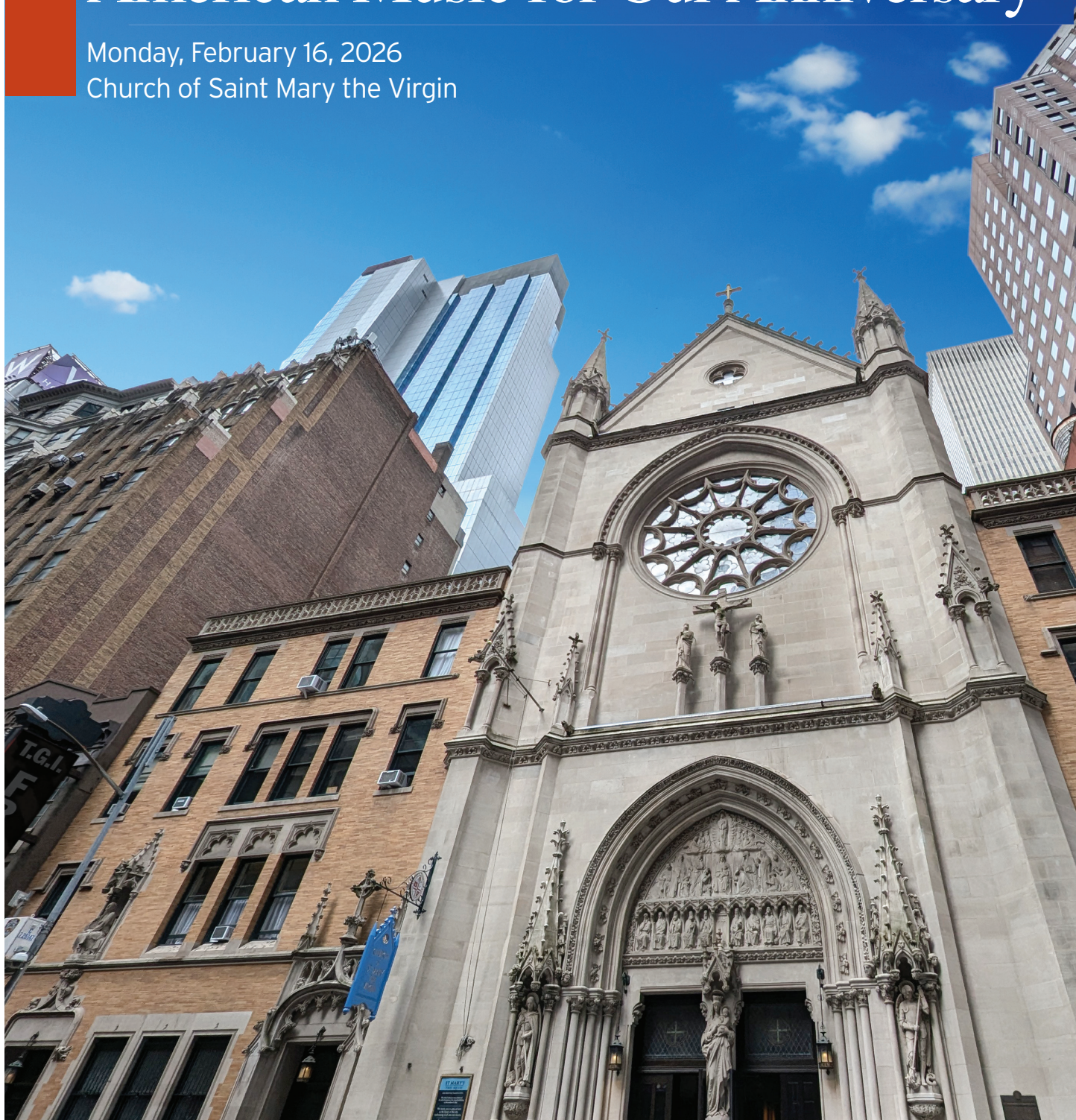


The New York City Chapter
of the American Guild of Organists



Presidents' Day Conference American Music for Our Anniversary

Monday, February 16, 2026
Church of Saint Mary the Virgin



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Conference Schedule

The Church of Saint Mary the Virgin, 145 West 46th Street
David Hurd, host



12:30 pm
Greetings

Opening Recital
by Bradley Hunter Welch

1:30 pm
Organ Demonstration and Church Tour
by David Hurd and Fr. Sammy Wood

2:15 pm
Break

2:30 pm
Presentation:
The Life and Times
of Calvin Hampton
by Maks Adach

3:30 pm
Break

4:00 pm
Closing Recital
by Damin Spritzer

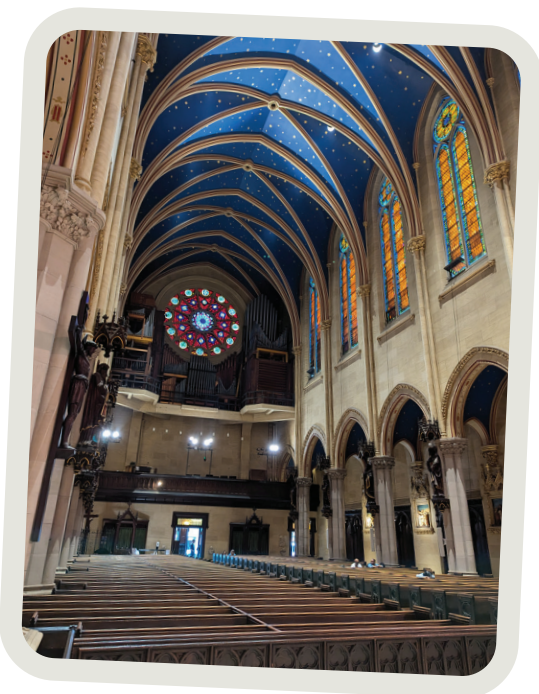
5:00 pm
Conference concludes



Please note that audio and video recordings of any portion of the recitals at this conference are strictly prohibited.

The 2026 Presidents' Day Conference is being held in person only; it will not be live-streamed.

The Conference is open to the public and is free to all; there is no registration.



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Visit the Chapter website:
nycago.org. Sign-up online to stay informed of upcoming events. Consider becoming a Chapter member whether you are an organist or a supporter. The Chapter gratefully receives donations, which are tax-deductible.



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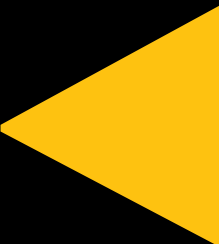
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Welcome from the Chapter

Welcome to the Presidents' Day Conference of the New York City Chapter of the American Guild of Organists. This year marks two important anniversaries: the founding of the AGO here in New York in 1896 and our country's Semiquincentennial. Considering that our Conference is always held on Presidents' Day, a national holiday honoring George Washington (born February 22, 1732) and all presidents more generally, it is particularly meet that we celebrate American composers and music this year.

