

CATHEDRAL OF THE INCARNATION
NASHVILLE, TENNESSEE

INAUGURAL ORGAN CONCERT



GOULDING & WOOD
PIPE ORGAN BUILDERS
OPUS 54 • 2023

17 SEPTEMBER 2023

THE CATHEDRAL CHOIR & BRASS
DAWN SEIDENSCHWARZ, *organist*
DOUGLAS MURRAY, *guest organist*



MOST REVEREND J. MARK SPALDING, J.C.L., *Bishop of Nashville,*

REV. ERIC FOWLKES, *Pastor of the Cathedral*

REV. ABY THANICKAL, *Associate Pastor*

REV. DAN STEINER, *Associate Pastor*

DEACON MARK FAULKNER, DEACON THALES FINCHUM,

DEACON JOE HOLZMER

PROGRAM

Please reserve applause to the points indicated in the program, thank you.

WELCOME

REVEREND ERIC FOWLKES
Pastor of the Cathedral

I.

CHORALE MOTET

Praise to the Lord, the Almighty [LOBE DEN HERREN] (1933) Hugo Distler
Short Choral Motet for four mixed voices a cappella, Op. 6, No. 2

THE CATHEDRAL CHOIR

Text: Joachim Neander (German, 1650–1680), trans. Catherine Winkworth (English, 1827–1878), alt.;
Tune: LOBE DEN HERREN 14.14.4.7.8 (unattributed, publ. 1665); Setting: Hugo Distler (German, 1908–1942); ed. JS, 2023.

*Praise to the Lord, the Almighty, the King of creation;
O my soul, praise him, for he is thy health and salvation:
Join the great throng, Psalter, organ, and song,
Sounding in glad adoration.*

*Praise to the Lord, who o'er all things so wondrously reigneth,
Who, as on wings of an eagle, uplifteth, sustaineth.
Hast thou not seen? All that is needful hath been
Granted in what he ordaineth.*

*Praise to the Lord, who doth prosper thy work and defend thee;
Surely his goodness and mercy here daily attend thee.
Ponder anew What the Almighty can do,
Who with his love doth befriend thee.*

CHORALE PRELUDE

Lobe den Herren (1900/1902)
from 52 Chorale Preludes for organ, Op. 62, No. 24

Max Reger

DAWN SEIDENSCHWARZ, organ

Setting: Max Reger (German, 1873–1916);
Publ: Carus Verlag #52.853, Susanne Popp and Thomas Seedorf, editorial directors.

Your applause is welcome at this point in the program.

Praise to the Lord

Setting: adapt. from Walter Pelz (American, b. 1926), published by Augsburg Fortress © 1990, out of print.

Please stand as able and join in singing.

1. Praise to the Lord, the Al-might-y, the
 2. Praise to the Lord, who o'er all things so
 3. Praise to the Lord, who doth pros-per thy
 4. Praise to the Lord, O let all that is
 King of cre-a-tion; O my soul, praise him, for
 won-drous-ly reign-eth, Who, as on wings of an
 work and de-fend thee. Sure-ly his good-ness and
 in us a-dore him; All that hath life and breath
 he is thy health and sal-va-tion;
 ea-gle up-lift-ed, sus-tain-eth.
 mer-cy here dai-ly at-tend thee.
 come now with prais-es be-fore him.
 Join the great throng, Psal-ter-y, or-gan, and song,
 Hast thou not seen? All that is need-ful hath been
 Pon-der a-new What the Al-might-y can do,
 Let the A-men! Sound from his peo-ple a-gain;
 Sound-ing in glad ad-o-ra-tion.
 Grant-ed in what he or-dain-eth.
 Who with his love doth be-friend thee.
 Now as we wor-ship be-fore him.

Text: Joachim Neander, 1630-1680; tr. by Catherine Winkworth, 1927-1978, alt.
 Tune: LOBE DEN HERREN 14 14 47 8; *Ernwerten Gesangbuch*, Stralsund, 1665

Please be seated.

