

Organ Concert Series

Lively-Fulcher Organ

Christ Church Cathedral



900 Broadway
Nashville, Tennessee

CHRIST CHURCH CATHEDRAL

NASHVILLE, TENNESSEE

2003

ORGAN SPECIFICATION

LIVELY-FULCHER ORGANBUILDERS

GRAND ORGUE (Manual II)

1.	Montre	16'	61	pipes
2.	Montre	8'	61	
3.	Flûte à cheminée	8'	61	
4.	Flûte harmonique	8'	49	
5.	Gambe	8'	61	
6.	Prestant	4'	61	
7.	Flûte conique	4'	61	
8.	Doublette	2'	61	
9.	Fourniture V	2'	305	
10.	Cornet (tg) V	8'	210	
11.	Trompette	8'	61	
12.	Basson	8'	61	
13.	Clairon	4'	61	
14.	Tuba anglais	8'		
i.	Récit / G.O.			
ii.	Positif / G.O.			
iii.	Octaves graves			
iv.	Tremblant			

POSITIF EXPRESSIF (Manual I)

15.	Violoncelle	8'	61	
16.	Bourdon	8'	61	
17.	Prestant	4'	61	
18.	Flûte ouverte	4'	61	
19.	Nazard	2 2/3'	61	
20.	Doublette	2'	61	
21.	Quarte de nazard	2'	61	
22.	Tierce	1 3/5'	61	
23.	Larigot	1 1/3'	61	
24.	Fourniture IV	1'	244	
25.	Trompette	8'	61	
26.	Cromorne	8'	61	
27.	Tuba Anglais	8'	61	(unenclosed)
i.	Récit / Positif			
ii.	Octaves graves			
iii.	Tremblant			

RÉCIT EXPRESSIF (Manual III)

28.	Bourdon	16'	61	pipes
29.	Diapason	8'	61	
30.	Viole de gambe	8'	61	
31.	Voix céleste	8'	61	
32.	Cor de nuit	8'	61	
33.	Prestant	4'	61	
34.	Flûte octaviante	4'	61	
35.	Octavin	2'	61	
36.	Plein Jeu IV	2'	244	
37.	Basson	16'	61	
38.	Trompette harmonique	8'	61	
39.	Basson-Hautbois	8'	12	
40.	Voix humaine	8'	61	
41.	Clairon harmonique	4'	61	
i.	Octaves graves			
ii.	Tremblant			

PÉDALE

42.	Contre basse	32'	32	(digital)
43.	Contre soubasse	32'	32	(digital)
44.	Montre	16'	32	(from Grand Orgue)
45.	Flûte	16'	32	
46.	Soubasse	16'	32	
47.	Montre	8'	32	
48.	Flûte	8'	12	(ext of #45)
49.	Bourdon	8'	12	(ext of #46)
50.	Prestant	4'	12	(ext of #47)
51.	Flûte ouverte	4'	12	(ext of #45)
52.	Contre bombarde	32'	12	(ext of #53)
53.	Bombarde	16'	32	
54.	Basson	16'	Récit	
55.	Trompette	8'	32	
56.	Basson	8'	Récit	
57.	Clairon	4'	12	(ext of #55)

We are very pleased to welcome you this evening to Christ Church Cathedral for the second of our five dedicatory concerts on the new Lively-Fulcher instrument, played by David Higgs, concert organist and Professor of Organ at the Eastman School of Music.

A great source of pride to us here at the Cathedral is not only the physical beauty of our new organ, but also the voicing of this new instrument. It will be called upon to serve many different purposes. It sounds equally at home playing the music of the greatest genius of organ composition, Johann Sebastian Bach, as it does the music of the French Classic School, the English School, American contemporary music and music of the great French Organ Symphonists. It has all the sounds and tonal colors necessary for the organist to lead congregational singing with a great deal of variety, as well as to play the great Anglican choral accompaniments needed in our Cathedral liturgies.

The Lively-Fulcher 2003 organ was installed in the cathedral during the two weeks preceding Easter of this year and was then voiced over the following two months. During the voicing process each pipe was given individual attention and adjustment so that it would speak at its optimum beauty in our acoustical space.

The Great Organ, housed in the gallery, consists of 56 stops, 60 ranks and 3,370 pipes. It is playable from the amphitheatre console, made up of three keyboards and pedal. The organ is voiced to produce a broad, warm and enveloping sound. The softest flutes will tickle your ears, the strings and foundation stops embrace you, while the trumpets and tuba will thrill you with their blazing, emphatic power.

This stunning new instrument will enliven the musical life of our worship community as well as that of the Nashville arts community. Christ Church Cathedral is proud to welcome you to share in this new addition to the life of our cathedral and our city.

Michael Velting
Cathedral Organist

SOLI DEO GLORIA



DAVID HIGGS is one of America's leading concert organists and Chair of the Organ Department at the Eastman School of Music. He has inaugurated many important new instruments including St. Stephan's Cathedral, Vienna; the Meyerson Symphony Center, Dallas; and the Church of St. Ignatius Loyola in New York City. His performances with ensembles have included the Chamber Music Society of Lincoln Center, Chanticleer, and the Empire Brass. In 1987 he made his debut with the San Francisco Symphony, and for twelve years played annual Christmas recitals to capacity audiences at San Francisco's Davies Symphony Hall.

Mr. Higgs appears frequently at major national and international organ festivals and conventions. Recent engagements have included the International Organ Festivals of Calgary, Naples, Redlands, San Anselmo; the Gilmore International Keyboard Festival, and the Summer

Organ Academies of the Interlochen School for the Arts and Mt. Royal College-Conservatory in Calgary. His performances for professional colleagues include two national and eight regional conventions of the American Guild of Organists, as well as national conventions of the American Pipe Organ Builders Association and the Organ Historical Society. In England he has appeared several times at the Oundle International Festival, the St. Albans International Festival, the Cambridge Summer Festival, the Annual Congress of the Incorporated Association of Organists and the International Congress of Organists, both in London.

