



Dedicatory Recital

Richards, Fowkes & Co.
Opus 24

David Higgs, organist

Sunday, October 24 | 7:00 pm
Cincinnati, Ohio

Trompet 4 Gedackt 8 Mixture
 Trompet 8 Spielflöht 8 Octave 4
 Dulcian 16 Bourdon 16 Octave 8
 Posaune 16 Subbaß 16 Principal 16
 Posaune 32 Subbaß 16 Subbaß 32
 Flex Wind Tremulant Mixtures

>> P e d a l <<

Pos/Ped Gt/Ped Sw/Ped

The image shows three stacked keyboards of an organ console. Below each keyboard is a row of stop tabs numbered 1 through 7. The keyboards have white and black keys. The console is made of wood.

Program

Toccatà in F, BuxWV 156

Dieterich Buxtehude
(1637-1707)

Two chorale preludes:

Gottfried August Homilius
(1714-1785)

Jesu, meine Zuversicht
Straf' mich nicht in deinem Zorn

Prelude and Fugue in D Major, BWV 532

Johann Sebastian Bach
(1685-1750)

In Quiet Mood

Florence Beatrice Price
(1887-1953)

Prelude and Fugue on B-A-C-H

Franz Liszt
(1811-1886)

INTERMISSION

Sweet Sixteenths: A concert rag for organ

William Albright
(1944-1998)

Suite pour Orgue, Op. 5

Maurice Duruflé
(1902-1986)

Prélude
Sicilienne
Toccatà

RECEPTION FOLLOWING

This performance is made possible, in part, by generous contributions to the cathedral's Friends of Music Fund. To become a Friend of Music, donate online by texting GIVECCC to 73256 or visiting cincinnati.cathedral.com/music, or send a check to Christ Church Cathedral with "Friends of Music" on the memo line.

David Higgs

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. For over twenty years he performed annual holiday organ concerts at Davies Symphony Hall in San Francisco and at Walt Disney Concert Hall in Los Angeles. His performances with numerous ensembles have included the San Francisco Symphony, the Chamber Music Society of Lincoln Center, the Orpheus Ensemble, Chanticleer, and the Empire Brass.

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. In 2018 he performed several concerts in France, including a solo recital at Notre-Dame Cathedral in Paris, and was a guest teacher at the Paris Conservatoire. 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; and in London, the Annual Congress of the Incorporated Association of Organists, and the International Congress of Organists.

A native of New York City, Mr. Higgs held his first position as a church organist at age ten; as a teenager, he performed classical music as well as rock, gospel, and soul music. He earned the Bachelor and Master of Music degrees at the Manhattan School of Music, and the 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, Director of Church Music Studies at the Church Divinity School of the Pacific in Berkeley, and Organist/Choir Director at Temple Emanu-El in San Francisco.

In addition to his significant performing career, Mr. Higgs has distinguished himself as a pedagogue. He was appointed to the faculty of the Manhattan School of Music upon graduation from that institution, and has been a member of the faculty of the Eastman School of Music since 1992. His students have won prizes in prestigious international competitions, and hold important positions in leading academic and religious institutions.

Mr. Higgs has recorded for Delos International, Pro Organo, Arsis, Loft, and Gothic records.

Mr. Higgs is represented exclusively by Karen McFarlane Artists, Inc. (www.concertorganists.com).

Richards, Fowkes & Co.

Opus 24

Great

Principal	16'
Octave	8'
Spielflöht	8'
Salicional	8'
Octave	4'
Flöht	4'
Quint	3'
Octave	2'
Cornet (a ⁰)	IV
Mixture	
Trompet	16'
Trompet	8'

Swell (enclosed)

Bourdon	16'
Principal	8'
Gamba	8'
Celeste	8'
Rohrflöht	8'
Octave	4'
Flöht traverse	4'
Nasat	3'
Waldflöht	2'
Tertia	1 ³ / ₅ '
Mixture	
Basson	16'
Trompet	8'
Oboe	8'

Positive (enclosed)

Principal	8'
Hohflöht	8'
Quintadena	8'
Flöht dolce	8'
Flöht celeste	8'
Dulcet	8'
Dulcet celeste	8'
Octave	4'
Viol	4'
Spitzflöht	4'
Nasat	3'
Octave	2'
Sesquialtera	II
Scharff	
Krummhorn	8'
Vox humana	8'
Schalmey	4'
Chamade	8'

Mechanical key action

Electric stop and combination action

Couplers: Sw.-Gt., Pos.-Gt., Sw.-Pos., Gt.-Ped., Sw.-Ped., Pos.-Ped.