II.

ANTHEM

A Hymn for St. Cecilia (1961)

Herbert Howells

THE CATHEDRAL CHOIR

DAWN SEIDENSCHWARZ, organ

Text: Ursula Vaughan Williams (English, 1911-2007); Tune and Setting: Herbert Howells (English, 1892-1983); published by Novello & Company Ltd., London.

*Sing for the morning's joy, Cecilia, sing in words of youth and praises of the Spring,
 walk the bright colonnades by fountains' spray, and sing as sunlight fills the waking day;
 till angels, voyaging in upper air pause on a wing and gather the clear sound
 into celestial joy, wound and unwound, a silver chain, or golden as your hair.*

*Sing for your loves of heaven and of earth, in words of music, and each word a truth;
 marriage of heart and longings that aspire, a bond of roses, and a ring of fire.
 Your summertime grows short and fades away, terror must gather to a martyr's death;
 but never tremble, the last indrawn breath remembers music as an echo may.*

*Through the cold aftermath of centuries Cecilia's music dances in the skies,
 lend us a fragment of the immortal air, that with your choiring angels we may share,
 a word to light us thro' time-fettered night, water of life, or rose of paradise
 so from the earth another song shall rise to meet your own in heaven's long delight.*

ORGAN SOLO

RHOSYMEDRE (or 'Lovely') (1920)

Ralph Vaughan Williams

from Three Preludes for Organ founded on Welsh hymn tunes, No. 2

DOUGLAS MURRAY, organ

Tune: John David Edwards (Welsh, 1805–1885), 1840; Setting: Ralph Vaughan Williams (English, 1872–1958), 1920;
Originally published by Stainer and Bell, Ltd., London.

The tune RHOSYMEDRE is used for several different hymn texts, including *Come Down, O Love Divine*, a hymn more commonly sung to a different tune. The performer has requested that the following verse be inserted for your reflection:

*Come down, O Love divine, seek thou this soul of mine,
and visit it with thine own ardor glowing;
O Comforter, draw near, within my heart appear,
and kindle it, thy holy flame bestowing.*

Text: Bianco da Siena (Italian, c. 1350-1434), Trans. Richard Frederick Littledale (Irish, 1833-1890)

Your applause is welcome at this point in the program.

HYMN

O God, Beyond All Praising

THAXTED

Text: Michael Perry (English, 1942–1996), c. 1982; Tune: Gustav Holst (English, 1874–1934), orig. from *The Planets*, 1914-1917; Setting: Robert Hobby (American, b. 1962), © 2002 by Birnamwood Publications, dist. by MorningStar Music Publishers of St. Louis, #MSM-20-446-E.

Please stand as able and join in singing.



1. O God, be-yond all prais-ing We wor-ship you to-day
2. Then hear, O gra-cious Sav-ior, ac-cept the love we bring,



And sing the love a-maz-ing that songs can-not re-pay;
That we who know your fa-vor may serve you as our King;



For we can on-ly won-der at ev'-ry gift you send,
And wheth-er our to-mor-rows be filled with good or ill,



At bless-ings with-out num-ber and mer-cies with-out end:
We'll tri-umph through our sor-rows and rise to bless you still:



We lift our hearts be-fore you and wait up-on your word,
To mar-vel at your beau-ty and glo-ry in your ways,



We hon-or and a-dore you, our great and might-y Lord.
And make a joy-ful du-ty our sac-ri-fice of praise.

Text: Michael Perry, 1942-1996, © 1982, 1987, Jubilation Hymns, Ltd. All rights reserved.
Administered by Hope Publishing Co. Music: Gustav T. Holst, 1874-1934.

Please be seated.

III.

CHANT and ORGAN IMPROVISATION

Veni Creator Spiritus

Chant, Mode VIII

THE CATHEDRAL CHOIR

DOUGLAS MURRAY, *organ*

Text: Latin. 9th c., attr. Rabanus Maurus (Frankish, c. 780–856), revised 1632; Tune: Chant, Mode VIII.

