

# CAVAILLÉ-COLL

SEPT. 16-18  
2016

# IN ITHACA

DEDICATION FESTIVAL FOR THE JUGET-SINCLAIR FRENCH ROMANTIC ORGAN



ST. LUKE LUTHERAN CHURCH, ITHACA, NY

# **Cavaillé-Coll in Ithaca: Dedication Weekend**

## **St. Luke Lutheran Church**

### **Ithaca, New York**

*A collaboration among St. Luke Lutheran Church, the Friends of Music at St. Luke Series, the Westfield Center for Historical Keyboard Studies, and the Cornell University Department of Music.*

*All events take place in the sanctuary of the church.*

#### **FRIDAY, SEPTEMBER 16**

- 6:30 PM**      **PRE-RECITAL TALK** “The Journey to this Organ and an Introduction to It”  
Erik Kibelsbeck, director of music  
Juget-Sinclair Organbuilders
- 8:00 PM**      **DEDICATION RECITAL** Michel Bouvard  
Features music by of Mendelssohn, Franck, Vierne, Jean Bouvard, Dupré, Alain, and Duruflé (see pg. 3).

#### **SATURDAY, SEPTEMBER 17**

- 10:00 AM**      **MASTER CLASS** Michel Bouvard  
Features student performers from Cornell University, Eastman School of Music, Ithaca College, and Syracuse University (see pg. 6). [to 1:00 PM]
- 2:30 PM**      **IMPROVISATION MASTER CLASS** William Porter  
“Improvisation with modes of limited transposition: an introduction” features student performers from Cornell University, Eastman School of Music, and Syracuse University (see pg. 6). [to 4:30 PM]
- 8:00 PM**      **ORGAN IN COLLABORATION WITH INSTRUMENTS AND VOICES**  
Features music of Bonnet, Saint-Saëns, Duruflé, Vierne, Alain, Poulenc, and Gigout. Performers include organists David Higgs, Anne Laver, Jonathan Schakel, Annette Richards, and Jeffrey Snedeker; Cayuga Vocal Ensemble; Carl Johengen, conductor; cellist Rosemary Elliott, soprano Megan Sharp, flutist Elizabeth Shuhan, and the St. Luke Brass; Erik Kibelsbeck, conductor (see pg. 7).

#### **SUNDAY, SEPTEMBER 18**

- 10:45 AM**      **FESTIVAL SERVICE OF HOLY COMMUNION**  
Features Louis Vierne’s *Messe Solennelle*, op. 16, sung by the St. Luke Choir conducted by Erik Kibelsbeck with organist Jeffrey Snedeker. Guest organist Barbara Adler plays music of César Franck for the prelude and offertory. [to 12:00 PM]

**DEDICATION RECITAL**  
**Michel Bouvard**  
**Friday, September 16, 2016 – 8:00 PM**

Variations sérieuses, op. 54 (pour piano) (1841)

Felix Mendelssohn  
(1809–1847)  
trans. Reitze Smits

Pastorale (1860–62)  
Troisième Choral en la mineur (1890)

César Franck  
(1822–1890)

Adagio, from *Troisième Symphonie* (1911)

Louis Vierne  
(1870–1937)

Variations sur un Noël basque (1933)

Jean Bouvard  
(1905–1996)

Cortège et litanie (1923)

Marcel Dupré  
(1886–1971)

Litanies (1937)

Jehan Alain  
(1911–1940)

Choral varié sur le “Veni Creator” (1930)

Maurice Duruflé  
(1902–1986)

*Following the recital, all are invited to a dessert reception in the Fellowship Hall downstairs,  
featuring the culinary arts of Sarah's Patisserie,  
sponsored by the Westfield Center for Historical Keyboard Studies.  
An elevator is available.*

*The Friends of Music at St. Luke invite your support of this weekend's dedication  
festivities and future events. Please visit the table in the narthex to be a recognized donor.  
Anonymous donations may be left in the offering plate at that table, as well.*

Michel Bouvard appears by arrangement with  
Karen MacFarlane Artists, [www.concertorganists.com](http://www.concertorganists.com)

## Guest Organist

For the past 30 years Michel Bouvard has had a double career as a concert artist and a professor of organ. Recognized as an interpreter of French repertoire, he is regularly invited to perform internationally on historic organs in Europe and in concert halls throughout Asia and North America. Bouvard has given more than 1,000 concerts in more than twenty-five countries. In the past few years he has performed in New York, Tokyo, Madrid, Montreal, Milan, Rio de Janeiro, Amsterdam, Copenhagen, Brussels, St. Petersburg, Seoul, London, Leipzig, New Orleans, and San Francisco, among others. In 2016, Bouvard presented the opening recital at the American Guild of Organists' national convention in Houston, Texas. Dedicated to the organ music of François Couperin, one of Bouvard's first recordings (1992, Sony) was recently re-released and named one of the "indispensables" (indispensable recordings of the year) by the magazine *Diapason*.

