

# Most Elevating of Voices

The Musical Legacy of Andrew Carnegie:  
A Transatlantic Celebration

November 20, 2013



The Cathedral  
Church of **Saint John**  
**the Divine**





# Great Music In a Great Space

The Great Music in a Great Space (GMGS) concert series seeks to take advantage of the size and diverse sacred spaces of the Cathedral to present music, both familiar and not so familiar, in unexpected settings. In addition to the designated performance areas (the Great Choir and the Crossing), GMGS concerts have also explored the acoustical properties of the Nave and the St. James Chapel: one of the small, exquisite Chapels of the Tongues, located behind the High Altar.

GMGS is comprised of three concert series: the Great Choir choral series, the Great Organ recital series, and our holiday concerts: the Christmas Concert and the New Year's Eve Concert for Peace. The repertoire of the choral series spans the musical palette from Renaissance polyphony to contemporary compositions and also includes less familiar traditions such as Spanish Renaissance music and Eastern Orthodox hymnody. The Great Organ recital series features evening organ recitals, from both Cathedral organists and internationally acclaimed guest artists.

# Welcome

## **The Very Reverend Dr. James A. Kowalski, Dean**

I welcome you all to this special evening in honor of a man whose donation of thousands of organs, and support for choral music, were not only acts of great philanthropy, but ones that demonstrated an awareness of the spiritual power of music—a power which is both obvious and a matter of dispute. Any investigation of the history of music finds declarations that this or that genre is “the devil’s music”; in fact, before the 16th century, the only kind of music thought appropriate for church was Gregorian chant. Today it is hard to imagine a cathedral, especially this Cathedral, without organ and choral music. Voices raised in song, the deep thrill of the organ—these are an inextricable part of our church experience, one that Andrew Carnegie well understood.

Tonight is the second of a two-part celebration (the first concert took place in Dunfermline, Scotland on October 12) and the work that has gone into organizing and coordinating this effort is in the generous spirit of Andrew Carnegie and of musicians everywhere, whose art so often demands the closest collaboration.

The Cathedral’s Director of Music, Kent Tritle has worked tirelessly to make this concert happen. The professional choir he has trained and conducts and the concert series he has created bring immense pleasure to Cathedral audiences. Kent is himself a highly accomplished organist; his solo concerts have been grand occasions at the Cathedral during the last two years.

I would like to thank the Carnegie Corporation of New York; Dr Vartan Gregorian for his leadership; Zoe Ingalls, Special Assistant to the President and her team; the staff at Dunfermline Abbey in Scotland, where the sister concert to this one took place on October 12; and our own dedicated and enthusiastic donors, the Friends of Music, without whom the last two years would have been poorer. And, of course, my thanks to our magnificent performers.

# Program

All choral and solo organ selections conducted or played by Kent Tritle unless otherwise indicated.

Prelude and Fugue in E flat, "St Anne", BWV 552 Johann Sebastian Bach (1685–1750)

"Thanks be to God" from Elijah, Op 70 Felix Mendelssohn (1809–1847)  
Malcolm Merriweather, conductor

*Sung by the Oratorio Society of New York at the 100th birthday celebration for Andrew Carnegie at Carnegie Hall*

Sonata in F Minor, Op 65, No 4 IV Allegro con brio Felix Mendelssohn

Magnificat and Nunc Dimittis, "Collegium Regale" (1945) Herbert Howells (1892–1983)

Rhapsody in D-flat, Op. 17, No. 1 Herbert Howells

Raymond Nagem, organ

Tudor Anthems

Hosanna to the Son of David Thomas Weelkes (1576–1623)

If ye love me Thomas Tallis (1505–1585)

Sing joyfully William Byrd (1540–1623)

Ave verum corpus William Byrd

Ascendit Deus Peter Phillips (1560–1628)

And I saw a new heaven Edgar Bainton (1880–1956)

But thanks be to God George Frideric Handel (1685–1759)  
Worthy is the Lamb  
from *Messiah*

## TEXTS AND TRANSLATIONS

### Thanks be to God

Thanks be to God, He laveth the thirsty land! The waters gather, they rush along; they are lifting their voices! The stormy billows are high; their fury is mighty. But the Lord is above them, and Almighty!

—*Karl Klingemann (1798–1862)*

*trans. William Bartholomew (1793–1867)*

### Magnificat and Nunc Dimittis, “Collegium Regale”

*Magnificat*

My soul doth magnify the Lord:  
And my spirit hath rejoiced in God my Saviour.  
For he hath regarded the lowliness of his handmaiden.  
For behold from henceforth all generations shall call me blessed.  
For he that is mighty hath magnified me:  
and holy is his name.  
And his mercy is on them that fear him  
throughout all generations.  
He hath shewn strength with his arm:  
he hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seat:  
and hath exalted the humble and meek  
He hath filled the hungry with good things:  
and the rich he hath sent empty away.  
He remembering his mercy  
hath holpen his servant Israel:  
as he promised to our forefathers,  
Abraham and his seed for ever.