Editor's note: the translation (except for the Doxology) is the English version from the Rites of Ordination, © 2018 by the International Commission on English in the Liturgy Corporation (ICEL): so don't blame me - js.

1. *Veni Creator Spiritus, Mentis tuorum visita, Imple superna gratia, Quae tu creasti pectora.*

O Come, Creator Spirit blest, come, visit souls that are your own;
fill all the hearts that you have made with grace and blessing from on high.

ORGAN VERSE

2. *Qui diceris Paraclitus, Altissimi donum Dei, Fons vivus, ignis, caritas, Et spiritalis unctio.*

For you are called the Paraclete, the holy gift of God most High,
the living well-spring, love, and fire, the soul's anointing from above.

ORGAN VERSE

3. *Tu septiformis munere, Digitus Paternae dexterae, Tu rite promissum Patris, Sermone ditans guttura.*

In graces you are sevenfold, the Finger of God's strong right hand,
and you, the Father's promised one, adorn our tongues with gracious speech.

ORGAN VERSE

4. *Accende lumen sensibus: Infunde amorem cordibus: Infirma nostri corporis Virtute firmans perpeti.*

Come, fill our senses with your light, pour forth your love into our hearts,
the weakness of our mortal frame make strong with pow'r that never fails.

5. *Hostem repellas longius, Pacemque dones protinus: Ductore sic te praevio, Vitemus omne noxium.*

Drive far from us our deadly foe and swiftly grant us lasting peace:
with you to guide and lead the way, may we avoid all harm and sin.

ORGAN VERSE

6. *Per te sciamus da Patrem, Noscamus atque Filium; Teque utriusque Spiritum Credamus omni tempore.*

Now through your presence may we know and love the Father and the Son;
and you, the Spirit of them both, may we profess throughout all time.

7. *Deo Patri sit gloria, Et Filio qui a mortuis Surrexit, ac Paraclito, In saeculorum saecula. Amen.*

Glorify to the Father, and to the Son who rose from the dead,
and to the Paraclete, for ages unending. Amen.

ORGAN VERSE

Your applause is welcome at this point in the program.

IV.

ANTHEM

Canticle of Praise - *Benedictus es, Domine Deus Patrem* (1988)

Larry King

THE CATHEDRAL CHOIR

DAWN SEIDENSCHWARZ, *organ*

Text: Daniel 3:52-56 - *Song of the Three Young Men*; Setting: Larry King (American, 1932–1990), © 1988,
Published by TRINITAS, Portland OR, #4560

*Glory to you, Lord God of our fathers; you are worthy of praise; glory to you.
Glory to you for the radiance of your holy Name; we will praise you
and highly exalt you for ever.*

*Glory to you in the splendor of your temple; on the throne of your majesty, glory to you.
Glory to you, seated between the cherubim; we will praise you
and highly exalt you for ever.*

*Glory to you, beholding the depths; in the high vault of heaven, glory to you.
Glory to you, Father, Son, and Holy Spirit; we will praise you
and highly exalt you for ever.*

ANTHEM

I Beseech You Therefore, Brethren (2019)

Craig Phillips

THE CATHEDRAL CHOIR

DAWN SEIDENSCHWARZ, *organ*

Text: Romans 12:1-2; Setting: Craig Phillips (American, b. 1961), © 2019,
Selah Publishing Co., Inc., #410-554

*I beseech you therefore, brethren, by the mercies of God,
that ye present your bodies a living sacrifice,
holy, acceptable unto God, which is your reasonable service.
And be not conformed to this world:*

*but be ye transformed by the renewing of your mind.
That ye may prove what is that good and acceptable, and perfect will of God.*

Your applause is welcome at this point in the program.

V.

ORGAN SPIRITUALS

I Want Jesus to Walk With Me (2004)

Calvin Taylor

from Spiritual Suite for Organ

Joshua Fit the Battle of Jericho (2023)

Calvin Taylor

from Spiritual Meditations for Organ

Setting: Calvin Taylor (American, b. 1948), © 2004 and 2023 by Calvin Taylor Publishing.
Dr. Taylor's music is available from his website, calvintaylorlormusic.org.

