



# L'Organo

**PICCOLO SPOLETO~ ORGAN MUSIC FESTIVAL**

**5/26-6/9**

**14 Concerts, Free to the public**

**www. <http://www.piccolospoleto.com/lorgano/>**

2024

PROGRAM BOOK

# L'ORGANO 2024

## Welcome!

Welcome to L'Organo 2024, featuring the organs of Charleston, and organists from all over! We are particularly pleased this year to feature the new/old organs at Mother Emanuel Church and the Citadel, following their refurbishment by the Zimmer company, and the all-new instrument in the all-new St. Clare of Assisi Church on Daniel Island. We also visit Johns Island to hear the new Schoenstein instrument in the Chapel at Bishop Gadsden Continuing Care Retirement Community, and return to Holy Spirit Lutheran in West Ashley.

Also new this year is our first Young People's Program at Grace Church Cathedral, featuring two fine young teenage payers from the Southeast, reaching out to a new generation of organ music lovers. And our players come from prestigious music conservatories such as Juilliard, Eastman, Curtis and Peabody, as well as established artists from the region, and emerging talents from Europe and Asia.

We enjoy Charleston's rich heritage of fine organs, and a smorgasbord of repertoire from the Renaissance to our own times, from Jan of Lublin to Hans Zimmer — and even a program of music created on the spot, by a modern master of improvisation.

All this would not be possible without the hard work throughout the year of our local Committee, to all of whom I want to express my sincere thanks and appreciation. They follow in the footsteps of all those leaders who have made L'Organo an integral part of Piccolo Spoleto since 1979. We also thank Mayor Cogswell and the City of Charleston's Office of Cultural Affairs for their ongoing support, both organizational and financial.

And as always we count on **your** support to continue this series from year to year. Thank you for coming — thank you for your generous donations — please spread the word to your friends and neighbors — and **enjoy!**

Murray Forbes Somerville DMA  
Committee Chair, L'Organo 2024

## ONLINE PROGRAM BOOK



For more information about this year's L'Organo series, artists and stoplists of the organs used, please scan this QR code.

## DONATION OPTIONS

The L'Organo series is one of the few in Piccolo Spoleto that is still free admission. Audience donations support it. At the conclusion of the concert there are baskets at the back to receive donations by cash or check. Please make checks out to the City of Charleston, with "L'Organo" on the memo line. Thank you very much for your donation.

To make a secure donation to L'Organo electronically,

please scan this QR code. →

Thank you for your generosity.



## PROGRAM NOTES

### Amelie Held



This concert program showcases a vast variety of organ repertoire across different genres. Original pieces for the organ are just as much part of the program as transcriptions of works for piano. Nevertheless, the symphonic aspect winds itself through the program like a red thread.

Despite being born blind, the British composer, organist and pianist Alfred Hollins had an impressive career with world tours across Europe and the United States. As one of the first “superstar” organists, he is said to have covered an estimated 600,000 miles on his concert tours. Among his numerous works, some of which are entertainingly catchy, others highly virtuosic and complex, are three so-called concert overtures. Hollins wrote the second of these in 1899. His friend Cyril Rootham said of the work: “This is no ordinary organ music, I can hear strings and a whole orchestra.” Hollins later wrote: “He could not have made a greater compliment.”

César Franck's last piano work dates from 1887, but his three-part cycle “Prélude, Aria et Final” left his contemporaries baffled. It was simply “boring,” according to some. In contrast to his first piano cycle (FWV 21), which was composed three years earlier and was and still is popular with renowned pianists, Franck’s late work appears serene, calm, peaceful and without great contrasts. The pianist Alfred Cortot noted a “sublime monotony.” This version for the organ proves that at least the prelude with its solemnly crying chorale melody can inspire on the organ.

Dana Suesse was an American musician, composer and lyricist. While still a child, Suesse toured the Midwest vaudeville circuits in an act centered on dancing and piano playing. During the recital, she would ask the audience for a theme, and then weave it into something of her own. In 1926, she and her mother moved to New York City. She would spend multiple nights playing piano in one of the many bars in New York City, so it is not surprising that each movement of her “Cocktail Suite” is dedicated to a different creation. Suesse became a successful Broadway pianist and one of the first women to have a successful career of her own in the entertainment industry.

The “Poème héroïque” by the French composer Marcel Dupré pays homage to the millions of soldiers who lost their lives during the Battle of Verdun in France (WW I). However, the piece wasn’t performed until 1935, where it was played for the inauguration of the new organ at the freshly restored Verdun cathedral.

While the American composer William Albright, who studied with Olivier Messiaen in Paris, is known for writing more non-tonal music, this piece represents an exception and shows his appreciation for Scott Joplin and the ragtime.

Sergei Prokofiev’s Toccata Op. 11 is one of the most virtuosic and difficult pieces ever written for the piano, feared by even the greatest pianists. The French organist and composer Jean Guillou took things to another level and wrote a transcription for the organ. Now the only question is: which one is more difficult?

--Amelie Held





A featured star in the PBS documentary *Pipe Dreams* (2019), **Alcee Chriss III** is an organist and keyboardist from Fort Worth, TX. Dr. Chriss is the winner of the 2017 Canadian International Organ Competition and the Firmin Swinnen Silver Medal at the 2016 Longwood Gardens International Organ Competition. He has been celebrated for his “grace, skill and abundant proficiency” by the Journal Assist News, Albuquerque. And of his most recent solo recording at Montreal Symphony Hall, *Art et Rhapsodie* (2019), the American Record Guide wrote that “he plays with clarity, imagination, musicality, virtuosity, and yes,

personality.”

Dr. Chriss has performed throughout North America and Europe. Recent and upcoming performances include the International Orgelsommer (Stuttgart, Germany), Stockholm City Hall (Sweden), the Kimmel Center’s Verizon Hall in Philadelphia, and as soloist with the Montreal Symphony in Copland’s *Symphony for Organ and Orchestra*.

In July 2019, Dr. Chriss was appointed as University Organist and Artist-in-Residence at Wesleyan University. In October 2019, he was awarded his Doctor of Music degree from McGill University. He previously studied at Oberlin Conservatory of Music where he received his Master’s degree in historical keyboard and a Bachelor’s degree in Organ Performance. Dr. Chriss is active as a church musician and guest lecturer. He also remains engaged with his lifelong love of gospel and jazz music. He is currently Assistant Organist at Trinity Church Wall Street, New York City.

***(the program available at the Citadel performance contains more information about Dr. Chriss, program notes, the restoration of the organ, and its stoplist).***



## PROGRAM NOTES

Wesley Hall

### **Hózhó for Organ Solo by Connor Chee**

This piece was inspired by the traditional Diné (Navajo) concept of Hózhó, often translated as ‘balance and beauty.’ This concept permeates Diné life and culture, and reflects the state of harmony that binds all things together in the universe. When elements of the universe fall out of balance, nature will ultimately strive to achieve homeostasis and balance once again. In the same way, the Diné seek to achieve harmony and beauty in life each day, despite the inevitable times of imbalance.

As a child, my grandmother taught me that keeping balance and harmony in my life started with the simplest things. I was taught to always keep my necklaces hung neatly so they would not tangle, to keep my belongings in order, and even to make sure my shoes were untied when I took them off. The idea was that if I could keep balance in those fundamental things, it would permeate my spirit and inspire my life as a whole. Although I still struggle to keep the space where I live and work in perfect order, I know that when I feel overwhelmed or out of sorts, I can start by organizing the simple things to welcome balance back into my life.

‘Hózhó’ for Organ Solo presents a musical search for balance and beauty. At times, the music is unbalanced in form and meter, but seeks to return to a more harmonious state. The melodic content that opens the piece is presented again at the end, but in retrograde. This symbolizes a balanced idea that surrounds the rest of the (sometimes unbalanced) musical content. It returns the listener to the beginning of the piece with a melody that is in essence the same, but transformed during the experience.

Young People's Concert  
May 29  
**Brody Bett and Abigail Crafton, organists**  
**Myron Walker, MC**  
Grace Church Cathedral

Prelude, Fugue, and Chaconne

Dietrich Buxtehude  
(1637-1707)

Movie Meme Mashup

Brody Bett

“Galeries ancien”

Dennis Janzer  
(b. 1954)

*Brody Bett*

Five dances (1981)  
II. At the Ballet

Calvin Hampton  
(1938-1984)

Symphonie No. 1, Op. 36 (2008)  
II. Scherzo

Rachel Laurin  
(1961-2023)

Carillon-Sortie (1911)

Henri Mulet  
(1878-1967)

*Abigail Crafton*

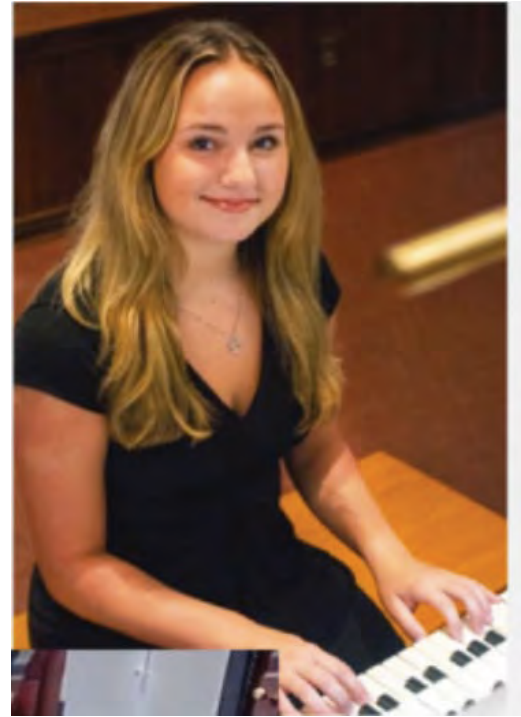


**Brody Bett** is a 14 year old rising high school sophomore. He is a musician, singer, actor and voiceover artist who has traveled the country, visiting 43 states, 104 cities, starring in 2 Broadway National Tours. He currently appears in projects for Nickelodeon, Disney, Netflix and Amazon. He has sung the National Anthem for the NBA and NFL. Brody has performed at many great venues across the country including Radio City Music Hall in New York City and Walt Disney Concert Hall in Los Angeles. He has played some of the best known pipe organs across the country including two of the world's largest in New Jersey and Philadelphia. Most recently he was honored with the top prizes at the NC High



School Organ Festival and The Cooper-Miller Scholarship competition. He has perfect pitch, plays 5 instruments including the pipe organ and is the principal organist at Irving Park United Methodist Church in North Carolina.

**Abigail Crafton** is a high school junior. She has studied piano since the age of three, singing since the age of four, and began trumpet in elementary school. At the age of ten she began the organ. In the spring 2023, Abigail won both the local and Southeast Regional division of the American Guild of Organists Quimby Competition. As a result, she will be performing at the AGO National Convention in San Francisco, CA as a “Rising Star” this summer. She has attended the Eastman Summer Organ Academy where she studied with both Nathan Laube and David Higgs, and most recently was a prize winner in the Baylor University High School Organ Competition. Abigail is a frequent recitalist and is also the Organ Scholar at the Cathedral Basilica of St. John the Baptist in Savannah, GA. Abigail’s former teachers include Daniel Sañez and Doug Brown and she currently studies with Dr. Paul Thornock. Abigail will be attending the Eastman School of Music this coming fall to study organ performance with Nathan Laube.



Originally from the ‘Holy City’, Charleston, SC, **Myron Walker** is a graduate of Winthrop University, in Rock Hill, S.C., Myron holds a Bachelor of Arts in Music and Economics, and a Master of Music in Choral Conducting, and is currently a MBA student at Fitchburg State University. In recent years, Myron has performed and led worship in over 50 churches across the Carolinas as a vocal soloist, pianist, organist and conductor of community concerts. Myron is currently the Director of Music and Principal Accompanist at Epiphany Lutheran Church in Rock Hill, SC, and a Real Estate Advisor with Better Homes and Gardens Real Estate Paracle.



