



The Greater Bridgeport, New Haven & Fairfield-West  
Chapters of the American Guild of Organists

proudly presents

*Juan Cardona, Jr. and  
David Harris*

# Theatre Organ Demonstration & Silent Film

*The Thomaston Opera House*

158 Main Street, Thomaston, CT

7:00 PM—June 28, 2010

**PIPE ORGAN ENCOUNTER**  
**JUNE 27 – JULY 2 2010**

## *Welcome to the Pipe Organ Encounter Week*

Welcome to the 2nd of 5 public concerts of the 2010 Pipe Organ Encounter for the American Guild of Organists New England state regions, June 27—July 2, 2010. During this special week 34 students, ages 13-18, studying the pipe organ, will have as their instructors 20+ of the area's finest church musicians and concert artists. They will practice at 18 area churches, tour and play some outstanding and priceless organs from the historic churches of New Haven to the many pipe organs of Yale University. *Please join us for the other public concerts throughout this Pipe Organ Encounter Week.*

### Juan Cardona, Jr.

Tonight Juan will demonstrate the Thomaston Opera House Marr-Colton Theatre organ including performing a medley of pops tunes and explaining the differences from the church pipe organ.

Juan is currently President of the Connecticut Valley Theatre Organ Society, a chapter of the American Theatre Organ Society, a group of dedicated members who maintain theatre pipe organs at the opera house and Shelton High School. The organization hosts theatre organ pops concerts, and continues to educate the public and musicians on the historical, and newer music that can all be played on theatre pipe today.



Juan began studying piano and organ at the age of seven and has continued his musical training through college, majoring in classical organ. He studied classical organ with Angela Salcedo at the University of Connecticut. He graduated with a Bachelor's Degree in Fine Arts, majoring in classical organ. In addition to his studies he trained and refined his Theatre Organ skills with Jelani Eddington. Juan has been the staff organist at the Thomaston Opera House for last 14 years and for the past 8 years he has been the staff organist at the Bardavon Opera House in Poughkeepsie, NY. As a concert artist, he has performed theatre organ concerts in Connecticut, Massachusetts, New York, New Jersey Rhode Island, Alabama, Georgia and Missouri.

Because theatre organs are historically linked to silent film accompaniment, Juan has specialized in these productions. He began doing silent film work, by accompanying silent cartoons at a stage production of "School House Rock" at the Thomaston Opera House and accompanied the Academy Award winning film "Wings" as his first full length feature film. Other films he has scored are: "Phantom of the Opera", "Robin Hood", "The Beloved Rogue", "Tell it to the Marines", "Speedy", "The General" and silent short comedies: "The Great Race", "Big Business" and "One Week". The list of films he has accompanied has grown to over 30 silents short comedies and full length features.

Juan has had the distinct honor of performing at Woolsey Hall as guest organist with the New Haven Symphony Orchestra under the direction of Skitch Henderson with vocalists, Laurie Gayle Stephenson and Keith Buterbaugh from Broadway's "Phantom of the Opera". Juan has also had the honor of opening for 50's and 60's pop star Neil Sedaka and opened and played with Tito Puente at his last performance.

## David Harris

David Harris is a noted piano recording artist , entertainer, vocalist, and church musician. He will be performing the 1926 Laurel & Hardy Silent Film “Along Came Auntie” and sharing with the POE students and audience the science, and the art, of accompanying silent films.



David has wowed local audiences for the past 8 years accompanying Silent Films at the mighty United Congregational Church 4/81 Austin pipe organ, and with his masterful piano and singing skills for the very successful Annual Greater Bridgeport AGO Pipe Screams concerts.

David is Director of Music at St. Thomas Aquinas RC Church, Fairfield. He is a consummate musician with a highly varied and diverse background. David demonstrated an interest in music at a very young age. By the age of 2, he began playing the piano and took up lessons shortly thereafter. At the age of 18, David moved to Wichita, Kansas where he received degrees in Piano Performance and Piano Pedagogy from Wichita State University.