Chamade on Pedal

Stable/flexible wind switch

Mixtures + (adds additional high-pitched ranks)

Tremulant (entire organ)

Cimblestern

Vogelgesang

Temperament: Neidhardt for a small city (1732)

Three manuals and pedal (58/30)

59 stops, 55 independent voices

78 ranks, 3,806 total pipes

Pedal

Subbaß (ext. 16')	32'
Principalbaß	16'
Subbaß	16'
Bourdon (Sw.)	16'
Violonbaß	16'
Octave	8'
Spitzflöht	8'
Gedackt (Sw.)	8'
Octave	4'
Mixture	
Posaune (ext. 16')	32'
Posaune	16'
Fagott	16'
Trompet	8'
Trompet	4'



From the Builder¹

Background

While some organ projects come together quickly, most usually take longer. And some, such as our Opus 24 for Christ Church Cathedral in Cincinnati, seem to require almost a micro-generation to fulfill. For those who are patient, this duration can pay dividends. After all, relationships take time to build, not merely between people or groups, but also between the creative act itself and the space in which it has been asked to flourish. The cathedral is a complicated space with an involved history; our becoming part of it was never likely to be straightforward.

Christ Church was founded in 1817 and soon settled into an 1835 building that would last through World War II. The Gothic revival Centennial Chapel, added in 1917, has its own organ history, which has culminated in C. B. Fisk's Opus 148 in an Italian style, completed in 2018. Although by the 1930s the main church was thought to be in need of replacement, World War II paused any rebuilding effort. After a proposed design by Eliel and Eero Saarinen was rejected, Ohio architect David Briggs Maxfield's modern design was chosen, and the new building

was dedicated in 1957. In 1993, Christ Church was consecrated as cathedral of the Diocese of Southern Ohio.

Walter Holtkamp Sr.'s three-manual, 54-stop organ was a logical fit for this new mid-century modern building. His daring unencased sculptural design fit perfectly with the building's architectural aesthetic. Holtkamp's clean, "classic" voicing style won many admirers, and this organ helped launch Gerre Hancock's early career as well as being a central part of the cathedral's annual Boar's Head and Yule Log Festival.

While the Holtkamp was well regarded, musicians struggled with certain aspects of the organ's personality. Over the years, consultants attempted to diagnose the situation and offer suggestions. The consensus was that the organ's location was a key detriment. Located in a shallow open gallery on the left, the Holtkamp spoke across the chancel and engaged the acoustic in such a way as to generate a confusing flutter echo.

¹ *The Diapason* (May 2021): 26-28, alt.

In the early 1980s, the church was renovated and largely stripped of decoration. The stone east-facing altar was replaced by a wooden table, and other surfaces altered to help absorb troubling reflections. Unfortunately, these alterations exacerbated rather than alleviated the acoustical issues. In less than a decade, another renovation was in the works, this time to warm up the room visually and suggest more of a traditional aesthetic. Wooden galleries were added to the organ loft, together with pilasters and wooden coffer beams to break up and articulate the walls and ceiling. The climax of this effort was a wood-and-glass chancel screen directly behind the choir. Although successful from a liturgical standpoint, the new wall tended to swallow up the organ's modest bass (as well as that of the choir), further altering the balance of the Holtkamp.