# Jonghee Yoon

May 30  
First (Scots) Presbyterian Church

|  |                                    |
|--|------------------------------------|
| Symphony No. 6 in G minor, Op. 42, No. 2<br>I. Allegro | Charles-Marie Widor<br>(1844–1937) |
| Benedictus Op. 59, No. 9 (1901)                        | Max Reger<br>(1873–1916)           |
| Toccata and Fugue in D Minor, Op. 59, No. 5 (1901)     | Max Reger                          |
| Choral No. 1 in E Major (1890)                         | César Franck<br>(1822–1890)        |
| Prélude et Danse Fuguée (1964)                         | Gaston Litaize<br>(1909-1991)      |

**Jonghee Yoon** is currently studying with Nathan Laube at the Eastman School of Music in Rochester, New York. She received her master's degree in sacred music and organ performance at East Carolina University, where she was the organ scholar at Saint Paul's Episcopal Church, and a bachelor's degree from Ewha Woman's University in Seoul. In 2022 Jonghee was the first organist to win the Rising Stars competition of the Raleigh Symphony Orchestra and was featured as a soloist. She was selected as part of the "20 under 30 - Class of 2023" for *The Diapason* magazine in 2023.

She played her debut recital at St. Peter's Church in New York City in 2019, and has since performed in many other parts of the United States, as well as in South Korea, the Netherlands, Hungary, Denmark, and Spain. In addition to performing solo repertoire, she enjoys conducting, as well as playing harpsichord, violin, and chamber music. She has played continuo with the Saint Peter's Bach Collegium and the solo organ part in BWV 170 with the Gödi Baroque Ensemble in Hungary. Her other performances in chamber music include the Early Music Collective Concert with the ECU Baroque Ensemble, a concert celebrating Bach at St. Paul's, Greenville, and accompanying the ECU Chamber Singers Choir. Jonghee has also performed with Eastern and Western instruments in the chapel of Ewha Women's University.

Jonghee also worked with organ builders at C.B. Fisk in Gloucester, Massachusetts, where she observed and participated in making, designing, installing, and tuning pipes. She helped to build organs including the instrument at the Holy Name of Jesus Cathedral in Raleigh, NC; these experiences broadened her understanding of the organ and the relationship between instrument and music.



## PROGRAM NOTES

Jonghee Yoon

### **Symphony No.6 in G minor, Op.42, No.2, I. Allegro**

With a great instrument at his disposal and models such as Franck's *Grande pièce symphonique*, Widor began developing the organ symphony. His Sixth Organ Symphony (No. 2 of another set of four, issued as Op. 42 in 1887), was also inspired by a Cavaillé-Coll organ, but not a church instrument.

The opening Allegro contrasts, then combines, an aggressive march with quicksilver streams of triplets. Widor may have disdained "scholastic polyphony," but he is not above employing canonic devices or stressing his main tune with Lisztian thematic transformations. After a dramatic semitone drop into F-sharp

minor, Widor ends the movement in G major and with a characteristic cadential figure.

### **Benedictus Op.59, No.9 (1901)**

This piece comes from the 'Organ Mass' tradition where an organ piece stands in for a sung part of the Mass. At the time it was composed, the Benedictus would have been sung after the 'consecration.' It begins in contemplative awe and reverence. A louder section evokes the cry, 'Hosanna in excelsis' and after several great 'hosannas', the music returns to its original quietness.

### **Toccata and fugue in d minor Op.59, No.5**

Among the 12 pieces Reger published as Opus 59, the Toccata and Fugue are often paired off and performed together as a separate piece. The former combines scalar motion and imitation with stridently dissonant chords roughly centered in D minor. The Fugue in D major slowly unfolds, maintaining a chorale-like texture. Straube made Reger's music famous and established a tradition of playing Reger's organ music that had the composer's approval.

### **Choral No.1 E Major (1890)**

In Choral No. 1 in E major, Franck invites a patient observer to discern and discover relationships between motives in a form which is basically a theme followed by three variations. At the same time, the almost hypnotic alternation between three manuals, all carefully indicated in the score, suggests not only antiphonal use of the instrument, but symbolism assigned to each manual as well. His Three Chorals for organ, written in the last year of his life, demonstrate his mastery of motivic development.

### **Prélude et Danse Fuguée (1964)**

Left blind by an illness just after his birth, Gaston Litaize became part of a long tradition of famous and successful organists who studied at France's National Institute for the Blind in Paris. Later he became an instructor at the institute in addition to his career as an internationally-known touring and recording artist. He was a pupil of both Vierne and Dupré at the Paris Conservatory; Jean Guillou and Olivier Messiaen were his contemporaries as student; and in turn Litaize was Olivier Latry's instructor- all of these individuals are known as innovators, each in his own way, during amazingly creative decades of French organ composition and playing. Litaize composed his joyous Prélude et danse fuguée in 1964 as a jury piece at the Conservatory, and it has become his most famous piece. Its playful rhythms and jazz-like harmonies within the structure of the baroque prelude and fugue form are examples of the experimentalism that permeated both secular and church music in the mid-to late-twentieth century.

# Nicholas Quardokus

May 31

Grace Church Cathedral

## A program of organ improvisations

**Improvisation** – the art of creating the music on the spot – is a long tradition among organists; past exponents include J.S. Bach, Franck, Marcel Dupré, Gerre Hancock and so many others.

The American Guild of Organist's National Competition in Organ Improvisation (NCOI) was first held at the AGO's national convention in 1990 in Boston, and continues in the tradition of the great European organ improvisation competitions, such as those held in Haarlem, Chartres and St. Alban's.

From the AGO website: "The National Competition in Organ Improvisation seeks to further the art of improvisation by recognizing and rewarding superior performance in the field. A flourishing tradition of improvisation is fundamental to a truly vital musical culture. The competition is open to all organists regardless of age, citizenship, or AGO membership."

Grace Church Cathedral's own Canon Musician, **Nicholas Quardokus**, was recently selected as one of five semifinalists in this year's NCOI. Here he offers us a foretaste of his presentation at the national AGO convention in San Francisco at the end of June, including a Prelude and Fugue and other large-scale forms. Themes (melodies), previously unseen by Mr. Quardokus, will be presented to him during the concert for improvisation. He will play the theme; the forms (the structure or manner of use), will be announced prior to his improvisation.

L'Organo is proud to have this unique opportunity to present Nick Quardokus' mastery of the genre.

*(L'Organo much regrets that for medical reasons, Parks Greene is unable to present his scheduled appearance this year.)*



**Nicholas Quardokus** was appointed Canon Organist and Director of Music at Grace Church Cathedral in August 2021. Previously, he served as Assistant Organist at Saint Thomas Church, Fifth Avenue, New York City, where he accompanied the acclaimed Choir of Men and Boys for daily services, including on their recently released album of the music of Gerre Hancock. Before arriving in New York, he was Organ Scholar at St. Paul's Parish, K Street, Washington D.C. and assisted as a part-time interim at Washington National Cathedral. He earned Bachelor and Master of Music degrees in organ performance from the Indiana University Jacobs School of Music and the Yale University Institute of Sacred Music, respectively. His principal teachers

included Janette Fishell and Martin Jean (organ), Elisabeth Wright and Arthur Haas (harpsichord), and Jeffrey Brillhart (improvisation). Nicholas has garnered top prizes in competitions around the country and has performed throughout the Eastern United States. Among these include appearances at both regional and national conventions of the American Guild of Organists, the Kennedy Center, and the Piccolo Spoleto Festival. His solo performances have been heard broadcast across the nation on public radio's *Harmonia Early Music* and *Pipedreams*.



**John Nothaft, organ**  
**Sarah Berger, violin**

June 1, 10:30 am

The Chapel at Bishop Gadsden Retirement Community, James Island

*Works for Violin and Organ by American Composers*

|  |                               |
|--|-------------------------------|
| What a Friend We Have in Jesus! (1979) | William Bolcom<br>(b. 1938)   |
| Adoration (1951)                       | Florence Price<br>(1887–1953) |
| Invocation for Violin and Organ (1904) | Amy Beach<br>(1867–1944)      |
| Blue Swell (2012)                      | Molly Joyce<br>(b. 1992)      |
| Serenade for Violin and Organ (1997)   | Chris Deblasio<br>(1959-1993) |
| Aria and Fugue (2017)                  | David Conte<br>(b. 1955)      |
| Variations on ‘Amazing Grace’ (1983)   | Calvin Hampton<br>(1938-1984) |
| We Shall Overcome (2012)               | Carl Haywood<br>(b. 1949)     |

**Sarah Berger** is Principal Second Violin of the Fairfax Symphony Orchestra. As a fellow at Spoleto Festival USA, Sarah played in the world premiere of the Pulitzer Prize-winning opera, Omar, and served as concertmaster for 2023’s production of Samuel Barber’s Vanessa. She is a lover of furry friends, from cats and dogs to alpacas, and looks forward to attending the Lucerne Festival Academy in Summer 2024.

**John Nothaft** serves as Director of Music Ministries at Lewinsville Presbyterian Church in McLean, VA and created and curates their “Holy Happy Hour” concert series. He is first prize winner of the NFMC Collegiate Organ Competition. John recently premiered David Conte’s “Concert Suite for Brass Quintet and Organ.” John is an USPTA-certified tennis pro. John’s children’s book “Old McHandel & His Musical Farm” is on sale in major music institutions throughout the U.S., Europe, and through Amazon. John enjoys performing piano duets and sometimes trios with his cats, Bert and Vincent.



## PROGRAM NOTES

### John Nothaft and Sarah Berger

**William Bolcom's** gospel prelude on **“What a Friend We Have in Jesus”** is jazz-influenced, with pockets of outright atonality; The piece uses innovative keyboard and pedal techniques from manual and pedal glissandi, richly colored harmonies, swinging rhythms, major-minor mode licks, blues-like ornamentation, and gospel Hammond-like tremolo.

**Florence Price** was the first black female composer to have a symphony performed by a major American orchestra. She uses folk-pentatonic scales and ‘blues’ chromaticism in her prayerful **“Adoration.”**

**Amy Beach** was the first female American composer to have a symphony performed by a major orchestra.

Although a child prodigy concert pianist, her marriage put immediate restrictions on public performance, and she was forced to focus on composition. One can hear Brahmsian influence, with chromatic syncopated melodies, in her **“Invocation.”**

**Molly Joyce's** work is concerned with disability as a creative source. She has an impaired left hand from a car accident, and seeks to explore disability through composition, performance, collaboration, and community engagement. **“Blue Swell”** was inspired by the idea of a gradual surge or “swell” of musical material supported by material such as chords played by the organ.

**Chris Deblasio** was a contemporary of Calvin Hampton in the 1980's in New York City. An up-and-coming composer with a natural gift for song-like melody, his life was cut short during the AIDS-crisis. **“Serenade”** is part of a series of works for organ and solo instrument composed with encouragement from Calvin Hampton and his circle of musical colleagues at Calvary Episcopal, New York City.

**David Conte** is the American Guild of Organists ‘Distinguished Composer of the Year’ for 2024. The **“Aria”** features a lyrical, somewhat melancholy melody in the violin which is supported by pulsating chords in the accompaniment. The **“Fugue”** is based on a subject, both lively and melancholy. This subject is treated with standard devices of development, including inversion and augmentation.

**Calvin Hampton** was a leading American organ composer of the 20th century. His New York City “Fridays at Midnight” organ concerts and his many beloved hymn tunes carry his legacy before his untimely passing during the AIDS-crisis. “Variations on Amazing Grace” takes the tune through several styles and succeeding epochs to the present.

**Carl W. Haywood's** **“Improvisation on We Shall Overcome”** uses a French Romantic Toccata-like texture with rapid arpeggios in the hands and the melody showcased in different solo stops of the organ. “We'll Overcome” first appeared as a protest song during a labor strike against American Tobacco in Charleston, South Carolina where African American women strikers seeking a pay raise to 30 cents an hour sang as they picketed. Pete Seeger later revised the lyrics from “We will” to “We shall.”