Recent Presidents' Day Conferences have been held at: Saint Thomas Church and Saint Patrick's Cathedral (2019); Temple Emanu-El (2020); Saint Bartholomew's and Madison Avenue Presbyterian Church (attended virtually, 2021); the Brick Presbyterian Church and the Church of the Heavenly Rest (2022); Columbia University's Saint Paul's Chapel and the Riverside Church (2023); Grace Church on Broadway and the Church of the Ascension on Fifth Avenue (2024); and Saint James's Church on Madison Avenue (2025).

This year, we visit the Church of Saint Mary the Virgin in Times Square, at the very heart of the City. Smoky Mary's is a place near and dear to many of us. Firstly, its Aeolian-Skinner is truly one of the great organs of the world, made all the more memorable by its exposed pipework and the building's sumptuous acoustic. The list of house musicians—Ernest White, McNeil Robinson, Kyler Brown,

Christopher Babcock, Robert McCormick, James Kennerley, and of course our host, the incumbent David Hurd—have curated a parish music program unlike almost any other in the country. If you have never heard the organ in the liturgical context of High Mass, do return on a Sunday or Feast!

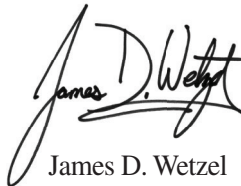
Chapter events are the result of countless hours of work by David Shuler and his Program Committee and indeed the entire Executive Committee. I am also indebted to Lee Ryder, a long-time friend of the NYCAGO, for her expertise in designing our program booklet.

Especially if this is your first NYCAGO event, please introduce yourself to members of the board and consider becoming more involved in our Chapter. The American Guild of Organists is an organization open to all, not just organists, so please consider becoming a member and supporting us! Of late, we have been trying to increase donations to the Chapter so that we may continue the sort of robust programming on offer today. Further down in this program, please find a list of those who generously contributed in 2025 and consider adding your name to this year's!

Finally, may I express my continuing gratitude to all of you who support the Guild through your advertisements in our publications, your donations to our mission, and of course your attendance at our events.