Glory be to the Father, and to the Son: and to the Holy Ghost.  
As it was in the beginning, is now and ever shall be: world without  
end. Amen.

—*Luke 1:46–55, Gloria Patri*

*Nunc Dimittis*

Lord, now lettest thou thy servant depart in peace:  
according to thy word.  
For mine eyes have seen thy salvation,  
which thou hast prepared before the face of all people;  
to be a light to lighten the Gentiles:  
and to be the glory of thy people Israel.

Glory be to the Father, and to the Son: and to the Holy Ghost.  
As it was in the beginning, is now and ever shall be: world without end.  
—*Luke 2:29–32, Gloria Patri*

### **Hosanna to the Son of David**

Hosanna to the Son of David. Blessed be the King that cometh  
in the name of the Lord. Hosanna, thou that sittest in the highest  
heavens. *Hosanna in excelsis Deo.*  
—*Matthew 21: 19*

### **If ye love me**

If ye love me, keep my commandments

And I will pray the Father, and he shall give you another comforter,  
that he may 'bide with you forever

E'en the spirit of truth;  
—*John 14: 15–17*

### **Sing joyfully**

Sing joyfully to God our strength;  
sing loud unto the God of Jacob!  
Take the song, bring forth the timbrel,  
the pleasant harp, and the viol.  
Blow the trumpet in the new moon,  
even in the time appointed, and at our feast day.  
For this is a statute for Israel,  
and a law of the God of Jacob.  
—*Psalms 81: 1–4*

### **Ave verum corpus**

Ave, verum corpus natum  
de Maria Virgine:  
vere passum, immolatum  
in cruce pro homine:  
cuius latus perforatum  
unda fluxit sanguine:  
esto nobis prægustatum,  
in mortis examine.  
O dulcis, O pie, O Jesu, Fili Mariae.  
Miserere mei. Amen.

Hail the true body,  
born of the Virgin Mary:  
You who truly suffered and were  
sacrificed on the cross for the  
sake of man. From whose pierced  
flank flowed water and blood:  
Be a foretaste for us  
in the trial of death.  
O sweet, O merciful, O Jesus,  
Son of Mary.  
Have mercy on me. Amen.

—*attrib. Pope Innocent VI (1282–1362)*

### **Ascendit Deus**

Ascendit Deus in jubilation,  
et Dominus in voce tubae.  
Dedit dona hominibus. Alleluia

Dominus in caelo paravit sedem suam.  
Alleluia.

—*Psalm 46: 5 & Psalm 102: 19a*

God is gone up with a merry noise,  
and the Lord with sound of the trumpet.  
He gave gifts to men.  
Alleluia.

The Lord hath prepared his seat in  
heaven. Alleluia.

### **And I saw a new Heaven**

And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away; and there was no more sea. And I John saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband. And I heard a great voice out of heaven, saying, behold, the tabernacle of God is with men, and he will dwell with them and they shall be his people, and God himself shall be with them and will be their God. And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be anymore pain, for the former things have passed away.

—*Revelation 21: 1–4*

But thanks be to God  
But thanks be to God, who giveth us the victory through our Lord  
Jesus Christ.

—*1 Corinthians 15:57*

### **Worthy is the Lamb**

Worthy is the Lamb that was slain,  
and hath redeemed us to God by His blood,  
to receive power, and riches, and wisdom, and strength,  
and honour, and glory, and blessing!  
Blessing and honour, glory and power,  
be unto Him that sitteth upon the throne,  
and unto the Lamb, for ever and ever. Amen.

—*Revelation 5:12–14*



## **MOST ELEVATING OF VOICES THE MUSICAL LEGACY OF ANDREW CARNEGIE: A TRANSATLANTIC CELEBRATION**

### **ZOE INGALLS**

While Andrew Carnegie is best known for the building of libraries and for his work advancing education and international peace, he also supported the arts—especially music. His love of music was developed in church, and his favorite instrument was the pipe organ. He referred to its music as the “most elevating of voices.” An Aeolian organ occupied a place of honor in Carnegie’s New York residence, at Fifth Avenue and 91st Street, and an organist was employed to play every morning at 7:00 to awaken him.

Carnegie began funding church organs early in his career; he gave money for the first in 1874, to a modest Swedenborgian church his family attended in Allegheny, Pennsylvania (now part of Pittsburgh). During his lifetime, he provided funding for more than 7,600 church organs, 4,092 in the United States and most of the rest in the United Kingdom, at a cost of more than \$6 million (about \$141,000,000 in today’s dollars). The organ music people heard in church would, for many, be the finest they would ever hear, he said, and would enrich their devotional experience.