While in Wichita, David quickly established himself as a society pianist and served as the resident music director and house pianist for many respected establishments, including the Crown Uptown Professional Dinner Theatre, and the Empire House Restaurant and Theater, where he served as music director for numerous musicals. Upon moving to the East Coast he served as music director and pianist for Unity Church of Sussex County in Lafayette, New Jersey, organist and choirmaster at St. Timothy’s Episcopal Church in Fairfield, Connecticut, and most recently Director of Music at St. Thomas Aquinas Church.

David has also served as pianist for three Off-Broadway musical productions at the York Theatre Company in New York City, including *Taking A Chance On Love*, *Postcards On Parade*, and *The Grass Harp*. Moreover, David has worked as arranger and orchestrator for many organizations, including the prestigious Rodgers & Hammerstein Foundation in New York City.

In addition to local theatre projects David is often seen performing at private parties, restaurants, piano bars and cabarets in the greater New York City and Connecticut area. David performs and records albums regularly as the Pianist of Theatre Organ "Dynamic Duo" of David Harris and Jelani Eddington.

### *Connecticut Valley Theatre Organ Society*

The Connecticut Valley Theatre Organ Society (CVTOS) lovingly maintain the Thomaston Opera House Marr-Colton theatre pipe organ, and an Austin theatre pipe organ at Shelton High school to be played by visiting artists and the chapter members. Many AGO members are also familiar with, and play theatre organs. We hope you enjoy the demonstration. To get involved, speak with Juan Cardona, Jr., David Harris, Juan Cardona, Sr., John Polo, or visit us at [www.CVTOS.org](http://www.CVTOS.org).

# *The Historic Thomaston Opera House*

## Broadway Shows, Theatre Organ Pre-Shows, Theatre Organ Pop Concerts

Built in 1884, the Thomaston Opera House serves as a cultural and educational center for the Town of Thomaston and its surrounding communities. Once inside one cannot help but admire the beautiful craftsmanship found throughout the auditorium. These are not the only attributes of the Thomaston Opera House though. Many of its recent accolades are for the community and regional-based theatre presented throughout the year.

Part of enjoying a special evening at the Thomaston Opera House is listening to House Organist, Juan Cardona, play a pre-show concert for the audience prior to the stage show. Juan makes sure he blends a mix of music from the highlights both the golden era of the silent films with more popular Broadway tunes, all using the high-wind pressure pipe ranks and orchestra instruments pneumatically (and for the piano, digitally attached) controlled at the console.

## The Marr & Colton Theatre Pipe Organ

*Maintained by the Connecticut Valley Theatre Organ Society – [www.cvtos.org](http://www.cvtos.org)*

The basis of the organ is a 10 rank, 1926 Marr & Colton originally installed in the Palace Theatre in Danbury, CT. The original console was replaced by a Kimball console originally in the Warner Theatre, Philadelphia.

The organ was rebuilt and installed by members of the Connecticut Valley Theatre Organ Society (CVTOS). When a 1926 Marr & Colton church organ was donated, the organ was enlarged with three new ranks and two additional ranks and substitutions of revoiced ranks from the church organ.

Revoicing of the remaining reeds and the Open Diapason turned the brash organ into a more cohesive musical instrument specifically suited for concert presentations. Later a complete console rebuild included a convertible, programmable combination memory controlled by 52-pistons. This versatile system allows any piston to control any selected group of stop tabs from one stop to a full general.

In 2000, a Z-tronics relay was installed and the organ was rewired, top to bottom, replacing all the original cotton covered wire with new code wiring, in a network of metal conduit for physical protection and resistance from lighting. The new system gives organists 64 memory levels, along with record and playback features, which include saving memory level contents so that an artist may return and have his combinations restored in the future.

Over 100 CVTOS club members have worked on this organ over the years, and is a source of personal pride for all those individuals.