DOUGLAS MURRAY, *organ*

Your applause is welcome at this point in the program.

ANTHEM

Give Me the Wings of Faith to Rise (1990)

Mark Hayes

THE CATHEDRAL CHOIR

DAWN SEIDENSCHWARZ, *organ*

Text: Isaac Watts (English, 1674–1748), 1709, alt., and Mark Hayes;
Tune and Setting: Mark Hayes (American, b. 1953), © 1990, Beckenhorst Press, Inc., #BP1343-2

*Give me the wings of faith to rise Within the veil, and see
The saints above, how great their joys, How bright their glories be.
I ask them whence their victory came: And they, with one united breath,
Ascribe their conquest to the Lamb, Their triumph to His death.*

*They marked the footsteps that he trod, His zeal inspired their breast;
And following their Incarnate God, The gained the promised rest.*

*Our glorious Leader claims our praise, His sacrifice so freely giv'n;
While victors who have claimed the prize Still point the way to Heav'n.*

*Lord, give us strength to fight the fight Until our work is done,
Redemptive partners in this world, Reflections of your Son.
And when you take us home we'll see The blessed saints who've gone before,
We'll stand before your shining throne and praise you evermore! Alleluia!*

'Tis the Church Triumphant Singing (Worthy the Lamb) AR HYD Y NOS

THE CATHEDRAL CHOIR & BRASS

DAWN SEIDENSCHWARZ, *organ*

Text: John Kent (English, 1766–1843), date not recorded; Tune: Welsh, first published in *Musical and Poetical Relics of the Welsh Bards*, 1784; Setting: conglomerate, including material by John Ferguson (American, b. 1941) and Michael Burkhardt (American, b. 1957).

Please stand as able and join in singing.

1. 'Tis the Church tri - um - phant sing - ing, Wor - thy the Lamb!

2. Ev' - ry kin - dred, tongue and na - tion - Wor - thy the Lamb!

3. Harps and songs for - ev - er sound - ing Wor - thy the Lamb!

4. Sing with blest an - tic - i - pa - tion, Wor - thy the Lamb!

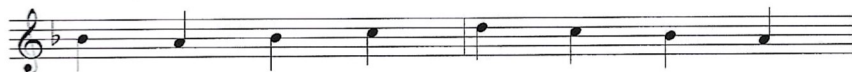


Heav'n through - out with prais - es ring - ing, Wor - thy the Lamb!

Join to sing the great sal - va - tion; Wor - thy the Lamb!

Might - y grace o'er sin a - bound - ing, Wor - thy the Lamb!

Through the vale of trib - u - la - tion, Wor - thy the Lamb!



Thrones and pow'rs be - fore him bend - ing,

Loud as might - y thun - ders roar - ing,

By his blood He dear - ly bought us;

Sweet - est notes, all notes ex - cel - ling,



O - dors sweet with voice as - cend - ing

Floods of might - y wa - ters pour - ing,

Wand' - ring from the fold he sought us;

On the theme for - ev - er dwell - ing,



Swell the cho - rus nev - er end - ing, Wor - thy the Lamb!

Pros - trate at his feet a - dor - ing, Wor - thy the Lamb!

And to glo - ry safe - ly brought us: Wor - thy the Lamb!

Still un - told, though ev - er tell - ing, Wor - thy the Lamb!

