



PIPELINES

Pittsburgh Chapter of the American Guild of Organists

Volume 99 Issue 2

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DEAN'S NOTES

by Douglas Starr, Dean (dean@pitago.org)

Greetings dear colleagues:

At our September Board Meeting, your Chapter colleagues reported on several initiatives. Former Deans Tom Taylor and Craig Dobbins reported, respectively, on the much needed revision of Chapter bylaws and the nomination process for next year's officers. Ian Connolly, a senior

at Central Catholic and grandson of Ann Labounsky, informed the Chapter of his Eagle Scout Project Plan to fundraise for and have built a continuo organ for Chapter use. Other officers proposed ideas for strengthening our mission in the region. There is much work to be done and we the leadership to accomplish much.

Chaz Bowers in his article presents our October Chapter meeting with guest, Russell Weisman. Russ will be in residence days before at St. Paul's Episcopal where he will play the morning liturgy on October 20 and, at 4:00 pm that afternoon, performs at St. Paul's in recital. His program includes works by J.S. Bach, Mendelssohn and he collaborates with soprano, Katy Williams, in Bach's solo soprano Cantata BWV 52, *Falsche Welt, dir traue ich nicht*. Find out more about Russell at

<http://www.russellweismann.com/>



OCTOBER MEETING – RUDOLPH VON BECKERATH

by Chaz Bowers, Sub-Dean (sub-dean@pitago.org)

Dr. Russell Weismann

A Presentation on the Life Work of Rudolf von Beckerath

Monday, October 22, 2018 - 6:00 P.M.

St. Paul Cathedral Social Hall

108 North Dithridge Street

Pittsburgh, PA 15213-2608

Equally accomplished as both organist and scholar, Russell Weismann is an emerging young artist whose achievements in performance and academic spheres have earned him international acclaim among audiences and intellectuals alike.

A native of Pittsburgh, Pennsylvania, Russell holds the Doctor of Musical Arts degree from George Mason University, where his dissertation research explored the North American influence of the German organ builder Rudolf von Beckerath in the context of musical culture and composition. Additionally, Russell completed the Master of Music degree from Yale University and the Bachelor of Music degree *cum laude* from Duquesne University while earning a certificate of study from the Yale Institute of Sacred Music. His primary organ instructors were John Walker and Martin Jean. Additionally, Russell studied harpsichord with Richard Rephann and conducting with Brady Allred and Jeffrey Douma.

As an organist, Russell has performed recitals across the United States, as well as in Europe, Central America, and Africa. He was awarded the First Place prize in the 2004 American Guild of Organists Regional Young Organists Competition and was twice accepted to participate in the London Summer Organ Course. Russell was also a featured performer at the 2004 American Guild of Organists Convention in Los Angeles, the 2010 Organ Historical Society Convention in Pittsburgh, the 2013 Conference of the National Association of Pastoral Musicians in Washington, DC, and the 2014 American Guild of Organists Convention in Boston, MA (as a finalist in the Schoenstein Organ Competition). Russell has been featured on American Public Media's Pipedreams radio program, and was among a select few number of organists chosen to play a dedicatory recital on the Rubenstein organ at the Kennedy Center for the Performing Arts during its inaugural year.

An active member of the American Guild of Organists, Russell successfully achieved the Guild's Associate, Colleague, and Service Playing certificates, and has served as Past-Dean and sub-Dean of the District of Columbia Chapter as well as a member of the Guild's National Board for Membership Development. Among his many community outreach efforts, Russell is in his fourth year as Artistic Director of "Music @ the Monastery," a thriving musical event series held at the Franciscan Monastery in Washington, D.C., and director of the Capital Organ Studio, a regional based initiative offering private music lessons to students of all ages and abilities. Russell is currently the Director of Music at St. Jane Frances de Chantal Parish in Bethesda, Maryland following posts as Associate

Director of Music at the Basilica of the National Shrine of the Immaculate Conception, University Organist at Georgetown University, and University Chapel Organist at Yale University.

