The Aeolian Organ

at Duke University Chapel

—

Christopher Jacobson,
Organist

PENTATONE

SUPER AUDIO CD

The Aeolian Organ at Duke University Chapel

Jean Sibelius (1865–1957)

1 **Finlandia** 7. 52
(transcribed for organ by Herbert Austin Fricker) (1868–1943)

Herbert Howells (1892–1983)

2 **Rhapsody in D-flat Major Op. 17** 5. 46

André Fleury (1903–1995)

3 **Vif** from Symphony No. 2 for Organ (1946/1947) 4. 42

Edwin H. Lemare (1865–1934)

4 **Irish Air from County Derry,** arranged for organ 3. 57

Marcel Dupré (1886–1971)

Trois Préludes et Fugues Op. 7 (1912)

5 Prelude in B major Op. 7,1 3. 11
6 Fugue 3. 47
7 Prelude in F minor Op. 7,2 3. 26
8 Fugue 4. 04
9 Prelude in G minor Op. 7,3 3. 32
10 Fugue 3. 20

Ralph Vaughan Williams (1872–1958)

From Three Preludes Founded on Welsh Hymn Tunes (1920)

11 **Rhosymedre** (Lovely) 4. 36
on a melody by John Edwards (1805–1885)

Herbert Brewer (1865–1928)

12 **Marche Héroïque** 6. 43

William Bolcom (born 1938)

From Gospel Preludes Book 2:

13 **Jesus Loves Me** 5. 39

Eugène Gigout (1844–1925)

From 6 Pièces d'Orgue (1881)

14 **Grand Chœur Dialogué** 5. 11
Arranged for organ and brass sextet by Scott McIntosh
With the Amalgam Brass Ensemble

Total playing time: 65. 56

Christopher Jacobson, Organist
Amalgam Brass Ensemble
Trumpet: Don Eagle, Paul Neebe, Alexander Fioto; Trombone: Michael Kris, Jonathan Randazzo; Bass trombone: Stephen Truckenbrod; Timpani: John Hanks

Four world-class organs reside in Duke Chapel, each with an individual musical voice contributing to the worship life of the university. As Duke's original organ from 1932, the Aeolian continues to serve as the primary service-playing instrument for Chapel services. During the decades preceding its complete restoration in 2008, it fell into varying states of disrepair where much of it was, at best unreliable, and at worst unplayable. Through this first-ever recording exclusively to feature the restored Aeolian, the instrument's distinctive voice speaks clearly and to a larger audience than ever before in its long history.

The symphonic sounds of the Aeolian organ at Duke Chapel constitute a unique voice amongst America's organs. Designed to rival and complement the timbres of a symphony orchestra, the Aeolian's ability to whisper and to roar is paralleled by only a handful of other organs in America. Through the evolving trends of organ building in the twentieth century, very few of these iconic symphonic organs survive in their original state. This program represents an auditory journey a century back in time when Aeolian organs regularly thrilled countless music lovers in homes and churches across America.

An orchestral tour-de-force, Jean Sibelius' patriotic masterpiece, *Finlandia* transcribes beautifully to the Aeolian organ. The work's bold, brassy opening chords herald a triumphant start to the disc.

The heart of this program features Marcel Dupré's monumental *Three Preludes and Fugues, Op. 7.* Much like the titanic preludes and fugues of Johann Sebastian Bach, Dupré's Op. 7 revolutionized and advanced organ playing to unprecedented heights, stretching the limits of human coordination. Ever since Dupré first played them before spellbound audiences in Paris, they immediately became a cornerstone of the solo organ repertory and continue to amaze audiences today.

Recording sessions for the disc took place April 19–21, 2015 late at night after Duke's campus had gone to sleep. Soundmirror Producer Blanton Alspaugh, Engineer John Newton, and Duke Organ Curator John Santoianni were matchless colleagues to work with. My thanks also go to Director of Music Rodney Wynkoop, and deepest appreciation to Dean Luke A. Powery for his faithful support of all the music programs at Duke Chapel.

