



**IN THIS ISSUE**

Dean's Notes..... 1  
 January Meeting..... 2-3  
 Directory Changes ..... 3  
 Carnegie Music Hall Organs 4-6  
 Events..... 6-7  
 Job Openings..... 7-8  
 Dinner RSVP..... 9  
 Substitutes..... 9

**Contact the Editor: Regina**

**Kettering**

[editor@pitago.org](mailto:editor@pitago.org)

**Find us on Facebook:**

<https://www.facebook.com/pittsburghago/>

<https://www.facebook.com/OASPittsburgh/>

**For more information, see:**

[www.pitago.org](http://www.pitago.org)

**DEAN'S NOTES**

by Douglas Starr, Dean ([dean@pitago.org](mailto:dean@pitago.org))

In the New Year we feel a range of emotions- Happiness and relief that the music of Advent and Christmas is complete; Excitement for music that approaches Easter; and, perhaps Sadness for a variety of reasons that may include a project left undone or our church's financial challenges that affect our music ministry. We have all experienced the above and no matter where we are in our career, we need a mentor. Can you name someone who has nurtured you or better yet, someone who are you mentoring?



I am reading a wonderful book on Charles Ives by Stephen Budiansky, *Mad Music: Charles Ives, a Nostalgic Rebel*. This enigmatic compositional genius was a tremendously successful life insurance company executive who mentored his salespersons with a type of loving training that enabled their success. Out of his personal wealth he supported and mentored a cadre of emerging 20th c. Composers.

Name your mentors. Thank them personally or pray for them as they lead their Heavenly Choir. Become a mentor to your musical staff, choir and soloists, and indeed your entire church staff (some of us are old enough to mentor a willing pastor.) Mentoring can be active teaching but most often it is by example; the way you play, conduct, and interact with everyone. As a mentor once told me, "You are what you are because you are good at it." Share the joy of your God-given goodness and remember

that the source of your goodness continues to be your mentor.

## JANUARY 22ND MEETING – DR. GREGORY HAND

By Chaz Bowers Sub-Dean ([sub-dean@pitago.org](mailto:sub-dean@pitago.org))

### JS BACH: NEW PERSPECTIVES ON PLAYING BACH AT THE ORGAN: EVIDENCE FOR TOUCH AND TEMPO IN SOURCES AND MUSIC

**DR. GREGORY HAND**

**Westminster Presbyterian Church  
Galbreath Chapel  
Monday, January 22, 2018**



Our January meeting marks Dr. Gregory Hand's third trip to Pittsburgh over the last three years. In 2015, he played the Annual Grant Recital of the Seton Hill University Chapter of the American Guild of Organists and in 2016, he played a recital and masterclass at St. Bernard's Church in Pittsburgh. We are delighted that he is joining us in 2017 to not only present to our AGO chapter but also play a recital, with both appearances at Westminster Presbyterian Church in Upper St. Clair.

Dr Hand's presentation will include new findings on performance practice in Bach, specifically some 'fatal flaws' in the very commonly used Ritchie/Stauffer method. This presentation will include performances of chorales from Clavierübung III, as well as a prelude and fugue.

Gregory Hand is assistant professor of organ at the University of Iowa. Prior to this appointment he held the position of University Chapel Organist at Northwestern University, where he also taught in the Music Theory department. He was awarded the Doctorate of Musical Arts degree from the University of Michigan, where he studied organ with James Kibbie and harpsichord with Edward Parmentier.

Dr. Hand is in high demand as a performer and pedagogue. He was recently appointed to a five-year term on the jury of the Internationale Orgelwoche Nürnberg (ION), and has given recitals and masterclasses in the United States, France, Spain, Germany and Brazil.

His debut CD, "The Complete Gospel Preludes of William Bolcom" on the Naxos label marked the world premiere recording of all twelve of these landmark pieces. Critics praised the recording as "stunning" (American Record Guide) and noted the "sonorous and probing performances" (Gramophone), and the "brilliance of his technique" (allmusic.com).

He also was the first organist to play all twelve Gospel Preludes in one concert: first at the University of Michigan with the composer in attendance, and later at Princeton University, University of Glasgow, St Giles Cathedral (Edinburgh), and the Twin Cities (MN) chapter of the American Guild of Organists.

