

January, 2022

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editor@pitago.org

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Message from the Dean

Dear friends and colleagues,

A New Year! I get annoyed when someone asks “What’s your New Year’s resolution?” The few times that I planned a resolution, I failed miserably in the first few days, then gave up!

However, I have convinced myself that this year I will try to be more supportive and understanding, thoughtful and encouraging. It sounds like a resolution, but really it’s an attitude.

I have heard folks comment that during these difficult times (we don’t need to elaborate...) that none of us is the best version of ourselves. Most of us are stressed in many ways, and often this stress manifests itself in the way we approach others.

Perhaps we should try to be more patient with the choir of fewer members, or more understanding of their anxieties.

Or simpler repertoire.

Or smaller congregations and audiences.

Or fewer opportunities for gathering.

Or safety precautions.

It's no accident that we are called a "guild". Let's continue to support one another, offer encouragement, safely attend programs, and plan for better times ahead!

Please accept my best wishes for a healthy, safe, prosperous, and thoughtful New Year!

Ken

Kenneth Danchik, FAGO

Dean

Sub-Dean's Message

New Year's Greetings Colleagues.

Amidst a busy, liturgical time, I hope that the Nativity Season 2021 afforded a meaningful time for you and your families. Looking ahead to the upcoming winter programs in January and February, information about these two Monday evening events follows as well as an invitation for your feedback to prepare for the latter event.

On Monday, January 24 at 7:30 PM, we are grateful to our host and presenter, Dr. Benjamin Cornelius-Bates. He will perform a solo organ program called "Enhancing Our Repertoire" at St. Andrew's Episcopal Church in Highland Park. The church is located at 5801 Hampton Street, Pittsburgh, PA, 15206. Street parking is available. With respect to the church's public health and safety protocol, everyone should plan to wear a face covering. Look for an email blast which will include updates concerning inclement weather or the fluid, omicron variant situation. We appreciate your patience and understanding as we all endeavor to navigate effectively and responsibly through this unprecedented time.

For Monday the 24th, Dr. Cornelius-Bates describes the impetus for his musical program as follows: "[I have been] exploring compositions by composers of color and women, but not just of the modern era. I will present a handful of pieces from previous eras including organ solo works, arrangements for organ, and at least one

Christmas choral work that could be useful to you next year. As the title of the program suggests, these compositions will not just add to our repertoire, but will be "Enhancing Our Repertoire."

Insofar as the technologically-centric event for Monday, February 28th, it will take place at 7:30 PM via Zoom. Details about the Zoom link are forthcoming. To prepare for the evening, we invite everyone to participate now by sending questions or topics of interest related to technology. While we cannot cover everything, the purpose of this program is to offer a survey and grow our technological proficiency and resources. Kindly send your questions, ideas, and topics to me no later than February 1. Owing to university security filters, please use this address: orgel@iup.edu.

'Til then, we hope to see everyone at the January program. We know that our learned colleague, Dr. Cornelius-Bates, will inspire us with his well-researched music performed on a great instrument heard in a great space! Happy Centenary, PitAGO! Let the celebration ensue!

Historic Pipe Organs of Central and Western Pennsylvania - Part Four

by Kevin M. Clemens, CAGO

Part three of this series documented the remaining historic instruments of Cambria County. This article will recognize the historical pipe organs of Blair County. The county was created on February 26, 1846, from parts of Huntingdon and Bedford Counties. Named for John Blair, a prominent citizen, the area was visited by the Catholic priest Prince Demetrius Gallitzin.

The expansion of the Pennsylvania Railroad shops drew a large number of working people to Altoona. An approximation of the Catholics population of Altoona in 1889 would be around 6,000. Two parishes had already be established. St. John the Evangelist Parish for the English speaking people and St. Mary (Immaculate Conception) for the German speaking people. People living on the East side of the city had difficulty attending St. John the Evangelist Parish due to the distance and for the senior citizens climbing the stairs to the bridge that crossed the railroad tracks. In the spring of 1890 Bishop Phelan of Pittsburgh designated a new parish of St. Mark the Evangelist for the East side of the city. The present church building was dedicated on Sunday, August 23, 1891. C. S. Haskell, organ builder of Philadelphia, built an organ for the new church in 1896. The organ is placed high in the rear of the church