A native of New York City, Mr. Higgs held his first position as a church organist at age ten; as a teenager, he divided his time between studying classical music and performing in several rock/gospel/soul-music groups. He earned the Bachelor and Master of Music degrees at the Manhattan School of Music, and a Performer's Certificate from the Eastman School of Music. His teachers have included Claire Coci, Peter Hurford, Russell Saunders, and Frederick Swann. In New York City, he was Director of Music and Organist at Park Avenue Christian Church, and later Associate Organist of the Riverside Church, where he also conducted the Riverside Choral Society. After moving to San Francisco in 1986, he became Director of Music and Organist at St. Mark's Episcopal Church in Berkeley, and Organist/Choir Director at Temple Emanu-El in San Francisco.

A sought-after teacher, Mr. Higgs is a frequent lecturer and master-teacher for conferences, workshops, and festivals on both sides of the Atlantic, and for colleges, universities, and chapters of the American Guild of Organists. He was appointed to the faculty of the Manhattan School of Music upon graduation from that institution, and was later the Director of Church Music Studies at the Church Divinity School of the Pacific in Berkeley. He was appointed to the faculty of the Eastman School of Music in 1992.

Mr. Higgs has recorded for Delos International, Pro Organo, and Gothic Records.

Dedicatory Recital
Lively-Fulcher Organ, 2003
Friday Evening, November 21, 2003
8:00 pm

David Higgs

Fantasy and Fugue in G minor (BWV 542)

Johann Sebastian Bach
(1685-1750)

Noel: Grand Jeu et Duo

Louis-Claude Daquin
(1695-1772)

Pièce Héroïque

César Franck
(1822-1890)

Soliloquy

David Conte
(b. 1955)

Free Fantasia on "O Zion, Haste" and "How Firm a Foundation"

William Bolcom
(b. 1938)

Intermission

Bolero de Concert

Louis-James-Alfred
Lefebure-Wely
(1817-1869)

Sacred Sounds for Organ:
There is a happy land
I love thee, my Lord

George Shearing
(b. 1919)

Suite pour Orgue, Opus 5
Prelude
Sicilienne
Toccata

Maurice Duruflé
(1902-1986)

Organ Dedication Concerts
Lively-Fulcher Organ, 2003
Christ Church Cathedral
Nashville, Tennessee

Inaugural Recital
Friday, October 24, 2003
Michael Velting
Organist and Choirmaster
Christ Church Cathedral

Guest Recital
Friday, November 21, 2003
David Higgs
Professor of Organ and
Chair of the Keyboard Department
The Eastman School of Music
Rochester, New York

In honor of Peter Fyfe
January 23, 2004
Three of Peter Fyfe's former students come to help dedicate the instrument and honor Peter.
Craig Phillips - All Saints Church, Beverly Hills, California
Richard Webster - St. Luke's Church, Evanston, Illinois
John Cummins - Christ Church Cathedral, Lexington, Kentucky

Recital
February 27, 2004
Marjorie Proctor
Associate Organist and Choirmaster
Christ Church Cathedral

Guest Recital
March 26, 2004
Olivier Latry
Organist
Cathedral of Notre Dame
Paris, France

We give thanks to the hundreds of parishioners and friends of Christ Church Cathedral whose gifts made this organ a reality.

We thank also,

The Christ Church Cathedral Organ Committee: Bill Coke, Libby Page, Bob Smyth, David Waller, Georgianna Youngquist, Frances Corzine †, Bob McNeilly, John Beasley, and advisors Tom Foster, Michael Velting, Geoffrey Butcher, and Ken Swanson.

Those who so generously brought lunch every day to the organ builders and voicers during their stay among us: Jessica Younger, Mary Cook, Ruthie Cowan, Ruth Crouch, Elizabeth Greer, Libby Patterson, Harriet Waller, Elaine Smyth, Cathy Burge, Marion Arnold, Emmie Rick, Amy Cate, Marlin Phythyon, Beverly Sanders, Debbie Webster, Elizabeth Cocke, Lou Ann Brown, Georgie McClenaghan, Susie Ries, Lynn Hargrove, Bebe Harton, Kim Manz, Coleman Helme, Mary Herbert Kelly, Eugenia Moore, Ann Olsen, Regan Logan, Jane Treadway, Barbara Swanson, Sinclair Baldassari, Libby Page, Betty Westermann, Becky Rochford, Georgianna Russell, Anne Whitaker, Sharon Travis, Robert Rich, Liz Cole, Louise McKenzie, Fletch and Bill Coke.

Ann and Shade Murray, who loaned an automobile for use by the organ builders during their entire stay in Nashville.

Jeffry Gordon, who designed and put in place the lighting enhancing the organ itself and providing essential lighting for the choir.

Sandy Boonstra and Mike Rose from News Channel 5 for the video and news coverage of the arrival and installation of the new Lively-Fulcher 2003 instrument.

Mark Lively for the use of his photos in this program.

Mary Margaret Peel, Hill Granbery and Peggy Tucker for preparing this program.

Mr. Paul Bieschke for the videography of tonight's performance allowing a close-up view of the console during the concert.

Mr. Brendan Harkin for audio taping.

Ralph Erickson, Organist at First Lutheran Church, and the Reverend Jan Marvar, for permitting the Cathedral organists to use their organ for practice during the installation and voicing of the Lively-Fulcher instrument in the Cathedral.