The effect on choral singing was detrimental. While the choir was now front and center, ostensibly a good thing, the location put the singers farther than ever from the Holtkamp's enclosed divisions. Without any nearby surfaces for early reflections, singers struggled to hear not only each other but the organ. A common accompanimental conundrum ensued: if the organist could hear the instrument, it almost always meant the organ was too loud to balance the choir. After much discussion about the merits of moving divisions, and possibly revoicing, it was concluded that any such radical changes would spoil the Holtkamp. For an organ to succeed, it needed a central placement, engaging the room not side to side, but fully down the length of the nave.

Process

The cathedral first contacted us in July 2008. James Diamond, the cathedral's former and now late dean, had called a committee (himself, Robert Clark, Roberta Gary, Thom Miles) to assess the ailing 1957 Holtkamp organ and make recommendations either for its rebuilding or replacement. In retrospect, this was merely the first of what would turn out to be this project's three phases.

When this first committee finished its work, the assumption was that the dean would accept the committee's recommendation, seek funding, and

sign a contract. But July 2008 became September 2008. The ensuing financial crisis and Great Recession caused the project to be shelved.

When Stephan Casurella was appointed director of music in 2009, he was asked to begin the process anew with the current music committee chaired by cathedral member and Cincinnati Symphony Orchestra violinist Harold Byers. Dean Diamond did suggest, however, that Stephan visit our organs at Pinnacle Presbyterian Church in Scottsdale, Arizona, and Church of the Transfiguration in Dallas, Texas. In time, we were again selected again to build a new organ. In 2010, the new interim dean and the music committee took the project to the vestry, led by senior warden Mary Hagner, a chorister since childhood, but the timing was still not right.

In 2013, with the arrival of a new dean, Gail Greenwell, all of the factors were finally in place for a successful outcome. After five years of planning, the cathedral was ready to sign a contract.

The case for Deco

Designing a beautiful and sensible case proved formidable. The twice-rebuilt church now had an identity issue: well thought out and tasteful, yes, but not necessarily in any strong style. Focus on both altar and cross seemed diffuse. We believed that the right organ design could tie everything together, but how?

Our first two designs were in a classic style. We soon came to see that this incongruity—which has worked for us elsewhere—would not be the answer here. Eventually, Ralph Richards and Trent Buhr started working with the arch curve at the front of the nave. Using this motif, they outlined the overall organ and its undulating cross section. The arch was then scaled, flipped, and stacked to subdivide the compartments. As the instrument began to emerge, Trent observed that the design was taking on Art Deco elements. After many hours of study, trial and error, and, to everyone's surprise, exploring Art Deco as a style allowed us to fuse the room and the case into a single concept. In a nod to fractal theory even the decoration contains the same hockey

stick motif applied to the six Hebrew letters of the word *Hallelujah*. An unintended consequence is an addition to the prominent legacy of Art Deco in Cincinnati.

