
16’ Trompette-en-chamade (TC) (G.-O.)  
8’ Trompette-en-chamade (from G.-O.)  
4’ Clarion-en-chamade (from G.-O.)  
Tremblant  
Cymbelstern

Récit I (expressif)

8’ Diapason ** 61 pipes  
8’ Flute traversiere ** 61 pipes  
8’ Flute couverte 61 pipes  
8’ Flute celeste II 110 pipes  
4’ Principal ** 61 pipes  
4’ Flute conique 61 pipes  
2’ Flageolet (now a principal) 61 pipes  
II-V Plein jeu harmonique ** 218 pipes
**IV**  Cymbale  244 pipes
16’  Basson **  61 pipes
8’  Trompette **  61 pipes
4’  Clarion **  61 pipes
Tremblant

**Récit II** (expressif)
16’  Bourdon **  61 pipes
8’  Cor de nuit  12 pipes
8’  Viole de gambe  61 pipes
8’  Voix celeste  61 pipes
8’  Dulciana **  61 pipes
8’  Unda maris **  61 pipes
4’  Fugara  61 pipes
4’  Flute octaviant  61 pipes
2²/₃’  Nazard  61 pipes
2’  Octavin  61 pipes
1³/₅’  Tierce  61 pipes
8’  Tuba  61 pipes
8’  Hautbois **  61 pipes
8’  Clarinet  61 pipes
8’  Vox humaine **  61 pipes
Tremblant
8’  Trompette en chamade (from G.-O.)

**Pédale**
32’  Contre bourdon (electronic, 12 tones)
16’  Contre basse **  32 pipes
16’  Soubasse **  32 pipes
16’  Violoncelle (from G.-O.)
16’  Bourdon (from Récit II)
16’  Cor-de-chamois **  32 pipes
8’  Principal *  32 pipes
8’  Flute **  32 pipes
8’  Violoncelle (from G.-O.)
8’  Cor de nuit (from Récit I)
4’  Choralbasse  24 pipes
4’  Flute  12 pipes
IV  Fourniture  128 pipes
32’  Contre fagotto **  12 pipes
16’  Bombarde **  32 pipes
16’  Basson (from Récit I)
8’  Trompette  12 pipes
8’  Hautbois (from Récit II)
4’  Clairon  12 pipes
4’  Cromorne (from Positif)
8’  Trompette-en-chamade (from G.-O.)
Chimes (from G.-O.)
<table>
<thead>
<tr>
<th>Couplers</th>
</tr>
</thead>
<tbody>
<tr>
<td>G.-O. to Pédale</td>
</tr>
<tr>
<td>Récit I to Pédale</td>
</tr>
<tr>
<td>Récit I to Pédale Super</td>
</tr>
<tr>
<td>Récit II to Pédale</td>
</tr>
<tr>
<td>Récit II to Pédale Super</td>
</tr>
<tr>
<td>Positif to Pédale</td>
</tr>
<tr>
<td>Récit I to G.-O. Sub</td>
</tr>
<tr>
<td>Récit I to G.-O.</td>
</tr>
<tr>
<td>Récit I to G.-O. Super</td>
</tr>
<tr>
<td>Récit II to G.-O. Sub</td>
</tr>
<tr>
<td>Récit II to G.-O.</td>
</tr>
<tr>
<td>Récit II to G.-O. Super</td>
</tr>
<tr>
<td>Positif to G.-O. Sub</td>
</tr>
<tr>
<td>Positif to G.-O.</td>
</tr>
<tr>
<td>Récit I to Positif</td>
</tr>
<tr>
<td>Récit II to Positif Sub</td>
</tr>
<tr>
<td>Récit II to Positif</td>
</tr>
<tr>
<td>Récit II to Positif Super</td>
</tr>
<tr>
<td>Positif to Récit</td>
</tr>
<tr>
<td>Récit I Sub</td>
</tr>
<tr>
<td>Récit I Unison Off</td>
</tr>
<tr>
<td>Récit I Super</td>
</tr>
<tr>
<td>Récit II Sub</td>
</tr>
<tr>
<td>Récit II Unison Off</td>
</tr>
<tr>
<td>Récit II Super</td>
</tr>
<tr>
<td>Positif Sub</td>
</tr>
<tr>
<td>Positif Unison Off</td>
</tr>
</tbody>
</table>