Christopher Jacobson

Notes on the Music

In the long expanse of music history, certain dates stick in our memory. For instance, 1685—the birth years of Bach, Handel, and Scarlatti, the death of Mozart in 1791. Mendelssohn's revival of the *St. Matthew Passion* in 1829, as harbinger of a cultural reversal that recognized the incredible value of historical concerts. To narrow our perspective somewhat, we can take 1900 as a convenient marker within the evolution of the grand nineteenth-century organ tradition. That century is often called a "long century" as its social and artistic ramifications arguably extend back to the French Revolution (1789) and forward to the start of the Great War (1914). During the final fifty years of that long century, many virtuosic organists and keyboard composers were born, from Reger and Karg-Elert to Vierne and Duruflé. The era also includes most of the composers recorded on this album: Sibelius, Lemare, and Brewer all born in 1865; Fricker in 1868; Vaughan Williams in 1874; Dupré in 1886; Howells in 1892; and Fleury in 1903.

In addition to the composers and arrangers, this recording showcases the Kathleen Byrns Upton McClendon Organ at the Duke University Chapel. The key year now is 1932, the date this magnificent organ was installed at Duke. It was also the final instrument built by the Aeolian Company of New York and broadly represents the symphonic and orchestral style of organ building that dominated the first decades of the twentieth century.

Jean Sibelius (1865–1957) lived through much of the 20th century's most tumultuous events. But as a composer, he was active only until about 1926, after which he lapsed into a 30-year creative silence. Much earlier, in his youthful prime, Sibelius composed one of Finland's most patriotic works. *Finlandia* was completed in 1900 as a minor protest work against increasing Russian oversight and censorship. Disguised by various harmless-sounding titles ("Happy Feelings in Spring," "A Scandinavian Choral March"), it became a rallying point and unofficial national anthem.

Finlandia opens with an imposing fanfare slipping between major and minor modes and peppered with augmented 6th harmonies. In the following section, what sounds like an age-old hymn is actually pure Sibelius. It wonderfully breaks through on several submediant chords (e.g., D-flat major within the F-minor key) that project the rousing ethos. Interestingly, Sibelius also follows the same tonal progression that Rachmaninoff used in his Second Piano Concerto from the same year: an introduction in F minor leading to main theme in C minor. These tonal details should not distract from equally important rhythmic features that help propel the piece forward. The thrilling 16th notes of the Allegro theme, the rising triplets redolent of Wagner's *Tannhäuser,* and the seemingly aberrant 5/4 meter of the ostinato bass motive all provide suitable contrast to the surrounding hymn topic.

Sibelius himself made a piano arrangement in 1900. This recording features the organ transcription created by H. A. Fricker (1868–1943), who introduced hundreds of operatic and orchestral works to audiences in his twice weekly recitals at the Leeds (UK) Town Hall starting in 1898.

Herbert Howells (1892–1983) showed an early aptitude for music and the organ in particular. From filling in at local parish services, he gradually progressed to private lessons with Herbert Brewer and a period of study at the Royal Conservatory. His first substantial organ works date from the Conservatory years, despite his suffering from Graves' disease. From the 1930s onward his music turned increasingly spiritual and sacred in nature, largely in response to the tragedy of the death of his young son and his service as organist of St. John's College, Cambridge during World War II. The first of his *Three Rhapsodies,* composed in 1913, stems from a happier, more innocent time. The opening material hovers between D-flat major and possible A-flat mixolydian in a series of atmospheric, oscillating thirds. The writing is serene and completely diatonic until more striking modulations begin. Ironically, only after these modulations—which briefly carry the music into the "sharp" keys—does Howells return for a radiant confirmation of D-flat major. Textures become massive, as one might expect for a budding London organist (and student of Parry and Stanford) in the heady days just before World War I. By the end, Howells returns to the tranquil mood of the opening in meditative repose.