# Elena Baquerizo

June 2, 4 pm

Holy Spirit Lutheran Church, West Ashley

|  |                                |
|--|--------------------------------|
| “The Primitives,” <i>from Five Dances for Organ</i>                  | Calvin Hampton<br>(1938–1984)  |
| “Ghost” Variations in E-flat Major, WoO 24<br>(arr. Elena Baquerizo) | Robert Schumann<br>(1810–1856) |
| Fugue on the name of BACH, Op. 60, No. 5                             | Schumann                       |
| “Herzlich tut mich verlangen,” Op. 122, No. 10                       | Johannes Brahms<br>(1833–1897) |
| Prelude and Fugue in B Minor, BWV 544                                | J. S. Bach<br>(1685–1750)      |
| “Lied” <i>from 24 Pieces in Free Style</i> , Op. 31 No. 17           | Louis Vierne<br>(1870–1937)    |
| Overture to <i>Ruslan and Ludmilla</i> (Arr. David Briggs)           | Mikhail Glinka<br>(1804–1857)  |

A native of Miami, **Elena Baquerizo** is pursuing a DMA in organ at Rice University under Ken Cowan. She has won awards in the James Weaver Prize, the Albert Schweitzer Organ Festival, and the AGO/Quimby RCYO. Solo concert appearances include St. Patrick’s Cathedral (NYC), Co-Cathedral of the Sacred Heart (Houston, TX), and Church of the Epiphany (Miami, FL). Currently, she is music director at Reginal Caeli Church in Houston, TX. She received an MM and BM in organ performance at The Juilliard School under Paul Jacobs, and an AA in liberal arts from St. Mary’s College (Saint Marys, KS). Her favorite things include the music of Schumann, chocolate, and puns.



## PROGRAM NOTES

Elena Baquerizo

**Calvin Hampton** composed in genres from simple hymn tunes to a Concerto for Saxophone Quartet, Strings and Percussion. His *Five Dances for Organ* were commissioned by organ builder Walter Holtkamp. Each dance features a unique ostinato and evocative atmosphere. “The Primitives” uses spicy bouncing chords in the left hand while the right hand and pedal tussle in violent argument.

**Robert Schumann’s** *Variations on a Theme in E-flat* for piano were likely nicknamed the Ghost Variations because it was his last composition. He claimed he could hear angels singing this theme, a symptom of his fragile mental state (likely induced by

late stage syphilis) which culminated in an attempt to drown himself in the Rhine. The next day he wrote out a fair copy of these variations and dedicated to them his wife. The variations are lyrical rather than virtuosic, employing varied and layered counterpoint. Charmed by these small gems, I transcribed them last year for organ to share them with as many people as I can.

In 1845, Schumann was embarking on an earnest study of J.S. Bach’s music and in lieu of an organ rented a pedal piano (a piano with a pedalboard underneath it). His studies culminated with the *Fugues on the name of BACH*—his only works for organ. The fifth fugue is a witty, ghoulish, perpetual motion work with all the contrapuntal skill of a fugue and all the imagination of a character piece.

Schumann’s protégé **Johannes Brahms** was also fond of studying Bach. Near the end of his life he took some of Bach’s liturgical music, his preludes on chorale melodies, as a model and produced the Eleven Chorale Preludes. The fourth, titled “My faithful heart rejoices,” is the most lighthearted of the collection while the tenth, “My heart is filled with longing to die in peace,” is filled with the feeling of a soon-approaching death.

**J. S. Bach’s** Prelude and Fugue in B minor was also composed late in his life. At once a work of great majesty and great lyricism, it favors compositional over technical virtuosity—pairing a grand concerto form with sparse textures, making a large-scale piece out of a strange fugue subject, and packing dense counterpoint everywhere.

**Louis Vierne** wrote his *Twenty-Four Pieces in Free Style* as a homage to Bach’s sets of 24 preludes and fugues for keyboard. They are intended for liturgical use (the Offertory of the Mass) and can be played on the harmonium or organ. The Lied from this set develops a charming, peaceful folk-like melody and visits a few distant keys for added color.

An important figure in Russian music, **Mikhail Glinka’s** most well-known work is his opera *Ruslan and Ludmilla*. It tells the epic but comedic tale of a young man competing to rescue a princess from an evil witch. The overture is well loved for encapsulating all the excitement and zest of the opera’s adventures and is often excerpted by orchestras.



**Mi Zhou**  
June 3  
St. Michael's Church

- |   |                                  |
|---|----------------------------------|
| Suite du deuxième ton, <i>Pièces d'Orgue pour le Magnificat</i> | Jean-Adam Guilain<br>(1680-1739) |
| I. Prelude  |                                  |
| II. Tierce en taille  |                                  |
| III. Duo  |                                  |
| IV. Basse de trompette  |                                  |
| V. Trio de flutes   |                                  |
| VI. Dialogue  |                                  |
| <br>  |                                  |
| Trio Sonata No. 6 in G Major, BWV 530                           | Johann Sebastian Bach            |
| III. Allegro  |                                  |
| <br>  |                                  |
| Variations sur un thème de Clément Jannequin, JA 118            | Jehan Alain<br>(1911–1940)       |
| <br>  |                                  |
| Sonata in One Movement on "Kalenda Maya"                        | Libby Larsen<br>(b. 1950)        |
| <br>  |                                  |
| Chorale Fantasia on "Halleluja! Gott zu loben", Op. 52. No.3    | Max Reger<br>(1873–1916)         |

**Mi Zhou** is a Chinese organist with a deep passion for organ performance. Mi was awarded the Artist Diploma by the Conservatoire de Versailles, France. In 2023, Mi earned the Doctor of Musical Arts in Organ Performance at the University of Michigan. Prior to this, she received the Master of Music in Organ Performance and the Graduate Performance Diploma at the Peabody Conservatory of Johns Hopkins University, being twice awarded with the Bruce R. Eicher Award in Organ Performance. Her teachers include Jean Baptiste Robin, Dr. John Walker, Dr. James Kibbie, Todd Wilson, and Nicole Keller. Mi currently serves as the Assistant Organist at St. Andrew's Episcopal Church in Ann Arbor, Michigan.

As an emerging Chinese organist, Mi actively advocates for the incorporation of traditional Chinese folk songs into new organ music. In a recent recital, she premiered three new organ compositions by composer Wei Gu. Additionally, Mi has presented concerts at various venues such as St. Peter's Church (NYC, NY), Zion Lutheran Church (Baltimore, MD), National City Christian Church (Washington D.C.), and Notre-Dame de Versailles (Versailles, France).



## PROGRAM NOTES

### Mi Zhou

Relatively little is known about the life and work of Jean-Adam Guilain. He was a German organist and harpsichordist predominantly active in Paris. We know that he was a student of Louis Marchand. His work **Pièces d'orgue pour le Magnificat** was published in 1706 and dedicated to his teacher. The compositions reflect an authentic French baroque style and are strongly reminiscent of Marchand's own work.

**Trio sonatas** are considered among Johann Sebastian Bach's masterpieces for organ. The form originated more in instrumental music than in music specifically written for the organ. Bach developed a new genre for the organ. Each of the trio sonatas consists of three movements, with three independent parts in the two manuals and obligato pedal. Bach wrote them for his eldest son Wilhelm Friedemann who used these pieces to train himself to become the great organist that he was.

Jehan Alain's **Variations sur un thème de Clément Jannequin** (1937) arose from an accidental discovery in the music library of Alain's father—a polyphonic Renaissance work arranged for solo voice and piano by Jean Baptiste Weckerlin. It is based on an anonymous sixteenth-century chanson, *L'espoir que j'ay d'acquérir votre grace* (The hope I have of obtaining your favor). Weckerlin incorrectly attributed the chanson to Clément Janequin whose name he also misspelled and Alain copied his spelling.

The **Sonata in One Movement on "Kalenda Maya"** (1983) was Libby Larsen's first published solo organ composition. The melody "Kalenda Maya" (The Month of May) is the earliest known example of an *estampie*, a medieval instrumental dance form. The piece begins with a simple line of four notes, repeated in various rhythmic patterns. The pedal introduces the melody, echoed ornamentally by the manuals, resulting in a thicker texture by layers of rhythms and melodies. Then, a reduction in texture, volume, and rhythmic layering brings the piece to an end when a rush of sound returns. The piece concludes with a tranquil passage.

The music of Max Reger has a special position in the organ repertoire, and he is regarded by many as the greatest German composer of organ music since Bach. The fantasia on the chorale **"Hallelujah! Gott zu loben, bleibe meine Seelenfreud!"** (Alleluia! May the praise of God remain my soul's joy!) is written in 1900 and is structured as an introduction, variations, and fugue on Reger's chosen theme. The piece is rich in dramatic contrasts, showcasing Reger's intricately contrapuntal writing and heavily chromatic harmonies.

# Theodore Cheng

June 4  
St. Matthew's Lutheran Church

|   |                                      |
|---|--------------------------------------|
| Prelude "Vision in Flames" (1996)   | Akira Nishimura<br>(1953–2023)       |
| 6 Studies in Canonic Form, Op. 56, Nos. 3–6<br>III. Andantino<br>IV. Innig<br>V. Nicht zu schnell<br>VI. Adagio | Robert Schumann<br>(1810–1856)       |
| Fantasia and Fugue in G Minor, BWV 542  | Johann Sebastian Bach<br>(1685–1750) |
| Toccatina, <i>from</i> 8 Concert Etudes, Op. 40<br>(Transcr. Theodore Cheng)                                    | Nikolai Kapustin<br>(1937–2020)      |
| Chorale Fantasy on "Wie schön leucht't uns der Morgenstern"<br>Op. 40/1   | Max Reger<br>(1873–1916)             |

**Theodore Cheng** is a Hong Kong-born organist and composer with a diverse range of interests and projects that extends well beyond the realm of music. Theodore is currently pursuing a Doctor of Musical Arts in Organ Performance at the Juilliard School, studying with Paul Jacobs under full funding as a C.V. Starr Doctoral Fellow. Prior to arriving at Juilliard, he attained an M.M. at the Yale Institute of Sacred Music, studying organ with Craig Cramer. Theodore has been named by *The Diapason* magazine as one of its "20 under 30" class of 2023. He is a prizewinner at the 2023 Arthur Poister Organ Festival, the 2022 Albert Schweitzer Organ Festival Young Professional Competition, and the 2022 Fort Wayne National Organ Playing Competition, and has performed across three continents, specialising in the pre-baroque and contemporary repertoire. As a composer, his choral and organ works have been performed by choirs and ensembles in the U.S. and in Hong Kong. In his spare time, Theodore enjoys singing Gregorian chant, writing poetry, and visiting art museums.

## PROGRAM NOTES

Theodore Cheng



### **Akira Nishimura: Prelude "Vision in Flames" (1996)**

Born in Osaka, Japan, Nishimura was one of the most prominent voices of contemporary music in Japan. His works, known for their otherworldly melodies, sense of drama, and an unabashedly Japanese aesthetic, reflect his studies in traditional Japanese art, and his interest in Asian religion beginning with his childhood dreams of becoming a Buddhist monk.

The present piece was commissioned as a competition piece by the Musashino International Organ Competition in 1996. This intense piece begins with not so much as a whimper on the highest-pitched stops, before escalating into a thunderous, full organ uproar. Time stands unsettlingly still as a languid, meditative middle section ensues, providing but little respite from the clamour of the earlier turmoil, which soon returns

bitingly as though with a vengeance.

### **Robert Schumann: 6 Studies in Canonic Form, Op. 56**

III. **Andantino**

IV. **Innig**

V. **Nicht zu schnell**

VI. **Adagio**

After a disastrous concert tour in Russia in 1844, Robert and Clara Schumann engaged in an intensive period of study of the music of Johann Sebastian Bach, as a form of respite from Robert's deteriorating mental state, and a collaborative endeavor in learning the intricacies of counterpoint, the art of combining two or more melodies simultaneously. This collaboration partly resulted in a handful of pieces intended for pedal piano – an instrument that, before the advent of digital practice organs, enabled organists to practice at home, and served for the Schumanns as an ideal testbed for this exercise.

The 6 Studies are based on the principle of canon – a musical device where, as in the nursery rhyme *Row, Row, Row Your Boat*, a melody is written so that it may be played in sequence, overlapping with itself. These pieces are a particularly sophisticated implementation of canon, but contrary to what the title of the collection might imply, these are far from dry, clinical contrapuntal exercises. In contrast, these pieces are deeply expressive, intimate miniatures that may well be perceived as a collection of love duets sung by this consummate artistic couple.

### **Johann Sebastian Bach: Fantasia and Fugue in G Minor, BWV 542**

Bach likely improvised this piece while auditioning for an organist post at the Jakobikirche in Hamburg in 1720, and the conception of the Fantasia very much stems from the bold, vibrant colours of the Northern German baroque organ built by renowned builder Arp Schnitger. It contains sharply contrasting sections that blend older, stricter compositional styles with dazzlingly free-flowing passagework that is reminiscent of an opera recitative, all within a strikingly chromatic and dissonant harmonic language.