Looking forward to greeting you personally, may I remain,

Yours sincerely,



James D. Wetzel
NYCAGO Dean



You are cordially invited to the

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THE CHURCH OF THE
Epiphany

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12:30 PM - OPENING RECITAL

Bradley Hunter Welch, organist



Program

Peter Stoltzfus Berton (born 1968)

Toccata on BEECHER

Olivia Belli

Limina luminis

Robert Hebble (1934-2020)

Heraldings

Frederick Swann (1931-2022)

Three Pieces

Fanfare à St. Clotilde

Great is Thy Faithfulness

Festival Toccata on ST. ANNE

("O God, Our Help in Ages Past")

Charles Ives (1874-1954)

Variations on AMERICA

Samuel Barber (1910-1981)

trans. William Strickland

Adagio for Strings

Aaron David Miller (born 1972)

composed for Bradley Hunter Welch

Chorale Fantasy on LOBE DEN HERREN (2010)

("Praise to the Lord, the Almighty")



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at this conference are strictly prohibited.



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the complete organ works of
MAURICE DURUFLÉ

LA JOLLA, CA

Feb. 1st, 5:30 PM

St. James-by-the-Sea
Episcopal Church

LITTLE ROCK, AR

Mar. 13th, 7:30 PM

First Presbyterian Church

NEW YORK, NY

Apr. 21st, 7 PM

The Brick Presbyterian
Church

*with Melissa Brassard,
organ and piano
Bart Feller, flute
Kal Sugatski, viola*

DENVER, CO

May 1st, 7:30 PM

St. John's Cathedral

CHICAGO, IL

Jun. 21st, 3 PM

Madonna della Strada Chapel,
Loyola University



Bradley Hunter Welch

Hailed as “A world-class virtuoso” (*The American Organist*) and “an expert at defining darks, lights, shadows and colors,” (*Birmingham News*, Alabama) Bradley Hunter Welch is increasingly in demand as a recitalist, concerto soloist, and collaborative artist. He is the 2003 First Place winner of the Dallas International Organ Competition and was also awarded the Audience Prize for the second time, having previously won it in 2000. He has been a featured artist at three conventions of the American Guild of Organists, and made his European debut in France performing in the Chartres Organ Festival. He has appeared as soloist with the Grand Rapids Symphony Orchestra, the Fort Worth Symphony Orchestra, and the Dallas Symphony Orchestra. With the DSO, he gave the world premiere of Stephen Paulus’ *Grand Concerto for Organ and Orchestra*, the piece written for Bradley as the winner of the Dallas International Organ Competition.

Highlight solo recital performances in 2024 included a Frederick Swann memorial concert held at Christ Cathedral in Garden Grove, California, and for the 50th Anniversary of the founding of Dobson Pipe Organ Builders in Lake City, Iowa.

In August 2018, Bradley Hunter Welch was named Resident Organist and holder of the Lay Family Chair by the Dallas Symphony Orchestra, where he performs with the DSO and oversees the Meyerson Symphony

Center’s Lay Family Concert Organ, built by C.B. Fisk. He also devotes his attention to a thriving solo concert career and work as Artist-in-Residence at Preston Hollow Presbyterian Church in Dallas. Dr. Welch has taught at Southern Methodist University and Baylor University. He was Director of Music and Arts at Highland Park United Methodist Church in Dallas, Texas from 2009-2014.

A native of Knoxville, Tennessee, Bradley holds the Doctor of Musical Arts, Master of Musical Arts, and Master of Music degrees, as well as the coveted Artist Diploma from Yale University where he studied with Thomas Murray and Martin Jean. He also holds the Bachelor of Music degree magna cum laude from Baylor University where he studied with Joyce Jones. Dr. Welch continued his study of organ and piano technique with Sheila Paige.

His debut CD recording is the very first solo organ recording made on the Rildia Bee O’Bryan Cliburn Organ, built by Casavant, at Broadway Baptist Church, Fort Worth, made on the Loft Recordings label. In 2016 he released a CD, entitled *Dynamic Duo*, of large-scale orchestral transcriptions with duo-organist Ken Cowan on the Pro Organo label.

Bradley Hunter Welch is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC





CHRIST CHURCH GEORGETOWN

Washington DC

Christ Church, founded in 1817, is an historic Episcopal church located in the Georgetown neighborhood of NW Washington, DC. The current building was constructed in Late Gothic Revival style in 1885–1886, and was added to the National Register of Historic Places in 1972.

Complex interior geometry effectively limits natural reverberance for liturgical music. The tall, narrow nave has some natural liveliness, but is flanked by low, wide side aisles which seem to exist only to absorb sound. The small chancel choir loft has no adjacent sound-reflecting surfaces.