* display pipes

** Stops which incorporate pipes from the previous Aeolian-Skinner organ.

Solid state console with SSL combination action and 32 levels of memory. The organ contains 12 general pistons and 8 pistons for each division.
Programmable crescendo pedal (4 modes-3 are programmable) with digital readout.
Manual transfer affecting Positif and Grand-Orgue and their pistons.
Parmer Hall, High Center for Worship and the Performing Arts,  
Messiah College, Mechanicsburg, PA  
S. D. G. Pipe Organ, 2013  

Originally at Millersville University  
Relocated, Rebuilt, and Enlarged by  
S. D. G. Organ Company, Millersville.  
46 ranks (2,750 pipes), 3 digital "ranks",  
playable on 3 manuals and pedal.  

New pipe ranks are marked *  
Facade pipe ranks are marked +

**Specification**

**Great** (unexpressive in central chamber)

<table>
<thead>
<tr>
<th>Rank</th>
<th>Specification</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16’</td>
<td>Double Open Diapason**+</td>
<td>61</td>
</tr>
<tr>
<td>16’</td>
<td>Quintaten</td>
<td>61</td>
</tr>
<tr>
<td>8’</td>
<td>Open Diapason*</td>
<td>61</td>
</tr>
<tr>
<td>8’</td>
<td>Spitzflöte</td>
<td>61</td>
</tr>
<tr>
<td>4’</td>
<td>Octave*</td>
<td>61</td>
</tr>
<tr>
<td>4’</td>
<td>Rohrflöte</td>
<td>61</td>
</tr>
<tr>
<td>2 2/3’</td>
<td>Twelfth</td>
<td>61</td>
</tr>
<tr>
<td>2’</td>
<td>Fifteenth</td>
<td>61</td>
</tr>
<tr>
<td>IV</td>
<td>Fourniture (1 1/3’)</td>
<td>244</td>
</tr>
<tr>
<td>8’</td>
<td>Trumpet*</td>
<td>61</td>
</tr>
<tr>
<td>8’</td>
<td>Trompette Heroïque (from Choir)</td>
<td></td>
</tr>
</tbody>
</table>

**Swell** (expressive in right chamber)

<table>
<thead>
<tr>
<th>Rank</th>
<th>Specification</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16’</td>
<td>Lieblich Gedeckt</td>
<td>68</td>
</tr>
<tr>
<td>8’</td>
<td>Principal (formerly in Great)</td>
<td>68</td>
</tr>
<tr>
<td>8’</td>
<td>Rohrflöte</td>
<td>68</td>
</tr>
<tr>
<td>8’</td>
<td>Viole de Gambe</td>
<td>68</td>
</tr>
<tr>
<td>8’</td>
<td>Viole Celeste</td>
<td>68</td>
</tr>
<tr>
<td>4’</td>
<td>Octave (formerly in Great)</td>
<td>68</td>
</tr>
<tr>
<td>4’</td>
<td>Flauto Traverso</td>
<td>68</td>
</tr>
<tr>
<td>2’</td>
<td>Super Octave (formerly at 4’, extended to 2’)</td>
<td>61</td>
</tr>
<tr>
<td>III</td>
<td>Plein Jeu (2’)</td>
<td>183</td>
</tr>
<tr>
<td>16’</td>
<td>Bombarde*</td>
<td>68</td>
</tr>
<tr>
<td>8’</td>
<td>Trompette</td>
<td>68</td>
</tr>
<tr>
<td>8’</td>
<td>Trompette Heroïque (from Choir)</td>
<td></td>
</tr>
<tr>
<td>8’</td>
<td>Hautbois</td>
<td>68</td>
</tr>
<tr>
<td>8’</td>
<td>Vox Humana</td>
<td>61</td>
</tr>
<tr>
<td>4’</td>
<td>Clairon</td>
<td>68</td>
</tr>
<tr>
<td></td>
<td>Tremulant</td>
<td></td>
</tr>
</tbody>
</table>
Choir (expressive in left chamber)

- 8’ Copula
- 8’ Erzähler
- 8’ Erzähler Celeste
- 4’ Zauberflöte
- 2 2/3’ Nazard
- 2’ Nachthorn
- 1 3/5’ Tierce
- 1’ Sifföte
- 8’ Trompette Heroïque*
- 8’ Krummhorn
- Tremulant
- Chimes (Deagan with 5 position volume control) 21 tubes