Text: John Kent, 1766-1843
Tune: AR HYD Y NOS, 88 88 88; Welsh, c. 1784

THE CATHEDRAL OF THE INCARNATION CHOIRJACKSON SCHOOS, *Music Director*DAWN SEIDENSCHWARZ, *Organist**Choir roster for this concert only*

MIRIAM BARRETT	GRACE GREENWOOD	CARL NEUHOFF
MEGHAN BERNEKING	BRIDGET KRESTA	JOSH OSMANSKI
BECKY CORTNER	ELI KRESTA	TORI PRICE
JONATHAN CORTNER	SARAH LECUYER	BENTON QUARLES
JANE-COLEMAN COTTONE	INA LEE	KEVIN RAYMOND
CASEY CUBA	CINDY LYBARGER	JUSTIN SANTOPIETRO
SADIE DUNN	RYAN LYNCH	ROBERT SIMS
CAITLIN FISHER	EMILY NEELY	DEE THOMPSON
KRISTINA GLEISSNER	STEFAN NEELY	GABE WATESKI

NOTES

HUGO DISTLER — *German, 24 June 1908–1 November 1942; organist, choral conductor, teacher and composer.* Distler worked in a variety of musical forms including chamber music, secular choral music, solo piano pieces and two concertos, but was above all a composer of sacred music including organ and choral settings. Considered a champion of the 'neo-Baroque,' he never veered into atonality, but was harmonically innovative. Among the most prominent of his many students was Jan Bender (1909-1994), himself a composer of much organ and choral music still regularly performed. Like so many artists of the period, in 1933 Distler felt compelled to join the National Socialist German Workers' Party in order to retain his church and teaching positions. But ultimately he struggled profoundly with the realities of life in Nazi Germany, including the tensions it posed with a Christian identity, and took his own life at the age of 34.

MAX REGER — *German, 19 March 1873–11 May 1916; composer, pianist, organist, conductor, and teacher.* Reger composed primarily keyboard pieces (organ and piano), chamber music, Lieder and choral pieces. Only later in his life did he turn more frequently to orchestral writing. Sacred music is not predominant in his output, but nevertheless there are a significant number of such pieces. He himself was a Catholic while his wife Elsa was Protestant, and he was familiar with music from both Traditions. He wrote several settings of the *Tantum Ergo* and a number of Marian pieces. His work titled *Requiem*, which is fairly regularly performed, is not a Liturgical composition nor is it expressly religious in character.

HERBERT HOWELLS — *English, 17 October 1892–23 February 1983; composer, organist, and teacher.* Though not himself an orthodox Christian, Howells is known first and foremost as a composer of Anglican Church Music. His output of Services, Canticles and Anthems forms a significant portion of the standard repertoire of Service Music in the Church of England the Anglican Communion. Musicologists struggle to articulate the essence of Howells' musical style. His music is sophisticated and unquestionably modern, at times Impressionistic, but virtually never 'difficult.' His genius might best be on display in the *Hymnus Paradisi* of 1950, a work he originally abandoned but was encouraged by colleagues to complete and allow to be performed. Keyboard (especially organ) and chamber music, orchestral works and large scale choral/orchestral compositions are also part of his output.

URSULA VAUGHAN WILLIAMS (Text) — *English, 15 March 1911–23 October 2007; poet and author.* In addition to five volumes of poetry she published four novels and a biography of her husband Ralph Vaughan Williams, and eventually her own autobiography as well. She provided libretti for several prominent British composers including her husband, perhaps most notably for his Christmas cantata, *Hodie*.

RALPH VAUGHAN WILLIAMS — *English, 12 October 1872–26 August 1958; composer.* Ralph Vaughan Williams may be nearly unique among his contemporaries, at least the ones we know well, in that his only real occupation was that of composition. Because of a modest personal income he was able to eschew the teaching and playing jobs that many other composers needed to provide a living. (He held only one salaried post as a church organist for about four years, and did not much care for it—though working regularly with a choir did prove valuable experience for his composing career.) His stature in the English music scene in the first half of the last century can hardly be overstated, and today he is a rarity in that a number of his orchestral works are as much a part of the standard repertoire as is his Church Music. Vaughan Williams was in many ways a 'master of the quip,' so it is perhaps unsurprising he ended up married to a poet. With regard to his work as editor of the *The English Hymnal* (1906) he later said, "I now know that two years of close association with some of the best (as well as some of the worst) tunes in the world was a better musical education than any amount of sonatas and fugues." This speaks to his enduring affection for folk and hymn tunes, the genesis for compositions such as the one played on this program.

