The Organ Historical Society Presents

The 2021 E. Power Biggs Scholars Concert

Adam Cobb           James Kealey             Sarah Schiener

www.organhistoricalsociety.org

9pm EDT; June 10, 2021

Presented by the Organ Historical Society, Villanova, Pennsylvania
http://www.organhistoricalsociety.org  484.488.7473
Adam Cobb

Adam Cobb D.M. (b. 1994) was born in Madison, Alabama. He holds a Doctor of Music in Organ Performance from The Florida State University, where he studied with Dr. Iain Quinn. He also holds Bachelor of Music in Composition from Samford University and a Master of Music in Organ Performance from The Florida State University. For four and a half years he held the position of Director of Music and Organist at Episcopal Church of the Advent.

As a performer, he has performed in venues across the United States and abroad. In 2019, Dr. Cobb presented Olivier Messiaen’s La Nativité du Seigneur in churches across the Southeast, with performances in Alabama, Florida, Georgia, and Louisiana. Dr. Cobb was an organ scholar for the 2019 RSCM Pacific Northwest Course. In 2018, he attended the Haarlem International Summer Academy, studying various repertoire with world-renown organists. Dr. Cobb has also studied on two occasions with Dame Gillian Weir.

As a composer, Dr. Cobb has had several pieces programmed in academic and church settings. His settings of the Magnificat and Nunc Dimittis have been programmed for several services of Evensong, both at St. Peter’s Anglican Cathedral in Tallahassee and Episcopal Church of the Advent in Tallahassee. His song cycle Journey of Hope for soprano and piano was commissioned by Dr. Christina Villaverde.

During his work as a Graduate Assistant for Dr. Iain Quinn, he aided in securing two Robert B. Bradley Library Research Grants to acquire organ music by French and American composers for the Allen Music Library. He also worked on editing seven volumes of English Organ Sonatas, published by Ut Orpheus.

Dr. Cobb is a member of Pi Kappa Lambda, Golden Key Honor Society, and Alpha Psi Omega Theatre Honor Society. He is also a member of Phi Mu Alpha Music Fraternity.

Program

Joseph Jongen

Reverie  
William Grant Still

Four Musical Clocks  
Joanna Marsh

I. The White Rabbit’s Pocket Watch  
III. Midnight Sunshine  
Marcel Dupré

II. The Ticking Croc  
IV. At The Twelfth Strike

Placare Christe Servulis Op. 38, no. 16

St. James in the City Episcopal Church

Los Angeles, CA

Murray J Harris (1911)  90 Ranks

The Murray Harris organ originally consisted of 39 ranks of pieces spread across three manuals and pedal. This organ was originally built for St. Paul’s Pro-Cathedral, which was the largest Episcopal church building in the city. The congregation outgrew this building, and the organ was placed in storage in 1922 until it was installed in the new cathedral in 1924. The instrument was well maintained, and it remained unaltered. However, in the late 1960s and early 1970s, the tonal design was altered in an attempt to keep the organ in line with the changing tonal trends of the day. Fortunately, the original pipework was kept intact.

By 1977, the organ was in need of restoration. Manuel Rosales and David Dickson approached the Bishop about forming a committee to consider the possibility of repairing and restoring the instrument. Unfortunately, the committee took no interest. In late 1979, the Bishop announced the closing of the Cathedral church due to structural and safety concerns. The organ played its final service there on Christmas Eve of that year.

As no plans had been announced to save the organ, Manuel Rosales, David Dickson, and Carol Foster submitted a proposal to the Bishop to remove and to store the organ. The proposal was accepted, and work began to remove the instrument. All of the pipework,
the wind chest for the Tuba, the bellows, the console, the antiphonal division and its casework, and the chapel organ were removed.

The organ remained in storage for over a decade. The Diocese had even considered disposing of the instrument at one point. However, around the same time, the parish of St. James in the City was making considerations of their own to replace their 1926 Kimball organ.

This organ had undergone the same tonal alterations that the Murray Harris organ had, but most of its original pipework had not been retained, making it impossible to restore this instrument’s original character. The Diocese approached St. James in the City and they offered them the Murray Harris organ from the former pro-cathedral at no cost.