Pedal

- 32’ Double Open Wood* Digital
- 32’ Contra Bourdon* Digital
- 16’ Open Wood* 32 pipes
  (1-12 wood, 13 up former principal pipes rescaled to match)
- 16’ Open Diapason (from Great)
- 16’ Bourdon* 32 pipes
- 16’ Quintaten (from Great)
- 16’ Lieblich Gedeckt (from Swell)
- 8’ Principal* 32 pipes
- 8’ Flute Ouverte (ext 16’)
- 8’ Quintaten (from Great)
- 8’ Lieblich Gedeckt (from Swell)
- 4’ Choral Bass (ext 8’)
- 4’ Flute Ouverte (ext. 16’)
- II Rausch Quint* 64 pipes
- V Grand Cornet (derived from 16’ Bourdon)*
- 32’ Contra Posaune* Digital
- 16’ Posaune 32 pipes
- 16’ Bombarde (from Swell)
- 8’ Posaune (ext. 16’)
- 8’ Trompette Heroïque (from Choir)
- 4’ Clarion (ext. 16’)
- Chimes (from Choir sounding 8va)

Couplers

- Great to Pedal 8’ & 4’
- Swell to Pedal 8’ & 4’
- Choir to Pedal 8’ & 4’
- Swell to Great 16’, 8’, 4’
- Choir to Great 16’, 8’, 4’
- Swell to Choir 16’, 8’, 4’
- Choir to Swell 8’
- Great to Great 16’, 4’, Unison Off
Swell to Great 16’, 4’, Unison Off
Choir to Great 16’, 4’, Unison Off

Accessories
12 general pistons duplicated on toe studs
5 divisional pistons on each division with pedal division duplicated on toe studs
Reversibles (thumb and toe) Swell to Pedal, Great to Pedal, Choir to Pedal
Reversibles (thumb) Swell to Great, Choir to Great, Swell to Choir
Reversibles (toe) for all 32’ Pedal stops
Tutti I & II reversibles (thumb and toe) with indicator light
Zimbelstern reversible (toe)
General cancellor
Transposer (+6 and -6 half steps)
250 memory levels
Registration / Piston sequencer
Alt, Set, (thumb) [for programming use]
Up, Down (thumb and toe) [for programming use and for piston sequencer]
Manual Transfer (Gr and Ch)
Auto solo, Auto solo tenor
MIDI (2 channels for each division)
Crescendo pedal with indicator light
Alternate Crescendo
Playback Sequencer

Digital pedal stops were provided by
Organ Specification, Pine Street Presbyterian Church, Harrisburg, Pennsylvania

GREAT

16’ Quintaton 73 pipes
8’ Diapason** 61 pipes
8’ Rohrflöte 61 pipes
8’ Quintaton (from 16’)
8’ Erzahler 61 pipes
4’ Prestant** 61 pipes
4’ Spitzflöte 73 pipes
2’ Waldflöte 73 pipes
II Sesquialtera** 146 pipes
III Fourniture (1 1/3’)** 183 pipes
8’ Trompette-en-Chamade (Solo)
Carillon (currently not functioning)
Zimbelstern
Tremulant

NAVE

8’ Principal* 61 pipes
4’ Octave* 61 pipes
2’ Super Octave* 61 pipes
IV Mixture (1 1/3’)* 244 pipes
16’ Double Trumpet* 61 pipes
8’ Trumpet* 61 pipes
4’ Klarine* 61 pipes