As a scholar in the fields of sacred music, music and politics, organ culture, and pedagogy, Russell has earned distinction as a laureate of several scholarships, including the André Marchal award for excellence in the study of sacred music and the Hugh Giles award for distinction in the discipline of music and the arts. He has several articles in print and is focusing his current research on the work of Rudolf von Beckerath in North American, nationalistic expressions in twentieth-century organ building, and complications of monotheism in political song. Russell has held teaching positions at Yale University as a Teaching Fellow in Music History and as a Secondary Organ Instructor, as well as at Georgetown University and George Mason University as Adjunct faculty teaching courses in Music History and Music Theory.

Russell will present his Doctoral dissertation research which examines the influence of Rudolf von Beckerath on the culture of the American pipe organ. Exploring two parallel twentieth-century neoclassic movements, namely the German *Orgelbewegung* and the American Organ Reform Movement, Beckerath opened the door to European organ building aesthetics in North America from 1957-1976 through the installation of several significant instruments. His work is enshrined throughout the United States and Canada as momentous examples of modern organ building and represent the evolution of the North German school of organ building. The lecture/powerpoint slide presentation will be held in the cathedral hall lecture.

In celebration of Russell's return to Pittsburgh, the program will be a joint meeting with the Pittsburgh Chapter of the National Pastoral Musicians. Wine and cheese will be provided at 6:00 P.M. thanks to the St. Paul Cathedral Choir and the dinner will be catered by Bistro to Go. We hope to see you there.

OAS CELEBRATES 40 YEARS

by Edward Alan Moore, Director (info@oas-series.com)



Please join us as our 40th season kicks off on Sunday, October 7, 3 p.m., with Nathan Laube in concert at East Liberty Presbyterian Church. Regarded as one of the world's elite organists, Mr. Laube currently serves as assistant professor of music at the Eastman School of Music in Rochester, New York. As part of his performance, he will premiere a commissioned piece by Craig Phillips, celebrating the OAS' 40th season. The concert will be presented in cooperation with ELPC's *Cathedral Concerts* series.

Individual tickets are \$12 and students are FREE!

For those not able to attend the concert in person, it will be broadcast live on Facebook at:

www.facebook.com/EastLibertyPresbyterian/

HELP! WE NEED AN ORGANIST

Dr. Wayne Earnest

Small, and especially rural, churches are increasingly finding it difficult to secure an organist. That trend began in earnest to take place back in the 1980s as college/university organ student enrollment and AGO membership began declining. In response to that issue, I began research and found that, in fact, there is both a shortage and a surplus. For college/university teaching positions and for large (particularly urban) churches, there is a surplus of organists but for small (especially rural) churches, there is a shortage. One possible solution is the "Multi-Parish Church Music Position" (MPCMD) which has both historical and 20th-century precedent. Below is an edited excerpt from a monograph on the organist shortage/surplus that I wrote years ago and have periodically updated. If you'd like a copy, email me at musicmanwayne@outlook.com.

Since there is both an organ shortage and a surplus and they are mutually related, a logical solution, then, is to combine smaller, part-time positions into "multi-parish," full-time ones. Both the need and market lie in the smaller church. Further, in a world that is becoming increasingly computerized and impersonalized, the need for community – especially the kind found in the smaller church – is greater now than ever.

It is the smaller churches, though, in which the organist shortage is the most severe. A "multi-parish" approach as described below would not only be a way to help those churches having difficulty finding an organist, it would also be effective in improving the music in those churches who have desire to do so but whose present musician lacks the professional skills and/or whose budget does not allow hiring a full-time musician.