David John Falconer, then organist and choirmaster at St. James, sought to find the funds to rebuild the Murray Harris organ for St. James. With help from the Ahmanson Foundation, funding was secured to begin work.

The Schlicker Organ Company of Buffalo, New York was selected to complete this work, as David Dickson was, at that time, the firm’s Artistic Director. As well as restoring the organ, St. James also set out to improve the church’s acoustics.

The original plan was to include all of the Murray Harris pipework in the chancel, as well as the Kimball’s echo division, which is located in the tower. To expand the instrument’s tonal palette, this plan also included the addition of sixteen stops in the style of the existing Murray Harris pipework, and the building of a new console.

However, this rebuild was not without its problems. Delays occurred, including the death of David Dickson. This resulted in the Austin Organ Company of Hartford, Connecticut, taking over as the primary contractor in 1993. The Schlicker Organ Company would continue their work on the mechanical components of the organ, including new slider chests, while the Austin firm handled the pipework and tonal finishing. Austin’s tonal director, David A.J. Broome, collaborated with Manuel Rosales on the scaling and voicing of the new pipework.

The restored organ arrived at St. James in April 1995, with Schlicker performing the on-site installation. Daniel Kingman of Austin, assisted by Christopher Smith of Schlicker, began tonal finishing that August. Manuel Rosales and the staff of Rosales Organ Builders assisted throughout the installation process. The organ was dedicated on All Saints Sunday, 1995 and was named in honor of David John Falconer, who sought to restore the organ to its former glory at St. James. Sadly, due to his tragic death in 1994, he was unable to see his dream come to life.

The church’s current organist, James Buonemani, has overseen enhancements to the organ since his appointment in 1995. In addition to modifications to the Console and some tonal modifications, major funding was sought for the addition of two significant divisions to the organ on the liturgical west end.

In 2000, the Ahmanson Foundation graciously gifted the church two Trompettes en Chamade, which are located in the gallery. One is made of brass and is playable at 16’ and 8’. The other is made of copper and is playable at 8’. It sits underneath the great west window.

For the tenth anniversary of the organ, funds were raised by parishioners together with the Ahmanson Foundation to add a 3-rank Antiphonal Positiv organ, also located on the balcony rail in the gallery.

**GREAT**
- Double Open Diapason 16’
- First Open Diapason 8’
- Second Open Diapason 8’
- Gross Flute 8’
- Gamba 8’
- Doppel Flute 8’
- Gemshorn 8’
- Octave 4’
- Harmonic Flute 4’
- Octave Quint 2 2/3’
- Super Octave 2’
- Harmonic Mixture III-V
- Mixture IV
- Cornet V
- Double Trumpet 16’
- Trumpet 8’
- Harmonic Tuba 8’
- Solo Trumpet 8’
- Clarion 4’
- *Walcott Tromba 16’
- *Walcott Tromba 8’
- *Trompette des Anges 8’
- *Walcott Tromba 4’
- Tremolo

**SWELL**
- Bourdon 16’
- Horn Diapason 8’
- Open Diapason 8’
- Stopped Diapason 8’
- Salicional 8’
- Vox Celeste 8’
- Octave 4’
- Open Flute 4’
- Nazard 2 2/3’
- Flautina 2’
- Tierce 1 3/5’
- Dolce Cornet III
- Mixture IV
- Contra Fagotto 16’
- Trumpet 8’
- Oboe 8’
- Vox Humana 8’
- Clarion 4’
- *Walcott Tromba 16’
- *Walcott Tromba 8’
- *Trompette des Anges 8’
- Tremolo

**PEDAL**
- Lieblich Gedeckt 32’
- Bourdon 32’
- Open Diapason 16’
- Violine 16’
- Lieblich Gedeckt 16’
- Bourdon 16’
- Bourdon (Echo) 16’
- Octave 8’
- Flute 8’
- Violoncello 8’
- Super Octave 4’
- Mixture VI
- Bombarde 32’
- Contra Fagotto 16’
- Double Cornopean 16’
- Trombone 16’
- Cornopean 8’
- Tuba 8’
- Clarion 4’
- *Walcott Tromba 16’
- *Walcott Tromba 8’
- *Trompette des Anges 8’
- *Walcott Tromba 4’
- Chimes
- Harp
- Cymbalstar (chancel)
- * en chamade
James Kealey