The tonal landscape

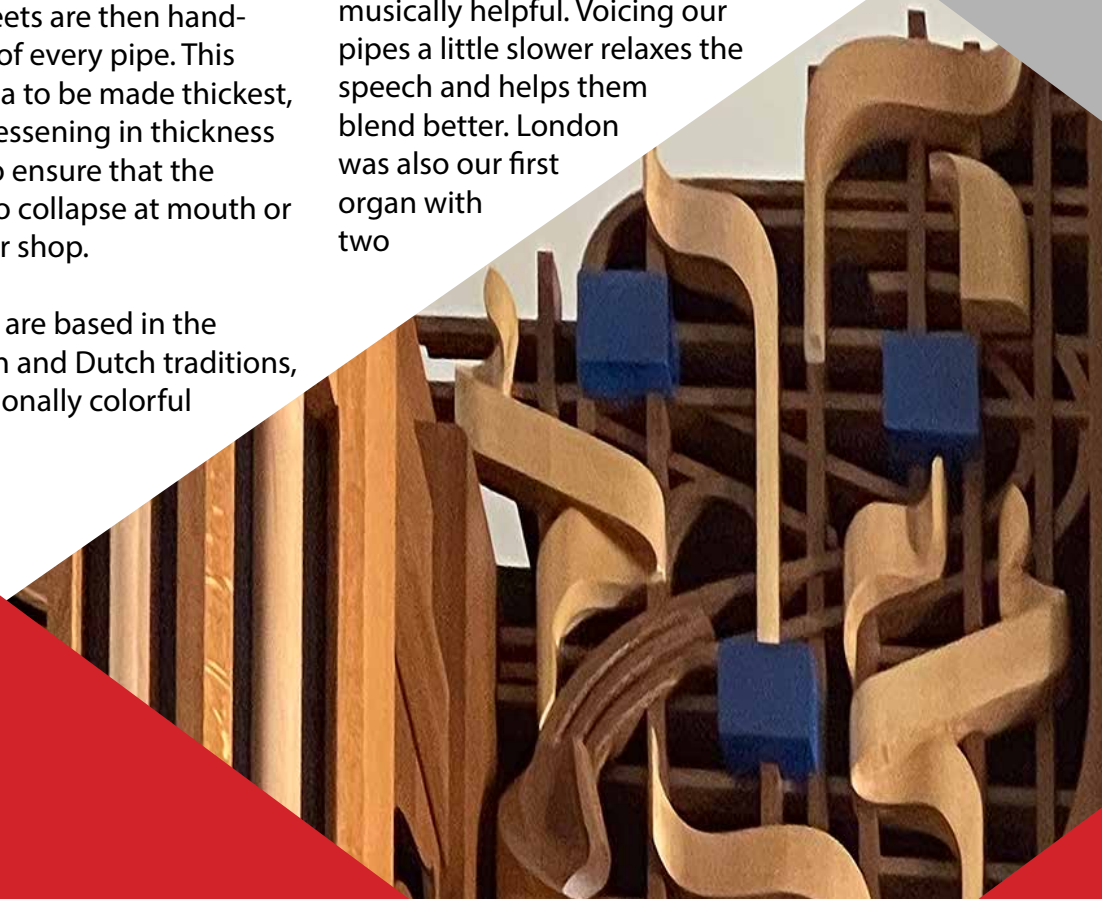
Ralph and I started building organs in the 1970s, when the early music movement and historic tradition were just coming into bloom in the United States. Over the last thirty-three years, our team of eleven artisans has built organs using all of the knowledge that has come from the last century of organ methodology. Thus begins a litany that may seem familiar from builders of our general type but is far from a list of “features” to us. Wherever our tonal style may take us, certain fundamentals remain resolute. Our instruments are built in cases made from solid wood using traditional joinery methods and finishes. Suspended mechanical key actions provide the most intimate connection we can offer between the keys and the pipes. Wooden wind systems with large wedge bellows (in this instrument, five 4' x 8' bellows) and generous wind trunks allow a system that breathes as should a real wind instrument.

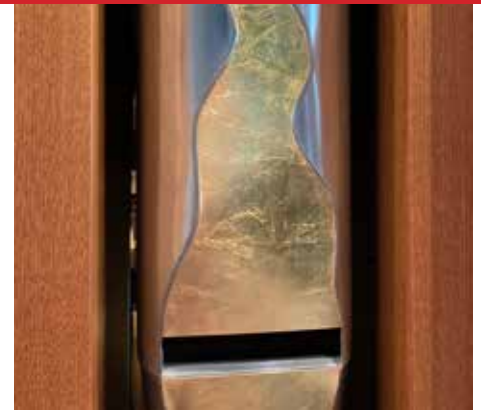
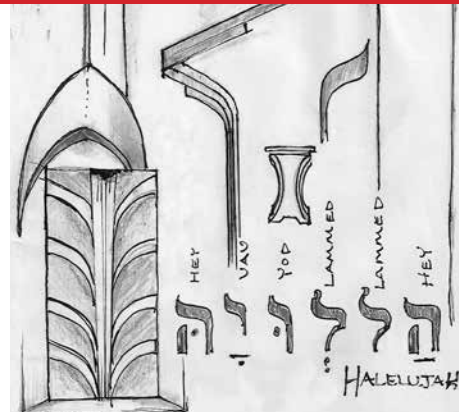
Pipe making is our point of pride. Our metal pipes are handmade from sheets cast using historically informed metal alloys. The sheets are then hand-planed to taper the thickness of every pipe. This allows the foot and mouth area to be made thickest, for strength, with the bodies lessening in thickness towards the top of the pipe, to ensure that the weight of pipes will not lead to collapse at mouth or toe. We make every pipe in our shop.