SWELL

16’ Lieblich Gedeckt** 73 pipes
16’ Contra Gemshorn 73 pipes
8’ Viola Pomposa** 73 pipes
8’ Viola Celeste 61 pipes
8’ Gedeckt (extension of 16’)**
8’ Voix Celeste II** 146 pipes
8’ Gemshorn (extension of 16’)
8’ Stopped Diapason 73 pipes
8’ Flauto Dolce Celeste II* 73 pipes
4’ Octave Geigen 73 pipes
4’ Köppelflote 73 pipes
2 2/3’ Nazard 61 pipes
2’ Zauberflöte 61 pipes
1 3/5’ Tierce 61 pipes
V Plein Jeu (2’)** 305 pipes
IV Scharff* 244 pipes
16’ Basson** 73 pipes
<table>
<thead>
<tr>
<th>Stop Type</th>
<th>Stop Name</th>
<th>Pipes</th>
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</thead>
<tbody>
<tr>
<td>Trompette</td>
<td>8' Trompette**</td>
<td>73</td>
</tr>
<tr>
<td>Oboe</td>
<td>8' Oboe**</td>
<td>73</td>
</tr>
<tr>
<td>Vox Humana</td>
<td>8' Vox Humana</td>
<td>61</td>
</tr>
<tr>
<td>Clarion</td>
<td>4' Clarion**</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>Tremulant</td>
<td></td>
</tr>
<tr>
<td>CHOIR</td>
<td>8' English Open Diapason*</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>8' Stopped Flute**</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>8' Unda Maris II*</td>
<td>146</td>
</tr>
<tr>
<td></td>
<td>4' Principal*</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>4' Nachthorn</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>2' Fifteenth*</td>
<td>61</td>
</tr>
<tr>
<td></td>
<td>1 1/3' Larigot</td>
<td>61</td>
</tr>
<tr>
<td></td>
<td>1' Blockflöte**</td>
<td>61</td>
</tr>
<tr>
<td></td>
<td>III-IV Cymbal (1')*</td>
<td>244</td>
</tr>
<tr>
<td></td>
<td>8' Clarinet</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>Tremulant</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Harp (currently not functioning)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Celesta (currently not functioning)</td>
<td></td>
</tr>
<tr>
<td>SOLO</td>
<td>8' Flauto Mirabilis</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>8' Gamba</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>8' Gamba Celeste</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>8' English Horn*</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>8' French Horn</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>8' State Trumpet</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>8' Trompette en Chamade*</td>
<td>61</td>
</tr>
<tr>
<td></td>
<td>Tremulant</td>
<td></td>
</tr>
<tr>
<td>ECHO</td>
<td>8' Cor de Nuit</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>8' Vox Angelica II**</td>
<td>146</td>
</tr>
<tr>
<td></td>
<td>8' Vox Humana</td>
<td>61</td>
</tr>
<tr>
<td></td>
<td>Tremulant</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chimes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Carillon (currently not functioning)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Harp (currently not functioning)</td>
<td></td>
</tr>
<tr>
<td>PEDAL</td>
<td>32' Contra Diapason (digital)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>32' Contra Bourdon (digital)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>16’ Diapason**</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td>16’ Violon (electronic)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>16’ Bourdon</td>
<td>56</td>
</tr>
<tr>
<td></td>
<td>16’ Quintaton (Gt.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>16’ Lieblich Gedackt (Sw)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>16’ Contra Gemshorn (Sw)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>10 2/3’ Quint (from Bourdon)</td>
<td></td>
</tr>
</tbody>
</table>
10 2/3’ Gemshorn (Sw)
8’ Principal 32 pipes
8’ Diapason (from 16’)
8’ Bourdon (from 16’)
8’ Quintaton (Gt)
8’ Gedackt (Sw)
8’ Gemshorn (Sw)
4’ Principal 32 pipes
4’ Bourdon (from 16’)
4’ Quintaton (Gt)
IV Mixture (2 2/3’)* 128 pipes
V Grand Cornet (32’)
32’ Contre Bombarde (digital)
16’ Bombarde 56 pipes
16’ Double Trumpet (Nave)
8’ Bombarde (from 16’)
8’ Trumpet (Nave)
4’ Bombarde Clarion (from 16’)

*new pipes / stop **rescaled, revoiced pipes

**Couplers**

Great to Pedal 8’ Solo-Echo to Swell 16’
Swell to Pedal 8’ Solo-Echo to Swell 8’
Swell to Pedal 4’ Solo-Echo to Swell 4’
Choir to Pedal 8’ Nave to Solo 8’
Choir to Pedal 4’ Nave to Swell
Solo-Echo to Pedal 8’ Nave to Choir
Solo-Echo to Pedal 4’ Nave Unison Off
Nave to Pedal 8’ Great to Great 16’
Swell to Great 16’ Great Unison Off
Swell to Great 8’ Great to Great 4’
Swell to Great 4’ Swell to Swell 16’
Choir to Great 16’ Swell Unison Off
Choir to Great 8’ Swell to Swell 4’
Choir to Great 4’ Choir to Choir 16’
Solo-Echo to Great 16’ Choir Unison Off
Solo-Echo to Great 8’ Choir to Choir 4’
Solo-Echo to Great 4’ Solo-Echo to Solo-Echo 16’
Swell to Choir 16’ Solo-Echo to Solo-Echo 8’
Swell to Choir 8’ Pedal to Solo
Swell to Choir 4’ All Swells to Swell
Solo-Echo to Choir 8’ Manual I II Reverse