# *Marr & Polton Theatre Pipe Organ Stoplist, Thomaston Opera House*

## MAIN CHAMBER (LEFT):

16' Diaphonic Diapason 85  
8' English Horn 61  
8' Tibia Clausa (M) (tg) 79  
8' Violin 85  
4' Violin Celeste 61  
8' Oboe Horn 61  
8' Flute 85  
8' Clarinet 61  
8' Vox Humana (M) 61  
Harp 49 (Peterson  
electronic)  
Chrysoglott 49

## SOLO CHAMBER (RIGHT):

16' Tibia Clausa (S) 97  
16' Tuba Horn 73  
16' Gamba 85  
4' Gamba Celeste 61  
8' Krumet 61  
8' Vox Humana (S) 61  
Glockenspiel 37  
Xylophone 37  
Chimes 25  
16' Grand Piano 85

## PEDAL:

32' Diaphonic Diapason  
Resultant  
16' Ophicleide  
16' Diaphonic Diapason  
16' Tibia Clausa (S)  
16' Violone (Gamba)  
8' English Horn  
8' Tuba Horn  
8' Oboe Horn  
8' Octave  
8' Tibia Clausa (S)  
8' Cello (Violins)  
8' Flute  
16' Piano  
Bass Drum  
Crash Cym.  
Cymbal  
8' Pedal Octave  
8' Accompaniment  
8' Great  
2' Cathedral Chimes

## ACCOMPANI- MENT:

8' English Horn  
8' Tuba Horn  
8' Open Diapason  
8' Tibia Clausa (M)  
8' Oboe Horn  
8' Gamba Celeste II  
8' Violin  
8' Violin Celeste  
8' Clarinet  
8' Krumet  
8' Flute  
8' Vox Humana (M)  
4' Octave  
4' Piccolo (M)  
4' Violin  
4' Violin Celeste  
4' Gamba Celeste  
4' Flute  
4' Vox Humana (M)  
2-2/3' Twelfth  
2' Fifteenth (Flute)  
8' Piano  
Harp  
Chrysoglott  
Snare Drum  
Castanets  
Tambourine  
Chinese Block  
Triangle  
Cymbal  
Selected Traps  
4' Accompaniment

## ACCOMPANI- MENT SECOND TOUCH:

8' English Horn  
8' Tuba Horn  
8' Tibia Clausa  
8' Clarinet  
4' Piccolo  
8' Piano  
8' Accompaniment  
Traps  
8' Solo  
4' Great Octave

## GREAT:

16' English Horn  
16' Ophicleide  
16' Diaphonic Diapason  
16' Tibia Clausa (Select)  
16' Krumet  
16' Contra Viols III  
16' Vox Humana  
8' English Horn  
8' Tuba Horn  
8' Open Diapason  
8' Tibia Clausa  
8' Oboe Horn  
8' Gamba Celeste II  
8' Violin  
8' Violin Celeste  
8' Clarinet  
8' Krumet  
8' Flute  
8' Vox Humana  
5-1/3' Tibia Quint (S)  
4' Octave  
4' Piccolo (Select)  
4' Gambas  
4' Violin  
4' Violin Celeste  
4' Flute  
2-2/3' Tibia Twelfth  
2-2/3' Flute Nazard  
2' Piccolo (Select)  
2' Fifteenth (Flute)  
8' Piano (Grand)  
Xylophone  
Glockenspiel  
Chrysoglott  
16' Great Sub Octave  
4' Great Octave

## GREAT SECOND TOUCH:

16' English Horn  
8' English Horn  
8' Solo  
4' Solo  
8' English Horn  
8' Tuba Horn  
8' Open Diapason  
8' Tibia Clausa (Select)  
8' Oboe Horn

## SOLO:

8' English Horn  
8' Tuba Horn  
8' Open Diapason  
8' Tibia Clausa (Select)  
8' Oboe Horn