Historically, a precedent for the "multi-parish" approach already exists in J. S. Bach's position at Leipzig where he oversaw three churches' music and C. P. E. Bach's position at Hamburg where he oversaw five churches' music. A present-day, somewhat modified version of this exists in the work Dr. Marilyn Keiser did for the Western North Carolina Diocese of the Episcopal Church. (One obvious advantage of the multi-parish concept is that it makes it possible to create a job with as many or as few hours desired by the musician.) Such a position in the Lutheran church has traditionally been called "Cantor." Other names to consider would include "Multi-Parish Church Music Director" (MPCMD), "Church Music Consultant" (CMC), or "Synodical Church Music Consultant" (SMC). In this article the position will be referred to as MPCMD. A "pyramid" structure would make possible MPCMD training at various levels. In other words, someone with the proper background at a larger church or college/university or seminary could teach students for "MPCMD" positions and they, in turn, could teach students who could then go into the "Hinterlands" to teach church musicians in very small and rural areas.

Below follows a kind of "job description" for the MPCMD position.

- Giving organ lessons to amateur organists, to youth, and to pianists who have avoided playing for lack of knowing how to play the pedals, how to use the stops, and what repertoire to play.
- Giving conducting lessons to choir directors and voice lessons to choir members.
- Assisting in music selection: organ, choir, bell, instrumental, etc.
- Coordinating the purchase and sharing of music, hand-bells, and other equipment.
- Coordinating occasional, joint festival services between the churches being served.
- Working to develop full-time positions where possible.
- Serving as consultant in matters of acoustics, design of worship spaces, selecting a new organ, liturgy, and worship planning.
- Playing at each church, on a rotation basis, to develop rapport and provide a role model.

Article to be continued in next issue – the advantages of MPCMD

CORAL MCMUNN RETIRES AFTER 55 YEARS

by David McMunn



Following a career as the organist— and later assistant organist—at Memorial Park Presbyterian Church, McMunn's tenure that began on Mother's Day 1963, Coral A. McMunn has given up the bench after 55 years!!

As a youth, Coral played piano and organ at Turtle Creek Christian Church until she headed to school at Westminster College in New Wilmington. Coral graduated with a B.S. in Music Education, and got married that same summer of 1950.

While raising a family, Coral worked at Liberty Printing Company at the corner of Centre Avenue and Morewood Avenue in Shadyside and, later, became the organist at North Hills Baptist Church when it used to be located where the Giant Eagle in McIntyre Square now stands on McKnight Road at Peebles Road.

You could say that her position was *elevated* at least once at Memorial Park Church when the 1962 Allen two-manual organ in the "pit" behind the communion table was replaced by 1993 Allen four-manual that was installed in the greatly renovated chancel.

At Memorial Park Church, Coral worked under the choral direction of William Twigger, Frank Cummings, Clark Bedford, Norman "Woody" Brown and Jim Lueers. She shares a record tenure as organist with Russ Wichmann at Shadyside Presbyterian Church, Edgar Highberger at First Presbyterian Church of Greensburg and (maybe) Joe O'Brien!!

Throughout her career, Coral has been active in the Pittsburgh Chapter of the American Guild of Organists, the Pittsburgh Chapter of the Presbyterian Association of Musicians, North Hills Music Club, and several musical groups that operate in the community. For several years, Coral was accompanist for the North Hills Chamber Singers under the direction of Clark Bedford which became today's Pittsburgh Concert Chorale.

The words of Proverbs 31 ring so true: her children, grandchildren and great-grandchildren—as well as countless co-workers and friends—rise up and call her blessed!! Hooray, Coral, and God's blessing upon you as you enjoy family and friends "full time!"

BILL LINDBERG – AN APPRECIATION AND MEMORIAL

by Dave Beery

My first encounter with Bill Lindberg occurred almost a decade ago, at an OAS recital, where, from behind, I mistook him for another acquaintance I knew. Having already said hello, and seeing him quizzically eyeing me, I introduced myself, and soon after saw him at many other musical events in the Pittsburgh area, often in the company of Dr. Ross Cafaro.