Great and Nave function as a single division although it is possible to separate them and play them against one another.
Adjustable Combinations
8 pistons affecting Great and Nave
8 pistons affecting Swell
8 pistons affecting Choir
8 pistons affecting Solo-Echo
8 pistons affecting Pedal
12 pistons affecting Entire Organ
Tutti reversible on piston and stud
General Cancel
Setter Piston
Multiple Memory with 32 levels
Pedal Combinations to Great Piston On / Off switch
Pedal Combinations to Swell Piston On / Off switch
Pedal Combinations to Choir Piston On / Off switch
Pedal Combinations to Solo-Echo Piston On / Off switch

Great to Pedal reversible piston and stud
Swell to Pedal reversible piston and stud
Choir to Pedal reversible piston and stud
Solo-Echo to Pedal reversible piston and stud
32’ Contra Diapason reversible stud
32’ Contra Bourdon reversible stud
32’ Contra Bombarde reversible stud
All Swells t Swell reversible

Balanced Expression Pedal – Swell
Balanced Expression Pedal – Choir (including Harp)
Balanced Expression Pedal – Solo-Echo (including Carillon)
Balanced Crescendo Pedal
Trinity Lutheran Church, Camp Hill

A. E. Schleuter Pipe Organ

<table>
<thead>
<tr>
<th>Stop</th>
<th>Description</th>
<th>Pipes/Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16'</td>
<td>Sub Principal</td>
<td>12 pipes</td>
</tr>
<tr>
<td>8'</td>
<td>Diapason</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8'</td>
<td>Principal</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8'</td>
<td>Bourdon</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8'</td>
<td>Harmonic Flute</td>
<td>61 notes</td>
</tr>
<tr>
<td>4'</td>
<td>Octave</td>
<td>61 pipes</td>
</tr>
<tr>
<td>4'</td>
<td>Principal</td>
<td>61 notes</td>
</tr>
<tr>
<td>4'</td>
<td>Flute</td>
<td>61 notes</td>
</tr>
<tr>
<td>2 2/3'</td>
<td>Twelfth</td>
<td>61 pipes</td>
</tr>
<tr>
<td>2'</td>
<td>Super Octave</td>
<td>61 pipes</td>
</tr>
<tr>
<td>1 3/5'</td>
<td>Seventeenth</td>
<td>61 notes</td>
</tr>
<tr>
<td>II-IV</td>
<td>Fourniture</td>
<td>244 pipes</td>
</tr>
<tr>
<td>III</td>
<td>Scharf</td>
<td>183 pipes</td>
</tr>
<tr>
<td>16'</td>
<td>Double Trumpet</td>
<td>61 notes</td>
</tr>
<tr>
<td>8'</td>
<td>Trumpet</td>
<td>61 notes</td>
</tr>
<tr>
<td>8'</td>
<td>Trompette en chamade</td>
<td>61 pipes</td>
</tr>
<tr>
<td>4'</td>
<td>Clarion</td>
<td>61 notes</td>
</tr>
<tr>
<td></td>
<td>Tremolo</td>
<td></td>
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</table>
### Swell Organ
(enclosed)