## SOLO (continued)

8' String Ensemble  
8' Clarinet  
8' Krumet  
8' Flute  
8' Vox Humana  
4' Piccolo  
4' String Ensemble  
4' Flute  
4' Vox Humana  
2-2/3' Tibia Twelfth  
2' Piccolo (Select)  
1-3/5' Tibia Tierce  
8' Piano  
Xylophone  
Glockenspiel  
Chrysoglott  
Cathedral Chimes  
16' Solo Sub Octave  
4' Solo Octave  
Solo Unison Off  
Microphone

## TREMULANTS:

MAIN  
STRINGS 2  
VOX HUMANAS 2  
TUBA  
TIBIAS 2  
SOLO (Krumet)

## SPECIAL CONTROLS:

Main Tibia & Vox On Great  
Solo Tibia & Vox On Great  
Main Tibia & Vox on Solo  
Solo Tibia & Vox On Solo  
Gamba Celeste Off  
Piano Sustain On Pedals  
Great Sostenuto  
(Also Master Swell On)

## MEMORY CONTROLS:

SET  
RANGE (Sets which stops  
each piston controls)  
LEVEL Select 1-4 (16  
maximum)

## *Theatre Organs vs. Classical Pipe Organs*

What made the theatre organ different from the kind of organ found in churches and concert halls?

***Obviously, it had a very different job to do.***

First and foremost, the theatre organ had to accompany the silent film, providing appropriate sound effects as well as background music. It had to permit stylish performance of the popular music of the day. In other words, it had to successfully imitate the dance band. It also had to perform the more traditional role of the organ at that time, namely the accompaniment of group singing and the performance of orchestral transcriptions.

Many of the innovations which furthered the evolution of theatre organ design simply allowed it to do its job better. Although not all of these ideas originated with Robert Hope-Jones, he was the first to successfully employ and combine many of these innovations within a single organ aesthetic.

Some of these important developments are:

### ***Electro-pneumatic action***

This uses low-voltage electricity to transmit the action of the organ keys to the pipes. Earlier church instruments used a mechanical linkage of rods and wires to connect the keys to the pipes. With the new system, the console (also known as a key-desk) could be placed at virtually any distance from the organ's pipes and could be somewhat portable, as just an electrical cable and flexible wind line connected the console with other parts of the instrument. This also allowed the console to achieve its ubiquitous place -- on an elevator platform in front of the stage, low in the orchestra pit for accompanying the film, and rising majestically to stage height for organ solos.

### ***Unification***

Previously, each rank of pipes could be played on only one manual (keyboard) at one pitch level. (A rank is one graduated set of similar pipes that produces a distinct "sound" or tonal color.) In other words, there was one pipe for each key on the keyboard. With the advent of unification, ranks were extended by adding more pipes and made playable at different pitch levels, and on different manuals. Thus, fewer ranks (but with more pipes) could be used in a wide variety of combinations and pitches, and on different manuals simultaneously.

### ***Horseshoe console***

To turn the pipe ranks on and off, the traditional organ console used drawknobs placed on panels on both sides of the manuals. Using electricity, Robert Hope-Jones substituted tongue-shaped tabs arranged on a curved panel around and above the manuals. These stop tabs could be quickly and easily flipped up or down to select or deactivate any ranks of pipes.

## *Continued...*

### ***Traps, toy counter, and effects***

Real musical instruments, not previously associated with the pipe organ, were installed in the pipe chambers to be pneumatically operated at will by the organist. Such instruments as piano, drums, cymbals, xylophone, marimba, orchestra bells, chimes, castanets, woodblock, and even tuned sleigh bells could be played from the organ keyboards. Sound effects such as train and boat whistles, car horns, sirens, bird whistles, and an imitation of ocean surf could be used to great effect at appropriate times during a silent film.