The boisterous and virtuosic fugue uses a melody reminiscent of the Dutch folktune *Ik ben gegroet van*, likely in connection to Dutch-born organist Johann Adam Reincken, with whom Bach was reunited during



this (ultimately unsuccessful) trip. The thematic material of this fugue provides lighthearted foil to the drama of the Fantasia, but the difference in character between the two has raised suspicions that they were not conceived as a single piece.

### **Nikolai Kapustin: Toccata, from 8 Concert Etudes, Op. 40 (Transcr. Theodore Cheng)**

Born in Ukraine and trained as a pianist at the Moscow Conservatory, Kapustin quickly found a niche in the fledgling Soviet jazz scene, performing in big bands such as the Oleg Lundstrem Orchestra. Often referred to as the “Moscow Gershwin,” Kapustin’s staggeringly prolific output blends Russian School piano virtuosity and tightly-planned classical forms with a wide palette of jazz languages from across the globe.

Few pieces of piano music from the last 50 years are as well performed as Kapustin’s 8 Concert Etudes, which unite the tradition of concert etudes in the vein of Liszt and Chopin with big-band jazz, bebop, stride, samba, ragtime – among countless other stylistic influences. The strongly Latin-influenced Toccata lends itself intriguingly well to transcription for organ, revealing interesting nuances in the percussive and strident musical texture.

### **Max Reger: Chorale Fantasy on "Wie schön leucht't uns der Morgenstern", Op. 40/1**

The 20<sup>th</sup> century composer Paul Hindemith described Reger as the “last giant of music”. Reger could well be seen as one of the last composers writing in the intricate, intense German late romantic style following the rein of Schumann and Brahms. His output, prolific and diverse despite his short career, shows an outpouring of virtuosic writing that features extremes of emotion, dazzling complexity, and a deep affinity to the Germanic tradition and the music of Bach.

Reger’s organ works are often viewed as impenetrably complex, a fact exacerbated by their often monumental proportions. However, there are few expressions of excitement and anticipation in the repertoire that are as profound as this present chorale fantasy, based on Advent hymn *How lovely shines the morning star*. It begins with a disorienting and cataclysmic introduction before the hymntune arrives in a moment of calm. An intimate central section follows, composed of a beguilingly florid variation of the hymntune, before tensions mount until the final fugal section emerges in a controlled explosion of joy at Christ’s coming.

# Daniel Carroll

June 5  
Summerall Chapel, The Citadel

|   |                                 |
|---|---------------------------------|
| Final, Op. 27, No. 7  | Marcel Dupré<br>(1886–1971)     |
| Two Pieces<br>Retrospection<br>Offertory  | Florence Price<br>(1887–1953)   |
| <i>L'Ascension</i> (1934)<br>II. <i>Alleluias sereins</i><br>III. <i>Transports de joie</i> | Olivier Messiaen<br>(1908–1993) |
| Praeludium in E Minor   | Nicolaus Bruhns<br>(1665–1697)  |
| Benedictus, Op. 59, No. 9   | Max Reger<br>(1873–1916)        |
| Introduction and Passacaglia in D minor WoO IV/6 (1899)                                     | Max Reger                       |

**Daniel Carroll** is a student at the Curtis Institute of Music, studying with Alan Morrison. He studied previously with Daniel Aune at the Peabody Conservatory, David Lang of the Reston Chorale, and Michael Galdo. Daniel loves performing and has performed at various different venues including St. Matthew's Cathedral in DC, the Franciscan Monastery of the Holy Land in DC, and the Wanamaker Store. Daniel has been a regular church organist since the age of twelve, the same year he began playing the organ. He is now the Organ Scholar at St. Thomas Church Whitemarsh, under the direction of Michael Smith. In addition to playing repertoire, Daniel holds a passion for improvisation which he hopes to pursue further in France.



## PROGRAM NOTES

### Daniel Carroll

Marcel Dupré's *Final* is the concluding movement of his set of seven pieces. The *Final* is a striking example of Dupré's exotic harmonic language and compositional style. The almost cartoonish theme is an example of Dupré breaking away from the traditional more strict and serious organ music being written at the time. The piece is dedicated to Albert Riemenschneider who was a noted Bach scholar. After the short introduction, Dupré inserts the B-A-C-H in the right hand as an homage to Riemenschneider.

The *Retrospection* and *Offertory* are two of the many short character pieces composed by Florence Price. *Retrospection* paints the picture of an "Elf on a Moonbeam" as the work was formerly titled. The *Offertory* is more march-like, representing the people bringing the gifts to the altar during the service.

Olivier Messiaen's *L'Ascension* a four-movement suite with each movement a different theological concept relating to the Christian feast of the Ascension. The second movement, *Alleluias sereins*, is a prayer asking that the soul might be able to dwell in heaven in eternal peace. Messiaen uses unique colors of the organ to produce a sublime and supernatural effect. The third movement, *Transports de Joie*, is an expression of the joy of the human soul before the glory of God. Messiaen uses a freer form in this movement. It is structured more like a recitative, which makes the "outbursts" of joy easy to recognize.

Nicolaus Bruhns' *Preludium in e minor* is one of the best examples of the north German practice called "Stylus Fantasticus." During the baroque period, Stylus Fantasticus was the primary style of improvisation and composition in North Germany. This example involves many different sections and contrasting textures such as fugue, recitative, toccata, and others.

Max Reger's *Benedictus* is a movement from his mass setting for organ. The text of the Benedictus is "blessed is he who comes in the name of the Lord, hosanna in the highest!" Reger paints a picture of the baby Jesus who has just entered the world and, at the end, the organ produces a loud hosanna before returning back to the original theme.

Reger's *Introduction and Passacaglia* is a set of variations based on a constantly repeating theme in the pedal. Reger finds ways to continue to develop the theme while barely changing it at all. After the stormy introduction, he writes the theme alone in the pedal - pianissimo. The rest of the piece is both a dynamic and rhythmic crescendo, leading to a climax which hearkens back to the introduction.

**Marya Fancey**  
June 6  
St. John's Lutheran Church

|   |  |
|---|--|
| Hymnus in honorem Sancti Apostoli Petri et Pauli (1994)   | Marian Sawa<br>(1937-2005)                   |
| Partita on 'Detroit' (1992)   | David Hurd<br>(b.1950)                       |
| From the <i>Tablature of Jan of Lublin</i> (~1540)  | Jan of Lublin<br>(active early 16th century) |
| from <i>Il secondo libro di toccate</i> (1627)<br>Toccata Quarta per l'organo da sonarsi alla levatione | Girolamo Frescobaldi<br>(1583–1643)          |
| From <i>Suite No. 1 for Organ</i> (ca. 1942)<br>I. Fantasy<br>II. Fughetta                              | Florence Price<br>(1887–1953)                |
| Fantasia in G Minor, BWV 542  | J.S. Bach<br>(1685–1750)                     |
| from <i>Symphonie gothique</i> (1895)<br>III. Allegro   | Charles-Marie Widor<br>(1844-1937)           |

Scholar-performer **Marya Fancey** uses her research to bridge temporal and cultural gaps in music for students and audiences. She received a 2017–2018 Fulbright Student Research Award to Poland for Historical Music Performance to support research on organ masses from the Tablature of Johannes of Lublin (ca. 1540) and performed three mass cycles with Flores Rosarum in Krakow. She has presented at meetings of the Historical Keyboard Society of North America and the SE chapter of the American Musicological Society.

Her concert programs frequently incorporate works by under-appreciated composers. In 2016 Marya Fancey introduced Polish audiences to the music of Florence Price and David Hurd at the Podlaskie Organ Festival and the 18th International Festival of Organ Music at Pelplin Cathedral. In 2015 she premiered the rediscovered Passacaglia and Triple Fugue (organ) by Louise Talma.

Marya Fancey holds the DMA degree in Organ Performance from UNC Greensboro with certificates in Historical Keyboard Performance and Music Theory Pedagogy. She is lecturer in organ at UNCG and organist at Our Lady of Grace Catholic Church in Greensboro.





## PROGRAM NOTES

Marya Fancey

*“The first demand any work of any art makes upon us is surrender. Look. Listen. Receive. Get yourself out of the way. (There is no good asking first whether the work before you deserves such a surrender, for until you have surrendered you cannot possibly find out.)”*

—C. S. Lewis<sup>1</sup>

The first part of today’s program contains elements of a worship service, consisting of a call to worship, penitential rite, praise, and adoration/reflection. The bright, festive opening of Hymnus in honorem Sancti Apostoli Petri et Pauli suggests a voluntary or processional, followed by a meditative middle section and triumphant finale. It reflects the late-20th century European trend of combining plainchant with 20th-century dissonant harmonies (augmented chords, note clusters, parallel fourths and fifths). Composer **Marian Sawa** quotes several plainchant-like melodies but does not give any indication of their origin. These fragments match multiple melodies. One fragment even has three matches, but the most likely candidate is the opening for the hymn “Aurea luce et decore roseo” [O light of dawn, O rosy glow]. This hymn is sung at vespers for the Feast of Saints Peter and Paul (June 29). A church musician in Warsaw, Poland, Sawa routinely played his music before, during, and after the Catholic mass.

Serving as penitential rite in today’s ‘worship service,’ Partita on ‘Detroit’ is a set of ten variations on an early American tune. Composer and organist **David Hurd** composed this piece for the 1986 American Guild of Organists national convention, held in Detroit, MI. The text of the hymn’s first verse suggests repentance and turning towards God.

*Do not I love this, o my dearest Lord  
Behold my heart and see  
And tear each cursed idol out  
That dares to rival thee.*

Hurd’s variations open and close with bold settings of the tune in the pedal. Some of the registrations do not suggest the quiet mood associated with penitence, instead reflecting subsequent verses in the hymn that express longing to “make Thy glory known” and “soar far from the sphere of mortal joys and learn to love the more.” In addition to writing a variety of complex works for organ, David Hurd also contributed many settings of chant and hymn tunes to the Episcopal Hymnal, 1982. Hurd enjoyed a long career as Professor of Sacred Music and

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<sup>1</sup> C.S. Lewis, *An Experiment in Criticism* (Cambridge: Cambridge University Press, 1961), 19.

Director of Chapel Music at the General Theological Seminary, Chelsea, New York City and held positions at several prominent churches in New York City.

A composition for praise is a multi-movement *Gloria* from the *Tablature of Jan of Lublin (ca. 1540)*, one of the most valuable cultural artifacts from Poland. This manuscript, compiled by its namesake, contains the largest collection of European organ music from the first half of the sixteenth century. The manuscript uses a format called Old German organ tablature in which the discantus (equivalent to the soprano) is on a staff but the lower voices are written out by letter in a chart format. The secular and sacred compositions include dances; arrangements of songs, motets, and madrigals; preludes; and liturgical music comprised of versets (short compositions) for the most important parts of the mass.

This music originates from a time when the organ and choir performed the Catholic mass in *alternatim*—the organ and choir alternate between verses of texts for the sung prayers in the mass. In today's performance I will play the choir's chant portion between each verse for the organ.

In the earliest organ masses, the chant for the organ's phrase of text is clearly stated in long notes. My research on the Mass Ordinary settings (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei) in the Lublin Tablature used 16th-century Polish liturgical books to identify and trace the chants in the organ's part. I found that the first movement of the *Gloria* settings departed from the traditional phrase-by-phrase structure, instead combining the first 5 phrases into one verset for the organ. This creates a longer composition with more a complex structure. The five phrases are divided into three sections. The first section has the chant in the pedal. After a brief interlude, the second section has the chant in the tenor. After another interlude, the final section presents the chant in the soprano. Shifting the *cantus firmus* (borrowed chant tune) among different voices was rare in the early-16th century and may symbolize the people's praise rising up to heaven. This tablature provides three versets for the *Gloria*. In order to create a symmetrical alternation the chant and organ versets, I am including a fourth verset for the final phrase (*cum Sancto Spiritu: in glória Dei Patris. Amen.*) that I wrote in the same style according to principles outlined in an essay from the Tablature of Jan of Lublin.