Michel Bouvard was inspired by his grandfather, organist and composer Jean Bouvard, who had been a student of Louis Vierne. Michel received his early training at the Paris Conservatory, where he was later accepted into the organ and improvisation classes of André Isoir. He also studied with the Church of St. Séverin (Paris) organists Jean Boyer, Francis Chapelet, and Michel Chapuis. In 1983, Bouvard won first prize at the Toulouse International Organ Competition, marking his career debut. Appointed in 1985 by Xavier Darasse to succeed him in directing the organ class at the Toulouse Conservatory, Bouvard organized concerts, organ tours, master classes, and the international organ competition with colleague Jan Willem Jansen. These efforts culminated in the 1996 creation of the international organ festival Toulouse les Orgues, which Bouvard directed for seven years, and the establishment of the Centre d'études supérieures de musique et de danse de Toulouse. In 1995, Bouvard was named professor of organ at the Paris Conservatory along with his colleague Olivier Latry. Together they have developed a pedagogic method that attracts international organists with diverse career goals to the program.

In fall 2013, Bouvard was invited to join the organ faculty at the Eastman School of Music (Rochester, NY) as a professor-in-residence. He held a similar teaching residency at Yale University in 2015 and will complete another at the Tokyo University of the Arts in 2016.

Since 1996, Bouvard has been the titular organist of the Cavaillé-Coll organ at the Romanesque Basilica of St. Sernin in Toulouse. In 2010, he was named one of the four principal organists of the Chapel Royal at the Palace of Versailles. Bouvard is a Chevalier des Arts et des Lettres (knight of arts and letters), a national and cultural honor in France.

## Program Notes

Late nineteenth-century France saw an extraordinary efflorescence of organ culture, whose influence extended long into the twentieth century, and continues today on both sides of the Atlantic. Its importance, for professionals and amateurs, players and listeners alike, stems in no small part from the genius of the organ builder Aristide Cavaillé-Coll. A brilliant craftsman who understood the beauty and value of old organs, Cavaillé-Coll was at the same time a radical forward-thinker ready to experiment with the latest technology. Practical (and mathematical), he was also richly imaginative. Working to the highest technical and aesthetic standards, he transformed the art of organ building and offered an extraordinary new vehicle for musical expression to a group of composer-organists that included, during his lifetime and after his death, César Franck, Charles-Marie Widor, Louis Vierne, Marcel Dupré, Maurice Duruflé, Camille Saint-Saëns, Olivier Messiaen, and many others, all of whom presided over masterpieces built (or significantly worked on) by Cavaillé-Coll in their Parisian



churches. Their music was conceived for his instruments, and it is on these organs, with their characteristic colors, from the sumptuous foundations to powerful reed choruses, that this music sounds at its finest. What a fantastic thing, then, that St. Luke Lutheran Church and Juget-Sinclair Organbuilders should have brought a Cavaillé-Coll style organ to Ithaca, New York.

The music on this weekend's two concert programs displays the two central facets of the organist's art: solo performance, and performance in an instrumental ensemble or accompanying the human voice (either solo or in choral singing). It also represents a remarkably cohesive tradition of music making at the organ to which Michel Bouvard, in an unbroken line, also belongs. This line can be traced back to the famous organ class at the Paris Conservatoire (a class as much about improvisation and composition, as it was about organ playing) led by César Franck—organist at St. Clothilde in Paris with its magnificent Cavaillé-Coll organ ("My new organ?" he is said to have remarked: "It is an orchestra!").

Franck was succeeded at the Conservatoire by Charles-Marie Widor, who taught Marcel Dupré and Darius Milhaud among many others, and who had an epic tenure as organist at the great church of St. Sulpice, with its Cavaillé-Coll masterpiece, from 1870 to 1933. Not only the studies, but also the careers of Parisian organists of this period are intertwined in multiple ways: both Vierne and Dupré, as well as Eugène Gigout, made hugely successful concert tours to the United States; Dupré, who succeeded Widor at St. Sulpice, remaining there until his death in 1971, had known Cavaillé-Coll's organs since his childhood: his father, an organist in Rouen, had been a friend of the organ builder, who had built an organ for the family house when Marcel was fourteen. Vierne, who had studied with both Franck and Widor, died in 1937 at the console of the organ at the basilica of Notre Dame where he had served as organist since 1900; Vierne had been the teacher of Jean Bouvard, Michel Bouvard's grandfather. Duruflé, acting as assistant organist to Vierne, was at his side when he died; it was Duruflé who helped the non-organist Poulenc with advice on registration when Poulenc worked on his famous *Concerto for Organ, Strings and Timpani*, which Duruflé premiered in 1939.