Dr. Hand has often collaborated with other instrumentalists to perform new music. With bassoonist Benjamin Coelho he premiered Adrian Vernon Fish's Kassoq at the International Double Reed Society Conference in Redlands, CA. With Amy Schendel he premiered Patrick Schulz's Fanfare for Trumpet and Organ, which appears on a recently released CD.

He is also very active as a harpsichordist and continuo player. Recent engagements include The Four Seasons with the Des Moines Symphony and Anne Akiko Meyers; Giulio Cesare with the Lyric Opera of Chicago; Ritorno d'Ulisse with Chicago Opera Theater; and several concerts with Ars Antigua, a Chicago-based period ensemble. He also conducted from the harpsichord a concert performance of Jacopo Peri's Euridice at the University of Iowa in 2011.

Dr. Hand has participated in several international organ competitions, including the Grand is Prix de Chartres (France), St. Albans (England), Prix Andre Marchal (France), and the Dublin International Organ Competition.

The dinner will be catered by the Community Kitchen and will feature Balsamic Bruschetta Chicken, Filet Tips with a red wine demiglace, wild mushrooms, Rosemary Roasted Potatoes, vegetable, and a house salad.

It is also worth noting that Dr. Hand will perform a recital as part of the Music & Arts Series of Westminster Presbyterian Church in Upper St. Clair, PA on Sunday, January 21, 2018, at 3:00 p.m. in Galbreath Chapel. Admission is free; donations accepted. The recital will take place in Galbreath Chapel, which is located at the south end of the church, and an ideal intimate space for music. Dr. Hand will be able to avail himself of the full range on the beautiful Taylor and Boody mechanical action organ, installed in 2015. The program includes music by Bach, Widor, Liszt, Froberger, and S.S. Wesley. Read more about the organ: [https://www.westminster-church.org/assets/media/pdfs/music/WPC\\_TB\\_ChapelOrgan.pdf](https://www.westminster-church.org/assets/media/pdfs/music/WPC_TB_ChapelOrgan.pdf).

**It is also time to begin thinking of next year's programming for our monthly meetings. If you are interested in taking part in the program committee or have some ideas for next year's meetings, please e-mail me at [chazbowers@gmail.com](mailto:chazbowers@gmail.com).**

## DIRECTORY CHANGES

Kathy Csellar, registrar ([registrar@pitago.org](mailto:registrar@pitago.org))

### NEW MEMBERS:

Christin Cooper  
Address: 311 1/2 45th St.  
City/St/Zip: Pittsburgh, PA 15201  
[christin.cooper22@gmail.com](mailto:christin.cooper22@gmail.com)

Mr. Brendan S. Barker  
408 Jonathan Court  
Oakdale, PA 15071  
[bbarker@holyltrinityrobinson.org](mailto:bbarker@holyltrinityrobinson.org)  
610-996-7109

Mr Thomas W. Hill  
2331 Pittock Street  
Pittsburgh, PA 15217-2311  
[tom.hill.music.studio@gmail.com](mailto:tom.hill.music.studio@gmail.com)  
412-421-1484

Gareth Allegrucci  
530 Dewalt Drive  
Pittsburgh, PA 15234  
[garethallegrucci@gmail.com](mailto:garethallegrucci@gmail.com)

### CHANGE OF ADDRESS

Mr. Ethan LaPlaca, CAGO, BSME  
1409 Creedmoor Ave  
Pittsburgh, PA 15226-2325  
[ethan.laplaca@gmail.com](mailto:ethan.laplaca@gmail.com)  
Phone: 412-527-9553