### ***Increased wind pressure, pipe placement, and volume control***

Higher wind pressures increased the speaking volume of theatre organ pipes, and they were placed in chambers, usually high in the auditorium. The fronts of these chambers were covered with a set of swell shades which opened and closed like venetian blinds. When closed, the sound of the organ was reduced to a whisper. With a foot pedal, the organist could gradually open the shutters to produce louder and louder sounds from the same pipes. Although this type of swell chamber was not new, theatre organ developments permitted a much broader dynamic range than ever before.

### ***Tremulants***

Although the organ tremulant had existed for centuries, it was dramatically refined and changed in the theatre organ, and was used in entirely new ways. Traditional organs used tremulants only occasionally on solo stops. The theatre organ tremulants -- smoother and broader than ever before -- now became the standard, defining characteristic of theatre organ sound.

### ***New tonal colors***

Robert Hope-Jones and others designed many new kinds of pipes in an effort to create colorful sounds for the theatre organ. Many of these new stops attempted to imitate the sounds of real orchestral instruments, while others simply contributed unique new colors to the tonal palette. Important new stops invented or refined by Hope-Jones included the Tibia Clausa, Tibia Plena, English Post Horn and the Diaphone.

-David Kelzenberg, ATOS Website

<http://www.atos.org/pages/story/innovations.html>

### ***Second Touch Keyboards***

At least one or more manuals on a Theatre Organ are equipped with Second Touch. It is a feature on Keyboards that provides a second set of contacts that when more pressure is applied to the key it travel a further distance to activate the stops you have selected to be played. Features of second touch allow you provide quick accents to music, without having to move your hand to another manual. It allows you also to provide countermelodies to songs. Most effectively when holding long whole notes, to give the piece motion countermelodies can be created and played on second touch. Some Theatre Organs also offered second touch on the pedal board as well. Most cases you would find very few stops assigned to it, but an example would be to find the chimes or percussions like the Bass Drum or Cymbals assigned to second touch on a pedal board.

# *Theatre Organ Voices, Registration*

## **Four Families of Pipe Voices and Percussion**

There are four families of pipe organ voices that are used in the Theatre Organ. **Flute, Diapason, String and Reeds.** The Percussion of the organ is the same as the Orchestra your tonal and non-tonal instruments.

The **Flute Family** consists of the Concert Flute and Tibia Clausa. These are your filler voices that thicken registrations. The Tibia is really the glue that holds all your ensemble registrations together.

The **Diapason family** consists of stops like the Horn Diapason, the Open Diapason and the Diaphonic Diapason. These ranks again are another form of a filler voice. Because they have a neutral quality to them they are very useful in Accompaniment registrations.

The **String Family** includes voices such as Salicional, Gamba, Viole d' Orchestra, Violin and Solo String. These Ranks add brilliance and clarity to ensembles.

The **Reed Family** includes several sub-groups. The chorus reeds are the loudest and the most aggressive sounds of the organ. They include voices such as Brass Trumpet, Tuba Horn and English Post Horn. They are used to complete large ensemble registrations as well as be used as solo voices.

The **Color Reeds** add color to many different types of registrations. Voices such as the Clarinet, Oboe horn and French Horn are somewhat filler voices. At the same time, these ranks are also very imitative of their orchestral counterparts.

The **buzzy Color Reeds** such as the Orchestral Oboe, Kinura, Mussette and Krumet add varying degrees of "buzz" to your registrations. These ranks are usually not successful as solo voices, however, some can be coupled with a Tibia Clausa at the next highest pitch, 4' to produce an acceptable solo melody sound. Example 8' Orchestral Oboe and 4' Tibia Clausa.

A rule to remember: virtually any reed 8' can be played as a solo voice. However, most sound better when a 4' or 8' Tibia Clausa is added. Never add a Tibia at a lower pitch than your solo reed. Example: 16' tibia with an 8' Trumpet or Krumet is just a bad sound!

The **Percussion Family**, which is the only family that does not use organ pipes. A theatre Organ would not be complete without these voices. Members include the Xylophone, Glockenspiel, Marimba, Piano, Chrysoglott. Also included are your Snare Drum, Bass Drum, Cymbals, Tambourine, Castanets, Wood Block, etc.