At first, the funding was overseen by Carnegie himself, and a few trusted employees. As demand grew, Carnegie Corporation of New York, founded in 1911, briefly took over in the United States. In the United Kingdom, the responsibility for continuing Carnegie’s support for organs passed in 1913 to the newly created Carnegie UK Trust, which was based in Dunfermline, Scotland. This support continued until 1920, when the Trust felt that the need for church organs had largely been fulfilled. In 1922, the Carnegie UK Trust began what was to become a major project to collect, edit, and publish works by the great Tudor composers, a task too great for individual supporters of this neglected music. Over a seven-year period, the Trust published ten volumes of *Tudor Church Music*, accompanied by a series of 50 octavo performing editions of individual pieces. As a result, a significant body of the finest Tudor music became readily available to both scholars and performers in easily readable editions for the first time.

This repertoire influenced profoundly a whole generation of British composers, including Herbert Howells, Michael Tippett, and Benjamin Britten. The Carnegie UK Trust, which is celebrating its centennial this year, was closely associated with many of the composers featured in

tonight's program, as well as with the Tudor music. Today the Trust works to improve the lives of people throughout the UK and Ireland by influencing policy and through innovative practice and partnership work.

The story of Andrew Carnegie's generous support of choral music has ties not only to Dunfermline, where he was born on November 25, 1835, but also to the City of New York, his adopted hometown. His wife, Louise Whitfield Carnegie, was a long-time subscriber to concerts performed by the Oratorio Society of New York. Andrew Carnegie joined the society's board of directors in 1884 and served as its president from 1888 to 1919. Early in his term on the board, he threw his support behind a fund established by the society to build a hall suitable for the performance of choral and symphonic music. The building, which opened in 1891, is now known as Carnegie Hall.

Tonight's concert, ***Most Elevating of Voices***, is the second in a two-part, transatlantic series created in collaboration with the Carnegie UK Trust. The series showcases a stellar program of choral and organ music at the 19th-century Cathedral of St. John the Divine, paired with a similar concert at the 12th-century Dunfermline Abbey, which was held on October 12, 2013. The two concerts constitute a bi-continental remembrance of Andrew Carnegie's generous support of organ and choral music on the occasion of his 178th birthday. Together they celebrate the astonishing power and breadth of Carnegie's musical legacy.

Zoe Ingalls is Special Assistant to the President of Carnegie Corporation of New York.

April 1<sup>st</sup> 1874

187	Suspense a/c To Sundries			
159	To Geo Lauder			
	6 Coupons from Bonds of N <sup>o</sup> 1 A Bridge Co. held by me in trust for his a/c due today payments assumed by it Carnegie Nos 380 to 384 & No 454 - 40 <sup>th</sup>	240	00	
188	To Th <sup>o</sup> Morrison			
	2 Coupons from Bonds of the N <sup>o</sup> 1 A Bridge Co. held by me in trust for his a/c due today Nos 290 291 & 292 @ 40 <sup>th</sup>	120	00	36000
109	To J. M. C. Stoupan a/c Mrs S. P. Francis	200	00	20000
90	Sundries To Dividend %			
6	Keystone Bridge Co.			
	Dividend due Mch 30 <sup>th</sup>	2012	00	
50	Western Car Co			
	1/2 Dividend due Dec 1 <sup>st</sup> 72	120	00	
65	Clark County Bonds.			
	Coupons due March 1 <sup>st</sup> 50 <sup>th</sup>	200	00	
70	St Louis C B & O Bonds			
	Coupons due Mch 1 <sup>st</sup> 30 @ 35 <sup>th</sup>	1000	00	438200
8	Pgh Soc <sup>y</sup> M <sup>o</sup> Stock I.			
121	Profit & Loss.			
	Sold 130 Shares of this Stock through J. M. Carnegie @ 200 <sup>th</sup>	26000	00	
	Par value of Stock was 100 <sup>th</sup>	130000	00	13000000
177	Sundries To Carnegie Roman & Co			
97	Charity & Gift %			
	Carnegie R & Co gave their note dated Mar 19 <sup>th</sup> to order of Roberts in full for 1 organ bought & presented to the H. Jerusalem Society of Pgh			

# Kent Tritle

## DIRECTOR, CATHEDRAL MUSIC AND ORGANIST

Kent Tritle is one of America's leading choral conductors. Called "the brightest star in New York's choral music world" by The New York Times, he is in his third season as Director of Cathedral Music and Organist at the Cathedral of St. John the Divine in New York City; his seventh season as Music Director of Musica Sacra, the longest continuously performing professional chorus in New York; and his ninth season as Music Director of the Oratorio Society of New York, the acclaimed 200-voice volunteer chorus.

In addition, Kent is Director of Choral Activities at the Manhattan School of Music and is a member of the graduate faculty of The Juilliard School. He is the host of the weekly radio show "The Choral Mix with Kent Tritle," a weekly hour-long radio program on New York's Classical 105.9 WQXR and [www.wqxr.org](http://www.wqxr.org) devoted to the vibrant genre of choral music and the breadth of activity in the choral community. An acclaimed organ virtuoso, he is also the organist of the New York Philharmonic and the American Symphony Orchestra.