We designed a new speech-reinforcement sound system using sophisticated “plane array” loudspeakers which accurately aim sound toward the pews from high on the nave front wall. Traditional loudspeakers are used for side aisles, chancel areas and sanctuary, and many are shared with the reverberation system.

A new acoustical enhancement system serves two functions. 1) Reverberance for choir, organ and congregation sound with an expanded palette of full-range sound and adjustable reverberation length ranging from the natural 1.1 seconds to a convincing 2.5 seconds. 2) A choir “early sound reflection” system creates an electronic orchestra shell, allowing singers to better hear themselves and each other.

All of this was designed and installed to be as visually unobtrusive as possible, respecting the architectural and ecclesiastical beauty of Christ Church, Georgetown.



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pleasure of a listening experience
— Carson Cooman, Fanfare



1:30 PM - ORGAN DEMONSTRATION

David Hurd

David Hurd, Organist and Music Director of the Church of Saint Mary the Virgin and the host musician for today's Conference, is widely recognized as one of the foremost church musicians and concert organists in the United States, with a long list of awards, prizes, honors, and achievements, and immeasurable expertise in organ performance, improvisation, and composition. From 1976 until 2015, David Hurd was a faculty member at The General Theological Seminary of the Episcopal Church in New York City, as Director of Chapel Music, Organist, and Professor of Church Music. For his work at General Theological Seminary and for his substantial contribution to church music, four other seminaries awarded him honorary doctorates. Dr. Hurd has also taught at Duke University, Yale University, Manhattan School of Music, and Westminster Choir College.

He is the composer of dozens of hymns, choral works, settings of the liturgy, and organ works published by a number of major houses. He was one of the major contributors of new hymnody and liturgical settings for the Episcopal Church's *Hymnal 1982* and his music is seen in hymnals and choir libraries in churches of all religious denominations. In 2010 he became the fifteenth recipient

of The American Guild of Organists' Distinguished Composer Award. From 1998-2013 he was Music Director and Organist at Church of the Holy Apostles (Episcopal) in New York City.

As a concert organist David Hurd enjoys instant recognition both at home and abroad. Since winning both first prizes (in performance and improvisation) of the

1977 International Congress of Organists, he has performed throughout North America and Europe, has been a featured artist at numerous national and regional conventions of the American Guild of Organists. He was invited to perform at the Internationaal Orgelfestival Haarlem, during which he received a diploma for improvisation at the Stichting Internationaal Orgelconcours. He studied at the Juilliard School, Preparatory Division, and the High School of Music and Art in New York City before under-

graduate study at Oberlin College and Conservatory and graduate study at the University of North Carolina, Chapel Hill. His organ teachers have included Bronson Ragan, Garth Peacock, Arthur Poister, and Rudolph Kremer.

David Hurd is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.



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**Phillip Truckenbrod Concert Artists is exceedingly grateful for its affiliation with the
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2:30 PM - PRESENTATION:
THE LIFE AND TIMES OF CALVIN HAMPTON

Maks Adach

Maks Adach is the newly-appointed Organist and Master of the Choristers at Saint Paul Roman Catholic Church in Greenwich, Connecticut. There, he will lead a groundbreaking initiative in the Catholic Church to establish a choir of girls and men in the English choral tradition as part of Bishop Frank J. Caggiano's program of liturgical and musical renewal in the Catholic Diocese of Bridgeport. In addition he has been charged with creating a new Center for Sacred Music, which will aim to rejuvenate Catholic music in that diocese over time.

He began his musical training as a chorister at the London Oratory under the direction of Lee Ward and Nicholas O'Neill. While still at school, Maks continued his organ studies with Daniel Moulton at the Junior Department of the Royal College of Music in London, before spending a year at Trinity Laban Conservatoire of Music and Dance where he held the organ scholarship at the Old Royal Naval College, Greenwich.

On leaving Trinity, Maks went up to Oriel College,

Oxford, to read music as organ scholar. Upon graduation, Maks remained at Oxford and read for a Master's degree in musicology. During his time at Oxford, Maks spent four years as Master of Music at Pusey

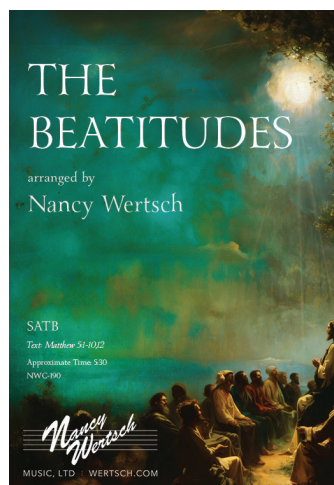
House and served as Director of Chapel Music at both Saint John's College and Saint Cross College. Following organ scholarships at Lichfield and Liverpool Anglican cathedrals, Maks moved to the United States to take-up the post of Assistant Director of Music at St Paul's Church, Harvard Square, home to the only Roman Catholic boys' choir school in the USA. Maks most recently was the Assistant Organist and Associate for Musical Studies at Saint Thomas Church and Choir School.