LARRY KING — *American, 1932–1990; organist, choral conductor, and composer.* Mr. King was a graduate of Redlands University (Southern California) and received a Master's Degree in Sacred Music at Union Theological Seminary. He studied organ at the Royal Academy of Music in London on a Fulbright scholarship. His Church Music appointments include some of the most outstanding of Sacred Music programs: associate organist and master of the choristers at Westminster Abbey; assistant to the director of music of the Episcopal Cathedral of St. John the Divine in New York City; organist and choirmaster at St. Clement's Episcopal Church in St. Paul, Minnesota; organist and choirmaster at St. Paul's Episcopal Cathedral in San Diego. In 1968 he returned to New York to take the position of organist and music director of historic Trinity Church, Wall Street, where he remained for twenty-one years. His compositions especially for organ are innovative to the point of the experimental, including works which combine live performance with recorded sounds.

CRAIG PHILLIPS — *American, b. 1961; organist, choral conductor, and composer.* A native of Louisville, Craig Phillips is a distinguished and popular composer and organist and the Director of Music at All Saints' Church, Beverly Hills. His choral and organ music is heard Sunday by Sunday in churches and cathedrals across the United States, and many of his works have been performed in concert throughout North America, Europe and Asia. He was named the American Guild of Organists Distinguished Composer for 2012, joining such past honorees as Virgil Thomson, Ned Rorem, Daniel Pinkham, Stephen Paulus, and David Hurd. Dr. Phillips holds the degrees Doctor of Musical Arts, Master of Music, and the Performers Certificate from the Eastman School of Music, Rochester, New York, where he studied with Russell Saunders. His Bachelor of Music Degree is from Oklahoma Baptist University, and his early musical studies were at the Blair School of Music in Nashville.

CALVIN TAYLOR — *American, b. 1948; composer, pianist and organist.* Born in Los Angeles, Calvin Taylor was drawn to church music at a very young age, serving as organist at several churches while still in his early teens. A graduate of Oberlin Conservatory, he completed the M.Mus. at the University of Michigan, studying organ with Marilyn Mason and composition with Leslie Bassett. Dr. Young became active as a studio arranger and studied composition and orchestration at U.C.L.A. and The Dick Grove School of Music in the early 80's. At the Grove Workshops, Taylor had the opportunity to participate in master classes with popular music composers such as Henry Mancini and Nelson Riddle. His background in such musical styles is clearly evident in compositions such as those heard today. Both collections of Spirituals excerpted on this program are dedicated to his teacher Dr. Marilyn Mason. His music is widely performed and he himself has traveled the world concertizing.

MARK HAYES — *American, b. March 28, 1953; pianist, composer, and arranger.* Mark Hayes is an award-winning concert pianist, composer, and arranger of choral, piano and orchestral music. With over 850 published works to his credit, Mark is well-known for his unique choral settings which draw from diverse styles such as gospel, jazz, pop, folk, and classical to achieve a truly "American sound." He has recorded numerous solo piano albums and tours internationally as a concert artist and clinician. A graduate of Baylor University, Mark is a reoccurring recipient of the Standard Award from ASCAP. Mark is a frequent conductor at Carnegie Hall, where his *Te Deum*, *Magnificat* and *Gloria* have been performed. Mark Hayes is certainly one of the most frequently performed composers of music for the Church.