Highlights of Kent Tritle's 2013–14 season include leading three of J.S. Bach's choral masterworks with three of his organizations: *St. John Passion* at the Cathedral of St. John the Divine; *St. Matthew Passion* with the Oratorio Society of New York; and *Mass in B Minor* at the Manhattan School of Music. He also expands the presence of his choral concerts in the "Great Music in a Great Space" series at the Cathedral of St. John the Divine by staging concerts in a variety of locations within the space; he leads Musica Sacra in a program devoted to contemporary composers Jocelyn Hagen and Meredith Monk; and a recording that he has just completed of Juraj Filas's Requiem "Oratio Spei" (whose New York premiere he recently led) with the Prague Symphony Orchestra was made not only to be released on disc but to be made available to radio stations internationally on September 11.

# Raymond Nagem

## **CATHEDRAL ASSOCIATE ORGANIST**

Raymond Nagem is Associate Organist at the Cathedral Church of St. John the Divine in New York, and a C.V. Starr Doctoral Fellow at The Juilliard School, where he teaches the survey course in organ literature. He is a student of Paul Jacobs.

A native of Medford, Massachusetts, Mr. Nagem began organ lessons with John Dunn while attending the Boston Archdiocesan Choir School. As the recipient of the first American Friends of Eton College Scholarship, he spent a year in England, studying music at Eton College with Alastair Sampson. He earned his B.A. from Yale University, where he studied with Thomas Murray, and his M.M. from Juilliard. He has held positions including Assistant Organist at The Parish of All Saints, Ashmont (MA), Organ Scholar at Trinity Church, Southport (CT), and Organ Scholar at Christ Church, New Haven.

Mr. Nagem has performed throughout the country, including concerts with the Juilliard Orchestra and Yale Symphony Orchestra. He has won prizes in the AGO Regional Competition for Young Organists and the John R. Rodland Competition. Recent engagements have included performances at the Focus! Festival at Juilliard, a live broadcast on American Public Media's Pipedreams, and a solo CD (to be released in 2014) on the Pro Organo label.

# Malcolm J. Merriweather

## CHORAL ASSOCIATE

Malcolm J. Merriweather is the Choral Associate at the Cathedral of St. John the Divine, New York City and the Bruno Walter Associate Conductor of the New York Choral Society. He is a candidate for the Doctor of Musical Arts degree in conducting at the Manhattan School of Music under Kent Tritle. He leads a professional career as a baritone, conductor and teacher.

Merriweather began his professional musical training as a chorister in the St. Paul's Cathedral Choir of Men and Boys, in Buffalo, New York. He attended Syracuse University where he earned a Bachelor of Music in music education, *summa cum laude*.

He has earned graduate degrees in conducting and voice from the Eastman School of Music. He is the New York ACDA Repertoire and Standards Chair for Music and Worship and has conducted festival choirs throughout the Eastern United States. At the Cathedral, Malcolm coordinates visiting choirs and assists Mr. Tritle in the direction of the Cathedral Choristers, Cathedral Chorale and Cathedral Choir. For more information, please visit [malcolmjmerriweather.com](http://malcolmjmerriweather.com).

# Cathedral Ensemble

## **THE CATHEDRAL CHOIR**

The Cathedral's professional choir sets the standard for music making at the Cathedral. Its members include some of New York City's finest choral performers who are also accomplished soloists in their own right. The Cathedral Choir provides music for the Sunday 11am Eucharist and 4pm Evensong services throughout the year and also sings for other major feast days of the Christian calendar such as Christmas, Holy Week, and Easter. In addition, the choir serves as the core ensemble for the Cathedral's Great Music in a Great Space concert series.

## **THE CATHEDRAL CHORALE**

This auditioned volunteer choir draws members from both the local Morningside Heights community and the greater New York City area. It meets for rehearsals on Wednesday nights from September through May. Throughout the year, the Chorale joins the Cathedral Choir for Sunday worship services and weekday Great Music in a Great Space concerts.

## **THE CATHEDRAL CHORISTERS**

This ensemble of 26 students draws from the 5th-8th grade classes of the Cathedral School. The chorister program was founded when the Cathedral School opened its doors in 1901. These young musicians continue this proud tradition, participating in services at the Cathedral as well as taking part in exciting outside projects. In 2013 the choristers sang in Carnegie Hall for the Oratorio Society of New York's performance of Benjamin Britten's *War Requiem* and traveled to London to sing services at St Paul's Cathedral.

# Visiting Ensemble

## **ORATORIO SOCIETY OF NEW YORK**

Founded in 1873 by Leopold Damrosch, the Oratorio Society of New York is one of the city's oldest musical organizations. When Andrew Carnegie became the Society's fifth president, he enlisted fellow board member, architect William Tuthill, to design a "Music Hall" that would provide it with a suitable artistic home. In 1891, singing under Tchaikovsky's baton, the Society helped inaugurate the concert hall that came to be known as Carnegie Hall. It has performed there ever since, presenting both the traditional repertory and new works by contemporary composers. The Society's annual performance of *Messiah* has been a holiday tradition since 1874.