In addition to his work as an organist and choral director, Maks is active as a music editor. His critical edition of Ethel Smyth's *Five Sacred Partsongs* has recently been published by Stainer and Bell as part of the Multitude of Voices series. Current projects include an edition of Jean-Francois Lallouette's *Motetes* (1726) for imprimis.uk.



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from the
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4:00 PM - CLOSING RECITAL



Damin Spritzer, organist

Program

George Baker (b. 1951)

Te Deum

Samuel Prouse Warren (1841-1915)

Prelude and Fugue in A Flat

Samuel R. Backman (b. 1988)

Elegy

William Dayas (1863-1903)

Sonata, Op. 5

I. Präludium

Harvey B. Gaul (1881-1945)

Chant for Dead Heroes

Searle Wright (1918-2004)

Prelude and Fugue in A Flat

T. Frederick H. Candlyn (1892-1964)

Passacaglia in C Sharp minor



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Damin Spritzer

Internationally acclaimed organist Damin Spritzer has been praised for performances that are “spellbinding” (*Organists Review*), “expressive and musical” (*American Record Guide*), and marked by “enormous sensitivity and musicianship” (*AAM Journal*). A champion of rare and rediscovered repertoire, her programming blends works by overlooked Romantic masters, transcriptions, and canon organ literature, with a special focus on newly unearthed music by turn-of-the-century women composers.

Spritzer’s concert career spans the globe, with recent performances in Belgium, Brazil, England, France, Germany, Iceland, Israel, Italy, Scotland, Norway, and throughout the United States. She is consistently featured in performances and lectures for organizations that include the American Guild of Organists, the Organ Historical Society, the Association of Anglican Musicians, the La Verna Organ Festival (Italy), and at institutions such as the University of St Andrews in Scotland.

A prolific recording artist for Raven Recordings, Spritzer has received unanimous critical acclaim for her innovative projects pairing composers with historically significant instruments. Reviewer R. J. Stove lauded her “exceptional discographic enterprise” and her ability to “single-handedly revive the output of several late-Romantic organist-composers rarely mentioned in even the most comprehensive history books” (Heirs and Rebels, 2025). Her eight albums include world-premiere recordings of works by René Louis Becker and 20th-century French women composers connected to Marcel Dupré, as well as landmark recordings on historic instruments in France and England—including being the first woman to record

on the famed Father Willis organ of Hereford Cathedral.

Spritzer’s groundbreaking research on Alsatian-American composer René Louis Becker resulted in a multi-volume critical edition of his organ works (Leupold Editions) and a scholarly monograph. She has recorded three world-premiere discs of Becker’s music, earning praise

such as: “Damin Spritzer serves both instrument and music well...with an easy command of drama and a real feeling for Becker’s melody-led, cleanly-executed music” (*Choir & Organ*). *American Record Guide* commended her “spirited and vigorous performances” and “commitment and dedication to this music.”

Her recent releases have garnered international five-star reviews, with *Organists Review* hailing her “fascinating” program notes and *Classical Music Sentinel* describing her interpretations as revealing “determined

musical lines all leading to a powerful finish” and her registrations as “a sonic canvas” of masterful color balance.

Dr. Damin Spritzer is Area Chair and Associate Professor of Organ at the University of Oklahoma and Artist-in-Residence for Cathedral Arts at the Cathedral Church of Saint Matthew in Dallas. Formerly on faculty at the University of North Texas, she is active with the American Guild of Organists, the Organ Historical Society, the Association of Anglican Musicians, and the Organlive Media Foundation. She earned her Doctor of Musical Arts degree from the University of North Texas, her Master of Music from the Eastman School of Music, and her Bachelor of Music from the Oberlin Conservatory of Music.

Damin Spritzer is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.