André Fleury (1903–1995) offers a fascinating French counterpart to Howells. From similarly precocious beginnings, Fleury progressed to private lessons with two recognized masters (Marchal and Vierne) before arriving at the Paris Conservatory to work with Eugène Gigout. In addition to coursework, Fleury deputized at several Parisian cathedrals. The Symphony No. 2 dates from just after World War II when Fleury—ostensibly for health reasons—abandoned his native Paris in order to teach and compose in Dijon. The Symphony's second movement, marked *Vif* (quick or lively), is exuberant and infused with buoyant optimism throughout. Its tone reminds one of Poulenc, from the scherzo-like textures of the opening section to the glib final cadence. A binary form, the A material features rising and falling scales in the treble supported by punctuated chords beneath. In section B Fleury inverts the texture to reveal a soaring, lyrical melody reminiscent of French folksong. His brilliant registration is largely responsible for the sunny impression left upon the listener. Fleury was a master at improvisation, and it's not impossible to think that the original concept for this light-hearted movement took shape in a moment of casual inspiration.

Edwin Lemare (1865–1934) holds distinction of being one of the most well-paid, in-demand organists among all those giants of his generation. Born in England, he followed his father's profession to study at the Royal Academy of Music. He gave thousands of concerts all across the then still-immense British Empire, but eventually settled in the United States to enjoy his celebrity status among Hollywood's glamorous set. In the midst of such busy concertizing, he did find time to pen numerous original compositions, though he is best remembered today for his transcriptions. These include many symphonic works by Brahms, Elgar, and Wagner, as well as fantasias on popular hymn and folksongs. Like Liszt in particular, who also concertized with a sense of educational purpose, Lemare felt it his duty to bring orchestral repertoire to more remote audiences through these demanding and brilliant transcriptions. But on any concert program, there was always a place for

a setting as intimate and tender as the *Irish Tune from County Derry,* commonly known as "Danny Boy."

The heart of the present recording is surely the *Three Preludes and Fugues, Op. 7,* of Marcel Dupré (1886–1971). These are masterful works that repay close study. They also show, like examples by Mendelssohn and Shostakovich for instance, that the Prelude and Fugue genre remained fully alive long after Bach. As a composer, Dupré considered himself a traditionalist; we might also apply the term neo-Baroque. He worked tirelessly to perfect the rigorous structures of Bach, Buxtehude, and Handel. On the other hand, as a performer Dupré elicits comparisons with Paganini and Liszt, for he undertook incredibly demanding concert tours and pushed technical demands to their utmost. In addition, he was a consummate improviser and merged a deep commitment to contrapuntal form with the virtuosity and freedom inherent in a great improvisation. Therefore, far from being academic exercises, the *Three Preludes and Fugues* transcend their neo-Baroque origins to offer a stunning glimpse of completely modern organ technique.

The first work in the set, in the key of B major, offers a *tour de force* of Dupré's towering virtuosity. The prelude opens as a vigorous fanfare built on motivic 4ths and 5ths. Dupré then recycles the material transposed from B to A-flat major before sidestepping into a hushed, chromatic middle section. As in improvisation, only the barest motivic cell becomes the spark for a wide-ranging excursus. A grand reprise of the opening material rounds off the prelude, while also introducing some of the defining intervallic elements of the ensuing four-voice fugue: prominent fourths and an incredibly dynamic pedal line. The sense of integration continues all the way to the massive textures of the final moments, in which the pedal writing navigates the outermost notes and full, resonant chords suggest outlines of the previous main themes. But along the way Dupré's use of a shifting grouping structure and syncopation constantly call into question our sense of being on familiar ground.

The second prelude in F minor starts from a very different place, though it shares several features from the B-major Prelude and Fugue, including numerous motivic connections, virtuosic pedal lines, and plagal cadences. The F-minor Prelude is based on a three-note figure with modal or pentatonic color (*sol-la-do*), offset by continuous sixteenth notes in the middle register. Dupré takes the melodic figure, gradually harmonizes and transposes it, and finishes by basing his fugue subject on the three-note pattern. In this fugue he deftly introduces complex techniques (both stretto and inversion) to develop the simple motive in more sophisticated ways.