Soon after, I volunteered to drive Bill when Ross could not. We met at his house in Jefferson Borough, where I saw his vintage Model T., grand piano, mementos, and considerable library of books and CDs. I put Bill in touch with a friend who helped him sell the Model T, and soon Bill and I were weekly phone correspondents, if not more often. Thus began a wonderful friendship with one of the most unique and fascinating characters I have ever met—old enough to be my father, yet always possessed of a fresh spirit and inquisitive, penetrating mind. Even when Bill spent his final years in the assisted living facility, his rapier sharp wit and often laceratingly waspish comments were a delight and a tonic to the tired soul.

Bill grew up in McKeesport, the youngest of three brothers. He studied piano at an early age, and soon became the pianist, and then choir director, of the Swedish Baptist congregation he belonged to all his life, until its recent dissolution.

At his father's insistence, rather than further his musical studies, he worked after high school graduation for a downtown Pittsburgh business, the A. Mamaugh Awning company, as the personal secretarial assistant to the President, Joseph DeStein.

Until WW II intervened, and Bill entered the U S Army, ultimately being deployed to the European theater in the special services division. It was only in the last year or so of his life that Bill recounted to me his presence at the Allied liberation of the Dachau concentration camp, and the horrors he observed there that remained with him for over 70 years.

Returning home, Bill entered Carnegie Tech to study organ on the G I Bill. This department, pioneered by the legendary organist and pedagogue Caspar Koch, was then under the direction of Charles Pearson, Bill's mentor and teacher. Bill was still at the Swedish Baptist Church, but soon after, a two manual Felgemaker organ from a closed South Side Baptist church was relocated to McKeesport by the local firm of Morehouse, Bowman and Brandt, and Bill resumed his duties, but now as organist and director of music.

Sometime in the late 1940s, Bill returned for a Master of Fine Arts degree, and at a later period, earned yet another master's degree, prior to completing his doctoral dissertation at the University of Pittsburgh in 1976, under the supervision of his great friend Dr. Robert Sutherland Lord. The subject of his thesis was the history and study of the Derrick and Felgemaker organ Company and its numerous installations in the country, particularly the northeast, and the particular characteristics of this firm's work.

Bill married his high school sweetheart, Lucille Evans, in 1952, and the year after the first of their four children, Billy, was born. 1953 also saw Bill moving to the Brentwood Presbyterian church as their second organist. The organ was a Hammond electronic.

By 1958, the former four manual Skinner organ from Shadyside Presbyterian Church had been reconfigured and revoiced by Moller into a 3 manual instrument and installed in Brentwood, and the growing congregation featured seven to eight graded choirs and a summer camp, all under Bill's direction. Two daughters were added to the family, and in 1959 Bill became Dean of the Pittsburgh Chapter of the AGO. Tragedy struck when Bill's wife died in 1961 soon after the birth of their younger son and youngest child.

So began the hardest part of Bill's life, as a single father. 13 successive housekeepers were in the family's employ at one time or another. Bill's father and his wife's brother were taken in at various times. Bill was truly a remarkable rock for his family during this difficult time, and a wonderful Dad. Barbara remembers Bill forming a human sled with all four kids riding on his back as they traveled down the snow covered street.

1967 saw Bill moving to the Church of the Ascension, where he oversaw the installation of a new Austin instrument drawn to his specifications. At the same time he became an adviser at the Pitt Music Dept, and began work on his dissertation, all while carrying on his church and family responsibilities, and teaching courses at the University of Pittsburgh at Greensburg. After his retirement in 1993, Bill continued to play at various churches as needed, Pigeon Creek Presbyterian Church and Crafton Presbyterian two of the more recent ones. I never heard him play, but he and I had wonderful discussions about various recitalists, events, concerts, interpretations, and personalities.