**Girolamo Frescobaldi** composed multiple toccatas for the Elevation, a time of reflection and adoration during mass when the priest raises the host and cup. According to Italian organist and harpsichordist Edoardo Bellotti, *Toccata Quarta per l'organo da sonarsi alla levatione* quotes the opening of a then-popular madrigal (secular song) about life and death by Luca Marenzio from his *Il nono libro de madrigal* (1599).<sup>2</sup> Frescobaldi takes this madrigal as a starting point to meditate on Christ's life and death, which would have been appropriate at this point in the mass. There are other text painting references throughout the piece which people would have recognized at that time. After the initial opening quoting the madrigal, a ladder of ascending scales weaves the individual lines together. In this case, the scales symbolize Jesus as the ladder between earth and heaven. Towards

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<sup>2</sup> Bellotti, Eduardo. "Il Monster delli Organisti (The Monster of Organists): Girolamo Frescobaldi." Masterclass lectures, McGill Summer Organ Academy, Montreal, Canada, 21-24 July 2015).

the end of the piece, the dotted rhythm in a short-long pattern refers to Jesus 'suffering.' The piece concludes with a descending scale, signifying Jesus 'death and entombment.'

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The second half of the program compares cross influences among **J.S. Bach, Charles-Marie Widor, and Florence Price**. A native of Arkansas, Price moved to Chicago in 1927 where she had a career as church organist, concert pianist, studio teacher and composer. She was also a theater organist accompanying silent films and radio programs. Her organ works reflect her ability to synthesize a variety of influences into her unique compositional voice. Her compositions are presented first, but the similarities weaving them together make it impossible to discuss them one by one.

The *Fantasia in G minor, BWV 542* by **J. S. Bach** is an example of the Baroque *stylus phantasticus*. Works in this style alternate contrasting passages, one in a free, improvisatory style and the next in a contrapuntal style with a regular pulse. *Stylus phantasticus* is not the first thing that comes to mind regarding the works of **Florence Price**, but her *Fantasy* from *Suite No. 1 for Organ* exhibits similar characteristics, updated with her harmonic language and cultural influences. Both works open with fast scalar passages, followed by more introspective chordal sections.

I have intentionally chosen to replace the second half of BWV 542, the *Fuga in G minor*, with a fugue by **Charles-Marie Widor**, the Allegro from *Symphonie gothique* (the third movement), also in G minor. The *Fantasia and Fuga, BWV 542* were not composed as a set, but Bach himself paired them at a later date.<sup>3</sup> Widor was a lifelong, avid admirer of Bach. In 1863, Widor spent about a year studying in Brussels. His schedule included daily organ practice from morning until mid-afternoon, followed by lessons with Jacques-Nicolas Lemmens, who had studied in Breslau (today Wroclaw, Poland) with Adolph Friedrich Hesse, a great-grand student of J.S. Bach, via J.C. Kittel and J.C.H. Rinck. Over the course of that year Widor learned most, if not all, of the works by Bach, frequently learning and memorizing one work a day. His regimen also included daily composition lessons with François-Joseph Fétis on fugue and other contrapuntal techniques in the style of Bach. Given the great reverence Widor had for J.S. Bach, it seems fitting to pair their compositions as a fantasia and fugue set.

Widor's Allegro also refers back to **Price's** Fughetta from *Suite No. 1 for Organ*, completing the links among the three composers. Price and Widor use similar subjects in compound meter; hers is in C minor and his is in G minor. Widor's fugue subject is based on the plainchant, *Puer Natus est nobis*, the Introit for Christmas Day. Price's subject is not a known quote of any particular tune and reflects the influence of spirituals on her works.

In keeping with the worship-service theme of the first half, one could view the second half as a sermon of sorts, expounding upon the virtues of counterpoint. May you enjoy today's program!

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<sup>3</sup> Wolff, Christoph. Johann Sebastian Bach: The Learned Musician. (New York: W.W. Norton, 2000), 211-214.

**Stephen Gourley**  
June 7  
Grace Church Cathedral

|   |                               |
|---|-------------------------------|
| <i>Les Cloches des Hinckley, Pièces de fantaisie, Op. 55, No. 4</i> | Louis Vierne<br>(1870–1937)   |
| In Quiet Mood   | Florence Price<br>(1887–1953) |
| Trio super: Herr Jesu Christ, dich zu uns wend, BWV 655             | J. S. Bach<br>(1685–1750)     |
| Prelude and Fugue in E-Flat Major, BWV 552                          | J. S. Bach                    |
| Symphonie No. 1: Aria   | Rachel Laurin<br>(1961–2023)  |
| Toccata   | David Hurd<br>(b. 1950)       |

**Stephen Gourley** holds degrees from the University of North Texas (MM) and the North Carolina School of the Arts (BM), studying organ with Jesse Eschbach, Jack Mitchener, and Erica Johnson. He was also a member of Pi Kappa Lambda, the National Music Honor Society.

Since March of 2014, Stephen has served as Director of Music at The Village Chapel, an interdenominational community of faith in Pinhurst, NC, where he oversees all aspects of the music program, including direction of the Chapel Choir and curation of the Chapel's concert series.

Since 2019, Stephen has served as accompanist for the Moore County Choral Society (MCCS), an 80-voice chorus serving the Sandhills region of North Carolina. He has served churches in the Episcopal, Presbyterian, Methodist, and Lutheran traditions in North Carolina and Texas.

Stephen maintains a steady schedule of collaboration across various mediums of music.



## PROGRAM NOTES

Stephen Gourley

The final piece in Louis Vierne's transcendent **Pieces de Fantaisie**, *Les Cloches des Hinckley* is based on the carillon of St. Mary's Church in Hinckley, England, which supposedly kept Vierne awake during the night while on a visit. The carillon opens the piece softly, as if from a distance. While the outer sections are largely diatonic, the development section puts Vierne's usual chromaticism on full display. This piece represents a triumphant conclusion to one of the truly remarkable composition sets in the organ repertory.

As indicated by the title, *In Quiet Mood* is a reflective piece which features the solo stops of the organ coupled with a flowing eighth-note accompaniment played on the string stops. The organ, orchestral, and solo instrumental music of Florence Price is currently in the midst of a resurgence, with a notable recording of her first and third symphonies by the Philadelphia Orchestra, and her numerous organ works being offered in recitals.

The *Trio on Herr Jesu Christ dich zu uns wend* (Lord Jesus Christ, turn to us) comes from an ambitious collection of chorale preludes composed in Leipzig toward the end of the life of Johann Sebastian Bach. In this lively trio, the chorale theme is represented in fragments modulating throughout the piece until it is stated in the pedal at the end of the piece.

Bach's *Prelude and Fugue in E-Flat Major* remains one of the towering masterworks in the organ repertory. Bookending the **Clavier-Übung III**, both the Prelude and Fugue feature overarching references to the Holy Trinity, emphasizing Bach's devout faith, a trademark of his compositions. The Prelude and Fugue are both in three sections (musical nods to the Father, Son, and Holy Ghost), and is an explicit example of Bach's deft ability to effortlessly combine differing keyboard styles.

*Aria*, from Rachel Laurin's monumental **Symphonie No. 1**, represents one of the finest examples of 21<sup>st</sup> century melodic writing. Laurin's *Aria* showcases the 8' foundations of the organ with an expansive solo line played on the Great 8' Principal. After an introduction of the primary and secondary themes, the two are played in tandem between the right hand and pedal with an arpeggio accompaniment played in the left hand.

David Hurd's *Toccata*, composed in 1991, received its first public performance at New York City's Riverside Church in the same year. *Toccata* features a rapid pentatonic figure which is systematically repeated in different octaves and transposed to different keys, providing a backdrop for principal theme stated in the pedals. Overall, one can recognize elements of sonata form with clearly defined exposition, development, and recapitulation sections. Dr. Hurd cites toccatas of Charles-Marie Widor (Symphony V) and Maurice Duruflé (Suite, Op. 5) as providing considerable inspiration for this composition.



# Jordan Prescott

June 8, 2 pm

St. Clare of Assisi Catholic Church, Daniel Island

Impromptu, Op. 78, No. 1

Samuel Coleridge-Taylor  
(1875–1912)

Master Tallis's Testament

Herbert Howells  
(1892–1983)

Prélude et Fugue en Ut, Op. 13

Jeanne Demessieux  
(1921–1968)

Sweet Hour of Prayer

William Bolcom  
(b. 1938)

Fugue in A-flat Minor, WoO 8

Johannes Brahms  
(1833–1897)

Choral in No. 1 in E

César Franck  
(1822–1890)

Hailed as an “organ star” (*The Baltimore Sun*) whose playing “encompasses the church in a wild wind” (*The Washington Post*), **Jordan Prescott** has established himself as one of the leading organists, conductors, and scholars of his generation. Jordan sits on the music theory faculty at the Peabody Institute of Johns Hopkins University, from which he earned the Doctor of Musical Arts. He previously taught at the University of Maryland-Baltimore County. Dr. Prescott is Organist-Choirmaster at Grace and St. Peter’s Episcopal Church in downtown Baltimore and leads the choir in more than 65 annual choral liturgies.

An active solo recitalist, Jordan performs extensively across the United States including regional and national conventions of the American Guild of Organists and the Organ Historical Society. In addition to guest lectures at the Shenandoah Church Music Institute, Dr. Prescott’s scholarship has been published in *The American Organist* and *The Tracker*. In 2019, Jordan was named one of *The Diapason* magazine’s ‘20 Under 30.’

In addition to his studies in the United States with John Walker, Andrew Scanlon, and Christopher Jacobson, Jordan has studied in Paris with Marie-Louise Langlais. An active member of the American Guild of Organists, Jordan holds the organization’s Associateship diploma. He is an avid distance runner and a finisher of the Baltimore Marathon.



## PROGRAM NOTES

### Jordan Prescott

Born in 1875 to an English mother and a father descended from African American slaves, Samuel Coleridge-Taylor (1875-1912) was referred to as the “African Mahler.” Coleridge-Taylor entered the Royal College of Music in London at age 15, where he later studied composition with the great Sir Charles Villiers Stanford. His **Impromptu, Op. 78, No. 1** was written in 1911. It unfolds in a typical ternary form with a subdued ‘B theme’ sandwiched between a noble and ebullient ‘A theme.’

Herbert Howells’ (1892-1983) **Master Tallis’ Testament** is not based on any known melody by Tallis, but, instead, is a theme and variations on a Tallis-inspired melody. Written in 1940, the piece was doubtless inspired by Ralph Vaughan Williams’ ‘Fantasia on a Theme of Thomas Tallis,’ which Howells heard at its premiere in 1911.

Revered as a pedagogue, recording artist, and performer, Jeanne Demessieux (1921-1968) cemented her place among the greatest French organ virtuosos of the twentieth century. A student of Marcel Dupré, her concert career totaled more than 700 recitals in seven countries and included more than 2,500 memorized pieces. Demessieux’s whimsical **Prelude et Fugue en Ut** was written in 1964 in memory of Jean Gallon, her harmony teacher at the Paris Conservatoire. Replete with polyrhythms and cunning counterpoint, the piece displays compositional and technical virtuosity in equal measure.

Johannes Brahms’ (1833-1897) contributions to the organ repertoire were concentrated into his early student years and the final year of his life. His monumental **Fugue in A-flat minor, WoO 8** dates from 1856, but shows a contrapuntal mastery beyond his years. The 34 subject entries deftly deploy inversion, stretto, diminution, and augmentation, and are pitted against four separate invertible countersubjects. The first of these countersubjects begins with the musical cipher B-A-C-H, in homage to the greatest contrapuntist to ever live. The piece was given to Clara Schumann in memory of her late husband, Robert, who died in 1856.

Belgian by birth, César Franck (1822-1890) taught at the Paris Conservatoire from 1872 until his death. His *Trois Chorals* were written just months before his death, and Franck was never able to hear them realized at the organ. The first, in E Major, begins with a noble melody which comprises the piece’s complete thematic material. Following the statement of the ‘chorale’ on the *Vox Humana*, the piece proceeds in a set of variations, culminating in a rousing restatement of the chorale melody in canon with the pedal and employing the complete tonal resources of the organ.

# ORGAN SPECIFICATIONS

Our thanks to Dr. Robert Gant for the organ specifications for First (Scots) Presbyterian, Holy Spirit Lutheran Church, St. John's Lutheran Church, St. Matthew's Lutheran Church, and St. Michael's Church

SCHOENSTEIN & CO.