The final work pair (in G minor) begins in a mysterious mood signaled by fleet figuration in the hands. Again, the main melody seems to be intentionally simple, allowing a maximum of subsequent manipulation. The four notes present intervals of an ascending 2nd and an ascending 4th; almost immediately Dupré answers it with the literal inversion (descending 2nd and 4th). And even though he leads the melody into other keys and gradually compresses the interval space, its basic shape remains audible. One highpoint occurs at the dominant pedal with

the melody in the treble echoing the medieval *Dies irae* chant from the Requiem mass. The fugue, a spirited gigue in 6/8 meter, takes a page from so many Bach examples in the genre, though Dupré's wider harmonic orbit allows greater license. He also clearly relishes the chance to stress the organic connection between prelude and fugue by embedding the prelude's melody within the fugue itself. That kind of strategy helps build to a rousing coda—with fugue condensed down to canon—and a resounding, authentic cadence.

Ralph Vaughan Williams (1872–1958) received a top musical education, and by the end of his teens had already produced a body of respectable—if somewhat derivative—works. A small crisis followed as the young composer felt he had come to a dead end. Seeking a new path, Vaughan Williams toured the countryside collecting and transcribing songs in the English folk idiom. In his settings of such melodies, he manages to remain faithful to the modal elements in older music without slavishly burying his own expressive manner. From this stylistic trend come the *Three Preludes Founded on Welsh Hymn Tunes* for organ (1920). Central in that set is *Rhysomedre,* or *Lovely,* which had been written in the mid-1800s by a Welsh cleric named John David Edwards. The prelude retains Edwards' original stepwise melody. Onto this basic framework Vaughan Williams appends various counter-themes that fill in the harmony and hint at what the hymn tune could become—if treated for full theme and variations, for instance. The placid tonal language may sound out of step with the times, but Vaughan Williams was not averse to more pungent harmonizations. Such progressive ideas simply would have overshadowed the primary purpose he had in producing these hymn settings, which was to document the musical voice of the common people in Britain in a changing landscape.

As a lifelong resident of Gloucester, Herbert Brewer (1865–1928) left an indelible impression on music in that city. He served as cathedral organist for many years, founded the local choir school, and helped manage the famed Three Choirs Festival during his tenure. Originally started in 1715 as a rotating festival involving three area choirs, the event grew in the 19th and 20th centuries to become an international music festival at which many works were premiered (including works by Sibelius and Vaughan Williams under Brewer's baton). In his own musical style, Brewer adhered closely to his sacred training. His works are not frequently encountered apart from devotional settings. Only the *Marche Héroïque* has garnered wider attention since it was performed at the funeral of Lord Mountbatten, uncle of Queen Elizabeth II, in 1979. Subsequently reprinted, it shows how closely aligned were the musical temperaments of Brewer and his close friend, Edward Elgar. The *Marche* is laid out in four sections (ABAB). The march itself is virile and ebullient, whereas the B material introduces a more solemn, reverential mood. The themes, their layout (A, B, A reprised but abbreviated, and B transformed, plus coda), and development to grand conclusion all bear the stamp of Elgar's *Pomp and Circumstance March No. 1* (1901).

William Bolcom (b. 1938) is one of America's most decorated and admired composers. He has been awarded the Pulitzer Prize, several Grammys, and was named Composer of the Year by Musical America (2007). Now retired

from a long career teaching at the University of Michigan, Bolcom has also performed and recorded extensively as a pianist. He was fortunate to have opportunities as a student to work with eminent figures like Messiaen and Milhaud, but his first mature style embraced the rigorous serialism of Berio and Boulez. Later he attempted to break down conventional boundaries between art music and popular music; this sparked renewed interest in American song, poetry, and music from other parts of the world.