The music of this great line of composer-organists and organist-teachers ranges from the solemnly beautiful to the ecstatically virtuosic, using the symphonic resources of the Cavaillé-Coll organ to the full. Technical ability and expressive capability are always on display, but so too is the underpinning of a strong Christian faith—always evident, of course, in the sacred works for choir and organ. While Franck's published music borrows forms and compositional rhetoric from the concert hall, his last opus, the *Three Chorales*, seems to refer back to that anchor of the organ repertoire, the music of J. S. Bach (of which Franck was a great champion); Vierne's ambitious series of organ symphonies (for solo organ) seem firmly rooted in secular music-making, but those musical idioms clearly had their place in the organ loft of Notre Dame, as can be heard in the three beautiful songs of *Les angélus*. The musical traditions of the Catholic church come to the fore not only in Duruflé's *Messe cum jubilo*, but also in the brilliant variations by Duruflé on the Gregorian melody *Veni, creator Spiritus* ("Come, Holy Ghost"). Likewise, they are to be heard more obliquely, but with driving intensity, in Alain's *Litanies*, one of the best-known organ pieces of the twentieth century, to which the composer added the note: "When, in its distress, the Christian soul can find no more words to invoke God's mercy, it repeats endlessly the same litany with a vehement faith. Reason reaches its limit. Only faith can continue its ascent."

It is a testament to the supremely refined artistry of the great organ builders of the past and present that their work can serve as an inspiration for such diverse approaches: the exercise of reason and control in their craft allows for, indeed encourages, boundless journeys of the imagination.

—Annette Richards

**MASTER CLASS**  
**Michel Bouvard**  
**Saturday, September 17, 2016 – 10:00 AM**

Features student performers from Cornell University, Eastman School of Music, Ithaca College, and Syracuse University.

Performers and repertoire will be announced at the master class.

**IMPROVISATION MASTER CLASS**  
**“Improvisation with modes of limited transposition: an introduction”**  
**William Porter**  
**Saturday, September 17, 2016 – 2:30 PM**

Features student performers from Cornell University, Eastman School of Music, and Syracuse University.

*Made possible by the Westfield Center for Historical Keyboard Studies.*

Widely known as a performer in the United States and in Europe, William Porter has also achieved international recognition for his skill in improvisation in a wide variety of styles, ancient and modern. He has performed at major international festivals and academies, including the North German Organ Academy, the Italian Academy of Music for the Organ, the Smarano Organ and Clavichord Academy, Organfestival Holland, the Göteborg International Organ Academy, the Dollart Festival, the Lausanne Improvisation Festival, the Festival Toulouse les Orgues, the Boston Early Music Festival, the Oregon Bach Festival, the McGill International Organ Academy, Eastman's Improvfest, and the National Convention of the American Guild of Organists.

Recently retired as Professor of Organ, Harpsichord, and Improvisation (2002-2013) at the Eastman School of Music, Porter has also been a member of the music faculty at McGill University in Montreal, where he lived from 2004 until fall 2015. From 1985 to 2002, he taught organ, music history, and music theory at the New England Conservatory in Boston, and from 2001 until 2005, he taught improvisation at Yale University. Porter holds degrees from Oberlin College, where he also taught organ and harpsichord from 1974 to 1986, and from Yale University, where he was director of music at the Yale Divinity School from 1971 to 1973.

Porter has recorded on historic instruments, old and new, for the Gasparo, Proprius, BMG, and Loft labels. He currently serves as organ consultant for the ConstellationCenter, a new performing arts center to be built in the Boston area, which will house several organs in different styles. Now residing in Rochester, Porter returns to the Eastman School of Music as part-time Professor of Organ and Coordinator of Sacred Music Diploma Internships.

# ORGAN IN COLLABORATION WITH INSTRUMENTS AND VOICES

Saturday, September 17, 2016 – 8:00 PM

Variations de concert, op. 1 (1906)

Joseph Bonnet  
(1884–1944)

David Higgs, organ

*Prière*, for cello and organ, op. 158 (1919)

Camille Saint-Saëns  
(1835–1921)

Rosemary Elliott, cello  
David Higgs, organ

from *Messe cum jubilo*, op. 11 (1966)

Kyrie  
Gloria

Maurice Duruflé  
(1902–1986)

Men of the Cayuga Vocal Ensemble  
Carl Johengen, conductor  
Anne Laver, organ

*Les angélus*, op. 57 (1931)

*Au matin*  
*À midi*  
*Au soir*

Louis Vierne  
(1870–1937)

Megan Sharp, soprano  
Jonathan Schakel, organ

Trois mouvements (1934)

*Andante*  
*Allegro con grazia*  
*Allegro*

Jehan Alain  
(1911–1940)

Elizabeth Shuhan, flute  
Annette Richards, organ

*Litanies à la Vierge Noire* (1936)

Francis Poulenc  
(1899–1963)

Women of the Cayuga Vocal Ensemble  
Carl Johengen, conductor  
Annette Richards, organ

(continued on pg. 8)

*Tantum ergo*, op. 2 (1886)

Vierne

Cayuga Vocal Ensemble  
Carl Johengen, conductor  
Anne Laver, organ

*Grand chœur dialogué* (1881)