He was the first teacher of Adam Brakel. Bill counted Paul Koch, Robert Lord, and Don Wilkins among his most admired associates. He was very complimentary of his teacher and mentor, Charlie Pearson. Bill knew my organ teacher, John Lively. He knew everyone, from former organ tuners like George Collins, Bill Mellor, Sam Bowman, to the most recent. His mind was inquiring, his spirit generous, and his interest in young performers was keen. He was particularly fond of Paul Jacobs, Ethan LaPlaca, and Adam Brakel, and anyone who played well and ennobled the art of music, especially the organ.

I am so very grateful to have known and been influenced by such a wonderful man. He taught me so much about music, art and life.

May his spirit ever be with us, and may he have rest eternal.

TEMPERATURE AND THE PIPE ORGAN

by Luke Tegtmeier

Temperature is central to accurate tuning. If you ever played in a wind ensemble, you probably remember tuning before rehearsal every day. Some days, after a few minutes of playing, the band director would insist on re-tuning. "Now that your horns are warm, let's tune again!" This is because wind instruments go sharp as they get warmer. The same is true of flue pipes in an organ. These pipes (Principals, Strings, and Flutes) will change pitch by approximately 2 cents for every Fahrenheit degree of temperature change. Since there are 100 cents in a half-step, a difference of a few degrees is very noticeable!

Reed pipes, on the other hand, are less affected by temperature. Oboes, Trumpets, and Krumphorns will (ideally!) stay closer to pitch. When the whole Trumpet rank seems to go out of tune every time the temperature changes, it's actually not the Trumpet - all of the flues are changing pitch together, while the Trumpet stays the same.

This is why pipe organ technicians joke that we tune to a thermostat! But the variables related to temperature are different for each situation. Placement of the organ pipes, the effectiveness of your HVAC system, the temperature change during the week, and ceiling fans are just a few of the variables to consider. Work closely with your technician to make sure that the organ is being tuned under the correct conditions.

For example, this past Advent I was tuning at one of our regular clients. Unexpectedly, the Swell and Choir were horribly flat compared to the Great. The reason: the two enclosed divisions were located in deep chambers where the temperature was at least 10 degrees cooler than the main room where the Great was located. Obviously the person in charge of the thermostat did not understand that the room had to be at temperature long enough for the heat to reach the enclosed divisions. But a temperature difference of 10 degrees causes a pitch difference of almost an eighth-step! Knowing the instrument well, I simply tuned each division to itself, knowing that the flues at least would come back together when the temperature was more agreeable. Before leaving, I checked temperature and pitch again. Sure enough, the enclosed divisions were much warmer and more in tune with the Great. That made me confident that the instrument would be in tune at the correct temperature. I also made myself a note to be sure to reiterate the importance of correct temperature with this client prior to the next tuning!

Luke Tegtmeier holds degrees in church music from Valparaiso University and Luther Seminary. For ten years he was a church musician in Minnesota. Since 2015 he has worked for Muller Pipe Organ Company near Columbus, Ohio. He welcomes your questions or comments:

luke@mullerpipeorgan.com

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Date	Event
<p>2 Oct 7:00 PM</p>	<p>Sounds of Pitt - Evening concert featuring the Pitt Symphonic Orchestra, Women's Choral Ensemble and PalPITTations. A dessert reception with the performers will be held in Alumni Hall immediately following the concert. Registration is required. For more information, please contact the Pitt Alumni Association at 412.624.8229. There is no charge for admission to the concert, but admission to the reception immediately following the concert is \$10/person. <i>Heinz Memorial Chapel, Fifth Ave at S. Bellefield, Pittsburgh, PA 15213 412.624.4157</i></p>
<p>5 Oct 7:30 PM</p>	<p>Organ Dedication Recital - Caroline J. Robinson, Organist, will play the dedication recital for the new 3 manual/17 rank Patrick Murphy pipe organ. Works by Albright, Bach, Bridge, Bruins, Franck, Liszt, Sowerby and Vierne. Reception to follow, hosted by the Saint John Liturgical Choir. <i>Saint John Evangelical Lutheran Church, 601 Washington Avenue, Carnegie PA 15106 412.279.2952</i> music@saintjohncarnegie.com</p>
<p>5 Oct 7:30 PM</p>	<p>Music in a Great Space - the concert series at Shadyside Presbyterian Church, presents the Jade Piano Trio - Comprised of violinist Dawn Posey, cellist Katya Janpoladyan, and pianist Ellen Fast, the Jade Piano Trio will perform works by Rebecca Clarke, Kenji Bunch, Schubert, and Shostakovich. Donations appreciated. Reception in the church's Sharp Atrium follows the performance. <i>Shadyside Presbyterian Church, 5121 Westminster Place, Pittsburgh, PA 15232 412.682.4300</i> www.shadysidepres.org info@shadysidepres.org</p>
<p>14 Oct 3:00 PM</p>	<p>Aeolian Winds of Pittsburgh Concert - Dedicated to wind chamber music performance, composition, and promotion, this local group was founded in September 2003. <i>Heinz Memorial Chapel (address and info above)</i></p>
<p>14 Oct 4:00 PM</p>	<p>David Billings, organist - Music of Hollins, Bach, Franck, Mendelssohn, Locklair and Widor. <i>First Evangelical Lutheran Church, Leechburg, PA</i> beckyp@weleski.com</p>
<p>19 Oct 4:00 PM</p>	<p>Organist Virginus Barkauskas, and Robertas Beinaris, Oboe in concert - Organist Virginus Barkauskas, and Robertas Beinaris, Oboe in concert. This concert is in conjunction with the U.S. Lithuanian Consulate. Free-will offering. <i>St. Paul Cathedral (address and info above)</i></p>
<p>20 Oct 7:30 PM</p>	<p>Choral Concert "Homeward Bound" - The Pittsburgh Camerata Mark A. Anderson, Artistic Director with guests Mt. Lebanon H.S. Chamber Choir (Ethan LaPlaca, Director). Tickets available at the door or at www.pittsburghcamerata.org <i>Fox Chapel Presbyterian Church, 384 Fox Chapel Rd, Pittsburgh, PA 15238 412.963.8243</i> www.fcpc.org</p>
<p>21 Oct 3:00 PM</p>	<p>Rebecca Veith, organist - The Performing Arts Series at St. Marks Evangelical Lutheran Church Season 2018 presents organist Rebecca Veith on Sunday, October 21, at 3:00 p.m. in the church sanctuary. Ms. Veith will play the four manual Moller Organ in a program featuring works by Bach, Mendelssohn, Franck, Tournemire and Langlais. Freewill offering. Reception following. <i>St. Mark's Lutheran Church, 201 W Jefferson St, Butler, PA 16001 724.287.6741</i> www.stmarksbutler.org</p>
<p>21 Oct 3:00 PM</p>	<p>Music in a Great Space - The Pittsburgh Camerata, presenting the program "Homeward Bound," - Autumn is the time when thoughts and memories turn to home, as we return to our regular routines and reflect on our individual journeys. The Pittsburgh Camerata's fall concert highlights themes of homecoming: leaving home and the path back to the welcome and comfort of home. While welcoming audiences to another season of beautiful choral music, the Camerata also welcomes guests, the Mt. Lebanon High School Chamber Choir under the direction of Ethan LaPlaca, in presenting this look at our journeys home. Tickets may be purchased online at www.pittsburghcamerata.org or at the door. A reception in the church's Sharp Atrium follows the performance. <i>Shadyside Presbyterian Church (address and info above)</i></p>
<p>21 Oct 3:00 PM</p>	<p>Pittsburgh Mandolin Orchestra Concert - This orchestra has been presenting concerts throughout the Pittsburgh region since 2003 with a repertoire ranging from beloved classics to original compositions. <i>Heinz Memorial Chapel (address and info above)</i></p>
<p>28 Oct 3:00 PM</p>	<p>Regina Kettering, organist - In honor of Christ Evangelical Lutheran Church and the Inman family, Regina Kettering performs "Lost and Found", music that was a part of Phil Inman's collection, including Guilman, Widor, and Bach. <i>Heinz Memorial Chapel (address and info above)</i></p>
<p>28 Oct 3:00 PM</p>	<p>Organ Concert, Ryan Croyle - Ryan Croyle will offer an organ concert for the third performance of our concert series "Pipes and Keys" which celebrates the 30th anniversary of our Casavant organ and the 40th anniversary of our Steinway piano. Free will offering. Light refreshments following. <i>First Presbyterian</i></p>