Starting in 1979 Bolcom began to produce a series of *Gospel Preludes*. All were written on commission, starting with the first set requested by the American Guild of Organists. The second volume contains three preludes, including *Amazing Grace, Shall We Gather at the River,* and the delightful setting of *Jesus Loves Me*. The words for *Jesus Loves Me* were penned in 1860 by Anna Bartlett Warner and music added by William Bradbury. As it has become one of the world's most popular Christian hymns, it remains the item for which both Warner and Bradbury are still best known. Bolcom approaches it in an atmospheric way at first, surrounding the first statement with ascending chord progressions. But within a minute his quirky harmonic sense is given freer rein. Numerous registrations are tapped to provide a full sense of color for this most simple of religious tunes. And even though both beginning and ending are muted and calm, interior passages build to powerful, grand projections of the theme.

We have encountered Eugène Gigout (1844–1925) briefly already, as the teacher of André Fleury at the Paris Conservatory and predecessor of Dupré in that prestigious position. Gigout's own instruction came through Camille Saint-Saëns, a towering personality in the French musical scene for many years. Gigout himself served as organist to Paris' Église Saint-Augustin for over 60 years, perfecting his art of composition and improvisation that informs his best-known works. Among these is the *Grand Chœur Dialogué* (1881). It is set as a conventional duet between contrasting ensembles. Here, Mr. Jacobson as choir 1 is joined by the contrasting timbre of the Amalgam Brass Ensemble as choir 2. The central section turns more contrapuntal, largely for solo organ, but then Gigout brilliantly begins merging the two textures back together. By the close, all forces have joined into a magnificent coda that displays the Aeolian's matchless presence as both solo and ensemble instrument.

The Aeolian Organ at Duke University Chapel – A Brief History

Completed in 1932, Duke University Chapel's Aeolian Opus 1785 represents one of that firm's finest instruments. As Aeolian's last and largest endeavor into the field of liturgical church organs, Opus 1785 featured not only thousands of pipes but also some of the largest-scaled pipes ever to leave the factory in Garwood, New Jersey. Built just before the disappearance of Aeolian as an independent firm, the Duke organ sums up the company's approach to heroic symphonic organ building. For those unacquainted with large symphonic organs built by firms other than Skinner, the Aeolian approach is a revelation in

terms of boldness and result.
Aeolian started building player reed organs for homes in 1878. Thanks to an arrangement with the Detroit organ builder Farrand & Votey, Aeolian was able to introduce the self-player mechanism to the pipe organ and market it as a deluxe home musical instrument. America's rapid industrial growth was creating new millionaires by the score, and many were building trophy mansions with music rooms. Thanks to Aeolian's paper-roll player, their organs soon became must-have status symbols for the rich, providing a type of permanent symphony orchestra in the living room. By 1903 the talents and patents of the two firms were combined under the Aeolian name, which appeared on hundreds of organs.

Aeolian's organ division wasn't just about residence instruments, and by the late 1920s they had built any number of organs for churches and schools. However, Aeolian so dominated the residence market that they perhaps felt immune from the highly-competitive liturgical market. The minor crash of 1927, and the major one of 1929, tremendously curtailed construction activity. This quickly came to include organ-equipped homes as well. One of the few major construction projects in America at the time was Duke's new West Campus, then the largest construction project in the history of the South. The chapel's architect was Horace Trumbauer of Philadelphia, a firm best known for enormous and lavish houses built between 1890 and 1930. The new Duke campus would include a tremendous chapel, which would naturally house a sizable new organ. With its elegant proportions and sense of grandeur and calm, Duke Chapel does fine credit to the Trumbauer firm's abilities, particularly chief designer Julian Abele who adroitly provided space for four magnificent organ screens crafted by Irving and Casson of Boston.

It was only fitting that the finest university in the South should include the caliber of organ known at other Ivy League schools, and at the time, the builder of such instruments was acknowledged to be the Skinner Organ Company of Boston. Many elements of Duke's Chapel were modeled on Ralph Adams Cram's chapel for Princeton University, which boasted one such fine Skinner organ. Desperate for sales to rescue the faltering company, Aeolian's sales staff put together the identical specification that Skinner had proposed—one that already duplicated stop-for-stop the 1928 Skinner at Princeton University Chapel—and presented it to the Dukes. Folklore has it that the successful sales pitch occurred during a transatlantic voyage! In October 1930 Aeolian and Duke finalized the contract to build the organ for Duke Chapel. It was a significant assignment by any standard and Aeolian's second largest, behind only the 146-rank instrument designed for Pierre S. DuPont at Longwood Gardens.