**BISHOP GADSDEN EPISCOPAL RETIREMENT COMMUNITY**

**CHARLESTON, SOUTH CAROLINA**

Three Manual and Pedal Organ

14 Voices — 16 Ranks

**Electric-Pneumatic Action**

*GREAT (II – Expressive)*

|    |  |     |       |
|----|--|-----|-------|
| 8' | <b>Open Diapason</b>                             | 61  | Pipes |
| 8' | <b>Harmonic Flute</b> ( <i>Cor. Dolce Bass</i> ) | 42  | "     |
| 8' | <b>Corno Dolce</b>                               | 61  | "     |
| 8' | <b>Flute Celeste</b> ( <i>TC</i> )               | 49  | "     |
| 8' | <b>Vox Celeste II</b> ( <i>Swell</i> )           |     |       |
| 4' | <b>Principal</b>                                 | 61  | "     |
| 4' | <b>Corno Dolce</b>                               | 12  | "     |
| 2' | <b>Mixture III</b> †                             | 166 | "     |
| 8' | <b>Tuba Minor</b> ( <i>Swell</i> )               |     |       |
| 8' | <b>Clarinet</b>                                  | 61  | "     |
|    | Tremulant  |     |       |
|    | Great Unison Off                                 |     |       |
|    | Great  | 4'  |       |

† *Mixture does not octave couple*

*SWELL (III - Expressive)*

|                   |   |     |       |
|-------------------|---|-----|-------|
| 16'               | <b>Bourdon</b> ( <i>Wood</i> )              | 12  | Pipes |
| 8'                | <b>Salicional</b>                           | 61  | "     |
| 8'                | <b>Chimney Flute</b>                        | 61  | "     |
| 8'                | <b>Gamba</b> †                              | 61  | "     |
| 8'                | <b>Vox Celeste</b> †                        | 61  | "     |
| 8'                | <b>Flute Celeste II</b> ( <i>Great</i> )    |     |       |
| 4'                | <b>Salicet</b>                              | 12  | "     |
| 4'                | <b>Chimney Flute</b>                        | 12  | "     |
| 4'                | <b>Flute Celeste II</b> ( <i>Great</i> )    |     |       |
| 2 $\frac{2}{3}$ " | <b>Nazard</b> ( <i>From Chimney Flute</i> ) |     |       |
| 2'                | <b>Fifteenth</b>                            | 12  | "     |
| 16'               | <b>Bass Tuba</b> †                          | 12  | "     |
| 16'               | <b>Contra Oboe</b>                          | 12  | "     |
| 8'                | <b>Tuba Minor</b> †                         | 61  | "     |
| 8'                | <b>Oboe Horn</b>                            | 61  | "     |
|                   | Tremulant                                   |     |       |
|                   | Swell                                       | 16' |       |
|                   | Swell Unison Off                            |     |       |
|                   | Swell                                       | 4'  |       |

† *In separate box inside Swell*

*SOLO (I)*

|                   |  |     |                            |
|-------------------|--|-----|----------------------------|
|                   |  |     | <i>SOLO STOPS</i>          |
| 8'                | <b>Open Diapason</b> ( <i>Great</i> )  |     |                            |
| 8'                | <b>Harmonic Flute</b> ( <i>Great</i> ) |     |                            |
| 8'                | <b>Oboe Horn</b> ( <i>Swell</i> )      |     |                            |
| 8'                | <b>Clarinet</b> ( <i>Great</i> )       |     |                            |
| 16'               | <b>Bass Tuba</b> ( <i>Swell</i> )      |     |                            |
| 8'                | <b>Tuba Minor</b> ( <i>Swell</i> )     |     |                            |
|                   |  |     | <i>ACCOMPANIMENT STOPS</i> |
| 8'                | <b>Corno Dolce</b> ( <i>Great</i> )    |     |                            |
| 8'                | <b>Flute Celeste</b> ( <i>Great</i> )  |     |                            |
| 8'                | <b>Gamba</b> ( <i>Swell</i> )          |     |                            |
| 8'                | <b>Vox Celeste</b> ( <i>Swell</i> )    |     |                            |
|                   |  |     | <i>ENSEMBLE STOPS</i>      |
| 8'                | <b>Salicional</b> ( <i>Swell</i> )     |     |                            |
| 8'                | <b>Chimney Flute</b> ( <i>Swell</i> )  |     |                            |
| 4'                | <b>Salicet</b> ( <i>Swell</i> )        |     |                            |
| 4'                | <b>Chimney Flute</b> ( <i>Swell</i> )  |     |                            |
| 2 $\frac{2}{3}$ ' | <b>Nazard</b> ( <i>Swell</i> )         |     |                            |
| 2'                | <b>Fifteenth</b> ( <i>Swell</i> )      |     |                            |
|                   | Solo                                   | 16' |                            |
|                   | Solo Unison Off                        |     |                            |
|                   | Solo                                   | 4'  |                            |

*PEDAL*

|     |  |    |       |
|-----|--|----|-------|
| 32' | <b>Resultant</b>                             |    |       |
| 16' | <b>Contrabass</b>                            | 32 | Pipes |
| 16' | <b>Bourdon</b> ( <i>Swell</i> )              |    |       |
| 8'  | <b>Open Diapason</b> ( <i>Great</i> )        |    |       |
| 8'  | <b>Violoncello</b>                           | 12 | "     |
| 8'  | <b>Salicional</b> ( <i>Swell</i> )           |    |       |
| 8'  | <b>Chimney Flute</b> ( <i>Swell</i> )        |    |       |
| 4'  | <b>Octave</b> ( <i>Great Open Diapason</i> ) |    |       |
| 4'  | <b>Flute</b> ( <i>Great Harm. Flute</i> )    |    |       |
| 16' | <b>Bass Tuba</b> ( <i>Swell</i> )            |    |       |
| 16' | <b>Contra Oboe</b> ( <i>Swell</i> )          |    |       |
| 8'  | <b>Tuba Minor</b> ( <i>Swell</i> )           |    |       |
| 4'  | <b>Clarinet</b> ( <i>Great</i> )             |    |       |

## ***COUPLERS***

|       |    |       |     |
|-------|----|-------|-----|
| Great | to | Pedal |     |
| Great | to | Pedal | 4'  |
| Swell | to | Pedal |     |
| Swell | to | Pedal | 4'  |
| Solo  | to | Pedal |     |
| Solo  | to | Pedal | 4'  |
| Swell | to | Great | 16' |
| Swell | to | Great |     |
| Swell | to | Great | 4'  |
| Solo  | to | Great |     |
| Great | to | Solo  |     |
| Swell | to | Solo  |     |

## ***MECHANICALS***

Solid State Capture Combination Action:

- 5000 Memories.
- 48 Pistons and toe studs.
- 3 Reversibles
- Programmable piston range.
- Piston sequencer.
- Record/Playback system.





## Charles Pelot Summerall Chapel at The Citadel

Cornel Zimmer Organ Builders,  
Denver, NC,

Four-manual Console, Opus 135 (2014),  
Pipework completed 2024  
The Reuter Organ Company, Lawrence,  
KS, Opus 500, Pipes (1937)

The organ in the chapel at The Citadel has provided music for thousands of cadets. Built in 1936, Summerall Chapel has held a special place in the life of the Corps of Cadets since its dedication. The cornerstone of the chapel was laid on September 7, 1936. The first service was held almost a year later on September 9, 1937, and the chapel was dedicated on April 10, 1938 as the Cadet Chapel. After General Summerall's retirement as president of The Citadel in June of 1953, the name was officially changed to General [Charles] Pelot Summerall Chapel.

The Reuter organ, Opus 500, “worthy of the magnificent construction of our chapel,” was installed in 1937; it had three manuals, 31 stops, 34 ranks, and 2,156 pipes.<sup>80</sup> Six ranks of pipes were added in 1949. Reuter altered the console to four manuals in 1960 and rebuilt it as Opus 1507 with an additional 28 ranks in 1965.<sup>81</sup> The organ was essentially unplayable by 1985; without available funds to restore the instrument, the decision was made to purchase a two-manual electronic Allen organ.<sup>82</sup> Plans to restore the Reuter were initiated in 2004; The Citadel Class of 1963 undertook the project to “bring back the glory of a Pipe Organ befitting of the grandeur and majestic history of Summerall Chapel.”<sup>83</sup> Campaigning to raise funds began and by July 2014, the first step in the multi-phase project of restoring the historic Reuter organ started with the removal of all pipes from the north and south chambers. Cornel Zimmer Organ Builders drafted a customized plan for the console. The proposal integrated traditional artistic elements found throughout the chapel, specifically from the existing woodwork of the pulpit, the reredos, and altar; arch motifs and rosettes completed the design.<sup>84</sup> On March 15, 2015, as part of Corps Day Weekend, Zimmer debuted the handcrafted four-manual console. A large battery of solo horizontal trumpets will be mounted on the west wall of the chapel in 2016; phases two and three include adding pipes to the Great division and refurbishing all of the original Reuter pipes.<sup>85</sup> Upon restoration, the Summerall Chapel organ will be the largest in the state, having over 100 ranks.

**GREAT****Unenclosed  
Manual II**

|                                |        |
|--------------------------------|--------|
| 1. Sub Principal               | 8'     |
| 2. First Open Diapason         | 8'     |
| 3. Second Open Diapason        | 8'     |
| 4. Principal Flute             | 8'     |
| 5. Bourdon                     | 8'     |
| 6. Viole de Gambe              | 8'     |
| 7. Gemshorn                    | 8'     |
| 8. First Octave                | 4'     |
| 9. Second Octave               | 4'     |
| 10. Hohlflute                  | 4'     |
| 11. Twelfth Octave             | 2 2/3' |
| 12. Fifteenth                  | 2'     |
| 13. Fourniture IV              | 1 1/3' |
| 14. Cymbale III                | 1'     |
| 15. Double Trumpet             | 16'    |
| 16. Tromba                     | 8'     |
| 17. Flugel Horn                | 8'     |
| 18. Clarion                    | 4'     |
| 19. Trompette Militaire (Solo) | 8'     |
| 20. Tuba Major (Solo)          | 8'     |
| 21. Chimes (Solo)              |        |
| 22. Tremulant                  |        |
| 23. Great to Great             | 4'     |

**CHOIR****Expressive  
Manual I**

|                        |        |
|------------------------|--------|
| 1. Dulciana            | 16'    |
| 2. Principal           | 8'     |
| 3. Concert Flute       | 8'     |
| 4. Dulciana Celeste II | 8'     |
| 5. Unda Maris          | 8'     |
| 6. Gedeckt             | 8'     |
| 7. Octave              | 4'     |
| 8. Koppelflute         | 4'     |
| 9. Blockflote          | 2'     |
| 10. Quinte             | 1 1/3' |
| 11. Scharf IV          | 1 1/3' |
| 12. Fagotto            | 16'    |
| 13. English Horn       | 8'     |
| 14. Clarinet           | 8'     |
| 15. Fagotto            | 8'     |
| 16. Voix Humaine       | 8'     |
| 17. Trumpet Harmonique | 8'     |
| 18. Harp               |        |
| 19. Tremulant          |        |
| 20. Choir to Choir     | 16'    |
| 21. Choir Unison Off   |        |
| 22. Choir to Choir     | 4'     |

**SWELL****Expressive  
Manual III**

|                        |        |
|------------------------|--------|
| 1. Lieblich Gedect     | 16'    |
| 2. Diapason            | 8'     |
| 3. Geigen Principal    | 8'     |
| 4. Voce Umana          | 8'     |
| 5. Saliconal           | 8'     |
| 6. Voix Celeste        | 8'     |
| 7. Rohrflute           | 8'     |
| 8. Flute Celeste II    | 8'     |
| 9. Octave              | 4'     |
| 10. Flute Triangulaire | 4'     |
| 11. Nazard             | 2 2/3' |
| 12. Tierce             | 1 3/5' |
| 13. Flautino           | 2'     |
| 14. Plein Jeu IV       | 2'     |
| 15. Waldhorn           | 16'    |
| 16. Trompette          | 8'     |
| 17. Oboe               | 8'     |
| 18. Vox Humana         | 8'     |
| 19. Clarion            | 4'     |
| 20. Tremulant          |        |
| 21. Swell to Swell     | 16'    |
| 22. Swell Unison Off   |        |
| 23. Swell to Swell     | 4'     |