George Spencer  
931 Morgan Street  
Brackenridge, PA 15014

Jacob Temple transferred to  
St. Bridgett Church  
Richmond, VA

## A BRIEF HISTORY OF THE CARNEGIE MUSIC HALL ORGANS

By James M. Stark



*Illustration 1: Frederic Archer at the 1895 F&V console. Used with permission.*

Pittsburgh's Carnegie Music Hall opened to great acclaim on November 5, 1895. Farrand & Votey, of Detroit, had been commissioned to build a four manual, 61 rank, organ for the new hall which was completed just in time for the dedication. F&V was probably chosen for two principal reasons: first, F&V had acquired the Roosevelt Organ Company in 1892 who had built a successful instrument for Carnegie's first Music Hall on the North Side (Allegheny) in 1889; and second, F&V was then being represented in Pittsburgh by Philipp Wirsching who had closed up his own shop in Salem, Ohio, a year or so earlier. Wirsching had worked with William Mayer, Carnegie's organ consultant, and Robert A. Franks, Carnegie's Financial Secretary, on a number of Pittsburgh projects (none of which have, unfortunately, survived) and was well liked. Frederic Archer was appointed as the first organist and Music Director. Archer had come to Pittsburgh from England via St. James Church in Chicago which also had a Roosevelt organ. Archer played the first organ recital in the new hall on November 7 and also played the Guilmant Organ Concerto with the visiting New York Symphony Orchestra on November 8.

Archer passed away in 1901 and was replaced by Edwin Lemare. In 1903, Lemare brought back Edwin Votey, then with the firm of Hutchings-Votey, to make a few minor tonal changes and replace the console. This was an early electro-pneumatic organ and the consoles, apparently, were not very durable and, of course, technology was rapidly changing.

Lemare left in 1905 and in 1907 New York organist Charles Heinroth was appointed to permanently fill the vacancy. Heinroth would later become the first Dean of our local AGO chapter.

In 1906-07 the Carnegie Institute building was substantially enlarged including the addition of the present Music Hall foyer. In 1910 when, literally, the dust had settled, Heinroth invited Ernest M. Skinner in to make changes in the organ, which included a new console and an elevator to allow the console to be raised to stage level; and a new First Open Diapason and a Tromba on the Great on 10" wind pressure. As was a trend that would be prominent in American organ-building almost to the Second World War, Skinner removed all of the mixtures and replaced them with 8 foot ranks. Whether the removal of the upper-work was Heinroth's or Skinner's idea this trend, however, did not last long at the Music Hall.

In 1917, Skinner returned to build a completely new instrument, with upper-work. While some of the F&V ranks were retained, they were re-voiced, rescaled and placed on higher wind pressure. The organ was now 108 stops and 106 ranks with the addition of celesta, chimes and piano. This would remain Heinroth's organ for the next fifteen years.

Around 1932, Heinroth decided to return to New York and Marshall Bidwell was appointed. Bidwell had been at Coe College and also played the new Skinner organ (opus 771, 1929) in the War Memorial Auditorium in Cedar Rapids. He appears to have been a Skinner fan since Skinner was soon invited to do a complete rebuild of the Music Hall instrument which was inaugurated in November 1933, now 110 stops and 126 ranks of pipes, more upper-work and four percussions including piano and kettledrum.

At that time, two Steinway model D pianos were ordered, one for the stage and one for the organ. When I arrived in Pittsburgh in 1963, a Chickering grand piano had replaced the Steinway on the organ but was still playable.

Those of you who are familiar with the history of the Skinner and Aeolian-Skinner organ companies will recall that there was much infighting between E. M. Skinner and G. Donald Harrison. In the late 1920s, Skinner had lost financial control of his company to Arthur Hudson Marks who had made a fortune in the tire and rubber business and had become an investor in Skinner's company. While Skinner remained the chief operating officer, Marks brought in Harrison from Henry Willis & Sons in England to add some new blood. As it happened, many clients preferred Harrison's ideas to those of Skinner and, therefore, the friction. After the merger with the Aeolian Company in early 1932, when Skinner was given only a five year contract, Marks decreed that whomever brought in the contract would see it through the shop. In Pittsburgh, Harrison had obtained two important 1931 contracts: Sacred Heart, which was never fully completed; and East Liberty Presbyterian, 140 ranks, which was installed in 1935. However, the contract for the Music Hall was all Skinner and was undoubtedly his last major contract with A-S, since, according to Donald Gillette, the last A-S President, Skinner was then told that the Company would continue to pay his salary as long as he stayed out of Boston.