By the time construction began on Opus 1785, it was obvious that a few prestigious contracts and a trickle of other jobs could not sustain a giant workforce and factory. As the Duke organ took shape during 1931, a feeling of discomfort surely permeated the factory. Rumors were that the company was for sale and, of all things, Skinner was courting. Skinner president, Arthur Hudson Marks, sent assurances that all workers would be offered jobs, but by December 14, 1931, along with the passing of papers came the announcement that, except

for a select few, all employees were officially terminated. Thus Aeolian became Aeolian-Skinner, and, save for a few executives and factory workers, Aeolian's Organ Division ceased to exist. Not yet delivered, Duke's organ was a premature orphan, its foster parents having little investment in something they doubtless felt should have been theirs all along.

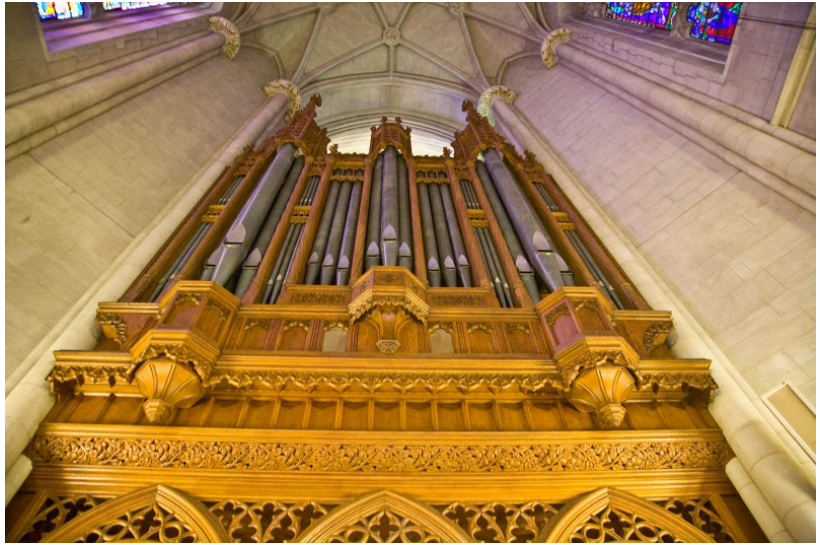
Despite its convoluted origins, the Duke organ was installed in the unfinished Chapel in June of 1932 and served well for many decades. In addition to daily use for Chapel services and events, organ recitals were presented twice weekly, often played by renowned artists from America and Europe. Aeolian-Skinner was called to make repairs in 1949 after some water damage. Their President and noted tonal expert G. Donald Harrison also then made his first visit: Opus 1785 finally met its surrogate parents. Several sets of Hoyt metal strings, which had fatigued their way into speech troubles, were replaced with spotted metal equivalents; a few changes were made to the Great chorus; the Antiphonal principal chorus was replaced wholesale; and a new remote-control combination action was provided. Otherwise (and very happily), no attempt was made to emasculate the instrument's unabashedly late Romantic tonal heroism.

By the 1960s when other institutions were following the trend for organs either in neo-classical or historically imitative styles, the unapologetic Aeolian-bold approach of Opus 1785 could not have been more out of fashion particularly in an academic setting such as Duke. By the mid-1980s, three separate campaigns had been launched to see the Aeolian replaced. More than one builder prepared specifications and drawings.
The university may have been ready for the change, but by 1989 much of the organ world was not. Neither was a considerable community of support within North Carolina who loved the Aeolian and wasn't ready to see it discarded. Seldom has there been such an outpouring of protest on an instrument's behalf, and from such diverse quarters. Articles were published, and pleas included a letter from the Organ Historical Society to its members to make their feelings known to the university. The response was unprecedented and conclusive.