Through the Lyndon Woodside Oratorio-Solo Competition and various other programs for young performers and audiences, the Society continues its historic commitment to the next generation's involvement in choral music.

## **MANHATTAN SCHOOL OF MUSIC CHAMBER CHOIR**

The Manhattan School of Music Chamber Choir is the school's premier choral ensemble. Led by Director of Choral Activities Kent Tritle since 2008, the ensemble has been featured at the Kennedy Center for the Performing Arts in Washington, D.C. as part of the Conservatory Project, and has sung with the New York Philharmonic in performances of Walton's *Henry V*, the Act I Finale of Mozart's *Don Giovanni*, Beethoven's Symphony No. 9, and Charles Ives' Symphony No. 4. The Chamber Choir's upcoming appearances include Bach's B Minor Mass, Stravinsky's Mass and Honegger's *Le Roi David*.



## CHORAL ROSTERS

<b>Cathedral Choir</b>	<i>Bass</i>	<i>Tenor</i>	<i>Class of 2015</i>
	Paul An	Margaret W. Kelly	Jaya Bennett
<i>Soprano</i>	Daniel Hoy	Brian Moore (*)	Isabel Koo
Margery Daley	Steven Moore	David H. Pritchard	Alice-Rose
Michele Eaton	Neil Netherly	William A.	Lelyveld
Melissa Fogarty	Gregory	Simpson	Nina Martin
Danya Katok	Purnhagen	David M. Williams	Jenkins
Michele Kennedy	Mark Rehnstrom		Nico Jimenez-
Jamet Pittman	Joshua South	<i>Bass</i>	Lozano
Amaranta Viera	Charles Sprawls	Wyllie Hembree	
Carla Wesby		Peter Howland	<i>Class of 2016</i>
	<b>Cathedral Chorale</b>	AP Joseph	Mia Asofsky
<i>Alto</i>		Sean Kelly	Sierra Good
Biraj Barkakaty	<i>Soprano</i>	Gabriel	Sophie Hart
BJ Fredricks	Brownen Aldridge	Rollinson (*)	Jade Levitin
Katie Geissinger	Renée Bash	Daniel Schwait (*)	Ruby Levitin
Misa Iwama	Betsy Blachly	Ron Sheppard	Hugh-Jay Yu
Erin Kemp	Shelley Brown		
Mary Marathe	Chanae Curtis (*)	(*) = denotes	<i>Class of 2017</i>
Heather Petrie	Deborah Di	Choral Scholar	Kamilah Cooper-
Abigail Wright	Taranto-		Charles*
	Simunovich	<b>Cathedral</b>	Gina Galvan+
<i>Tenor</i>	Belinda Hahn	<b>Choristers</b>	Jackson Harris+
Jonathan Blalock	Angel Gardner		Sharde Johnson+
John Des Marais	Jeri DeLoach	<i>Class of 2014</i>	Lauren Ross*
Sean Fallen	Jackson	Clare Cunningham	
Brian Giebler	Mary W. Rowe	Imani Fernandez	*denotes Head
Drew Martin	Julia Suriano (*)	Joshua Golden	Chorister
Douglas Purcell	Jen Wu	Savanah Hall	
Riley Soter		Imani Johnson	+denotes Deputy
Michael	<i>Alto</i>	Aidan Pisa	Head Chorister
Steinberger	Kristin Bergfeld	Sophie Peyser	
	Caroline Jaram	Bryce Satow	
	Susan Kern	Gabriella Stack	
	Judith Mosley	Elizabeth	
	Caryn Rubanovich	Strickland	
	Anne Paxton		
	Rumiko Saiki		
	Teresa Tam		