<table>
<thead>
<tr>
<th>Stop</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16’ Lieblich Gedeckt</td>
<td>61 notes</td>
</tr>
<tr>
<td>8’ Principal</td>
<td>61 notes</td>
</tr>
<tr>
<td>8’ Gambe</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8’ Voix Celeste</td>
<td>49 pipes</td>
</tr>
<tr>
<td>8’ Flauto Dolce</td>
<td>61 notes</td>
</tr>
<tr>
<td>8’ Flute Celeste</td>
<td>61 notes</td>
</tr>
<tr>
<td>8’ Rohrflote</td>
<td>61 pipes</td>
</tr>
<tr>
<td>4’ Prestant</td>
<td>61 pipes</td>
</tr>
<tr>
<td>4’ Harmonic Flute</td>
<td>61 pipes</td>
</tr>
<tr>
<td>2’ Blockflote</td>
<td>61 pipes</td>
</tr>
<tr>
<td>2’ Octave</td>
<td>61 notes</td>
</tr>
<tr>
<td>1 1/3’ Larigot</td>
<td>61 notes</td>
</tr>
<tr>
<td>IV Plein Jeu</td>
<td>244 notes</td>
</tr>
<tr>
<td>16’ Contre Trompette (Trumpet II extension)</td>
<td>12 pipes</td>
</tr>
<tr>
<td>8’ Trompette en chamade (from Great)</td>
<td>61 notes</td>
</tr>
<tr>
<td>8’ Trompette I</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8’ Trompette II</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8’ Hautbois</td>
<td>61 notes</td>
</tr>
<tr>
<td>8’ Vox Humana</td>
<td>61 notes</td>
</tr>
<tr>
<td>4’ Clarion</td>
<td>61 notes</td>
</tr>
<tr>
<td>4’ Rohr Schalmei</td>
<td>61 pipes</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
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### Choir Organ
(enclosed)

<table>
<thead>
<tr>
<th>Stop</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16’ Contra Viola</td>
<td>61 notes</td>
</tr>
<tr>
<td>8’ Viola Pomposa</td>
<td>61 notes</td>
</tr>
<tr>
<td>8’ Viola Celeste</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8’ Stopped Diapason</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8’ Erzahler</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8’ Erzahler Celeste</td>
<td>61 notes</td>
</tr>
<tr>
<td>4’ Principal</td>
<td>61 notes</td>
</tr>
<tr>
<td>4’ Nachthorn</td>
<td>61 pipes</td>
</tr>
<tr>
<td>2 2/3’ Nazard</td>
<td>61 pipes</td>
</tr>
<tr>
<td>2’ Flageolet</td>
<td>61 pipes</td>
</tr>
<tr>
<td>1 3/5’ Tierce</td>
<td>61 pipes</td>
</tr>
<tr>
<td>1’ Piccolo</td>
<td>61 pipes</td>
</tr>
<tr>
<td>III Choral Mixture</td>
<td>183 notes</td>
</tr>
<tr>
<td>16’ Fagotto</td>
<td>61 notes</td>
</tr>
<tr>
<td>16’ Trompette en chamade (from Great)</td>
<td>49 notes</td>
</tr>
<tr>
<td>8’ Trompette en chamade (from Great)</td>
<td>61 notes</td>
</tr>
<tr>
<td>8’ Cremona</td>
<td>61 notes</td>
</tr>
<tr>
<td>Zimbelstern</td>
<td>digital</td>
</tr>
<tr>
<td>Carillon (Schulmerich)</td>
<td></td>
</tr>
<tr>
<td>Harp</td>
<td>digital</td>
</tr>
</tbody>
</table>
### Antiphonal Organ

- **8'** Principal 61 notes
- **8'** Bourdon (18 digital notes) 43 pipes
- **4'** Octave 61 pipes
- **2'** Principal 61 notes

### Pedal Organ

- **32'** Principal 32 notes
- **32'** Bourdon 32 notes
- **16'** Sub Principal (from the Great) 32 notes
- **16'** Open Wood 32 notes
- **16'** Contra Viola (from the Choir) 32 notes
- **16'** Subbass 32 pipes
- **16'** Ant. Pedal Bourdon 32 notes
- **16'** Lieblich Gedeckt (from the Swell) 32 notes
- **16'** Erzahler (Choir extension) 12 pipes
- **8'** Octave 32 pipes
- **8'** Bass Flute (ext. Subbass) 12 pipes
- **8'** Still Gedeckt (from Sw. Lieb. Gedeckt) 32 notes
- **8'** Erzahler (from Choir) 32 notes
- **4'** Choral Bass (ext. Octave) 12 pipes
- **4'** Flute 32 notes
- **4'** Still Gedeckt (from Sw. Lieb. Gedeckt) 32 notes
- **II** Rauschquinte 64 pipes
- **32'** Bombarde 32 notes
- **16'** Bombarde 32 notes
- **16'** Contre Trompette (from the Swell) 32 notes
- **16'** Fagotto (from the Choir) 32 notes
- **8'** Trumpet (from the Great) 32 notes
- **8'** Trompette II (from the Swell) 32 notes
- **8'** Trumpet en chamade (from the Great) 32 notes
- **4'** Cremona (from the Choir) 32 notes