**SOLO****Expressive  
Manual IV**

|                         |     |
|-------------------------|-----|
| 1. Grand Open Diapason  | 8'  |
| 2. Harmonic Flute       | 8'  |
| 3. Viola Pomposa        | 8'  |
| 4. Viola Celeste        | 8'  |
| 5. Orchestral Flute     | 4'  |
| 6. Grand Cornet IV      |     |
| 7. French Horn          | 8'  |
| 8. Orchestral Oboe      | 8'  |
| 9. Trompette Militaire  | 16' |
| 10. Trompette Militaire | 8'  |
| 11. Tuba Major          | 16' |
| 12. Tuba Major          | 8'  |
| 13. Tuba Clarion        | 4'  |
| 14. Chimes              |     |
| 15. Tremulant           |     |
| 16. Solo to Solo        | 16' |
| 17. Solo Unison         |     |
| 18. Solo to Solo        | 4'  |

## ANTIPHONAL

### Unenclose

### Floating

### Digital

|                         |    |
|-------------------------|----|
| 1. Principal            | 8' |
| 2. Bourdon              | 8' |
| 3. Erzahaler Celeste II | 8' |
| 4. Octave               | 4' |
| 5. Open Flute           | 4' |
| 6. Fifteenth            | 2' |

## PEDAL

### Unenclosed

|                                |        |
|--------------------------------|--------|
| 1. Contrabass                  | 32'    |
| 2. Contra Bourdon              | 32'    |
| 3. Principal                   | 16'    |
| 4. Sub Principal (Great)       | 16'    |
| 5. Dulciana (Choir)            | 16'    |
| 6. Violone                     | 16'    |
| 7. Bourdon                     | 16'    |
| 8. Spitzflute                  | 16'    |
| 9. Lieblich Gedeckt (Swell)    | 16'    |
| 10. Octave                     | 8'     |
| 11. Spitzflute                 | 8'     |
| 12. Bourdon                    | 8'     |
| 13. Still Gedeckt              | 8'     |
| 14. Choral Bass                | 4'     |
| 15. Cantus Flute               | 4'     |
| 16. Mixture IV                 | 2 2/3' |
| 17. Contre Bombarde            | 32'    |
| 18. Contra Basson (Swell)      | 32'    |
| 19. Bombard                    | 16'    |
| 20. Double Trumpet (Great)     | 16'    |
| 21. Waldhorn (Swell)           | 16'    |
| 22. Fagotto (Choir)            | 16'    |
| 23. Bombard                    | 8'     |
| 24. Cornopean (Choir)          | 8'     |
| 25. Clarion                    | 4'     |
| 26. Rohrschalmei               | 4'     |
| 27. Flugel Horn Great          | 4'     |
| 28. Trumpette Militaire (Solo) | 16'    |
| 29. Trumpette Militaire (Solo) | 8'     |

## COUPLERS

|                          |     |
|--------------------------|-----|
| 1. Great to Pedal        | 8'  |
| 2. Great to Pedal        | 4'  |
| 3. Swell to Pedal        | 8'  |
| 4. Swell to Pedal        | 4'  |
| 5. Choir to Pedal        | 8'  |
| 6. Choir to Pedal        | 4'  |
| 7. Solo to Pedal         | 8'  |
| 8. Solo to Pedal         | 4'  |
| 9. Antiphonal to Pedal   | 8'  |
| 10. Swell to Great       | 16' |
| 11. Swell to Great       | 8'  |
| 12. Swell to Great       | 4'  |
| 13. Choir to Great       | 16' |
| 14. Choir to Great       | 8'  |
| 15. Choir to Great       | 4'  |
| 16. Solo to Great        | 16' |
| 17. Solo to Great        | 8'  |
| 18. Solo to Great        | 4'  |
| 19. Antiphonal to Great  | 8'  |
| 20. Swell to Choir       | 16' |
| 21. Swell to Choir       | 8'  |
| 22. Swell to Choir       | 4'  |
| 23. Solo to Choir        | 16' |
| 24. Solo to Choir        | 8'  |
| 25. Solo to Choir        | 4'  |
| 26. Antiphonal to Choir  | 8'  |
| 27. Antiphonal to Solo   | 8'  |
| 28. Great/Choir Exchange |     |
| 29. All Swells to Swell  |     |



## First (Scots) Presbyterian Church

Ontko & Young Co., Pipe Organ Builders, Charleston, SC, Opus 21 (1992)  
48 registers, 71 ranks over 4 manuals and pedal, 4,126 pipes

| GREAT              | POSITIV               | SWELL I                  | SWELL II            | SOLO                   |
|--------------------|-----------------------|--------------------------|---------------------|------------------------|
| 16' Principal      | 8' Gemshorn           | 8' Flûte à Cheminee      | 16' Quintaton       | 8' Flûte en Bois       |
| 8' Montre          | 8' Bourdon            | 8' Viole de Gambe        | 8' Principal        | 8' Violoncelle         |
| 8' Principal       | 4' Prestant           | 8' Voix Céleste          | 8' Quintaton        | 8' Violoncelle Celeste |
| 8' Flûte à Pointe  | 4' Flûte à Fuseau     | 4' Flûte Conique         | 8' Dulciane         | 4' Flûte harmonique    |
| 4' Prestant        | 2' Doublette          | 2 $\frac{2}{3}$ ' Nazard | 8' Unda Maris (TC)  | 2' Octavin             |
| 2' Flageolet       | Tierce-Sept II (TC)   | 2' Quarte de Nasard      | 4' Octave           | 8' Cor Anglais         |
| Fourniture IV-V    | Fourniture IV         | 1 $\frac{3}{5}$ ' Tierce | Plein-Jeu V         | 8' Tuba                |
| Cymbale III        | 8' Cromorne           | 16' Basson               | 8' Trompette        | Harp (TC)              |
| Dessus de Cornet V | Zimblestern (7 bells) | 8' Houtbois              | 4' Clairon          | Chimes                 |
| 8' Trompette       | Tremulant             | 8' Vox Humana            | Tremulant           | Tremulant              |
| 4' Clarion II      |                       |                          |                     |                        |
| Tremulant          |                       |                          |                     |                        |
|                    | <i>Pedal cont.</i>    | <i>Pedal cont.</i>       | <i>Pedal cont.</i>  | <i>Pedal cont.</i>     |
| PEDAL              | 16' Soubasse          | 8' Flûte couverte        | Mixture VI          | 8' Trompette           |
| 32' Resultant      | 16' Quintaton         | 8' Violoncelle           | 32' Contre Bombarde | 8' Basson              |
| 16' Contrabass     | 8' Principal          | 8' Octave                | 16' Bombarde        | 4' Clairon             |
| 16' Principal      | 8' Basse              | 4' Flûte                 | 16' Basson          | 4' Cor-Anglais         |
|                    |                       | 4' Octave                |                     |                        |

Manual Compass: 58 keys; Pedal Compass: 32 keys  
Electric-slider chests for straight manual stops; rest all-electric  
Swells One and Two are independently expressive and coupling  
Tutti Reversible Thumb/Toe Pistons, Combination Action Thumb/Toe Pistons  
Coupler Reversible Thumb/Toe Pistons



*Organ façade of iron grilles with twelve Scottish thistles (national Scottish emblem)  
First (Scots) Presbyterian Church, Charleston, South Carolina  
([www.first-scots.org](http://www.first-scots.org), 2021)*

# GRACE EPISCOPAL CHURCH

CHARLESTON, SOUTH CAROLINA

4 MANUALS, 79 RANKS

THE REUTER ORGAN COMPANY



## GREAT

|        |                        |
|--------|------------------------|
| 16'    | Violone                |
| 16'    | Quintaton (Pos)        |
| 8'     | Principal              |
| 8'     | Bourdon                |
| 8'     | Harmonic Flute         |
| 8'     | Violone (Ext.)         |
| 4'     | Octave                 |
| 4'     | Koppelflöte            |
| 2 2/3' | Twelfth                |
| 2'     | Fifteenth              |
| III    | Cornet (TC)            |
| IV     | Fourniture             |
| III    | Scharf (Sw)            |
| 16'    | Double Trumpet         |
| 8'     | Trumpet                |
| 8'     | Tuba (So)              |
| 8'     | English Horn (So)      |
| 8'     | French Horn (So)       |
| 4'     | Clarion                |
| 8'     | Trompette en Chamade   |
|        | Tremulant              |
|        | Chimes on Great        |
|        | Great/Positiv Transfer |
|        | MIDI                   |

## SWELL

|        |                       |
|--------|-----------------------|
| 16'    | Rohrflöte             |
| 8'     | Principal             |
| 8'     | Geigen Diapason       |
| 8'     | Rohrflöte (Ext.)      |
| 8'     | Concert Flute (Ch)    |
| 8'     | Flute de Teite (Ch)   |
| 8'     | Viola da Gamba        |
| 8'     | Voix Celeste          |
| 8'     | Erzähler (Ch)         |
| 8'     | Erzähler Celeste (Ch) |
| 4'     | Octave Geigen         |
| 4'     | Hohlflöte             |
| 2 2/3' | Nazard                |
| 2'     | Super Octave          |
| 2'     | Nachthorn             |
| 1 3/5' | Tierce                |
| IV     | Plein Jeu             |
| III    | Scharf                |
| 16'    | Trumpet               |
| 16'    | Contra Oboe           |
| 8'     | Trumpet               |
| 8'     | Trompette             |
| 8'     | Tuba (So)             |
| 8'     | Oboe                  |
| 8'     | Vox Humana            |
| 4'     | Clarion               |
|        | Tremulant             |
|        | All Swells to Swell   |
|        | MIDI                  |

## CHOIR

|    |                     |
|----|---------------------|
| 8' | Concert Flute       |
| 8' | Harmonic Flute (Gt) |
| 8' | Flute de Teite      |
| 8' | Viola               |
| 8' | Viola Celeste       |
| 8' | Erzähler            |
| 8' | Erzähler Celeste    |
| 4' | Harmonic Flute      |
| 8' | Cromorne            |
| 8' | French Horn (So)    |
|    | Tremulant           |
|    | MIDI                |

## POSITIV

|        |                          |
|--------|--------------------------|
| 16'    | Quintaton                |
| 8'     | Gedeckt                  |
| 4'     | Principal                |
| 4'     | Quintaton (Ext.)         |
| 2 2/3' | Twelfth                  |
| 2'     | Principal                |
| 1 3/5' | Seventeenth              |
| 1 1/3' | Larigot                  |
| 1 1/7' | Septieme                 |
| III    | Cymbal                   |
| 16'    | Tuba (So)                |
| 8'     | Tuba (So)                |
| 8'     | Trompette en Chamade     |
| 8'     | English Horn (So)        |
|        | Tremulant                |
|        | Pos/Solo Nave Shades Off |

## ANTIPHONAL

|    |                   |
|----|-------------------|
| 8' | Principal         |
| 8' | Bourdon           |
| 8' | Dulciana          |
| 4' | Octave            |
| 4' | Flachflöte        |
| 2' | Flachflöte (Ext.) |

## ANTIPHONAL PEDAL

|     |                |
|-----|----------------|
| 16' | Bourdon (Ext.) |
| 8'  | Bourdon        |



## SOLO

|     |                          |
|-----|--------------------------|
| 16' | Dulciana                 |
| 8'  | Major Flute              |
| 8'  | Harmonic Flute (Gt)      |
| 8'  | Concert Flute (Ch)       |
| 8'  | Viole d'Orchestre        |
| 8'  | Celeste (CC)             |
| 8'  | Dulciana (Ext)           |
| 8'  | Unda Maris (GG)          |
| 8'  | Erzähler Celeste II (Ch) |
| 8'  | Quintaton (Pos)          |
| III | Cornet (Gt)              |
| 16' | Tuba (TC)                |
| 16' | Double Trumpet (Gt)      |
| 16' | Trumpet (Sw)             |
| 8'  | Tuba                     |
| 8'  | French Horn              |
| 8'  | English Horn             |
| 8'  | Trumpet (Gt)             |
| 8'  | Trompette (Sw)           |
| 8'  | Trumpet (Sw)             |
| 8'  | Oboe (Sw)                |
| 8'  | Vox Humana (Sw)          |
| 4'  | Clarion (Sw)             |
| 16' | Trompette en Chamade     |
| 8   | Trompette en Chamade     |
|     | Tremulant                |
|     | MIDI                     |

## PEDAL

|     |                      |
|-----|----------------------|
| 32' | Violone              |
| 32' | Resultant            |
| 16' | Principal            |
| 16' | Subbass              |
| 16' | Violone (Gt)         |
| 16' | Dulciana (So)        |
| 16' | Rohrflöte (Sw)       |
| 8'  | Octave (Ext.)        |
| 8'  | Subbass (Ext.)       |
| 8'  | Violone (Gt)         |
| 8'  | Rohrflöte (Sw)       |
| 4'  | Choral Bass          |
| 4'  | Subbass (Ext.)       |
| 4'  | Harmonic Flute (Gt)  |
| IV  | Mixture              |
| 32' | Trombone (Gt)        |
| 16' | Double Trumpet (Gt)  |
| 16' | Trumpet (Sw)         |
| 16' | Contra Oboe (Sw)     |
| 8'  | Trumpet (Gt)         |
| 8'  | Trumpet (Sw)         |
| 8'  | Oboe (Sw)            |
| 4'  | Clarion (Sw)         |
| 8'  | Trompette en Chamade |
| 8'  | Tuba (So)            |
|     | MIDI                 |

The Trompette en Chamade is located in the Gallery.