## THE ORATORIO SOCIETY OF NEW YORK

<i>Soprano</i>	Colony Santangelo	Christina	<i>Bass</i>
Anne-Marie Audet	Deirdre Schell	Moustakis	Neil Bennett
Ariana Baurley	Shelley Smith	Timothy	Dennis Chung
Micheline Beaudry	Eliza Sprague	Parsons (*)	Simon Dratfield
Elizabeth Berwick	Shereen Taylor-	Anne Paxton	Gary Ekman
Elaine Boxer	Berger	DiAnn Pierce	Alec Galambos (*)
Dorothea Brady	Pamela Vreeland	Janet Plucknett	Arnold Goodman
Patricia Bruck	Sharon Webb	Elke Raskob	Arthur Hopkirk
Ursula Cary	Erica Wright	Rumiko Saiki	Peter Howland
Marie Colella		Susan Smodish	David Kleiser
Emily Crawford	<i>Alto</i>	Jody Spellun	Ted Kuck
Deborah	Linda Amster	Eleanor Tewlow	Alexander Lotocki
DiTaranto-	Rhonda Barnat	Marti Torn	Lawrence
Simunovich	Mary Braunsdorf	Julia Turner	Madison
Katarzyna Drucker	Nancy Cline	Mary Vaughn	John Matjucha
Denise Dyce	Marjorie Crandell	Laura Vecchione	Oscar Maxwell
Michiyo Fisher	Vera Finkemeier	Judith Williams	Alan Meltzer
Angel Gardner	Lesleigh Forsyth	Karin Wiseman	Bruce Patrick
Kathryn Gayner	Emese Hegedus	Elizabeth Yuko	Paul Richards
Kate Gerlach	Erica Westcott		Gary Schieneman
Ilana Goldberg (*)	Kelly	<i>Tenor</i>	David
Linda Guran	Susan Kern	Stephen Bonime	Schildwachter
Karen Hartman	Mary Kevlin	Donald Braue	Daniel Schwait (*)
Rebecca Hinkle	Lucy Kraus	Jared Gilbert	Ted Stamas
Theresa Hubbard	Noriko Kumada	Mark Hanke (*)	Daniel Tranchina
Ellen Keleman	Allison LaFleur	Karl Lauby	Ted Voelker
Mary-Jo Knight	Janet Laidman	Marco Matute	Albert Watson
Suky Kwak	Linda Larson	Harry Nishitani	
Alana Laudone	Ellyn Leverone	Richard Pace	
Andrea Leyton-	Elizabeth Levine	Brian Percival	
Mange (*)	Florence Long	Andrew Preis	
Phyllis Lusskin	Robin Ludwig	David Pritchard	
Lara Marshall	Krystyna Marable	Douglas Riccardi	
Grace Matubis	Anne Maxwell	Brian Shaheen	
Holly McCracken	Karen McCahill	Theodore Stent	
Elizabeth Norton	Carol McMillan	Oscar Vallejo	
Marie Ortinou	Susan	Rob Wendt	
Marianne Percival	Mendelsohn	Danny Wiseman	
Natasha Roemer	Kristin Moore	Jie Yi	
Jennifer Rosa	Ruby Morgan		

**Manhattan School of  
Music Chamber Choir**

*Soprano*

Christa Dalmazio  
Claudillea Holloway  
Kathleen Monson  
Lexis Petrella  
Sarah Schultz  
Julia Suriano  
Natalie Taylor  
Maggie Woolums

*Alto*

Elizabeth Chang  
Christina Garcia  
Timothy Parsons  
Erika Rush Robinson  
Monica Talavera

*Tenor*

Anthony Constantino  
Joshua Coyne  
Frank Humphrey  
Jie Yi

*Bass*

Alex Amadeo  
Alex Boyd  
Mike Boyman  
Jungmin Cho  
Jia-jun Hong  
Malcolm J. Merriweather  
Gabriel Rollinson

# Organs at the Cathedral

The Cathedral campus boasts five organs. The largest of them, the Great Organ, was built by the Ernest M. Skinner Company in 1910 as Op. 150, and rebuilt and enlarged by G. Donald Harrison of Aeolian-Skinner in 1954 as Op. 150-A. After a devastating fire in 2001 the Great Organ was painstakingly restored by Quimby Pipe Organs of Warrensburgh, Missouri under the supervision of Douglass Hunt, Organ Curator of the Cathedral.

The Great Organ is widely considered to be the masterpiece of American pipe organ building and is an acclaimed national treasure. It is a four manual and pedal, seven division, electro-pneumatic action instrument of 151 ranks and 8,514 pipes. The Great Organ has several extraordinary features, including the world famous State Trumpet at the West End, one of the most powerful organ stops in the world.

Smaller Aeolian-Skinner organs in the Chapels of St. Ansgar (1956) and St. James (1961) are regularly played for the more intimate services held in these spaces, including weddings and funerals.

The Flentrop portative organ was gifted by Carnegie Hall to the cathedral in 2012. It was previously a gift from the Concertgebouw Orchestra of Amsterdam on the occasion of Carnegie Hall's centennial.

The Cathedral's Synod Hall, located on the corner of Amsterdam Avenue and 110th Street, houses a 1913 E. M. Skinner organ – one of the earliest Skinner organs in completely unaltered condition. However, this instrument is currently unplayable until funding for its restoration can be found.

# THE GREAT ORGAN

## GREAT

16	Montre	61 pipes
16	Quintaten	61 pipes
8	Principal	61 pipes
8	Diapason	79 pipes- double trebles
8	Viola	61 pipes
8	Hohl Flöte	61 pipes
8	Holz Gedeckt	61 pipes
8	Erzähler	61 pipes
8	Quintaten	12 pipes
5 1/3	Quinte	61 pipes
4	Principal	85 pipes-double trebles
4	Octave	85 pipes-double trebles
4	Spitzflöte	61 pipes
4	Flute Couverte	61 pipes
3 1/5	Grosse Tierce	61 pipes
2 2/3	Twelfth	61 pipes
2	Doublette	85 pipes-double trebles
2	Fifteenth	61 pipes
	Sesquialtera II	122 pipes
	Kleine Mixtur IV	244 pipes
	Grande Fourniture V-VIII	368 pipes
	Plein Jeu III-V	294 pipes
	Cymbel III	183 pipes
16	Fagot	61 pipes