Eugène Gigout  
(1844–1925)

Jeffrey Snedeker, organ  
Erik Kibelsbeck, conductor  
Alexander Miller and John Peterson, trumpets  
Jacob Morton-Black, horn  
Julia Dombroski, trombone  
Justin Chervony, tuba  
Steve Magacs, timpani

**Cayuga Vocal Ensemble**

**Soprano**  
Diane Kubarek  
Loralyn Light  
Anna O'Connell  
Christina Salasny  
Janine Willis

**Alto**  
Robin Booth  
Marilyn Crooker  
Samantha Kwan  
Barbara Powell  
Sherry Smart

**Tenor**  
Chuck Burch  
Scott Miller  
Adam Perl  
Paul Soper

**Bass**  
Em Ludek  
Dennis Powell  
Geof Royall  
Keith Slayden  
Daniel Taylor

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See pages 4-5 for program notes.



## Texts and Translations

### **Duruflé: Messe cum júbilo, op. 11**

#### **Kyrie**

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

#### **Gloria**

Gloria in excelsis Deo,

et in terra pax hominibus bonæ voluntatis.

Laudamus te, benedicimus te,

adoramus te, glorificamus te,

gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex coelestis, Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe;

Domine Deus, Agnus Dei, Filius Patris,

qui tollis peccata mundi,

miserere nobis.

Qui tollis peccata mundi,

suscipe deprecationem nostram.

Qui sedes ad dextram Patris,

miserere nobis.

Quoniam tu solus sanctus, tu solus Dominus;

tu solus altissimus, Jesu Christe,

cum sancto spiritu, in gloria Dei Patris.

Amen.

Glory to God in the highest,

and on earth peace, good will towards men.

We praise thee, we bless thee,

we worship thee, we glorify thee,

we give thanks to thee for thy great glory.

O Lord God, heavenly King, God the Father Almighty.

O Lord, the only begotten Son, Jesus Christ;

O Lord God, Lamb of God, Son of the Father,

that takest away the sins of the world,

have mercy upon us.

Thou that takest away the sins of the world,

receive our prayer.

Thou that sittest at the right hand of God the Father,

have mercy upon us.

For thou only art holy; thou only art the Lord;

thou only, O Christ, with the Holy Ghost,

art most high in the glory of God the Father.

Amen.

### **Vierne: Les angélus, op. 57 (Jehan Le Povremoyne, 1903-1970)**

#### ***Au matin***

Sur ma ville endormie a sonné l'Angélus,

L'Angélus des clochers en homage à Marie:

Vois comme fuit la nuit et comme le salut

De l'Archange est joyeux sur ma ville endormie.

Comme faon de la biche au revers des côteaux

Va bondir le soleil! La maison pauvre ou riche

Les arbres, les jardins seront dorés tantôt

Et joueront les enfants comme faon de la biche.

Une journée encore apporte du bonheur

Ou du tourment au cœur! Seigneur, je vous adore

Dans la sublimité des premières lueurs

Du jour et vous bénis une journée encore.

#### ***At morning***

Over my sleeping village the Angelus has rung,

bells of honor to Mary:

see how the night flies, and how joyful is the greeting

of the Archangel over my sleeping village.

Like the doe's fawn, from behind the hills

the sun leaps up. Houses poor or rich,

trees and gardens will be gilded soon,

and the children will play like the doe's fawn.

Another day brings happiness

or torment to my heart! Lord, I adore You,

in the sublimity of the first light of day,

and bless You for another day.

### *À midi*

Au midi qui flamboie et rutil, voici  
Sur le bruit des cités et des foules, la joie  
D'un clair soleil! Mon Dieu, clament notre merci  
Les cloches d'Angélus au midi qui flamboie.

Au milieu de la route où nous pèlerinons  
Entre l'enfance aimée et la mort qu'on redoute.  
Sainte Mère de Dieu, nous nous arrêterons  
Pour implorer ton aide au milieu de la route.

Car la tâche est immense et lourde pour nos bras  
Tes maternelles mains apaisent nos souffrances  
Du midi jusqu'au soir tombant, guide nos pas  
Aux moissons de ton Fils où la tâche est immense.

### *Au soir*

Puisque la nuit remonte au ciel et dans nos cœurs,  
Puisque l'heure est venue où chacun fait le compte  
De ses travaux, de ses douleurs, de ses rancœurs.  
Nous te prions encore puisque la nuit remonte.

O Vierge, sois clémente au dernier Angélus  
Qui berce le sommeil de la terre en tourmente!  
Qu'aux misères du jour nous ne pensions plus!  
A nos péchés humains, ô Vierge sois clémente!

Dans la vie éternelle où la nuit ne vient pas  
Emportés par le vent que seules font les ailes  
Des divins Angelots nos Ave Maria  
Te chantent notre amour dans la vie éternelle.