Compliments to the New York City Chapter on an
excellent President's Day Program 2026

Meredith Elaine Baker, FAGO, ChM

ProfMBaker@gmail.com 516.316.9887 (text)

Past Dean of the
Nassau Chapter AGO, Founded 1930

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Whether you are a performer, technician, enthusiast, or simply a person full of ideas, we welcome you! NYTOS is at a pivotal point in history where we are mapping out our future and laying the groundwork to continue our mission: **furthering the appreciation, preservation, and use of theatre organs.**



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UPDATES FROM UNITED PALACE



In December, the Wonder Morton Restoration Project hit a new milestone with debuting 4 more ranks bringing the total to 6 playing ranks. The organ was used to accompany the youth chorus at the holiday event. The theatre is continuously working to raise funds to allow us to continue the restoration. The next step is restoring the reed pipework and putting the swell shades in. Visit unitedpalace.org/wonderorgan to donate!

info@nytos.org [newyorktos](https://www.facebook.com/newyorktos)



About the Building and Organ

The Society of the Free Church of Saint Mary the Virgin in the City of New York was incorporated on December 3, 1868. The Reverend Thomas McKee Brown had the vision to build a church in New York City dedicated to expressing the full witness of Catholic thought in ritual and teaching within the Episcopal Church. A year after his ordination, Fr. Brown brought his plan to Bishop Potter, who suggested that a church was needed near Longacre Square (renamed Times Square in 1905) on the west side of what is now Midtown. John Jacob Astor gave three lots on West 45th Street between Seventh and Eighth Avenues, “stipulating that the Church should be free, and positively orthodox in management and working.”

On April 6, 1868, the cornerstone was laid for the first church, located at 228 West 45th Street (today the site of the Booth Theatre). The rector and trustees named the church for Saint Mary the Virgin, the Blessed Mother of Jesus, openly challenging one of the uglier anti-Catholic prejudices of the day, and making no mistake that this was to be an Episcopal Church in the full Catholic tradition. The first church was designed by William Hallet, and was dedicated on December 8, 1870 (the Feast of the Immaculate Conception of the Blessed Virgin Mary).

By 1890, the congregation had outgrown the church on West 45th Street. In 1892, a legacy bequest given by the late Miss Sara L. Cooke, a member of the Parish, facilitated the purchase of an eight-lot parcel running through from 46th to 47th Streets. The new complex was to include a Rectory at the 47th Street end of the lot, a Clergy House (for curates and assistants), and Mission House (for the Sisters). The style would be French Gothic, with a church seating 800 persons.

The architectural firm of Napoleon LeBrun & Sons was hired to design the new church. In order to place all the buildings and a church with a lofty interior on the lot, the trustees accepted LeBrun’s recommendation to consider a novel construction method never-before tried on a church of such size. LeBrun proposed using a skeleton of iron beams that would bear the weight but create little bulk. LeBrun used cut stone to face the exterior portions which would be visible from the street, and brick was used for the work that would be obscured by the other buildings in the cluster.

The cornerstone for the new church was laid on December 8, 1894. This present building is 60 feet wide and 180 feet long, and the nave was to be 80 feet from floor to ceiling and 46 feet wide, surrounded on the east and west sides by 22 stone piers forming the interior support for the clerestory. Outside the piers, on each side, was to be an ambulatory 6 feet wide. The chancel, at the north end of the building, was to be 48 feet deep, terminating with the marble high altar moved from the former church.

Today, Saint Mary the Virgin remains well known for its solemn liturgies with pageantry, supported by glorious choral and organ music in the reverberant church. Due to the copious use of incense, the church is fondly and irreverently known as “Smoky Mary’s.” In 1996-1997, the interior of the church was redecorated with vivid colors, including cobalt blue vaulting with gold stars.

Today, Saint Mary the Virgin remains



well known for its solemn liturgies with pageantry, supported by glorious choral and organ music in the reverberant church. Due to the copious use of incense, the church is fondly and irreverently known as “Smoky Mary’s.” In 1996-1997, the interior of the church was redecorated with vivid colors, including cobalt blue vaulting with gold stars.

.....
From the NYC Organ Project (nycago.org/organs), a comprehensive resource compiled and edited by the late Steven Lawson.



The Organ of Saint Mary the Virgin

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Great Organ (Manual II) - 61 notes

32	Salicional (TC)
16	Principal
8	Montre
8	Diapason *
8	Flûte harmonique *
8	Bourdon
8	Violoncelle *
5 1/3	Grosse Quinte
4	Prestant
4	Flûte couverte
3 1/5	Grosse Tierce
2 2/3	Octave Quinte
2	Doublette
2	Fourniture III-V ranks
1	Cymbale III ranks
2	Harmonics V ranks
8	Trompette harmonique