in a second level balcony located above the regular gallery. The nave is very large and extremely “live” acoustics. The organ has two fifty-eight note manuals and a twenty-seven note pedalboard. There are fifteenth ranks of pipes. Six ranks in the Great organ, eight ranks in the Swell organ, and one rank in the Pedal organ. The organ was rebuilt in 1965 by the local firm of Cannarsa Pipe Organs at that time located in Hollidaysburg, PA. Cannarsa’s replaced some of the Swell organ ranks. The Oboe 8’ was replaced with a Trumpet 8’, the Flute 4’ was replaced with a Spitz-Principal 4’, an Aeoline 8’ was replaced with a Flute 2’ and the composition of the Cornet III was changed to 2 2/3’, 2’, and 1 1/3’. The Great organ pipe is original as well the Pedal Bourdon 16’ which is displayed on the side of the case. The organ is used regularly for week-end liturgies.

The first Evangelical Church permanently established in Blair County was Emmanuel Evangelical Church in 1884. The origin of the congregation was in Germany. In 1906 the present church building was built. The Hinnars Organ Company of Perkin, Illinois, in 1909 built the present pipe organ. The church now is the home of the Faith Tabernacle Congregation which is non-denominational. The instrument is placed in the front of the nave on a raised platform behind the altar. There are two sixty-one-note manuals and a flat, straight, twenty-seven note pedalboard. The organ contains ten ranks of pipes with five ranks in the Great organ, four ranks in the Swell organ, and one rank in the Pedal organ. An oak case supports the facade which utilizes pipes from the Great Open Diapason 8’ and Principal 4’. The organ lacks brilliance due to only 8 foot and 4 foot ranks in the manuals. Above the Swell keyboard are the couplers Great to Pedal, Swell to Pedal, Swell to Great, and Swell Super Octave to Great. It is not known if the congregation uses the organ for Sunday worship.

On May 30, 1875, Bishop Domenec of Pittsburgh dedicated a large brick church in Altoona under the patronage of St. John the Evangelist. The parish dates back to 1851. In 1880, organ builder Carl Barckhoff, Salem, Ohio, built a one manual and pedal organ for the second gallery which was above the regular gallery. It was removed from the church in 1923 and installed in St. John the Evangelist Church in Lakemont, PA. (a suburb of Altoona). It was replaced with an electronic substitute in the 1960’s. It is not known what became of the instrument. The reason it was removed in 1923 was that St. John the Evangelist Church of Altoona was demolished to make way for the new Cathedral of the Blessed Sacrament. May 31, 1901, the Diocese of Altoona was established and Bishop Eugene Garvey was formally established Bishop of the new diocese. The new cathedral is the second largest Roman Catholic cathedral in the state of Pennsylvania. St. Paul’s Cathedral in Pittsburgh is taller with its high spires, but the Altoona cathedral is larger in length and width. The architecture is Renaissance Revival of noble Indiana limestone through the daring vision of Reverend John J. McCort, second bishop of the diocese. George I. Lovatt of Philadelphia was the architect and Hubert Clark of Altoona was the builder. The cornerstone

was laid on May 30, 1926. On September 7, 1931, with Bishop Dennis Cardinal Dougherty, Archbishop of Philadelphia, presided at the blessings and the cathedral was opened for public worship. In 1928, Monsignor Ludwig Berberich, choirmaster and organist of the Cathedral in Munich, Bavaria, and a faculty member of the Munich Conservatory was chosen to design the creative and magnificent Opus 1543, of the G. F. Steinmeyer Company of Oettinger, Bavaria, for the cathedral. The musical treasure was a gift from Annie C. Wolf of the Wolf Furniture Company in Altoona. The organ is located in the rear organ gallery with 82 ranks spread over four divisions, Great, Swell, Choir and Pedal. The console is wired for another division which was to be placed in the sanctuary near the choir stalls with a matching console but that step was never completed due to the death of Bishop Howard Carroll, fourth bishop of the diocese. A contract was to be signed with the G. F. Steinmeyer Company but he suffered a stroke while walking through the Cathedral inspecting work that was being done to complete the interior. The next bishop unfortunately did not pursue the contract.