-Walter Strony,

*The Secrets of Theatre Organ Registration, 1st Edition Pg. 55*



## *You're Invited*

There will be 3 more public concerts in this jammed-pack Pipe Organ Encounter week. Each concert has notable artists and pipe organ venues from New Haven to Stamford. Please visit the POE website [www.agoevents.org/2010/poe/region-1](http://www.agoevents.org/2010/poe/region-1) to see the bios of the performers, the venues, and directions for each event. Free-will offering. A brief summary follows:



**Tuesday, June 29, 7:30 PM—Christopher Houlihan, Recital, First Presbyterian Church, Stamford (Fish Church).**

Christopher is a Concert Artist and will show-off the very visual Visser-Rowland pipe organ with a stunning repertoire of concert pieces. Christopher is recognized already as an international artist and hails from Hartford. Composers include Sowerby, JS Bach, Ravel, Vierne. *Expect to be blown away!*

**Thursday, July 1, 7:30 PM—the Faculty of the 2010 POE, Cathedral of Saint Augustine, Bridgeport.**

The students will want to see if their faculty can really perform—and they sure can. Some of the faculty and performers include Jeffrey Wood, Jay Lindsay, Dr. Joe Utterback, Dr. John Michniewicz, Bill Degan, Stephen Roberts, Leslie Smith, Galen Tate, Frank Martignetti, Cheryl Deurr, Josiah Armes, and others. We will be using the rebuilt Moeller/Peragallo in the beautiful refurbished cathedral.

**Friday, July 2, 1:30 PM—our Rising Star Students, Chapel of the Holy Spirit, Sacred Heart University, Fairfield.**

Many of our students are already accomplished pianists and intermediate-level trained organists. They will perform on the new Chapel Casavant pipe organ and a Steinway B Grand piano donated for our during this special week's event by Steinway Gallery of Westport, CT. *Come help us cheer on our students in this very special concert!*



## *Making This All Possible*

This program is made possible by the donation of time, talents and resources of so many. We are very grateful to every faculty member, concert artist, church and venue, that we will be using throughout the week. The mission of this program in building future church musicians starts by exposing students to this type of educational and fun program as designed by the Committee on the New Organist (CONO) of the American Guild of Organists.

### *Meet Our Faculty*

**Abdenour, John** - St. Paul's Episcopal Church, Fairfield, CT  
**Armes, Josiah**- Noroton Presbyterian Church, Darien, CT  
**Campbell, Dr. Neal**- St. Luke's Parish, Darien, CT  
**Degan, Bill** - The Bristol Baptist Church, Bristol, CT  
**DiGiovanna, Mary Rose**- Trinity Episcopal Church, Tarrifville, CT  
**Duerr, Cheryl** - The Church of Our Redeemer, Lexington, MA  
**Frohrip, Elizabeth** - Salem Lutheran Church, Bridgeport, CT  
**Hamilton, Alma**- Parish of St. Leo the Great, Stamford / Dean, Fairfield West AGO  
**Hunt, Dr. Eileen** - Congregational Church of Green Farms, Westport, CT  
**Jordan, Dr. Paul** - St. Andrews Episcopal Church, Madison, CT  
**Lantowski, Michael** - St. Pius X Church, Fairfield, CT  
**Lindsay, Jay**- St. Augustine's Church, Seymour, CT  
**Martignetti, Frank** - St. Paul's Lutheran Church, Bridgeport, CT / University of Bridgeport  
**Michniewicz, Dr. John** - United Congregational Church, Bridgeport/Sacred Heart University  
**Rapp, Dr. Stephen** - St. John's Lutheran Church, Stamford, CT  
**Roberts, Stephen** - St. Peter's RC Church, Danbury, CT / Western Connecticut State University  
**Smith, Leslie** - United Methodist Church of Westport and Weston, CT  
**Thomas, David**- St. Michael the Archangel Parish, Greenwich, CT  
**Wood, Jeffrey** - St. Mary RC Church, Milford, CT