James Kealey is Associate Director of Music/Organist at Third Presbyterian Church in Rochester, NY. Here, James oversees and co-ordinates children’s music ministries, assists in the running of youth music and accompanies the Chancel Choir as well as sharing service playing duties with Peter DuBois, Director of Music/Organist. James will begin a part time DMA at the Eastman School of Music in the Fall of 2021.

A recent graduate of the Eastman School of Music, James obtained the Master of Music degree from the studio of Professor David Higgs. Whilst a student, James was also Music Minister at Church of the Ascension, where he oversaw the senior choir, and began both a youth choir and yearly arts festival.

A native Brit, James has held positions at Chester, Blackburn, Wells and Sheffield Cathedrals before moving stateside. James has performed most recently at Westminster Abbey, England; St John the Divine, NYC; and Hereford Cathedral. Future recitals include: St. Philip’s Cathedral, Atlanta, GA; Church of the Covenant, Cleveland, OH, and the OHS Convention in 2022.

James was recently placed as a semifinalist in the American Guild of Organists NYACOP Competition. James is the current Sub-Dean for the Rochester AGO Chapter, and works with several committees within the Organ Historical Society.

Program

*Allegro maestoso* (*Organ Sonata in G major*, Op. 28)

Edward Elgar (1857-1934)

*Choral varié sur le thème du 'Veni Creator',* Op. 4

Maurice Duruflé (1902-1986)
St. Joseph’s Cathedral, Buffalo, NY
1925 Tellers-Kent Organ Company
1976 Schlicker Organ Company
2000 Andover Organ Company
48 Ranks

GREAT Division
16’ Open Diapason +
8’ Open Diapason +
8’ 2nd Open Diapason (ext. 16’)
8’ Doppel Flöte +
8’ Gamba +
6’ Quinte +
4’ Octave +
4’ Flute Harmonique +
3’ Twelfth +
2’ Fifteenth +
III-IV Cornet +
IV Mixture +
V Cymbale
III Acuta (prepared for)
16’ Trumpet +
8’ Trumpet +
4’ Clarion +

CHOIR Division (unenclosed)
16’ Lieblich Gedeckt
8’ Geigen Principal +
8’ Melodia +
8’ Rohr Flöte +
8’ Dulciana +
4’ Octave
4’ Fugara +
4’ Flute d’Amour +
2 2/3’ Quint Flöte
2’ Piccolo +
1 3/5’ Tierce
1 1/3’ Octave Quint
III Mixture
8’ Trumpet
8’ Cromorne
8’ Clarinet +
8’ Vox Angélia (free-reeds) +
4’ Clarion (ext. Trumpet)

SWELL Division (enclosed)
16’ Bourdon +
8’ Open Diapason +
8’ Stopped Diapason +
8’ Quintadena +
8’ Viola +
8’ Voix Céleste
4’ Octave
4’ Violina +
4’ Flauto Traverso +
2 2/3’ Nazard + (from 1876 III Cornet)
2’ Flautino + (from 1876 III Cornet)
1 3/5’ Tierce + (from 1876 Cornet)
IV Mixture

16’ Contra Fagotto (ext. Oboe)
8’ Cornopean +
8’ Oboe +
8’ Vox Humana +

SOLO Division (unenclosed)
8’ Stentorhorn +
8’ Tuba Mirabilis +
V Grand Cornet (TC)

CELESTIAL Division (enclosed)
16’ Gemshorn
8’ Philomela
8’ Gemshorn
8’ Dolcan Gamba
8’ Gamba Céleste
8’ Spitzflöte
8’ Spitzflöte Céleste
4’ Hohlpfeife
2’ Harmonic Piccolo
8’ French Horn
8’ Cor Anglais
Celestial Bells

