



a recital to dedicate

Ortloff Organ Company, Op. 1

St. Joseph's Catholic Church

Penfield, NY

Nathan Davy, Organ

Friday, September 9, 2016

7:00 p.m.

THE PROGRAM

Remarks by Fr. Jim Schwartz, Pastor

Remarks by Jacob Fuhrman, Director of Music

Remarks by Jonathan Ortloff, Organbuilder

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Choral Varié sur le theme du Veni Creator

Maurice Duruflé
(1902-1986)

Fantasie in D Flat

Camille Saint-Saëns
(1835-1921)

Ecce lignum crucis

Ecce lignum crucis, in quo salus mundi penendit. Venite adoremus.

Anton Heiller
(1923-1979)

Miroir

Ad Wammes
(b. 1953)

Étude Héroïque

Rachel Laurin
(b. 1961)

INTERMISSION

Toccata in C, BWV 564

Johann Sebastian Bach
(1685-1750)

Praise to the Lord, the Almighty (hymn no. 536)

Please stand and sing

Joachim Neander
(1650-1680)

Le Tombeau de Couperin, transcribed by Nathan Davy

i. Prelude

vi. Toccata

Maurice Ravel
(1875-1937)

NOTES

“Come, Creator Spirit, visit the souls of your people; fill with grace from above the hearts that you have created.” This, the first verse of the 9th-century hymn for Pentecost, *Veni, Creator Spiritus*, is a fitting invocation for the dedication of this new organ, as we pray for the Holy Spirit to infuse all of our worship. Maurice Duruflé’s **Choral Varié sur le theme du Veni Creator** is the third part of a larger work based on this plainchant. The theme is sounded first on the organ’s principal and mixture stops. The first variation presents the melody played by the feet, accompanied by the hands. In the second variation, a more complex rhythm and registration makes the melody a little harder to hear; in the third, however, a flute soars over the organ’s lush string sounds, each playing the melody in tandem. The fourth and final variation is a brilliant toccata, featuring a gradual build-up to the instrument’s full power.

Camille Saint-Saëns, known by most people primarily as a composer of orchestral music, including the famous Organ Symphony, was equally renowned in his day as a performer on the piano and the organ. Indeed, Franz Liszt once referred to him as the “greatest organist in the world.” He also composed many works for organ solo, including the **Fantasie in D flat**. At its opening, the piece presents a lyrical, operatic melody under a rippling accompaniment. Saint-Saëns’ contrapuntal affinity (brides reportedly begged him not to play fugues at their weddings) is evident in the central section of this work, which begins with a brief fugato. A climactic full organ presentation of the fugato melody and the opening theme gives way to a gentle conclusion.

The text of the chant *Ecce lignum crucis, in quo salus mundi pependit. Venite adoremus* (“Behold the wood of the cross, on which hung the salvation of the world. Come, let us adore”) comes from the Good Friday liturgy, and is sung three times during the veneration of the cross, each time a little bit higher. Anton Heiller’s **Ecce lignum crucis: a Meditation** parallels this liturgical context, and reflects the intensity of that moment in the liturgy. The organ sounds the melody three times, each time at a higher pitch, just as it is sung. The outer sections of the piece are quiet, mystically reflective; the middle section portrays the crucifixion, with the repeated pedal notes imitating the blows of a hammer as Christ is nailed to the cross.

Ad Wammes has led a varied musical career, including playing in a rock band and composing music for Sesame Street albums. He has recently achieved recognition for his organ music, in particular for his 1989 piece **Miroir**. Wammes writes about his piece, “the right hand plays the same pattern in each of the piece’s 140 bars, while the left hand and pedal add extra detail and little wisps of melody; the shimmering textures create a hypnotic effect, like dancing rays or light reflected in the glass.”

Contemporary Canadian composer Rachel Laurin composed **Étude Héroïque** for the Quebec Organ Competition in 2004. A tour-de-force in notes and emotions, the Étude presents several different themes. The powerful opening chords in dotted rhythms, and a virtuosic solo for the feet set the stage for this musical drama, and other melodies, in turn stern, triumphant, mysterious, passionate, and tender, follow. The return of the music from the beginning heralds the recapitulation of the other main themes, and cadenzas for both the feet and the hands carry the piece to a truly heroic conclusion.

In 1705, a young Johann Sebastian Bach travelled about 200 miles on foot to learn from one of the great organists and composers of his day, Dietrich Buxtehude. He outstayed his leave of absence from his job by a few months, leaving his employers understandably irritated. In the next years, Bach composed a number of pieces influenced by Buxtehude's manner of composing, among them his **Toccata in C major**. Buxtehude's imprint upon Bach can be traced partly in the multi-sectional nature of this piece, which comprises an opening toccata section, an adagio, and a fugue. The Toccata opens with two solos, the first for the hands alone, the second for the feet, and continues in the lively style of an Italian concerto. In the Adagio, the organ takes the guise of a chamber ensemble, accompanying a solo violin. The jaunty fugue puts any performer's feet (and fingers!) through their paces.