## SWELL

16	Contra Gamba	73 pipes
16	Bourdon	73 pipes
8	Geigen Prinzipal	73 pipes
8	Viola de Gamba	73 pipes
8	Viola Celeste	73 pipes
8	Salicional	73 pipes
8	Voix Celeste	73 pipes
8	Unda Maris II	136 pipes
8	Flauto Dolce	73 pipes
8	Flute Celeste	73 pipes
8	Gedeckt	73 pipes
4	Prestant	68 pipes
4	Violina	68 pipes
4	Flauto Traverso	68 pipes
2	Octavin	61 pipes
	Plein Jeu IV	244 pipes
	Scharff III-IV	220 pipes
16	Double Trumpet	<i>prepared</i>
16	Contra Fagotto	73 pipes
8	Cornopean	73 pipes
8	Trompette	73 pipes
8	Oboe	73 pipes
8	Voix Humaine	73 pipes
4	Octave Trumpet	73 pipes
4	Clairon	73 pipes
	Tremulant	

## BOMBARDE

	Tierce Mixture V-IX	376 pipes
16	Bombarde	61 pipes
8	Trompette Harmonique	61 pipes
4	Clairon Harmonique	61 pipes

## WEST END

8	State Trumpet	61 pipes
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## SOLO

(*enclosed*)

8	Diapason	73 pipes
8	Cello	73 pipes
8	Cello Celeste	73 pipes
8	Harmonic Flute	73 pipes
8	Flauto Mirabilis	73 pipes
4	Hohlpfefe	73 pipes
2	Doppel Flöte	61 pipes
8	French Horn	73 pipes
8	Flugel Horn	73 pipes
8	Corno di Bassetto	73 pipes
8	Vox Baryton	73 pipes
	Tremulant	
	Zymbelstern	

## SOLO

(*unenclosed*)

8	Tuba Major	61 pipes
4	Tuba Clarion	73 pipes-double trebles

## CHOIR

16	Sanftbass	73 pipes
8	Viola Pomposa	73 pipes
8	Viola Celeste	73 pipes
8	Dulcet II	146 pipes
8	Dolcan	73 pipes
8	Dolcan Celeste	61 pipes
8	Concert Flute	73 pipes
8	Nason Flute	73 pipes
4	Principal	73 pipes
4	Koppelflöte	61 pipes
2 2/3	Rohr Nasat	61 pipes
2	Blockflöte	61 pipes
1 3/5	Terz	61 pipes
11/3	Larigot	61 pipes
1	Sifflöte	61 pipes
	Grave Mixtur III	183 pipes
	Zimbel III	183 pipes
16	English Horn	73 pipes
8	Cromorne	73 pipes
8	Clarinet	73 pipes
4	Trompette	73 pipes
	Tremulant	
8	Tuba Major (Solo)	
4	Tuba Clarion (Solo)	

## PEDAL

32	Open Bass	12 pipes
32	Contre Violone	12 pipes
16	Contre Basse	32 pipes
16	Open Bass	32 pipes
16	Violone	32 pipes
16	Subbass	32 pipes
16	Montre (Great)	
16	Contra Gamba (Swell)	
16	Bourdon (Swell)	
16	Sanftbass (Choir)	
16	Quintaten (Great)	
10 2/3	Quintaten (Great)	
8	Principal	32 pipes
8	Spitzflöte	32 pipes
8	Pommer Gedeckt	32 pipes
8	Open Flute	12 pipes
8	Cello III	96 pipes
8	Montre (Great)	
8	Quintaten (Great)	
5 1/3	Quinte	32 pipes
4	Choral Bass	32 pipes
4	Nachthorn (ext)	12 pipes
4	Montre (Great)	
2	Blockflöte	32 pipes
	Mixtur III	96 pipes
	Scharff IV	128 pipes
32	Contre Ophicleide	12 pipes
32	Contre Bombarde	12 pipes
16	Ophicleide	32 pipes
16	Bombarde (Bombarde)	
16	Contra Fagotto (Swell)	
8	Trumpet	12 pipes
8	Bombarde (Bombarde)	
4	Clarion	12 pipes
2	Rohr Schalmel	32 pipes

NAVE MANUAL (*console preparation only*)

NAVE PEDAL (*console preparation only*)

151 ranks (including double trebles)

101 voices

8,514 pipes

Ernest M. Skinner Organ Company, Boston, Mass., Op. 150, 1910

Æolian-Skinner Organ Company, Boston, Mass.,

Op. 150A, 1953 and 150B, 1963

Quimby Pipe Organs, Inc., Warrensburg, Missouri, 2008

with Douglass Hunt, Cathedral Curator of Organs

# Joyful Noise

**MARGARET DIEHL**

Music is an intrinsic part of worship in most cultures, its ability to express reverence, awe, and thanksgiving unparalleled among the arts. Music gets into us, into the associative and reward circuits in our brain, into our hands and hips and feet. From chants and the beating of drums to sung hymns and carols, solo flutes and entire orchestras, both religious and secular music stir and shape our emotions, binding communities, giving a voice to joy, grief, hope, longing, and the wordless exuberance of being.