PEDAL Division
32’ Bourdon +
16’ Open Diapason +
16’ Violone +
16’ Bourdon (ext. Bourdon) +
16’ Dulciana (from GREAT 16’ Diapason)
16’ Gemshorn (from CELESTIAL)
16’ Lieblich Gedeckt (from CHOIR)
12’ Quinte (ext. Bourd)
8’ Octave (ext. Open Diapason) +
8’ Bell Gamba +
8’ Violoncelle (ext. Violone) +
8’ Gemshorn (from CELESTIAL)
8’ Gedeckt (from CHOIR 16’)
5 1/3’ Octave Quinte
4’ Principal
4’ Super Octave (ext. Bell Gamba) +
IV Mixture
V Harmonics
32’ Contra Bombarde
16’ Trombone (ext. Bombarde) +
16’ Basoon (from SWELL)
8’ Trumpet (ext Bombarde) +
8’ Posaune
8’ Oboe (from SWELL)
4’ Clarion (ext. Bombarde)

The organ at St Joseph’s Cathedral Buffalo is a real gem, a real showcase and fine example of late 19th century organ building. It was built for the 1876 Centennial Exhibition in Philadelphia, standing in the East Gallery of the Main Exhibition Hall. This Cathedral is some fifty times smaller than the original exhibition hall, so sounds impressively powerful in the space. In that time over 1,000 recitals took place, the organ won first prize and was noted as the “dictionary of American organs whose mechanical and tonal effects are unequalled”.

Just a year later, the organ was transplanted to this Cathedral in February 1877. In 1999, the Andover Organ Company of Lawrence, Massachusetts undertook a massive overhauling of the instrument. The organ was expanded following the specifications of both the Holy Cross Cathedral, Boston and Cincinnati Music Hall organs, the Centennial Organ’s sisters. New stops used either Hook pipes (many coming from the 1878 Cincinnati organ) among other pipework from various places.
Sarah Schiener

Sarah Schiener is a senior (‘22) at the Hayes School of Music at Appalachian State University, where she studies organ performance and sacred music with Joby Bell. She began organ study in her native Cary, N.C., with Michael Harris. She is well-versed in multiple liturgies and plays regularly for church services in and around Boone, N.C. She is in increasing demand at Appalachian as an accompanist. She loves visiting pipe organs and is a new convert to all things OHS.

Program

Organ Sonata No. 9 in B-flat Minor, Op. 142
II. Romanze Josef Rheinberger (1839-1901)

Organ Sonata in C Major, Op. 65, No. 2
III. Fuga: Allegro moderato Felix Mendelssohn (1809-1847)
Holy Trinity Lutheran Church - Hickory, North Carolina
Juget-Sinclair Organbuilders (Opus 12, 2001)
2 manuals and pedal, 16 stops, 17 ranks

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<thead>
<tr>
<th>Grand-orgue</th>
<th>Récit expressif</th>
<th>Pédale</th>
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<tr>
<td>Montre 8'</td>
<td>Salicional 8'</td>
<td>Soubasse 16'</td>
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<tr>
<td>Flûte à cheminée 8'</td>
<td>Bourdon 8'</td>
<td>Flûte ouverte 8'</td>
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<td>Prestant 4'</td>
<td>Bourdon céleste 8'</td>
<td>Trombone 16'</td>
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<td>Doublette 2'</td>
<td>Flûte à cheminée 4'</td>
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<td>Fourniture III</td>
<td>Nazard 2 2/3'</td>
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<td>Trompette 8'</td>
<td>Flûte 2'</td>
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<td></td>
<td>Tierce 1 3/5'</td>
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Suspended key action, mechanical stop action
56 note keyboards with bonenaturals and ebony sharps
30 note flat pedalboard
Cuneiform bellows
White oak casework

HISTORY

Although Juget-Sinclair’s Opus 12 does not have a long history yet, it remains notable as the company’s first church organ. Completed in 2001 for the chapel at Holy Trinity Lutheran Church in Hickory, N.C., this instrument represents even more firsts for the company. It became their first organ to have separate windchests by division and their first with a swell box. It also contains their first 16' reed. The sixteen stops were voiced to provide both warmth and clarity, allowing the organ to serve comfortably in worship services and recitals.
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