Swell Organ (Manual III) - 61 notes, enclosed

16	Flûte conique
8	Principal
8	Bourdon à cheminée
8	Salicional
8	Voix céleste
8	Viole sourdine
4	Prestant
4	Flûte courte
2 2/3	Nasard
2	Octavin
1 3/5	Tierce *
2	Plein jeu V ranks
2 2/3	Cornet III ranks
16	Bombarde
8	Trompette
8	Hautbois
8	Voix humaine
4	Clairon
	Tremolo
	Swell 16'
	Unison Off
	Swell 4'

Positif Organ (Manual I) - 61 notes, enclosed

PO	16	Salicional	73
61	8	Principal *	73
61	8	Flûte traversière	73
61	8	Gambe	73
61	8	Gambe céleste	73
61	4	Prestant *	73
61	4	Flûte d'amour	73
61	4	Gemshorn	73
61	2 2/3	Nasard	73
61	2	Piccolo	61
61	1 3/5	Tierce	61
61	1 1/3	Larigot	61
61	2 2/3	Plein jeu IV ranks	244
245	16	Musette	73
183	8	Trompette *	73
305	8	Cromorne	73
BO	8	Clarinete	73
	8	Bassoon [added 2008]	61
	4	Chalumeau	73
		Tremolo	
		Positif 16'	
		Unison Off	
		Positif 4'	
		Cloche fou (Zimbelstern)	

Bombarde Organ (Manual IV) - 61 notes

73	6	Violonbasse (Contre basse)	PED
61	8	Diapason	GT
61	8	Flûte harmonique	GT
54	8	Viole (ext. PED Contre basse)	17
305	8	Viole Celeste (preparation)	
183		Mounted Cornet V rks * (a22-d51)	150
73	16	Bombarde *	73
73	8	Trompette harmonique *	73
73	4	Clairon harmonique *	73
73		Tremolo	
73		Bombarde 16'	
		Unison Off	
		Bombarde 4'	

Grand Choeur Organ (floating)

16	Trompette (TC)
8	Trompette *
4	Trompette (49 notes)

Pedal Organ - 32 notes

32	Resultant
16	Flûte ouverte *
16	Contre basse
16	Principal
16	Bourdon *
16	Flûte conique
16	Salicional
10 2/3	Grosse Quinte (fr. Grand Cornet)
8	Diapason
8	Contre basse (fr. 16')
8	Bourdon (fr. 16')
8	Flûte conique
8	Salicional
4	Doublette (fr. Fourniture)
4	Contre basse (fr. 16')
4	Flûte conique (ext SW)
4	Salicional (ext PO)
5 1/3	Fourniture IV ranks
2 2/3	Carillon II ranks (fr. Fourniture)
32	Grand Cornet IV ranks
32	Bombarde (1-12*)
16	Bombarde (fr. 32' Bomb.)
16	Bombarde
16	Musette
8	Trompette harmonique
8	Trompette (fr. 32' Bomb.)
8	Musette
4	Clairon (fr. 32' Bomb.)
4	Musette

Couplers

–	Swell to Pedal 8', 4'	Bombarde to Swell 8'
61	Great to Pedal 8'	Swell to Positif 16', 8', 4'
–	Positif to Pedal 8', 4'	Bombarde to Positif 8'
	Bombarde to Pedal 8', 4'	Great to Bombarde 8'
	Swell to Great 16', 8', 4'	Swell to Bombarde 8'
–	Positif to Great 16', 8', 4'	Positif to Bombarde 8'
32	Bombarde to Great 16', 8', 4'	

Reversibles

44	Swell to Pedal (thumb)	Swell to Positif (thumb)
SW	Great to Pedal (thumb & toe)	Bombarde to Positif (thumb)
PO	Positif to Pedal (thumb)	Great to Bombarde (thumb)
–	Bombarde to Pedal (thumb)	Swell to Bombarde (thumb)
GT	Swell to Great (thumb)	Positif to Bombarde (thumb)
–	Positif to Great (thumb)	16' Manual Stops Off (thumb)
–	Bombarde to Great (thumb)	32' Pedal Stops Off (thumb)
SW	Bombarde to Swell (thumb)	Sforzando (thumb & toe)
PO		

Adjustable Combinations

–	Bombarde Organ	Pistons 1-2-3-4-0 (thumb)
24	Swell Organ	Pistons 1-2-3-4-5-6-7-8-0 (thumb)
24	Great Organ	Pistons 1-2-3-4-5-6-7-8-0 (thumb)
128		Pedal to GT Combs. Dbl. Touch)
–	Positif Organ	Pistons 1-2-3-4-5-6-7-8-0 (thumb)
128	Pedal Organ	Pistons 1-2-3-4-5-6-7-8-0 (thumb & toe)
68	General	Pistons 1-2-3-4-5-6-7-8 (thumb & toe)
–		General Cancel (thumb)

Mechanicals

BO	Swell Expression	Bombarde Exp. to Swell Pedal
–	Positif Expression	Bombarde Exp. to Positif Pedal
PO	Bombarde Expression	Combination setter
–	Crescendo Pedal	Lock for Combination piston setter
PO	Necessary indicators	Adjustable bench with back

* new pipes installed 1988-2002



Donors

The Chapter Executive Committee wishes to express thanks to those who contributed generously to the Chapter in the last calendar year beginning January 2025. A total of \$2,445 was given when these members renewed and donated:

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List is accurate as of February 1, 2026. Apologies for any omissions.