The Altoona Steinmeyer was important to the development of American tonal design in the twentieth century as the 1863 Boston Music Hall Walcker was in the nineteenth century. The Steinmeyer was definitely unlike any American organ. Due to its location in a small Pennsylvania City, the organ did not have a first hand impact of a major urban instrument. Yet it made an impression on G. Donald Harrison and Senator Emerson Richards who traveled by train to the city to inspect the new instrument in 1932. Among the many noteworthy elements they both discovered and documented were: there are no extensions of any kind, although a few manual stops are borrowed in the Pedal; an organ of fewer than 60 stops, yet with eight mixtures and a novel disposition of mutations and an actual 1' flute stop in the Swell; no 8' open flute exists; the string tone is hardly absent, the celestes are stand-alone effects, they have little relationship to other stops; the lavish use of tin, coupled to the elegance of pipe construction is noteworthy; principal stops feature incongruous pairing of zinc up to 4' B with polished tin from middle C; and many of the interior pipes are beautifully formed with Roman mouths, much as one would expect of facade pipes. Nothing in the organ is loud and the absence of narrow treble scaling gives an effect that might be called brilliance without sheen. The Great, Swell, and Choir choruses are essentially equal. Although this instrument is supposed to be neo-classical by 1931 standards, the effect is not unrelated to typical 19th century German practice. The organ is very much at home with pre-Romantic organ literature.

Columbia Organ Works, restored the organ from 1990 through 1992. They added a parallel solid-state combination action and tablet solenoids to the console. The Wolf-Kuhn Foundation paid for the entire restoration. As a child I grew up with this instrument and it inspired me to study the organ in junior high school. During my undergraduate years at Penn State University I served as part-time organist and director. So I know the instrument well, even climbing the numerous ladders in the casework to silent ciphers.

The Steinmeyer is used for all week-end liturgies as well as funerals and weddings. The music program is under the very capable hands (and feet) of chapter member, Leslie Thayer.

In the year 1851, Mass was celebrated by Reverend James Bradley, from the nearby town of Newry, in Tyrone. A parish under the patronage of St. Matthew the Evangelist was established in 1853. The foundation for the present church was begun in 1891 with the laying of the cornerstone in June 1895. The church officially opened on February 9, 1896 with a solemn Mass offered by Rev. M. J. Wertz of Carnegie, PA. Ten months later the Right Reverend Richard Phelan of the Pittsburgh Diocese officiated at the dedication of the church.

The building is a combined Norman and Romanesque style, as seen in the oldest of England's church.

The corner tower and the fifty-seven stained glass windows are beautiful adornments of the church.

The organ was built in 1912 by the Tellers-Sommerhof Organ Company of Erie, PA. The instrument is unusually placed across the left corner of the rear gallery due to the corner tower. It contains two sixty-one note manuals and a thirty-note, concave, radiating pedalboard. The organ contains fourteen ranks of pipes with five ranks in the Great organ, seven ranks in the Swell organ, and two ranks in the Pedal. The case is medium-dark oak with a highly ornamented facade utilizing the pipes from the Great Open Diapason 8', Dulciana 8', and Principal 4'. The action is entirely tubular pneumatic, involving key action, stop action, and coupler action.

The organ contains a crescendo pedal, and Swell to Great 4', Swell to Great 16', and Great to Great 4' couplers. In 1980's Cannarsa Pipe Organs of Duncansville, PA., electrified the organ and added a trumpet rank at 16' and 8' in the Swell organ (available in the Pedal) and a 3 rank Mixture on the Great organ. The rebuilt included a new console. Having played the instrument as tubular pneumatic and then electrified, the original sound is still present since 90 percent of the pipe work is Tellers-Sommerhof. The organ is used for all week-end liturgies.

Note: An article published in the Tracker 37:1, 1993, by John Speller was used for some information for the Altoona Steinmeyer.