Most of our instruments are based in the classic North German and Dutch traditions, noted for exceptionally colorful

instruments that excel at leading congregations. But, over those thirty-three years, it has become clearer to us that we live neither in Germany nor Holland, nor in some other century. We are building American organs for American churches of the twenty-first century. The people of today, even when they share our love of the old instruments and music, have ideas about singing and accompaniment that lie well away from any Germanic centrality, and which our organs cannot consider mere inconveniences if they are to succeed. Episcopalians ourselves, we are more and more wanting our organs to reflect this blended landscape.

When we were selected at St. George's Hanover Square in London, the musician Simon Williams asked for an organ that could accompany an English choir yet still play Buxtehude authentically. Frankly, we felt we had begun to do just that in our Scottsdale instrument, not by tempering the ensemble, but rather by filling out the organ's quiet end with open flutes and strings. At the same time, we wanted those quieter voices to have plenty of color and personality. Better expression played its part. Double paneling in the swell boxes, combined with thick shutters, provides a wider dynamic range. As time has gone on, we have made other decisions about how much articulation is appropriate, or even musically helpful. Voicing our pipes a little slower relaxes the speech and helps them blend better. London was also our first organ with two





enclosed divisions. Since then we have built one other large organ with a second enclosed manual, further exploring this quiet, but hopefully alluring, sound world.

When J. S. Bach was advising Zacharias Hildebrandt for the organ at Saint Wenzel in Naumburg, he recommended that all flutes of a particular construction exist on the same keyboard, so that one could immediately tell the difference between different manuals. At Christ Church Cathedral, we have done likewise. The Positive flutes are all built from open, tapered pipes, as are the quieter flutes and strings. The Great flutes are open, while the Swell flutes are stopped. (True, the Swell's 4' Flöht traverse lives here and is voiced to blend and act in a generally nineteenth-century manner.)

Throughout, the strings are of Germanic inspiration. Voiced with less garlic than French strings, the German type have a light, bright tone that allows them to work effectively in many styles of literature. (When voicing these strings, we are not doctrinaire and happily use modern roller beards to stabilize speech.) The Great Salicional is the largest in scale and finds its double in the Pedal Violonbaß. The Swell strings are a medium scale, voiced in the brightest manner, thinking again of how nineteenth- and twentieth-century literature expects that kind of effect in that location. The Positive's are the smallest, tapered and of 90% tin, voiced chastely. As a result, they have an ethereal edge and lack of body that, with the 4' Viol, make psalm accompaniment an organist's dream.

An unusual feature is that at eighteen stops, the Positive division is the largest of the three. The 8' Principal and Trompette-en-Chamade are

unenclosed, the latter located horizontally above the Positive box for easy dialogue with Swell or Great. With this division low in the case, the Positive has proven to be the accompaniment workhorse, especially during the COVID-19 pandemic when only eight singers were allowed.

Like the strings, the reeds are mostly of German origin. The Pedal and Great reeds are patterned after Schnitger, while the Swell Trompet and Oboe are influenced by central German stops, which, like French reeds, employ cylindrical shallots. We use our own bass shallot pattern here, with tin-plated tapered forms, which helps to keep the basses from shouting the trebles. The Chamade has French-type parallel shallots, which are wonderfully flexible and permit voicing on the round side. (After all, we wouldn't want the French stop to feel as if it were being occupied by the Germans.) Also Germanic, in a way, is the completely independent Pedal, from 32' to mixture. Six independent 16' stops (four flue and two reed stops) provide variety and foundation for infinite gradations of color and volume.