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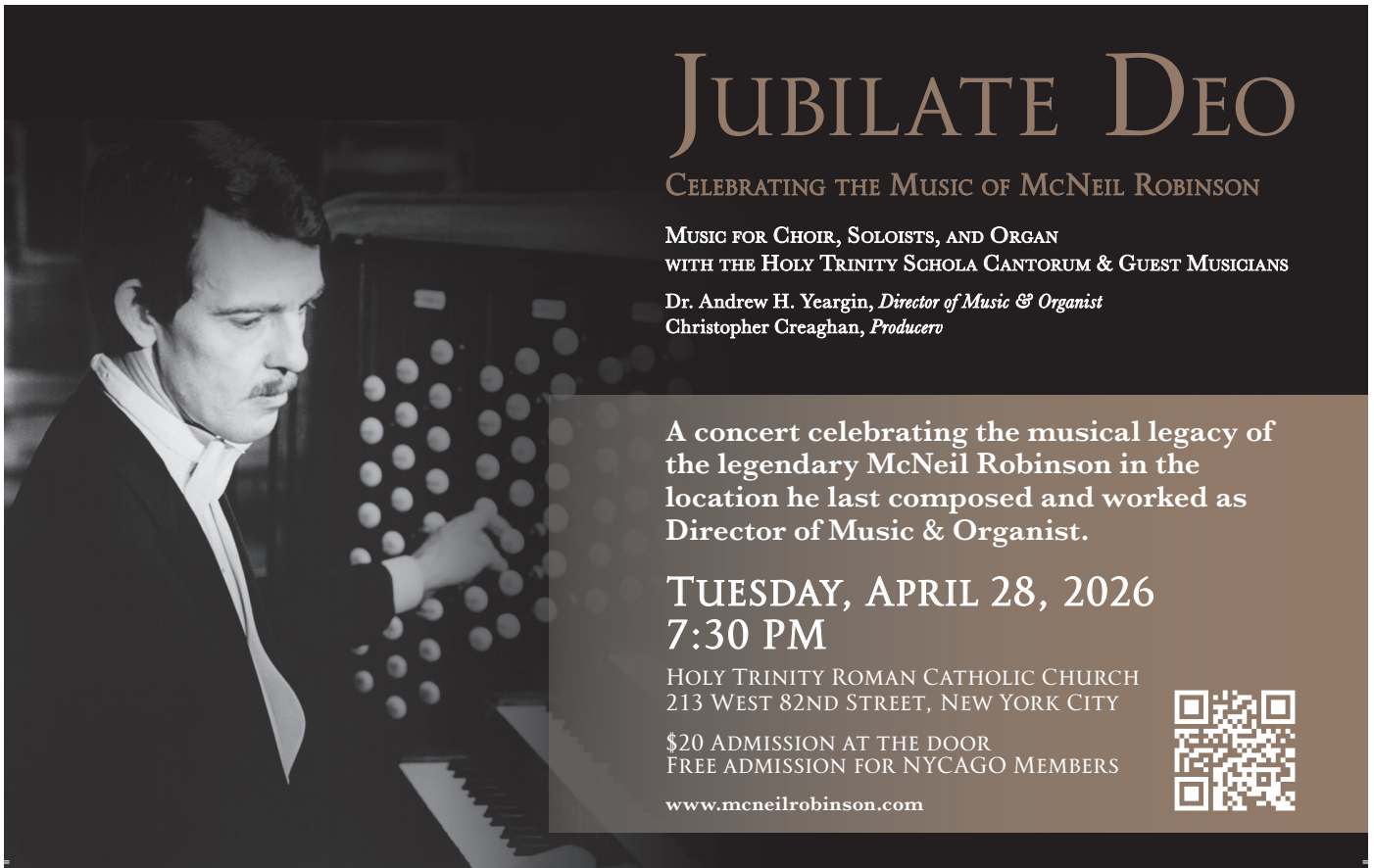
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