*Illustration 2: Marshall Bidwell at the 1933 Aeolian-Skinner console. Used with permission.*

Sometime around 1930, the H.J Heinz Company built an auditorium, primarily for trade shows, attached to their offices and plant on the North Side and bought a 1925 Skinner theater organ (opus 545) from the Metropolitan Theater in Boston. By 1950 the organ was no longer being used so the pipes were removed and dispersed but the nine percussions were donated to Carnegie Music Hall and Aeolian-Skinner was contracted to do the work under the supervision of G. Donald Harrison. While he was at it, Harrison also replaced the Swell Mixture and the three Swell chorus reeds. However, in spite

of this, the organ remains largely Skinner's work: 126 ranks, one rank larger than the Dobson in Philadelphia, 108 stops, and surely one of the largest "toy counters" of any organ in America.

By 1989 the organ was in sad shape and the Trustees of The Carnegie brought in Nelson Barden, well known for his restoration work, Jack Bethards (Schoenstein Organ Co.), who later built the organ for Schemerhorn Hall in Nashville, which some of us heard in 2012, and Barbara Owens, one of the founders of the Organ Historical Society, to advise. Barden estimated that it would take \$1.5 million to fully restore the organ but the price could go higher. The Trustees decided to do nothing so the organ remains silent.

It may be somewhat nostalgia, but I believe this was Skinner's *magnum opus*. St. Luke's, Evanston, and Central Park Methodist, Buffalo, are fine liturgical instruments and Stambaugh and Severance Hall, also concert hall organs, are close, but the Music Hall organ is in a class by itself.

Both musically and historically this is an import instrument. Between 1896 and 1981, more than 4,000 regularly scheduled Sunday, and initially Thursday, free recitals were played on it. The last for which a program could be found, was played on Sunday, December 20, 1981, but that program also promised yet another recital a month later. While I have not found a copy of that program, I have it on good authority, the recitalist, that the final Sunday afternoon recital was played by our own Bill Lindberg.

**Primary sources:** American Organ Archives, Library of Congress, *The Musical Courier*, *The Diapason* and *The Carnegie Magazine*. Photos used courtesy of Carnegie Library of Pittsburgh.

## EVENTS

Date	Event
<b>21 JAN 3:00 PM</b>	<b>Music in a Great Space</b> , the concert series at Shadyside Presbyterian Church, welcomes the Pittsburgh Youth Symphony String Orchestra, conducted by PYSO Assistant Conductor Edward Leonard. The strings of the Pittsburgh Youth Symphony Orchestra present a program titled "Simply Strings," featuring the third suite from "Ancient Airs and Dances," by Ottorino Respighi, and "St. Paul's Suite," by Gustav Holst. In addition, the program also will include chamber music performed in varying combinations by smaller ensembles. No tickets necessary for admission; donations appreciated. <i>Shadyside Presbyterian Church, 5121 Westminister Place, Pittsburgh, PA 15232 412-682-4300</i> <a href="http://www.shadysidepres.org">www.shadysidepres.org</a> <a href="mailto:info@shadysidepres.org">info@shadysidepres.org</a>
<b>21 JAN 3:00 PM</b>	Westminster Music & Arts Series - Organist Gregory Hand Galbreath Chapel, Westminster Presbyterian Church Freewill offering Reception following <i>Westminster Presbyterian Church, 2040 Washington Rd., Pittsburgh, PA 15241</i> <a href="mailto:burns@westminster-church.org">burns@westminster-church.org</a>
<b>23 JAN 6:30 PM</b>	<b>Meeting</b> - JS Bach: New Perspectives on playing Bach at the organ: Evidence for Touch and Tempo in sources of music - Dr. Gregory Hand <i>Westminster Presbyterian Church</i>
<b>28 JAN 3:00 PM Preconcert 2:30 PM</b>	<b>The Music Plus Concert Series: Percussion Is the Word</b> - Todd Hartman, Dr. David Glover, and friends will present a 50-minute concert using an eclectic array of percussion instruments. At 2:30, a preconcert will be presented by Ambridge Area Steel Drums. Reception immediately following to meet the artists in the Gathering Space. Light refreshments will be served. Freewill offering will be accepted.