### *Recitalists & Faculty*

**Houlihan, Christopher** - Phillip Truckenbord Artists, Hartford, CT  
**Teardo, Frederick** - St. Thomas Church Fifth Avenue, New York City, NY

### *Other Wonderful Presenters*

**Cardona Jr, Juan** - Thomaston Opera House, Thomaston, CT  
**Degan, Jean**- St. Joseph RC Church, Bristol, CT  
**Harris, David** - St. Thomas Aquinas, Fairfield, CT / Steinway Gallery of Westport, CT  
**Jean, Dr. Martin**- Yale University, New Haven, CT / Phillip Truckenbord Artists  
**Kowal, Adam** - Western Connecticut State University, Danbury, CT  
**Murray, Thomas** - Yale University, / Christ Church, New Haven, CT / Karen McFarlane Artists  
**Odell, Edward** - J.H. & C.S. Odell Pipe Organ Builders, East Hampton, CT  
**Tate, Galen** - Saint Thomas More RC Church, Darien, CT / Sacred Heart University, CT  
**Utterback, Dr. Joe** - First Church Congregational Stratford, CT / JazzMuze

## *Recital Venues*

**Cathedral of St. Augustine, Bridgeport**, Moller/Peragallo III/43ranks  
**Chapel of the Holy Spirit, Sacred Heart, Fairfield**, Casavant Tracker III/23 ranks  
**First Church Presbyterian, Stamford**, Visser-Rowland IV/74 ranks  
**United Congregational Church, Bridgeport**, Austin IV/81, Roche II/11, Delhumeau II/11

## *Special Venues/Open Benches*

Historic Churches in New Haven - **Trinity Episcopal on the Green**, Skinner IV/79 ranks, **Christ Church Episcopal**, Lively-Fulcher III/69 ranks  
The Pipe Organs of Yale University - **Woolsey Hall**, Newberry Skinner IV/197, **Dwight Chapel**, Beckerath III/54, **Marquand Chapel**, Taylor-Boody III, **Battell Chapel, Holkamp** III/54  
**Thomaston Opera House Thomaston, CT** – Marr & Colton Theatre III/15 ranks

## *Area Practice Venues*

We are very grateful for the support of so many local churches. Although we will not use them all, we acknowledge the generosity to be used if needed. (Assigned Faculty)

**Calvary St. George's Episcopal, Bridgeport**, Casavant II/26 ranks (Josiah Armes)  
**Cathedral of Saint Augustine, Bridgeport**, Moller/Peragallo III/47 ranks (Alma Hamilton)  
**Christ Episcopal Church, Stratford**, Austin II (Cheryl Duerr)  
**Chapel of the Holy Spirit, Sacred Heart University**, Casavant III/26 (Frederick Teardo)  
**First Church Congregational Stratford**, Austin III/43 ranks (Stephen Rapp)  
**First Presbyterian Church, Fairfield**, Austin III/45 ranks  
**First Congregational Church, Norwalk**, Austin III/48 ranks (Backup)  
**Golden Hill Methodist Church, Bridgeport**, Moller III/43 ranks  
**Green's Farm Congregational, Westport**, (Eileen Hunt)  
**Greenfield Hill Congregational Church, Fairfield**, Angell/Russell II/25 ranks (Jay Lindsay, W)  
**Holy Name of Jesus, Stratford**, Casavant II (Backup)  
**Holy Trinity Lutheran, Trumbull**, Moller II/9 ranks  
**Jesse Lee Methodist, Easton** (Backup)  
**Nichols United Methodist Church, Trumbull**, Austin/Ellis III/59 ranks (David Thomas)  
**Salem Lutheran Church, Bridgeport**, Austin II/22 ranks (Elizabeth Frohrip)  
**Saugatuck Congregational Church, Westport**, Austin III  
**St. John's Episcopal Church, Bridgeport**, Austin IV/78 ranks (Christopher Houlihan)  
**St. Mary RC Church, Milford**, Casavant II/27 ranks (Jeffrey Wood)  
**St. Paul's Episcopal Church, Fairfield**, Austin III (John Abdenour)  
**St. Paul's Lutheran Church, Bridgeport**, Hook & Hastings II/12 ranks (Backup)  
**St. Peter's Episcopal Church, Milford**, William Baker II/23 ranks (Stephen Roberts)  
**St. Peter's Episcopal Church, Monroe**, Moller II/9 ranks  
**St. Matthew's Episcopal Church, Wilton**, Reuter III/52  
**St. Theresa Church, Trumbull**, Peragallo III/39 ranks (Jay Lindsay, M,T,Th)  
**Trinity Episcopal Church, Southport**, Wilhem III/Moller III (Neal Campbell)  
**United Congregational Church, Bridgeport**, Austin IV/81 ranks (John Michniewicz)  
**Unity Hill United Church of Christ, Trumbull**, Hall/Roche/Austin II (Mary Rose DiGiovanna)  
**United Methodist Church, Westport**, Odell II (Leslie Smith)