Organ builders usually wince when we read in the magazines, "We were given the task to build an organ that would play all of the organ literature authentically and accompany 400 years of choral anthems seamlessly." The unity of this organ, we hope, comes from the fact that we are, yes, historically informed about the different schools and eras of organ building. But our evolving confidence about those schools has made us freer to meld those ideas into a voice of our thoughts, our tastes, and our sensibilities—and, hopefully, of our time.

—Bruce Fowkes
Richards, Fowkes & Co.



From the Director of Music

It is a rare privilege for a church musician to commission a new organ—and an even rarer one to work with some of the finest builders in the world. Throughout the project, Bruce Fowkes, Ralph Richards, and members of their shop have demonstrated artistry of the highest order, attending to every detail, both tonal and architectural. Bruce and Ralph, themselves Episcopalians and organists, have understood—indeed, demanded—from the outset that Opus 24 needed first and foremost to lead congregational singing with fervor and accompany choral music with color and subtlety. They have also championed the need to render with authenticity solo repertoire from a wide range of traditions and time periods. The result is an instrument that allows the organist to play the liturgy with imagination by employing a seemingly limitless palette of sounds. Opus 24 will truly nourish congregations, delight audiences, and inspire performers for generations to come!

I am immensely grateful to the many people who have been essential to the success of this project. I am grateful to Harold Byers, chair of the music committee from 2008 to 2020, whose vision for a new cathedral organ never waned, and whose energy and commitment to making it happen were an inspiration. I am grateful to the Very Rev. Gail Greenwell, dean of the cathedral from 2013 to 2020, whose firm leadership and belief that social justice ministries and the arts need not be mutually exclusive provided the necessary framework to embark upon such a major undertaking. I am grateful to organ consultants Roberta Gary, Thom Miles, Robert Clark, and Michael Unger for their wisdom in determining the instrument's specifications and tonal characteristics. I am grateful to Dana Kirkegaard of Kirkegaard Acoustic Design and Dawn Schuette of Threshold Acoustics who provided guidance at various stages of the project to ensure much-needed acoustical

improvements to the room. I am grateful to Julie Kline, chair of the organ committee, who kept us on track with the many decisions to be made in preparation for and during installation of the organ. I am grateful to Mark Reed, former director of facilities, for his diligent oversight of the renovations. I am grateful to the anonymous donor whose generous gift allowed us to make the down-payment due upon organ contract signing. And I am grateful to the many capital campaign contributors who made funding of the instrument possible.

I could go on, mentioning the countless people who—in ways visible and invisible—have provided support, both moral and tangible, at various stages of the project. Suffice it to say that Richards, Fowkes & Co. Opus 24 is the culmination of an entire community's vision and hard work. For that I am truly grateful. Deo gracias!

—Stephan Casurella
Canon Precentor & Director of Music

Acknowledgements

Richards, Fowkes & Co.

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Tony Ravagnani

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Roberta Gary
Thom Miles
Michael Unger

Music Committee

The Very Rev. Owen C. Thompson, Dean (2021–present)
The Very Rev. Gail Greenwell, Dean (2013–2020)*
Drew Abbott, Committee Chair (2020–present)
Harold Byers, Committee Chair (2008–2020)*
Dan Lakamp, Vestry Liaison
Cecile Allyn
Merrilee Atkins
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Robert Beiring
Amanda Bower*
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Anne Jaroszewicz
Mary McGrath
Vivian Morris*
Nancianne Parrella*
Christin Schillinger*
Michael Unger
Robert Vance*

**Former Music Committee members who participated in the cathedral organ project*

Organ Committee

The Very Rev. Gail Greenwell, Dean (2013–2020)
Julie Kline, Committee Chair
Mark Reed, Project Manager
Robert Beiring
Harold Byers
Clark Handy
Kathy Mank
Matthew Shad
David Thomson
Michael Unger

Cathedral Musicians

Stephan Casurella, Canon Precentor & Director of Music
Shiloh Roby, Associate Director of Music
Christopher Wheeler, Associate Musician for Children and Youth
Brianna Kelly, Creative Liturgical Arts Coordinator
Stella O'Neill, Organ Scholar

Photos courtesy of Richards, Fowkes & Co. and the performer



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