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## Holy Spirit Lutheran Church

Robert Noehren Organ (1963)

Buzard Pipe Organ Builders, Champaign, IL, rebuilt (2016)

26 independent stops (Duplexed to 11 playing stops), 37 ranks over 3 manuals and pedal

| GREAT                          | SWELL                        | POSITIV              | PEDAL                    |
|--------------------------------|------------------------------|----------------------|--------------------------|
| 16' Quintade                   | 8' Bourdon                   | 8' Gedeckt           | 32' Resultant (Quintade) |
| 8' Principal                   | 8' Gamba                     | 4' Koppelflute       | 16' Bourdon              |
| 8' Rohrfloete                  | 8' Voix Celeste              | 2' Principal         | 16' Quintade (Great)     |
| 4' Octave                      | 4' Flute Octaviane (Bourdon) | 1½' Larigot (Nasard) | 8' Principal             |
| 4' Spitzfloete                 | 2' Octavin (Flute Octaviane) | Scharf III           | 8' Quintade              |
| 2½' Nasard                     | 2' Plein Jeu III-IV          | 8' Cromorne          | 4' Octave                |
| 2' Octave                      | 8' Oboe                      | Zimbelstern          | 2' Octave (Pd. Octave)   |
| 2' Spitzfloete                 | 4' Clairon (Oboe 8')         | Chimes               | Mixture IV               |
| 1½' Tierce                     | Tremulant                    |                      | 16' Posaune              |
| Mixture III-IV                 |                              |                      | 8' Trumpet (Posaune 16') |
| 16' Dulzian (tenor C-Cromorne) |                              |                      | 4' Trumpet (Posaune 16') |
| 8' Trumpet (Posaune 16')       |                              |                      |                          |

Manual Compass: 56; Pedal Compass: 32

Couplers: Great to Pedal, Swell to Pedal, Positiv to Pedal

Swell to Great 16', Swell to Great, Positiv to Great, Swell to Positiv

Combination Action Thumb/Toe Pistons; Coupler Reversible Toe Pistons

Memory Lock, Balanced Swell expression shoe



*Gallery organ with façade pipes  
Holy Spirit Lutheran Church, Charleston, South Carolina  
(Justin Wham, 2022)*

## St. John's Lutheran Church

Schantz Organ Company, Orrville, OH, Opus 639 (1965/1991)

A.E. Schlueter, Lithonia, GA (20 digital stops *additions\**, 2017)

Casework by Thomas Hall, New York, NY (1823)

31 stops, 33 ranks over 3 manuals and pedal, 1,839 pipes

| GREAT                   | SWELL                | <i>Swell, cont.</i>     | POSITIV              | PEDAL             |
|-------------------------|----------------------|-------------------------|----------------------|-------------------|
| 16' Violone*            | 8' Viola Celeste     | Plain Jeu IV*           | 8' Nasonflöte        | 32' Untersatz*    |
| 8' Prinzipal            | 8' Viola da Gamba    | 8' Trompette en Chamade | 8' Krummhorn         | 32' Bombarde*     |
| 8' Bordun               | 8' Rohrflöte         | 4' Swell                | 8' Weit Principal*   | 16' Prinzipal     |
| 8' Gamba*               | 8' Trompette         | 16' Swell               | 8' Erzähler*         | 16' Gedackt       |
| 8' Trompette*           | 8' Geigen Principal* | <i>Positiv, cont.</i>   | 8' Erzähler Celeste* | 16' Bombarde      |
| 4' Octav                | 8' Hautbois*         | 8' Trompette en Chamade | 8' English Horn*     | 16' Flauto Dolce* |
| 4' Nachthorn*           | 4' Octave*           | 4' Positiv*             | 4' Gamshorn          | 16' Bassoon       |
| 2' Super Octav          | 4' Chalumeau         | 16' Positiv*            | 4' Koppelflöte*      | Hautbois*         |
| Mixtur IV               | 4' Koppelflöte       | Zimbelstern             | 2' Waldflöte         | 8' Gedackt        |
| 8' Trompette en Chamade | 2' Prinzipal         | Tremolo                 | 1½' Quinte           | 8' Octav          |
| 4' Great                | 1½' Nazat            | Positiv Unison Off      | 1' Sifflole          | 8' Trompette*     |
|                         | Tremolo              | Canillon (bell tower)   | Scharff III          | 4' Super Octav    |
|                         | Swell Unison Off     |                         |                      | 4' Schalmey       |
|                         |                      |                         |                      | Mixtur II         |

Manual Compass: 61 keys; Pedal Compass: 32 keys

Swell Enclosure Pedal; Crescendo Pedal, Full Organ Piston, General Cancel

Tutti Reversible Thumb/Toe Pistons, Combination Action Thumb Pistons

Coupler Reversible Toe Pistons



*The historic 1823 case built by Thomas Hall, New York, NY  
Gallery organ with side additions and Trompette en Chamade  
St. John's Lutheran Church, Charleston, South Carolina  
(Randall "Randy" Lesemann, 2014)*



## St. Matthew's Lutheran Church

Austin Organs, Inc., Hartford, CT, Opus 2465 (1967)  
48 stops, 61 ranks over 3 manuals and pedal, 3,464 pipes

|                              |                                    |                              |                              |                |
|------------------------------|------------------------------------|------------------------------|------------------------------|----------------|
| <b>GREAT</b> (unenclosed)    | <b>CHOIR</b> (enclosed)            | <b>SWELL</b> (enclosed)      | <b>PEDAL</b>                 | <b>POSITIV</b> |
| 16' Gemshorn                 | 8' Nason Flute                     | 16' Lieblich Gedeckt         | 32' Contra Lieblich (Dig)    | 8' Suavial     |
| 8' Principal                 | 8' Flauto Dolce                    | 8' Geigen Principal          | 32' Resultant (Ext)          | 4' Prestant    |
| 8' Bourdon                   | 8' Flute Celeste                   | 8' Hohl Flöte                | 16' Principal                | 2' Principal   |
| 8' Gemshorn (Ext)            | 4' Koppelflöte                     | 8' Gamba                     | 16' Bourdon                  | 1½' Larigot    |
| 4' Octave                    | 2½' Nazard                         | 8' Gamba Celeste             | 16' Gemshorn (Gt)            | 4' Schalmel    |
| 4' Splitzflöte               | 2' Blockflöte                      | 4' Principal                 | 16' Lieblich Gedeckt (Sw)    | Cymbal III     |
| 2' Waldflöte                 | 1¾' Tierce                         | 4' Rohrflöte                 | 16' Flauto Dolce (Ch Ext)    |                |
| Rauschquint II               | 8' Krummhorn                       | 2' Flautino                  | 8' Octave                    |                |
| Fourniture IV                | 8' Bombarde                        | Plein Jeu IV                 | 8' Gemshorn (Gt)             |                |
| 8' Trompette en Chamade (Ch) | 8' Trompette en Chamade            | 16' Contra Fagotto           | 8' Gedeckt (Ext)             |                |
| Cymbelstern                  | Tremulant                          | 8' Fagotto (Ext.)            | 4' Choralbass                |                |
| Chimes                       |                                    | 8' Trompette                 | Mixture III                  |                |
|                              |                                    | 4' Clairon                   | 32' Contra Bombarde (Dig)    |                |
|                              |                                    | 8' Trompette en Chamade (Ch) | 16' Bombarde (Ch Ext)        |                |
|                              |                                    |                              | 16' Fagotto (Sw)             |                |
| <b>CHANCEL</b> (enclosed)    | <i>Chancel cont.</i>               |                              | 8' Bombarde (Ch)             |                |
| 8' Diapason                  | 4' Chimney Flute                   | <b>CHANCEL PEDAL</b>         | 8' Trompette en Chamade (Ch) |                |
| 8' Gedeckt                   | Mixture III                        | 16' Gedeckt                  | 4' Krummhorn (Ch)            |                |
| 8' Viole d'Amore             | 8' Trompette                       | 8' Flute                     |                              |                |
| 8' Viole Celeste             | 8' Principal (2015)                |                              |                              |                |
| 4' Principal                 | 4' Principal (2015)                |                              |                              |                |
|                              | Tremulant                          |                              |                              |                |
|                              | Chancel on Great, Chancel on Choir |                              |                              |                |

Manual Compass: 61 keys; Pedal Compass: 32 keys

Electrical connection from key to chest, electric connection between stop and chest

Adjustable combination pistons, Tutti Reversible Thumb/Toe Pistons

Combination Action Thumb/Toe Pistons

Coupler Reversible Thumb/Toe Pistons



*Gallery organ with unenclosed pipes  
St. Matthew's Lutheran Church, Charleston, South Carolina*



## St. Michael's Church

Kenneth Jones and Associates, Bray, Ireland (1994)  
 Casework by Johann Snetzler, London, England (1767)  
 40 stops, 51 ranks, over 3 manual and pedal, 2,519 pipes

| GREAT                         | SWELL                         | CHOIR                         | PEDAL                |
|-------------------------------|-------------------------------|-------------------------------|----------------------|
| 16' Lieblich Bourdon          | 8' Stop <sup>m</sup> Diapason | 8' Stop <sup>d</sup> Diapason | 16' Open Wood        |
| 8' Open Diapason              | 8' Salicional                 | 4' Principal                  | 16' Sub Bass         |
| 8' Stop <sup>d</sup> Diapason | 8' Voix Celeste (TC)          | 4' Flute                      | 16' Lieblich Bourdon |
| 4' Principal                  | 4' Principal                  | 2½' Nazard                    | 10½' Quint           |
| 4' Open Flute                 | 4' Wald Flute                 | 2' Fifteenth                  | 8' Principal         |
| 2½' Twelfth                   | 2' Doublette                  | 2' Blockflute                 | 8' Bass Flute        |
| 2' Fifteenth                  | 2' Mixture III-IV             | 1½' Tierce                    | 5½' Twelfth          |
| 1½' Mixture IV                | 16' Double Trumpet            | 1½' Cymbal II                 | 4' Choral Bass       |
| Cornet V (mid C)              | 8' Cornopean                  | 8' Cromorne                   | 4' Mixture III       |
| 8' Trumpet                    | 8' Oboe                       | 8' Grand Trumpet              | 16' Trombone         |

Tracker key action, mechanical stop-action with parallel electric stop-action  
 6 Couplers: Swell to Pedal, Great to Pedal, Choir to Pedal, Swell to Great, Swell to Choir, Choir to Great  
 Tremulants for Great/Choir, Swell

Combination System: Pistons with 16 separate sets of memories  
 ITT star card facility with read-write unit at the console, storing all 16 sets of internal memory  
 8 General Thumb Pistons, 8 Thumb Pistons each for Swell, Great, Choir, Pedal  
 Toe Pistons duplicating General and Pedal Pistons  
 Reversible Thumb Pistons for couplers; Reversible Toe Pistons for Great to Pedal Swell to Great  
 Switch for Great and Pedal Pistons combined



*The historic 1767 case built by Johann Snetzler, London, England  
 St. Michael's Church, Charleston, South Carolina*

# L'Organo 2024 Committee

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Michael Varnadore  
Charleston chapter of the American Guild of Organists

You are welcome to keep this program book, however, if you do not wish to do so, please return it to the box near the entrance of the church after the concert. There are also pocket-sized brochures of the series available near the entrance.

L'Organo is administered by the Office of Cultural Affairs of the City of Charleston.

Those wishing to perform on the L'Organo 2025 series should contact the Office of Cultural Affairs. Application forms will be available in early September. [culturalaffairs@charleston-sc.gov](mailto:culturalaffairs@charleston-sc.gov)

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