In fact, part of the organ had already been removed in 1976, the 19-rank Echo-Antiphonal, to make room for a new Flentrop in the Chapel's rear gallery. For the rest of the organ, a bequest from the estate of J. Benjamin Smith, Chapel Music Director from 1968 to 1989, established much-needed momentum. The university's president at the time, H. Keith H. Brodie, determined that the organ would be saved. Through the course of this fierce debate the organ fell into further disrepair rendering much of it unplayable. A vast array of donors came forth, and with a complete restoration in 2008 by Foley-Baker, Inc., the Aeolian stands today, as it did over eighty years ago, as a towering testament to the twentieth-century symphonic tradition of organ building.

Mike Foley, Foley-Baker, Inc.

Aeolian Organ Console (2008)



Antiphonal Division Pipework (1932)

The Kathleen Upton Byrns McClendon Organ
Duke University Chapel
Aeolian Organ Co., Garwood, New Jersey
Opus 1785, 1931–1932[i]
Four manuals, 81 stops, 102 ranks

PEDAL ORGAN

Diapason	32	Fagotto (Choir)	32
Bourdon	32	Trombone	16
Diapason	16	Tuba (Solo)	16
Diapason (Great)	16	Contra Tromba (Great)	16
Contrabass	16	Fagotto (Choir)	16
Bourdon	16	Quint Trombone (Great)	10 ⅔
Gamba (Choir)	16	Trombone	8
Echo Lieblich (Swell)	16	Clarion	4
Quint	10 ⅔	Chimes (Choir)	
Octave	8		
Principal	8	Tuba Mirabilis (Solo)	8
Gedeckt	8	Festival Trumpet (Choir)	8
Still Gedeckt (Swell)	8		
Twelfth	5 ⅓	*Great to Pedal*	*8, 4*
Flute	4	*Swell to Pedal*	*8, 4*
Harmonics	V	*Choir to Pedal*	*8, 4*
Bombarde	32	*Solo to Pedal*	*8, 4*
		Pedal Unison Off	
		Pedal to Pedal	*4*
		Pedal Divide	

GREAT ORGAN

Quintaton (TC)	32	Tromba*	8
Diapason	16	Trombone (Pedal)	8
Bourdon (Pedal)	16	Octave Tromba*	4
First Diapason	8	Tremulant	
Second Diapason	8	Chimes (Choir)	
Third Diapason	8		
Gemshorn	8	Tuba Mirabilis (Solo)	8
Principal Flute	8	Festival Trumpet (Choir)	8
Doppel Flute*	8		
Quint	5 ⅓	*Enclosed with Choir	
Principal	4		
Octave	4	*Swell to Great*	*16, 8, 4*
Flute*	4	*Choir to Great*	*16, 8, 4*
Tenth	3 ⅕	*Solo to Great*	*16, 8, 4*
Twelfth	2 ⅔	*Great Unison Off*	
Fifteenth	2	*Great to Great*	*16, 4*
Plein Jeu	III–IV		
Harmonics	V		
Contra Tromba*	16		

SWELL ORGAN

Bourdon	16	Tierce	1 3/5
Diapason	8	Cornet[ii]	V
Geigen Diapason	8	Chorus Mixture	V
Gamba	8	Posaune	16
Gamba Celeste	8	French Trumpet	8
Salicional	8	Cornopean	8
Voix Celeste	8	Oboe	8
Flauto Dolce	8	Vox Humana	8
Flute Celeste	8	Clarion	4
Rohrflute	8	Tremulant	
Cor de Nuit	8	Harp (Choir)	
Octave	4	Celesta (Choir)	
Fugara	4		
Flute Triangulaire	4	*Solo to Swell*	*16, 8, 4*
Nazard	2 2/3	*Swell Unison Off*	
Flautino	2	*Swell to Swell*	*16, 4*
Piccolo	2		