### **Poulenc: Litanies a la Vierge Noir**

Seigneur, ayez pitié de nous,  
Jésus-Christ, ayez pitié de nous.  
Jésus-Christ, écoutez-nous,  
Jésus-Christ exaucez nous.

Dieu le père, créateur, ayez pitié de nous.  
Dieu le fils, rédempteur, ayez pitié de nous.  
Dieu le Saint-Esprit, sanctificateur, ayez pitié de nous.  
Trinité Sainte, qui êtes un seul Dieu, ayez pitié de nous.

Sainte Vierge Marie, priez pour nous,  
Vierge, reine et patronne, priez pour nous.  
Vierge que Zachée le publicain nous a fait  
connaître et aimer,  
Vierge à qui Zachée ou Saint Amadour  
eleva ce sanctuaire, priez pour nous.

### *At midday*

At midday, flaming and glittering,  
over the noise of cities and crowds, here is the joy  
of a clear sun! O God, the Angelus bells are pealing  
our thanks in the blaze of midday.

In the middle of our pilgrimage path,  
between fond childhood and dreaded death.  
Holy Mother of God, we will stop  
to beg your aid in the middle of our path.

Because the task is immense and heavy for our arms,  
your maternal hands calm our sufferings;  
from midday until nightfall, guide our steps  
to the harvest of your Son, where the task is immense.

### *At night*

Since the night rises in the heavens and in our hearts,  
since the hour is come where each of us makes a count  
of our labors, our sorrows and their bitterness,  
we pray to You again, since night is rising!

O Virgin, be merciful at the final Angelus  
that cradles the sleep of a tormented world!  
That we may no longer think of the worries of the day!  
For our human sins, O Virgin, be merciful!

In the life eternal, where night does not come,  
carried by the wind made only by the wings  
of divine cherubs, our Ave Maria  
sings to you our love in eternal life.

Lord, have pity on us.  
Jesus Christ, have pity on us.  
Jesus Christ, hear us.  
Jesus Christ, grant our prayers.

God the Father, creator, have pity on us.  
God the Son, redeemer, have pity on us.  
God the Holy Spirit, sanctifier, have pity on us.  
Holy Trinity, who are one single God, have pity on us.

Holy Virgin Mary, pray for us.  
Virgin, queen and patron, pray for us.  
Virgin, whom Zacchaeus the tax-collector made us  
know and love,  
Virgin, to whom Zacchaeus or Saint Amadour  
raised this sanctuary, pray for us.

Reine du sanctuaire, que consacra Saint Martial  
 et où il célébra ses saints mystères,  
 Reine, près de laquelle S'agenouilla Saint Louis  
 vous demandant le bonheur de la France,  
 priez pour nous.  
 Reine à qui Roland consacra son épée,  
 priez pour nous.  
 Reine, dont la bannière gagna les batailles,  
 priez pour nous.  
 Reine, dont la main délivrait les captifs,  
 priez pour nous.

Notre Dame, dont le pèlerinage est enrichi  
 de faveurs spéciales.  
 Notre Dame, que l'impiété et la haine  
 ont voulu souvent détruire.  
 Notre Dame, que les peuples visitent comme autrefois,  
 priez pour nous.

Agneau de Dieu, qui effacez les péchés du monde,  
 pardonnez-nous.  
 Agneau de Dieu, qui effacez les péchés du monde,  
 exaucez-nous.  
 Agneau de Dieu, qui effacez les péchés du monde,  
 ayez pitié de nous.

Notre Dame, priez pour nous  
 afin que nous soyons dignes de Jésus-Christ.

### **Vierne: Tantum ergo, op. 2**

Tantum ergo Sacramentum  
 Veneremur cernui:  
 Et antiquum documentum  
 Novo cedat ritui:  
 Præstet fides supplementum  
 Sensuum defectui.  
 Genitori, Genitoque  
 Laus et jubilatio,  
 Salus, honor, virtus quoque  
 Sit et benedictio:  
 Procedenti ab utroque  
 Compar sit laudatio.  
 Amen.

Queen of the sanctuary, which Saint Martial consecrated,  
 and where he celebrated his holy mysteries,  
 Queen, before whom knelt Saint Louis  
 Asking of you good fortune for France,  
 pray for us.  
 Queen, to whom Roland consecrated his sword,  
 pray for us.  
 Queen, whose banner won the battles,  
 pray for us.  
 Queen, whose hand delivered the captives,  
 pray for us.

Our Lady, whose pilgrimage is enriched  
 by special favours,  
 Our Lady, whom impiety and hate  
 have often wished to destroy,  
 Our Lady, whom the peoples visit as of old,  
 pray for us.

Lamb of God, who wipes out the sins of the world,  
 pardon us.  
 Lamb of God, who wipes out the sins of the world,  
 grant our prayers.  
 Lamb of God, who wipes out the sins of the world,  
 have pity on us.