The organ's primary role at St. Joseph's Church is to lead the assembly in song. The Constitution on the Sacred Liturgy states that "the musical tradition of the universal Church is a treasure of inestimable value," and furthermore that "the pipe organ...powerfully lifts up man's mind to God and to higher things." May this new pipe organ ever assist in lifting up to God the minds of all who hear it. In such a spirit we now sing "**Praise to the Lord, the Almighty.**"

Maurice Ravel composed ***Le Tombeau de Couperin*** between the years 1914 and 1917 both as a tribute to the Baroque organist, harpsichordist, and composer François Couperin, and also to the memory of friends who died in the First World War. Ravel himself drove a supply truck for the French army. Each movement has a separate dedicatee. Though the piece was originally composed for piano and later arranged for orchestra, the performer has adapted it for the pipe organ. Tonight's performance includes two of the suite's six movements. The **Prelude**'s fluid sixteenth notes show off the flute stops of the organ. The **Toccata** is unrelenting in its battery of notes, rapid as machine gun fire.

Program notes by Nathan Davy

SPECIFICATION OF THE ORGAN

Great

16	Bourdon	Pedal
8	Diapason	61 pipes, 1-12 façade
8	Harmonic Flute	61 pipes
8	Viola	Swell
8	Chimney Flute	Swell
4	Octave	61 pipes
2	Fifteenth	61 pipes
III-IV	Mixture	204 pipes
8	Trumpet*	61 pipes
	Great 16	
	Great Off	
	Great 4	
	Swell to Great 16	
	Swell to Great	
	Swell to Great 4	

Swell

16	Bourdon (TC)	Ext. 8
8	Chimney Flute*	61 pipes
8	Viola*	61 pipes
8	Viola Celeste (TC)	49 pipes
4	Principal	61 pipes
4	Flute*	61 pipes
2 2/3	Nazard (TC)	49 pipes
2	Flute*	12 pipes, Ext 4
1 3/5	Tierce (TC)	49 pipes
IV	Mixture	244 pipes
8	Trumpet*	61 pipes
8	Oboe*	61 pipes
	Tremulant	
	Swell 16	
	Swell Off	
	Swell 4	

Pedal

32	Resultant	Bourdon	32	Harmonics	Trombone
16	Principal	56, 1-34 façade	16	Trombone*	12 pipes, Ext. Great
16	Bourdon*	44 pipes	8	Trumpet	Great
8	Octave	Ext. 16		Great to Pedal	
8	Bourdon*	Ext. 16		Great to Pedal 4	
8	Chimney Flute	Swell		Swell to Pedal	
4	Choral Bass	Ext. 16		Swell to Pedal 4	

18 stops, 24 ranks, 1390 pipes
 3 1/2" wind pressure throughout
 *5" wind pressure
 8 general pistons
 8 divisional pistons per division
 300 memory levels

Ortloff Organ Company

Ortloff Organ Company, LLC is a pipe organ building, restoration, and maintenance firm based in greater Boston, Massachusetts. Jonathan Ortloff, founder and president, holds degrees from the Eastman School of Music and the University of Rochester in organ performance and engineering. He apprenticed under organbuilder Stephen Russell and has also worked for C.B. Fisk and Spencer Organ Company, Inc. Recent projects include central roles in the restoration of Skinner and Wurlitzer organs, and the construction of three new organ consoles.

Ortloff Opus 1

In early 2014, Nathan Davy, then-director of music at St. Joseph's, invited Ortloff Organ Company to submit a proposal for a new pipe organ to replace a failing electronic instrument, installed in the 1980s. As the company's first new instrument, the project was conceived as a collaboration between Ortloff and Russell & Company Organbuilders of Chester, VT.

Built in 1967, St. Joseph's was not designed with a pipe organ in mind; space would have to be created for one. The visual design, developed by architect Chris Ortloff, Jr., places the organ ideally on the central axis of the church, supported on a new 40 foot-wide platform constructed across the front. Great care was taken in the design process to maintain focus of worship on the altar, and to complement, not compete with, the dramatic gold mosaic surrounding the crucifix. The façade, of flamed and polished copper, features pipes from the Pedal 16' Principal and Great 8' Diapason.

The tonal design of the organ was developed between Dr. Davy, Jonathan Ortloff, and Stephen Russell to maximize the resources of the instrument within the bounds of space and budget. Six vintage stops were incorporated into the design, including reeds, strings, and wood pipes, all restored and revoiced. New flue pipework, built in the Russell shop, is made of an alloy of 94% lead to promote warm, singing tone from principals and flutes alike. The three vintage reed stops were restored and revoiced by Trivo, Inc.

The organ's mechanical chassis is based around two slider chests for the Great and Swell, with additional electric and electro-pneumatic chests for reeds, unit stops, and basses. The organ speaks on 3½" and 5" wind pressure.

Installation began in early 2016 with help from Terence Atkin, Amory Atkins, and Dean Conry. The Great and Pedal were playing in time for Easter, and the remainder of the organ was

installed over the next five months. Tonal finishing was completed by Jonathan Ortloff, Stephen Russell, and Robert Poovey in August, 2016.

PERSONNEL:

Ortloff Organ Company:

Bart Dahlstrom
Andrew Gray
Jonathan Ortloff
Kade Phillips

Russell & Company:

Mayu Allen
Paul Elliott
Erik Johansson
Carole Russell
Stephen Russell

UPCOMING EVENTS

We are pleased to announce a new recital series! Please join us the second Friday of most months at 7:30 p.m. for a free recital (donations gratefully accepted).

For more information, including a schedule of performers and any exceptions to the regular calendar, please visit <http://sjcpenfield.com/recital-series>.

THANK YOU

Many thanks to all who helped to make this evening a success:

The many donors who contributed to the construction of our beautiful organ
Many more parishioners whose enthusiasm helped carry this long process through to completion
Those who volunteered as ushers and worked on the reception tonight

May God's blessing be upon our worship at St. Joseph's Church, as this organ serves us for generations to come.