Upcoming Events

Monday, January 24, 2022

AGO Pittsburgh Chapter Meeting, “Enhancing our Repertoire”

Hosted and presented by Dr. Benjamin Cornelius-Bates

St. Andrew Episcopal Church, Highland Park

* Note: Masks are required for this event.

Substitutes

It is the policy of the Pittsburgh Chapter of the American Guild of Organists that only current members in good standing may list their names on the Substitutes List. Employers may contact organists directly or ask the coordinator for assistance. The AGO assumes no responsibility for the musicianship, reliability, or conduct of substitute organists, and background checks are the responsibility of the employer. Persons listed as available substitutes may be required by employers to present clearances; e.g. Child Abuse History Clearance; Pennsylvania State Police Criminal Record Checks for Employment; and/or Federal Bureau of Investigation (FBI) Fingerprinting.

Services: W-Weddings, F-Funerals, E-Evenings, S-Saturdays, L-Liturgical Only, N-Non-Liturgical

Substitute Organists Available for Sunday Mornings

ALEY, PHILIP 412.302.8653 WFE

ANDERSON, GERALD 412.251.6718 WFELNS

BROWN, JUDITH 240.522.5070 WFES

CAFARO, ROSS 412.885.1625 WFES

CLEMENS, KEVIN M. 443.604.5072 WFELNS

EARNEST, Dr. WAYNE N. 724.206.8854 WFESLN

HILL, THOMAS 512.421.1484 WFES

JANKO, RAY 724.325.7449 WFES

JUSTHAM, MARY ANN 724.335.7792 WFES

KETTERING, REGINA 412.477.5547 WFES

KRANTZ, DOUGLAS 724.554.3314 WFS

LA RUE, ELIZABETH SPC 412.999.4812 WFESLN

LINDSEY, III, C. DENNIS 918.409.6467 WFES
MASTERS, SARA 412.266.5821 WFES
MISLIN, DAVID W. 617.223.1270 WFES
PARK, HAEHYUN 734.657.0869 WFESLN
REILAND, MICHAEL 412.882.5521 WFESLN
ROEDERER, CHARLOTTE 412.853.6647 EFS
ROLLET, TONY 412.726.8569 ES
RUBRIGHT, SANDY S. 724.994.8872 WFE
SKROUPA, DANE 724.265.4840 FLN
STIPCAK, VALERIE 724.388.1038 WFES
SZEREMANY, RICHARD, AAGO 412.327.6254 WFES
WILL, NICHOLAS, AAGO 412.566.9597 WFES

Substitute Organists NOT Available for Sunday

Mornings

AIKINS, CANDICE 724.568.2640 WF
BRUHN, LYNN 724.733.8111 WFE
COCHRAN, NICOLE 724.799.1373 WFES
DANIELS, J.R. 412.389.6658 WF
HAMMER, MICHAEL 217.766.4230 WFES
HENRI, LAURA 412.418.7392 WFESL
KARDOS, MICHELLE 724.757.0972 WFESLN
MILLER, JANE 412.526.6618 WF
PINKERTON, RICHARD 412.561.2015 WFE
RASLEY, DON 724.487.7303(D) 724.283.4829(E) WFES
RIZZO, ELMIRA, CAGO 724.612.2029 WFES
SCHALL, STEPHEN 412.215.2971 WFE
SPENCER, GEORGE 412.731.3324 WFE
STROBEL, JOYCE MOON 412.366.0074 WFES
TYILLIAN, JON 724.456.5135 WFESV
ANDERLAAN, BRETT, SPC 301.919.1835 WFES
WALLACE, JUSTIN 412.531.0525 WFES

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Jean-Jacques Beauvarlet Charpentier (Abbeville, 28 June 1734 - Paris, 6 May 1794) was a celebrated French organist and composer. From 1763, he was a member of the Académie des Beaux Arts de Lyon (now École des Beaux-Arts). Then, from 1783 to 1793, he was organist at the Notre Dame de Paris. Beauvarlet Charpentier composed sonatas for keyboard and violin and numerous pieces for organ. His son Jacques-Marie (1766?1834) was also an organist and composer.

Links to Charpentier works

https://imslp.org/wiki/Category:Beauvarlet-Charpentier,_Jean-Jacques