Our Lady, pray for us,  
 To the end that we may be worthy of Jesus Christ.

Hence so great a Sacrament  
 Let us venerate with heads bowed  
 And let the old practice  
 Give way to the new rite;  
 Let faith provide a supplement  
 For the failure of the senses.  
 To the Begetter and the Begotten  
 Be praise and jubilation,  
 Hail, honor, virtue also,  
 And blessing too:  
 To the One proceeding from Both  
 Let there be equal praise.  
 Amen.

See pages 4-5 for program notes.

## Performing Artists

The **Cayuga Vocal Ensemble** is a twenty-voice choral ensemble of professionally-trained singers, presenting a wide variety of works from a broad spectrum of periods and genres. Its mission is to share the singers' passion for choral music with the Ithaca community and surrounding region through performances that exemplify music's unique power to touch the human heart and mind. As a small choral ensemble, the group offers outstanding performances of diverse repertoire reaching across genres, time periods, and cultures, and bringing to varied audiences a deeper understanding and broader appreciation for choral music.

**Carl Johengen**, Music Director of CVE since 2009, is a multi-talented artist who has earned a reputation of excellence as a conductor, singer, voice teacher, and composer. He holds the Doctor of Musical Arts degree from the Eastman School of Music, as well as the Master of Music degree in Conducting from the Ithaca College School of Music, where he was a student of Lawrence Doeblen. He has been active as a church musician, conductor, and clinician since 1987. He has conducted festival choirs in Syracuse and Rochester, and recently has been in demand as a guest conductor for high school Area All-State and All-County festivals. He was a member of the voice faculty of the Berkshire Choral Institute between 2000 and 2007, and has served as the Choir Director at Wells College since 2011.

A native of London, England, **Rosemary Elliott** is Assistant Professor of Cello at the Eastman School of Music. She is principal cellist of the Cayuga Chamber Orchestra in Ithaca, and has twice performed as soloist with them. Ms. Elliott is artistic director of "Morning Chamber Music" at Eastman and plays regularly on the series. She was recently featured on "Performance Rochester," a program on WXXI radio celebrating performers based in the Rochester area.

Prior to her appointment at Eastman, Ms. Elliott was a member of the National Symphony Orchestra in Dublin, Ireland, and later a member of the cello staff at the Royal College of Music in London. She has played with some of the most notable chamber orchestras in England, including the London Mozart Players, the City of London Sinfonia, and the Orchestra of St John's Smith Square.

During the summer, Ms. Elliott teaches and performs at the Bowdoin International Music Festival in Brunswick, Maine and the Heifetz Academy in Staunton, Virginia.

One of America's leading concert organists, **David Higgs** is also Chair of the Organ Department at the Eastman School of Music. He performs extensively throughout the United States and abroad, and has inaugurated many important new instruments including St. Stephan's Cathedral, Vienna; the Meyerson Symphony Center, Dallas; St. Albans Cathedral, England; St. Canice's Cathedral, Kilkenny, Ireland; and the Church of St. Ignatius Loyola in New York City. His performances with numerous ensembles have included the Chamber Music Society of Lincoln Center, the Orpheus Ensemble, Chanticleer, and the Empire Brass. For more than twenty years the San Francisco Symphony featured his holiday organ recitals at Davies Symphony Hall, and now the Los Angeles Philharmonic/Hollywood Bowl continues that tradition each year at the Walt Disney Concert Hall. Mr. Higgs performs, teaches, and adjudicates at festivals and competitions throughout the world, including the International Organ Festivals and Competitions of Bremen, Germany; the Leipzig Bach Competition, Germany; the Gottfried Silbermann Competition in Freiberg, Germany; Calgary, Canada; Dublin, Ireland; Odense, Denmark; Varzi, Italy; Redlands and San Anselmo, California; and the Gilmore International Keyboard Festival. In England he has appeared several times at the Oundle International Festival and Organ Academy, the St. Albans International Festival and Competition, and the Cambridge Summer Festival; in France, at the Xavier Darasse International Competition in Toulouse; and in Japan, at several venues, most recently an all-Bach recital for the composer's birthday at Izumi Hall in Osaka. His performances for colleagues include national, regional and pedagogy conventions of the American Guild of Organists, as well as national conventions of the American Pipe Organ Builders Association, the American Institute of Organbuilders, the Westfield Center, and the Organ Historical Society.

**Anne Laver** performs frequently in the United States and Europe, and has been a featured recitalist and clinician at regional and national conventions of the American Guild of Organists, the Organ Historical Society, the Society for Seventeenth-Century Music, and the Eastman Rochester Organ Initiative Festival. In 2010, she was awarded second prize in the prestigious American Guild of Organists' National Young Artist Competition in Organ Performance (NYACOP).

Annie is Assistant Professor of Organ and University Organist at Syracuse University's Setnor School of Music. Prior to her appointment at Syracuse, Annie served as Instructor of Healthy Keyboard Technique and Organ Repertoire and Coordinator of Organ Outreach Programs at the Eastman School of Music. She also has over twelve years of experience in church music, leading volunteer and professional choir programs in a variety of parishes in New York, Wisconsin, and The Netherlands.