### Couplers

|          | 8' Great to Pedal | 16' Swell to Great | 16' Choir to Great | 8' Ant. to Great | 8’ Swell to Great | 8’ Choir to Great | 8’ Ant. to Swell | 8’ Swell to Pedal | 4’ Swell to Great | 4’ Choir to Great | 8’ Choir to Swell | 4’ Choir to Pedal | 16’ Swell to Choir | 16’ Choir to Choir | 16’ Swell to Swell | 8’ Swell to Choir | Choir Unison Off | Swell Unison Off |
|----------|------------------|--------------------|--------------------|------------------|------------------|-------------------|-------------------|------------------|------------------|--------------------|-------------------|-------------------|-------------------|--------------------|--------------------|--------------------|------------------|-----------------|-----------------|
|          | 8’ Swell to Pedal | 4’ Swell to Great | 4’ Choir to Great  | 8’ Ant. to Choir |                  |                   |                   |                  |                  |                    |                   |                  |                   |                    |                    |                  |
|          | 8’ Choir to Pedal |                    |                    |                  | 8’ Choir to Swell|                   |                   |                  |                  |                    |                   |                  |                   |                    |                    |                  |
|          | 4’ Choir to Pedal |                    |                    |                  | 16’ Swell to Choir|                   | 16’ Choir to Choir| 16’ Swell to Swell|                  |                    |                   |                  |                | 8’ Swell to Choir | 4’ Choir to Choir | 4’ Swell to Swell |
|          | 8’ Ant. to Pedal  |                    |                    |                  |                  |                   |                   |                  |                  |                    |                   |                  |                   |                    |                    |                  |

### Combination System

- 32 levels of memory
- 12 general pistons - thumb and toe
- 6 thumb pistons each for Great, Swell and Choir
6 toe studs for the Pedal
Sforzando piston and toe stud
Set piston and General Cancel piston
Crescendo pedal
Transposer

Other Comments
Trompette en chamade stop is non-coupling
Digital voices are the work of Bob Walker
POE+ Participants

Eszter Ablonczy, Charleston, South Carolina  eablonczy@hotmail.com
Bonnie Barton, Mechanicsburg, Pennsylvania  mbbarton3@gmail.com
Priscilla Bashore, Mechanicsburg, Pennsylvania  pbash766@aol.com
Eileen Clark, Brooklyn, New York  eileendianeclark@gmail.com
Jean Cole, San Carlos, California  jeanmarcole@hotmail.com
Pearl Louis Flamberg, Blue Bell, Pennsylvania  aprs33@gmail.com
Glenn Gabanski, Darien, Illinois  ggabanski@comcast.net
William Gilligan, Callaway, Maryland  wgilligan@md.metrocast.net
Maryann Guldin, Lebanon, Pennsylvania  ma.guldin@gmail.com
Edward Krainer, New Fairfield, Connecticut  gemkrainer@sbcglobal.net
Alice Grier Lee, Washington, Pennsylvania  aglee@washjeff.edu
Valentine Matula, Granville, Ohio  vcmatula@gmail.com
Mary Moller, Surfside Beach, South Carolina  gmoller@sc.rr.com
Frederick Pogue, Kingston, Tennessee  fdpogue@gmail.com
Dianne Rechel, West Hartford, Connecticut  ajoyfulnotepiano@gmail.com
John Reilly, Longwood, Florida  jreilly620@gmail.com
Delight St. John-Brainerd, Mechanicsburg, Pennsylvania  delizia@pleinjeu.org
Cathy Schauss, Harrisburg, Pennsylvania  zeus03@verizon.net
Ian Shoff, Windsor, Pennsylvania  ianshoff@yahoo.com
Harriett Stoddard, Charlotte, North Carolina  hstoddard26@gmail.com
Cheryl Wilson, Hagerstown, Maryland  c wilson@kaneisable.com
Tyler Zimmerman, Rockville, Maryland  fiolspelare2@gmail.com
Teacher Assignments

Keith Reas: John Reilly and Cheryl Wilson  
Mon-Tues: Parmer Hall, Messiah  
Wed-Thurs: Camp Hill UMC