Over the years, the Cathedral air has vibrated with the strains of Ravi Shankar's sitar music, African and Native American drums, Japanese flutes, recordings of whales and wolves, children's voices and of course the deep tones of the Great Organ. In its century-plus existence, hundreds of musicians have played here. Artists in Residence Paul Winter and Fred Renz have brought world music and early music into the Cathedral several times a year for decades. The Cathedral has also hosted funerals and memorials of celebrated musicians; in May 2013, the memorial service for Dave Brubeck brought family, musical luminaries and thousands of fans to the Cathedral to share memories and joyful sounds.

But the Cathedral Chorus and Great Organ are the heart of music at the Cathedral. Choristers were so important to the young Cathedral that The Cathedral School was founded in 1901 as a boarding and choir-training school for the boys who sang in Cathedral services. (In 1964, it became a day school, and in 1974 went coeducational. Today the school is an independent, diverse and academically rigorous haven for children of all faiths.) The Great Organ, made in 1910 by Ernest M. Skinner, of the Ernest M. Skinner Organ Company of Boston, was soon recognized as one of the finest organs in North America. Titled Opus 150, it was considered by Skinner to be one of his masterpieces.

Kent Tritle, Director of Cathedral Music, is a virtuoso on the organ and one of America's leading choral conductors. *The New York Times*, reviewing his first solo organ concert at the Cathedral (November

22, 2011), described his rendering of Bach's Fantasy and Fugue in G minor as "jubilantly prodigious." Those words could be used to describe Mr. Tritle's career as a whole, from his childhood in Spirit Lake, Iowa, to his student days at Julliard, to his tenure as founder and Music Director of Sacred Music in a Sacred Space, Music Director of the Oratorio Society of New York, and Music Director of Musica Sacra. Tritle is also the organist for the Philharmonic and the American Symphony Orchestra.

Kent Tritle's two years at the Cathedral have been a whirlwind: reinvigorating Great Music in a Great Space, a public concert series inspired by world musical traditions and the Cathedral's 100-year history of exhilarating musical events; igniting a new Cathedral initiative, Friends of Music, headed by past president of the Society of Regents and former Trustee Louise Bozarth; and reshaping the Cathedral Chorus and Orchestra, whose members are drawn from among New York City's most talented and stylistically-versatile freelance musicians. The Cathedral also welcomes many visiting choirs every year. They come from around the country, and from Canada and England: school and church choirs, children and adults. Any school choir, with advance notice, can sing in the Cathedral whenever it is open to the public and not being used. This allows students to experience the kind of space and acoustics church music was written for, and to feel a part of this historic venue. The goal of all Cathedral music is to reach out and gather in, to honor the many rhythms that infuse our lives.

This broad welcome has been reflected in such events as the Namgyal [Tibetan] monks chanting at the Cathedral, and last year's "The Holy Land: Jerusalem" concert, a program of songs from the Christian, Jewish and Islamic traditions. Meanwhile, the Cathedral's signature concerts continue, each year a layer: same, different, theme and variation.

The Philharmonic Memorial Day Concert; Paul Winter's solstice concerts; the St. Francis Day *Massa Gaia*, written and performed by Paul Winter and the Paul Winter Consort; the Christmas Concert; and the New Year's Eve Concert for Peace, started in 1984 by Leonard Bernstein, bring thousands to the Cathedral. On such occasions, there is joy in the great space being filled, in so many hearts to hear the rippling notes.

“There was music from my neighbor’s house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars.”—F. Scott Fitzgerald (1896–1940). Fitzgerald was inducted into the Poets Corner in 1999.

These lines from *The Great Gatsby* are rich in romantic imagery, all set up and supported by the mere mention of music in the first sentence. Fitzgerald’s early readers knew what kind of music would have been playing at Gatsby’s house, and it heightens the effect of the passage to know those Jazz Age tunes, but it’s not strictly necessary. Whatever music was played in such houses on such nights when you were young will do.

We all have soundtracks to our lives, and the life of the Cathedral is no different. Summer nights, blue gardens, stars...Easter Sunday, white lilies, chalices brimming with sacramental wine...children’s voices in song and laughter, peacocks...the Value of Water, a rally for peace... the Cathedral weaves music into most events and programs because music is the closest we come to pure spirit.

*This article was first published in the Fall, 2013 edition of the Episcopal New Yorker. Margaret Diehl is a poet, essayist, and contributing editor for Cathedral publications.*

Become a part of the Cathedral’s great music tradition by joining Friends of Music. This community of music-lovers supports the Cathedral’s music program, allowing it to develop staff resources, expand its splendid concert series, and embark upon ambitious new projects. Friends of Music enjoy invitations to receptions to meet the artists at select concerts and recitals throughout the year.





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The Cathedral appreciates the generosity of the Carnegie Corporation of New York, whose support made this evenings program possible.

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