Annie Laver studied organ with Mark Steinbach as an undergraduate student at Brown University and spent a year in The Netherlands studying with Jacques van Oortmerssen at the Conservatory of Amsterdam. While pursuing masters and doctoral degrees at the Eastman School of Music, she studied with Hans Davids-son, William Porter, and David Higgs.

**Annette Richards** is Professor of Music and University Organist at Cornell University. Laureate of international organ competitions at Dublin and Bruges, she gives concerts frequently in North America and Europe. Among her CDs are the *Organ Works of Melchior Schildt* played on the historic organ at Roskilde Cathedral, Denmark; and music from the library of Princess Anna Amalia of Prussia (*Music for a Princess*), recorded on the new Schnitger-style organ at Cornell. She was educated at Oxford University (BA, MA), Stanford University (PhD), and the Sweelinck Conservatorium Amsterdam (Performer's Diploma, *Uitvoerend Musicus*) where she was a student of Jacques van Oortmerssen. She has won numerous honors, including fellowships at the Stanford Humanities Center, the Getty Center in Santa Monica, and from the Mellon Foundation and the Alexander von Humboldt Foundation in Berlin.

Annette Richards is founding editor of *Keyboard Perspectives*, a yearbook dedicated to historical performance and keyboard culture; she is also the author of *The Free Fantasia and the Musical Picturesque* (Cambridge, 2001) and editor of *C. P. E. Bach Studies* (Cambridge, 2006). With David Yearsley she has edited the complete organ works of C. P. E. Bach for the new *C. P. E. Bach: The Complete Works* edition. And she is currently working on a book entitled *Music on the Dark Side of 1800*. She recently celebrated the completion of a new early eighteenth-century-style organ at Cornell, the culmination of a ten-year research and construction project she led in collaboration with colleagues at the University of Gothenburg, Sweden, and in upstate New York. Since 2006, she has been the Executive Director of the Westfield Center for Historical Keyboard Studies.

The **St. Luke Brass** is a group of (mostly) Ithaca College students who enhance the Reformation and Easter Sunday celebrations of the worshipping community at St. Luke Lutheran Church.

**Jonathan Schakel** is a native of Holland, Michigan, where he studied piano with Thomas Gouwens and guitar with Paul Vondiziano. After earning an undergraduate degree from Hope College (Holland, MI), he began organ studies with James David Christie and Peter Kranefoed. He earned a master's degree in organ and early music from Longy School of Music in Cambridge (MA), studying organ and harpsichord with Peter Sykes and continuo with Frances Conover Fitch. He has pursued further studies with Lorenzo Ghielmi, Luigi Ferdinando Tagliavini, and Olivier Latry, and has participated in the summer organ academies in Smarano, Italy; in Haarlem, Netherlands; and at McGill University in Montreal. Currently he is a graduate student in the DMA program in performance practice at Cornell University.

Jonathan has given organ recitals in the Netherlands, Germany, Scotland, and many of the United States, including performances at Harvard University; Princeton University; Trinity Church, Boston; St Giles' Cathedral, Edinburgh; the Ludgerikirche, Norden, Germany; and de Engelse Kerk, Amsterdam. He also performs frequently in chamber concerts on harpsichord, fortepiano, and organ, often with his wife, soprano Megan Sharp. His editions of Renaissance vocal music have been performed in the U.S., England, and Germany. Together he and Megan direct the music program at Westminster Presbyterian Church in Charlottesville, Virginia.



**Megan Sharp** earned her undergraduate degree in music from the College of Wooster (Wooster, Ohio) and holds a master's degree in opera from the Boston Conservatory. Following graduation and a period of intense study of Baroque singing with Sally Sanford and Baroque dance with Ken Pierce, her career has focused on performing, especially early music, and increasingly on choral conducting. She has sung with the Boston Early Music Festival, the Connecticut Early Music Festival, Ensemble Chanterelle, the Schola Cantorum, and Longwood Opera. In addition, she has given voice recitals in Germany and the Netherlands. In 2011, Ms. Sharp was named music director of the Charlottesville-based vocal ensemble Zephyrus. She has directed choirs in churches and schools for sixteen years, and currently serves as music director at Westminster Presbyterian Church in Charlottesville, directing five different ensembles. In addition, she maintains a private voice studio and teaches T'ai Chi at the Charlottesville T'ai Chi Center.