Date	Event
	Church of Pittsburgh, 320 Sixth Ave, Pittsburgh, PA 15222 412.206.9103 rcroyle@fpcp.org www.fpcp.org
4 Nov 3:00 PM	A Service of Remembrance for All Saints - In recognition of All Saints' Day, and, particularly, in memory of those who have joined the Church Triumphant in the past year, the Shadyside Presbyterian Church Chancel Choir will present Louis Vierne's Messe Solennelle in C-sharp minor in liturgical context, with Communion, during a service of remembrance. <i>Shadyside Presbyterian Church (address and info above)</i>

RSVP by Oct 12th for Rudolph von Beckerath
6:00 PM Dinner, Meeting at 8:00 PM Oct. 22nd, 2018
St. Paul Cathedral, 108 North Dithridge St, Pittsburgh, PA

Name: _____

Guests: _____

Amount enclosed (\$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

POSITIONS

Jon Tyillian - Coordinator (substitutes@pitago.org or placement@pitago.org)

Substitute Organists Available for Sunday Mornings			Substitute Organists NOT Available for Sunday Mornings		
BOHONOK, OREST	412.886.3291	WFES	AIKINS, CANDICE	724.568.2640	WF
BROWN, JUDITH	240.522.5070	WFES	BRUHN, LYNN	724.733.8111	WFE
CAFARO, ROSS	412.885.1625	WFES	DANIELS, J.R.	412.389.6658	WF
EARNEST, Dr. WAYNE N.	724.206.8854	WFESLN	HAMMER, MICHAEL	217.766.4230	WFES
JANKO, RAY	724.325.7449	WFES	KARDOS, MICHELLE	724.757.0972	WFESLN
JUSTHAM, MARY ANN	724.335.7792	WFES	KETTERING, REGINA	412.477.5547	WFES
HENRI, LAURA	412.418.7392	WFESL	MASTERS, SARA	412.266.5821	WFES
HILL, THOMAS	512.421.1484	WFES	MCGRATH, ROSE	937.719.2391	WF
KOHL, GEORGE	412.523.7765	WFES	MILLER, JANE	412.526.6618	WF
KRANTZ, DOUGLAS	317.532.7523	WFS	PINKERTON, RICHARD	412.561.2015	WFE
LA RUE, ELIZABETH SPC	412.999.4812	WFES	REILAND, MICHAEL	412.882.5521	WFE
LINDSEY, III, C. DENNIS	918.409.6467	WFES	SPENCER, GEORGE	412.731.3324	WFE
MISLIN, DAVID W.	617.223.1270	WFES	STROBEL, JOYCE MOON	412.366.0074	WFES
RASLEY, DON	724.487.7303(D) 724.283.4829(E)	WFES	TYILLIAN, JON	724.456.5135	WFES
RIZZO, ELMIRA, CAGO	724.612.2029	WFES	WALLACE, JUSTIN	412.531.0525	WFES
ROEDERER, CHARLOTTE	412.780.7445	EFS	<p>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.</p> <p>Services: W:Weddings, F:Funerals, E:Evenings, S:Saturdays, L:Liturgical Only, N:Non-Liturgical</p>		
ROLLET, TONY	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., SPC	301.919.1835	WFES			



American Guild of Organists, Pittsburgh Chapter
c/o East Liberty Presbyterian Church
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