CATHEDRAL OF THE INCARNATION

NASHVILLE, TENNESSEE

GOULDING AND WOOD PIPE ORGAN BUILDERS

OPUS 54 - 2023

GREAT ORGAN		Manual I	SOLO ORGAN		Manual III
16'	Violone	12 pipes	8'	Diapason*†	61 pipes
8'	Principal†	61 pipes	8'	Violone	GREAT
8'	Bourdon	61 pipes	8'	Harmonic Flute	61 pipes
8'	Violone†	61 pipes	8'	Spire Flute	61 pipes
8'	Harmonic Flute	SOLO	8'	Flute céleste	49 pipes
4'	Octave	61 pipes	8'	Clarinet	61 pipes
4'	Open Flute	61 pipes	8'	Oboe	SWELL
2 $\frac{2}{3}$ '	Twelfth	61 pipes	8'	Tuba	61 pipes
2'	Fifteenth	61 pipes		Solo/Solo 16'/unison/4'	
1 $\frac{3}{5}$ '	Seventeenth	61 pipes		Tremulant	
1 $\frac{1}{3}$ '	Fourniture IV	244 pipes		Cymbelstern II (encl)	
8'	Tromba*	61 pipes			
8'	Tuba	SOLO			
	Great/Great- 16'/unison/4'				
	Tremulant				
	Cymbelstern I				
SWELL ORGAN		Manual II	PEDAL ORGAN		
16'	Chimney Flute	12 pipes	32'	Resultant	
8'	Principal	61 pipes	16'	Violone	GREAT
8'	Chimney Flute***	61 pipes	16'	Subbass*	32 pipes
8'	Viol de gambe	61 pipes	16'	Chimney Flute	SWELL
8'	Voix céleste	54 pipes	8'	Octave†	32 pipes
4'	Octave	61 pipes	8'	Stopped Flute*	12 pipes
4'	Koppelflute	61 pipes	8'	Violone	GREAT
2 $\frac{2}{3}$ '	Nazard	61 pipes	8'	Chimney Flute	SWELL
2'	Super Octave	61 pipes	4'	Choral Bass	32 pipes
2'	Blockflute	61 pipes	4'	Harmonic Flute	SOLO
1 $\frac{3}{5}$ '	Tierce	61 pipes	16'	Posaune	32 pipes
2'	Plein Jeu III-IV	224 pipes	16'	Bassoon	SWELL
16'	Bassoon-Oboe	12 pipes	8'	Posaune	12 pipes
8'	Trumpet	61 pipes	8'	Bassoon	SWELL
8'	Oboe**	61 pipes	4'	Posaune	12 pipes
4'	Clarion	61 pipes	4'	Bassoon	SWELL
8'	Tuba	SOLO	8'	Tuba	SOLO
	Swell/Swell - 16'/unison/4'				
	Tremulant				

† Some pipes from this rank are visible in the façade.

* Pipes from the original 1914 Pilcher Organ.

** Pipes from the 1977 renovation; this was a re-purposed rank of unrecorded origin.

*** Pipes from the 1999 renovation.

*This concert is sponsored by the Cathedral and by
the Friends of Cathedral Music as listed below.*

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available as an acknowledgment of Gifts of \$200+. Thanks!*



Our next organ event...

ORGAN & BRASS CONCERT

ANDREW RISINGER, ORGANIST

SUNDAY, NOVEMBER 19, 2023 • 3:00 P.M.

ANDREW RISINGER, a native of Texas, holds a Bachelor of Music degree in Organ Performance from Baylor University where he studied with Joyce Jones. He earned a double Master of Music degree in Organ Performance and Choral Conducting from The University of Alabama where he studied organ with J. Warren Hutton and conducting with Sandra Willetts. Having played with the Nashville Symphony at various times over many years, Mr. Risinger now holds the position of Organist with the Symphony. Andrew serves on the adjunct faculty of Belmont University. In 1994, he was awarded second prize in the American Guild of Organists' National Young Artists Competition in Organ Performance, and he is a past winner of the William C. Hall Organ Competition in San Antonio. As a concert artist he has performed throughout the United States including performances at the National Cathedral in Washington D.C., St. Patrick's Cathedral in New York City, and Trinity Church, Copley Square in Boston. Mr. Risinger has also performed as a soloist with the Illinois Symphony as well as the Nashville Symphony.

Andrew is our 'neighbor' here at the Cathedral, having served as Organist and Associate Minister of Music at West End United Methodist Church since 1995.