**Elizabeth Shuhan** is a visiting lecturer of flute at Cornell University, a lecturer in music education at Ithaca College, the flute instructor at Opus Ithaca School of Music, and has a private flute studio in Ithaca. As the current principal flutist with the Fort Smith Symphony (AR), she has recorded three CDs for the Naxos label. Ms. Shuhan performs regularly with Opera Ithaca, the Skaneateles Festival Orchestra, Fingerlakes Opera, the Shuhan-Luk Trio, and Ithaca Flute Duo. She has also performed with the Binghamton Philharmonic, the Rochester Chamber Orchestra, and the Cayuga Chamber Orchestra. She has previously held orchestral positions with the Meridien Symphony Orchestra (MS) and the North Arkansas Symphony Orchestra. Ms. Shuhan is a Burkart Flutes Artist.

**Jeffrey Snedeker** studied organ with Donald Paterson, Robert Parkins, Annette Richards, and Randall Harlow, and has been organist and music director at Calvary Lutheran Chapel (Madison, WI), and First Presbyterian Church and Grace Lutheran Church (Durham, NC). He has sung with the Duke Collegium Musicum, the Taurus Ensemble, and the Schola Cantorum of Syracuse. He is a pediatrician with a practice in Ithaca and is a member of St. Luke Lutheran Church.

# Juget-Sinclair Organbuilders Opus 45

*Specification of the organ in St. Luke Lutheran Church, Ithaca, NY (2016)*

All mechanical key and stop action  
 Compass: 56 manual keys / 30 pedal  
 Pitch: A440 at 71 degrees Fahrenheit  
 Temperament: Equal  
 Wind Pressure: GO & Péd 85 mm, Récit 90 mm

## Grand Orgue

Bourdon 16'	56	1-24 stopped pine, metal from C25, chimneys from C37
Montre 8'	56	1-23 in façade
Salicional 8'	56	
Bourdon 8'	56	1-12 stopped pine, rest metal, chimneys from C25
Flûte harmonique 8'	38	1-18 from bourdon, harmonic from F#19
Prestant 4'	56	
Quinte 2 2/3'	56	
Doublette 2'	56	
Fourniture III	168	

## Récit expressif

Cor de nuit 8'	56	stopped, 1-12 pine on ceiling (pneumatic action)
Viole de gambe 8'	56	
Voix céleste 8'	44	from C13
Flûte octavante 4'	56	harmonic from C25
Octavin 2'	56	harmonic from C13
Trompette 8'	56	
Basson-Hautbois 8'	56	
Voix humaine 8'	56	
Clairon 4'	56	8' break from G#45 to G56

## Pédale

Soubasse 16'	30	stopped white pine
Flûte 8'	30	open white pine
Basson 16'	30	full length metal

## Pedales de combinaison (left to right)

Orage  
 Tirasse Grand Orgue  
 Tirasse Récit  
 Copula R-GO Octaves Graves  
 Copula R-GO  
 Balanced swell pedal  
 Appel Anche Pédale  
 Appel Plein-jeu Grand Orgue  
 Appel Anches Récit  
 Trémolo Récit

## Fourniture composition

C1	1' – 2/3' – 1/2'
F18	2' – 1 1/3' – 1'
F30	4' – 2 2/3' – 2'
F42	8' – 5 1/3' – 4'

Detached console based on the 1890 Cavaillé-Coll organ (a historical monument since 1986) at Saint Pierre de Charenton, France. Bone naturals and ebony sharps. Casework of white oak.

## Knob Layout

VH BH VdG VC		CdN FO O Tr Cl
16 M FH B S		4 Q 2 F
16 8		Bsn

## **Friends of Music at St. Luke Series**

**Sunday, October 30, 7:00 PM**

Choral Vespers with organ music of J. S. Bach, an excerpt from  
Cantata 150, and Pachelbel's Magnificat

**Sunday, January 22, 4:00 PM**

Organ Recital by Jeffrey Snedeker

**Sunday, February 12, 4:00 PM**

Onondaga Civic Symphony Orchestra

Erik Kibelsbeck, conductor

Jeffrey Snedeker, organ

Features Saint-Saëns's Symphony No. 3 in C Minor ("Organ")

This community orchestra based in Syracuse has been led by Erik Kibelsbeck  
for fifteen years and makes its first appearance in Ithaca.

**Sunday, March 12, 4:00 PM**

Organ Recital by Thomas Dressler,  
in memory of Robert Storandt

## **Acknowledgments**

Westfield Center for Historical Keyboard Studies

Cornell University Department of Music

Loralyn Light

Kiko Nobusawa

Annette Richards

## **Friends of Music at St. Luke Executive Board**

Barbara Adler

Robin Booth

Betta Hedlund

Erik Kibelsbeck

John Muckstadt

Jeffrey Snedeker

Judy Tennant

Friday Dessert Reception Coordinator Joan Carlson

Projection Coordinator Andy Antal

Thanks to members of the St. Luke Choir for ushering assistance.

Pastors Rick Bair and Laurie Carson, administrative assistant Michelle Gray,  
and sexton Tammy Devlen for unwavering support throughout this project.

The Council and Congregation of St. Luke Lutheran Church

Accommodation for M. et Mme. Bouvard: Jeff and Suzanne Snedeker