Date	Event
	<p><i>St. James Parish, 200 Walnut Street, Sewickley, PA 15143 412-741-6650 Sharron Schaefer at <a href="mailto:s.schaefer@comcast.net">s.schaefer@comcast.net</a> or <a href="http://www.stjamesmusic.org">www.stjamesmusic.org</a></i></p>
<p><b>28 JAN 4:00 PM</b></p>	<p><b>Organ / Piano Duo: Corinne Fink-Adkins and Alaine Fink</b> - Sisters who both play piano and organ will perform organ/piano duo works and some piano four hands and organ, multiple hands and feet. Spirituals, classical standards and a newly composed work based on hymns by Scott Pappal. This concert is part of the Music for the Soul Concert Series. Meet and greet reception following the performance. Fruits, cheeses and desserts. Tickets are \$15 - cash or check at the door. <i>Good Shepherd Lutheran Church of Fox Chapel. 1610 Powers Run Road, Pittsburgh, PA 15116</i> Reserve tickets: 412-963-9494 <a href="http://www.gslcfc.org">www.gslcfc.org</a></p>

**RSVP by Jan. 12<sup>th</sup> for JS Bach: New Perspectives (Dr. Gregory Hand)**  
**6:30 PM Dinner, Meeting at 8:00 PM Jan. 22<sup>nd</sup>, 2018**  
**Westminster Presbyterian Church., 2040 Washington Rd, Pittsburgh, PA 15241**

**Name:** \_\_\_\_\_

**Guests:** \_\_\_\_\_

Amount enclosed (NOTE CHANGED PRICE \$20.--/person) \_\_\_\_\_

I have included \$\_\_\_\_\_ to underwrite a student dinner. (\$20 underwrites one dinner)

**Reservations to:** Regina Kettering, 1115 Beaver Rd., Sewickley, PA 15143-2003  
 Text or call: (412)-477-5547 email: [reservations@pitago.org](mailto:reservations@pitago.org)

Substitute Organists Available for Sunday Mornings

BEDFORD, CLARK, SPC	412.364.4756	WFES
BROWN, JUDITH	301.724.1407	WFES
CAFARO, ROSS	412.885.1625	WFES
JANKO, RAY	724.325.7449	WFES
JUSTHAM, MARY ANN	724.335.7792	WFES
HENRI, LAURA	412.418.7392	WFESL
HILL, THOMAS	512.421.1484	WFES
KOHL, GEORGE	412.523.7765	WFES
KRANTZ, DOUGLAS	317.532.7523	WFS
LA RUE, ELIZABETH SPC	412.999.4812	WFES
LINDSEY, III, C. DENNIS	918.409.6467	WFES
MISLIN, DAVID W.	617.223.1270	WFES
RASLEY, DON	724.487.7303(D) 724.283.4829(E)	WFES
ROEDERER, CHARLOTTE	412.780.7445	EFS
ROLLET, TONY, ARCM	412.726.8569	WFES
RUBRIGHT, SANDY S.	724.994.8872	WFE
SCHALL, STEPHEN	412.215.2971	WFE
STIPCAK, VALERIE	724.388.1038	WFES
SZEREMANY, RICHARD, AAGO	412.327.6254	WFES
VANDERLAAN, BRET A.	301.919.1835	WFES

Substitute Organists NOT Available for Sunday Mornings

AIKINS, CANDICE	724.568.2640	WF
BRUHN, LYNN	724.733.8111	WFE
DANIELS, J.R.	412.389.6658	WF
DAVIES, KYLE	717.552.8886	WFES
EARNEST, Dr. WAYNE N.	724.206.8854	WFS
ENGLISH, DANIEL	412.889.2681	WFESL
HAMMER, MICHAEL	217.766.4230	WFES
KETTERING, REGINA	412.477.5547	WFES
LAPISARDI, EMILY	304.216.0302	WFES
MASTERS, SARA	412.266.5821	WFES
MILLER, JANE	412.526.6618	WF
PINKERTON, RICHARD	412.561.2015	WFE
REILAND, MICHAEL	412.882.5521	WFE
SPENCER, GEORGE	412.731.3324	WFE
STROBEL, JOYCE MOON	412.366.0074	WFES
WALLACE, JUSTIN	412.531.0525	WFES
WANG, CLOUD SSU-YUN	857.318.1896	WFES
WILL, NICHOLAS	814.460.1446	WFE

**Only current members of the AGO may be on the substitute list.** AGO assumes no responsibility for the musicianship, reliability, or conduct of substitute organists. Background checks are the responsibility of the employer. Churches may contact organists directly or ask the coordinator for assistance.