Chelsea Barton: Delight St. John Brainerd and Eszter Albonczy  
Mon-Tues: Camp Hill UMC  
Wed: Parmer Hall, Messiah  
Thurs: Camp Hill Presbyterian

Rhonda Edgington: Jean Cole and Bonnie Barton  
Mon-Tues: Grantham Church  
Wed-Thurs: First Lutheran, Carlisle

Aaron Sunstein: Cathy Schauss and Harriett Stoddard  
Mon-Tues: First Lutheran, Carlisle  
Wed-Thurs: Grantham Church

Victoria Shields: Frederick Progue and Diane Rechel  
Mon-Tues: Trinity Lutheran, CH  
Wed-Thurs: First UCC, Carlisle

Brenda Leach: Alice Lee and Eileen Clark  
Mon-Tues: First UCC, Carlisle  
Wed-Thurs: Trinity Lutheran, CH

Brett Terry: Tyler Zimmerman and Ian Shoff  
Mon-Tues: Derry Presbyterian, Hershey  
Wed-Thurs: Pine Street, Harrisburg

Tyler Canonico: Glenn Gabanaski and William Gilligan  
Mon-Tues: Pine Street, Harrisburg  
Wed.-Thurs: Derry Presb, Hershey

David Schleat: Edward Krainer and Valentine Matula  
Mon-Tues: Market Square Presby  
Wed-Thurs, First UMC, Hershey

Charles Grove: Mary Guldin and Priscilla Bashore  
Mon-Tues: First UMC, Hershey  
Wed-Thurs, Hostetter Chapel, Messiah

Clair Rozier: Mary Moller and Pearl Flamberg  
Mon-Tues: Hostetter Chapel, Messiah  
Wed-Thurs, Market Square Presby
POE+ Committee

Ellen Hunt, chair
Ellen Hunt served as organist at Market Square Church, Harrisburg, for twenty years before leaving for full time positions in CT, MA, NJ, and NY, where she was also Dean of the Mt. Vernon Music Academy. She is a graduate of Westminster Choir College and Columbia University, with post graduate work at Cambridge College, Cambridge, MA. Ellen has played recitals throughout the eastern US and in Europe, and was featured at two regional AGO conventions. She has been Dean of AGO chapters in Hartford, Connecticut, and Harrisburg, Pennsylvania. In 2011 Ellen coordinated the Region III Competition for Young Organists during the regional convention held in Harrisburg. Ellen lives in Juniata County with her family, substitutes regularly in churches in the Harrisburg area, and is a published author.

Shawn Gingrich, facilities and transportation, Harrisburg Chapter Dean
Shawn Gingrich serves First United Methodist Church in Hershey as Director of Music Ministry where he directs the choirs and serves as organist. In addition to his church work Shawn is the adjunct organ instructor and director of the handbell choir at Messiah College and directs the Hershey Handbell Ensemble, an auditioned community handbell ensemble which he founded in 2004. He received his undergraduate education at Lebanon Valley College, Annville, where he received the Bachelor of Science in Music Education and the Bachelor of Music in Sacred Music. He received his graduate education at Westminster Choir College of Rider University, Princeton, NJ where he received the Master of Music in Sacred Music. He also holds the Doctorate of Worship Studies degree from the Robert E. Webber Institute for Worship Studies in Orange Park, Florida. Shawn and his wife Laura have four children: Peter, Sarah, Christian and Aaron and they reside in Elizabethtown, Pennsylvania.

Phyllis Conrad, secretary and hospitality

Deborah Dillane

Kathy Gates, publicity

Carol Hunter, registrar

Shelly Moorman-Stahlman, faculty and programs

Mary Jane Nelson

Judy Schrack

Richard Zentmeyer, treasurer
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Delight St. John-Brainerd
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Judy Schrack
Ian Shoff
William Troup
Kenneth Walker
Carolyn Wright
Charles Yocum
Rick Zentmeyer
Map from Housing to Lottie Dining Hall
High Center Map
Parmer Hall is on the lower level
Piano practice rooms are both main and lower level
Organ practice room is 116 and in Chamber Music room 128 (main level)
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pjm@pjmorgans.com

Pictured: Zion Lutheran Church in the City of Baltimore. Open 60 - 3 manuals, 43 ranks - electric slider windchests.