CHOIR ORGAN

Gamba	16	Viole d'Orchestre	8
Diapason	8	Viole Celeste	8
Concert Flute	8	Dulciana	8
Unda Maris	8	Festival Trumpet (Unenclosed)	8
Quintadena[iii]	8	Tuba Mirabilis (Solo)	8
Flute Harmonique	4	Harp	
Violin	4	Celesta	
Nazard	2 2/3	Chimes	
Piccolo	2		
Tierce	1 3/5	*Swell to Choir*	*16, 8, 4*
Septieme	1 1/7	*Great to Choir*	*16, 8, 4*
Fagotto	16	*Solo to Choir*	*16, 8, 4*
Trumpet	8	*Pedal to Choir*	*8*
Corno di Bassetto	8	*Choir Unison Off*	
Orchestral Oboe	8	*Choir to Choir*	*16, 4*
Tremulant			

SOLO ORGAN

Stentorphone	8	Contra Tuba	16
Flauto Mirabilis	8	Tuba Mirabilis	8
Gamba	8	Tuba	8
Gamba Celeste	8	Tuba Clarion	4
Octave	4	Chimes (Choir)	
Orchestral Flute	4		
Mixture	V	*Great to Solo*	*8*
French Horn	8	*Solo Unison Off*	
English Horn	8	*Solo to Solo*	*16, 4*
Tremulant			

REGISTRATIONAL ASSISTS

DIVISIONAL PISTONS		GENERAL PISTONS
Solo	1–10	1–20 (Thumb)
Swell	1–10	1–10 (Toe)
Great	1–10	
Choir	1–10	Great pistons on Pedal
Pedal	1–10 (Toe)	Swell pistons on Pedal
		All Swells to Solo
		Great and Choir Transfer

WIND PRESSURES

Great flues 6″	Solo flues and orchestral reeds 10″
Great reeds 12″	Solo Tubas 15″
	Solo Tuba Mirabilis 25″
Swell flues 6″	
Swell chorus reeds 10″	Pedal flues 6″
	Pedal reeds 15″
Choir 6″	

[i] Restored by Foley-Baker, Inc. in 2008

[ii] Composite from the Cor de Nuit 8, Fugara 4, Nazard 2 ⅔, Flautino 2, Tierce 1 ⅗

[iii] Composite from the Dulciana 8 and Nazard 2 ⅔

Christopher Jacobson

Christopher Jacobson, FRCO, is Duke University Chapel Organist and Organist at Duke Divinity School. At Duke he instituted and oversees the Chapel Organ Scholar Program and directs the Evensong Singers in weekly Sunday afternoon Choral Evensong in Duke Chapel. Before assuming his position, Jacobson was Associate Organist at Trinity Episcopal Cathedral in Columbia, South Carolina, and Assistant Organist at Washington National Cathedral where he assisted in training of the cathedral choirs and playing the organ for over 200 choral services annually.

As a soloist, Mr. Jacobson has presented organ recitals across North America, Europe, and Australia. He has won top prizes in numerous organ competitions

Aeolian Nameplate

including the National Young Artist Competition of the American Guild of Organists, the Miami International Organ Competition, and the John R. Rodland Competition in sacred music. In addition to performances of the organ works of César Franck and Maurice Duruflé, he has presented recitals of the complete organ works of Johann Sebastian Bach on several occasions across the United States. As an accompanist he has accompanied choirs on tours to Saint Thomas Church in New York City, Canterbury and Durham Cathedrals in England, the American Cathedral in Paris, and the Basilica of Saint Francis of Assisi in Italy. An active continuo artist, Mr. Jacobson appears regularly with the early music ensemble Three Notch'd Road in Charlottesville, Virginia, and with the North Carolina Baroque Orchestra.

A Fellow of the Royal College of Organists (FRCO), Mr. Jacobson holds the Master of Music degree in Organ Performance and the Sacred Music Diploma from the Eastman School of Music as well as a Bachelor of Music degree with distinction in Organ Performance from St. Olaf College. His teachers have included David Higgs and William Porter at Eastman, and John Ferguson at St. Olaf College. Christopher is a graduate of Woodberry Forest and the American Boychoir School where he was a treble chorister under James Litton.

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