# *Funding Sponsors & More*

## Institutions/Churches

**United Congregational Church, Bridgeport** - Extensive use of the facility throughout the week  
**Yale Institute of Sacred Music, Yale University, New Haven** – Sponsor Yale Institute of Sacred Music Campus Day—June 30, 2010 / Frederick Teardo Organ Recital - June 27, 2010  
**Strategic Directives, New York, NY** - John Polo and Company Stels Design - POE website

## Organ/Piano Builders

**A. Thompson-Allen, New Haven, CT** - Funding, Woolsey Hall Newberry Organ Tour  
**Casavant Freres, Quebec, Canada** - Funding, Chapel of the Holy Spirit, Sacred Heart  
**Fry's Westport-Fairfield Piano/Organ, Fairfield, CT** - Funding  
**Foley-Baker Quality Pipe Organ Services, Tolland, CT** - Funding  
**J.H & C.S.Odell Organ Builders, East Hampton, CT** – Funding & United Church Recital Tunings  
**Peragallo Organ Builders, Paterson, NJ** - Cathedral of Saint Augustine Tuning  
**Steinway Piano Gallery, Westport, CT** – Funding and use of a 7' Steinway Grand for the Chapel of the Holy Spirit, Sacred Heart University recital and week's activities

## AGO New England Chapters

**AGO National Organization** - Funding, Scholarships, POE Program Guidance  
**Boston, MA** - Funding, Scholarship  
**Bangor, ME** - Funding  
**Cape Cod and the Islands, MA** - Funding  
**Fairfield West, CT** – Co-Participation Chapter, Funding, Teaching Staff  
**Greater Bridgeport, CT** – Host Chapter, Funding, Teaching Staff, Leadership Team  
**Greater Hartford, CT** - Funding  
**Harrisburg, PA** - Scholarship  
**New Haven, CT** – Co-Participation Chapter, Funding, Teaching Staff  
**New Hampshire** - Funding, Scholarship  
**Merrimack Valley, MA** - Funding  
**Rhode Island** - Funding  
**Springfield, MA** - Funding  
**Waterbury, CT** - Funding  
**Westchester, NY** - Funding  
**Worcester, MA** - Funding

## *Our Leadership Team*

**Stephen Roberts**—Co-Director, Faculty Director, New Haven Tour Day  
**Dr. John Michniewicz**—Co-Director, Faculty Recital  
**John Polo**—Funding, Communications, Web Site, Event Coordinator, Media  
**RoseAnne Homola**— Services Coordinator, Campus Mom  
**Paul Thoma, Jeffrey Wood**—Co-Facilities Directors  
**Juan Cardona Sr**—Treasurer, Security  
**Michael Lantowski**—Registrar  
**Frank Martignetti**—Publicity  
**Flora Major**—Student Transportation