

**26th Annual  
Albert Schweitzer Organ  
Festival Hartford**



**September 22–23, 2023**

# Schedule of Events

All events are at Trinity College and are open to the public free of charge, no tickets required.

## Friday, September 22

### Bruce Xu, organ recital 7:30 p.m.

A performance by the 2022 ASOFH Young Professional First-Prize and Audience-Prize winner, featuring music by Bach, Elgar, and Shostakovich.

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## Saturday, September 23

### High School Competition

Three finalists perform required works plus a piece of their choosing. The audience may choose to attend any or all of the performances. Performance order was determined at random. Following the competition, a light lunch is offered in the Chapel South Cloister, where prizes will be announced following the jury's deliberations.

**10:00 a.m. Daniel Colaner**

**10:45 a.m. Sarah Ku**

**11:30 p.m. Henry Dangerfield**

### Festival Concert: Music for Organ, Choir, and Brass 7:30 p.m.

A thrilling concert of music highlighting the organ in dialogue with choirs, brass ensemble, and percussion. Including an encore performance from this year's first-prize winner! Christopher Houlihan, organ and Gabriel Löfvall, conductor.

# Welcome

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**I am thrilled** to welcome you to the 26th annual Albert Schweitzer Organ Festival Hartford.

This exceptional weekend kicks off with a performance by Bruce Xu, last year's first-prize winner in the Young Professional Competition. His performance wowed both the jury and audience, additionally winning the Spicer hymn-playing prize and the Audience Prize. I am sure that his creative program will delight and amaze us yet again.

This year marks the first in-person High School Division Competition since 2018. Having received preliminary applications from young organists across the country, I think we will all be amazed to hear the talent on display from our three finalists as they perform live at Trinity College. Their arrival to the Schweitzer finals is a major accomplishment and a milestone in their budding careers. Bravo, organists!

Our Festival Concert celebrates the organ and organ music in a variety of ways—choirs, brass, and percussion coalesce and converse in a program of repertoire that spans centuries, countries, and languages. It's been a pleasure to collaborate with Gabriel Löfval in crafting this program, and it is an honor to welcome him back to the ASOFH podium.

The Schweitzer Festival is proud to present one of the top organ competitions in North America. The mission of the Festival is twofold: to support and encourage young organists in the earliest stages of their education and careers, and to increase appreciation of organ music among audiences in Greater Hartford and beyond. On behalf of our dedicated Board of Directors and staff, I extend sincere thanks to the many institutions, foundations, patrons, and volunteers who partner with us in fulfilling this mission.

Lastly, I hope you will save the dates for next year's festival, when we will welcome back Carolyn Kuan and the Hartford Symphony Orchestra to perform at Trinity College—September 20–22, 2024. See you then!



**Christopher Houlihan**  
*Artistic Director*

# Bruce Xu, organ

Friday, September 22 • 7:30p.m.



**Bruce Xu** is not your typical organist. He discovered the grand pipe organ at age 9 in his local Methodist church and has since fallen in love with its majestic sound and expressive possibilities. He began his musical journey with Jimrae Lenser, then continued his studies with Craig Williams at West Point Cadet Chapel. He later moved to North Carolina to attend the School of the Arts, where he studied with Timothy Olsen and sang with the Cantata Singers. He started his bachelor's degree in organ performance at Rice University, under the guidance of Ken Cowan.

Bruce has been recognized as one of the most promising young organists in the country, winning numerous prestigious awards and performing in some of the most renowned venues in the world. At age 14 alone, he won six competitions, including

the regional AGO Quimby/RCYO Competition, earning a "Rising Star" concert at the 2018 National Convention of the American Guild of Organists. He has also given concerts in Spain, France, and Canada, where he recently won the International Quebec Organ Competition. His other notable achievements include winning the Albert Schweitzer Organ Festival Young Professional Competition, and receiving several scholarships to support his organ studies, such as the Ruth and Paul Manz Organ Scholarship and the Pogorzelski-Yankee Memorial Scholarship. Bruce is not only a talented organist, but a versatile musician who enjoys playing piano, flute, and ukulele, as well as singing in different styles. He is also a fitness enthusiast who loves to play soccer and tennis. He believes he is on his way to becoming a renaissance man. Bruce is always eager to learn new repertoire and techniques, and to share his passion for organ music with diverse audiences. He hopes to inspire more people to appreciate the beauty and power of the king of instruments.

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## Program

**Pomp and Circumstance, March No.1 in D**

**Edward Elgar (1857–1934)**  
arr. Edwin Lemare

**Choral Varié sur le thème du 'Veni Creator,' op.4**

**Maurice Duruflé (1902–1986)**

**While My Guitar Gently Weeps, from "Concert for George"**

Prince, Tom Petty, Jeff Lynne, Steve Winwood, Dhani Harrison, et al., arr. Xu

**Waltz No. 2, from Suite for Variety Orchestra No. 1**

**Dmitri Shostakovich (1906–1975)**  
arr. Richard Kula

**Prelude and Fugue in G Minor, op. 7, no. 3**

**Marcel Dupré (1886–1971)**

**Over the Rainbow**

**Harold Arlen (1905–1986)**  
arr. Jesse Crawford

**Bésame Mucho**

**Consuelo Velázquez (1916–2005)**

**Andante with Variations in D Major**

**Felix Mendelssohn (1809–1847)**

**Passacaglia and Fugue in C Minor, BWV 582**

**Johann Sebastian Bach (1685–1750)**



# Biennial High School Competition

Saturday, September 23 • 10:00a.m.

*The High School Competition is open to organists who are enrolled in high school as of the date of the competition, or who completed high school during the 2022–23 academic year. This includes those who may be starting an undergraduate program in fall 2023.*

## Preliminary Round

Each applicant submitted an audio recording which included:

1. **Johann Sebastian Bach: Prelude and Fugue in G major, BWV 541**
2. **Charles-Marie Widor: Andante Sostenuto, from *Symphonie Gothique*, op. 70**
3. **A chosen contrasting work, composed after 1937**

The judges for the preliminary round are Christopher Houlihan, Kari Magg, and John Rose.

## Final Round

Each finalist performs the works submitted on the preliminary recording. The judges for the final round are Monica Czausz Berney, Nathaniel Gumbs, and Michael Hey. More information on the jury can be found at page 8.



## Prizes

**First Prize: \$7,500**

**Second Prize: \$3,500**

**Third Prize: \$1,500**

**David Spicer Hymn Playing Prize: \$1,500**

**Audience Prize: \$250**

*Any audience member attending all three competition performances is eligible to vote for the winner of the Audience Prize.*

# Annual David C. Spicer Hymn Playing Prize

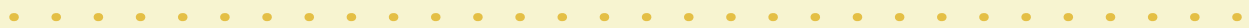
*Named in honor of the Festival's founder, the annual Spicer prize celebrates the organist's craft of hymn playing. Spicer served as Minister of Music and the Arts at First Church of Christ in Wethersfield, Connecticut, where he founded the Schweitzer Festival in 1996. Guided by the poetry of each hymn, his uniquely creative approach to hymn playing emphasized the expressive capabilities of a pipe organ and its capacity to lead a congregation in enthusiastic song.*

## Preliminary Round

Competitors were invited to submit a recording of *Nun danket alle Gott* with their preliminary recording. The performance included an introduction and performance of all verses as if accompanying a large congregation.

## Final Round

**Daniel Colaner and Henry Dangerfield will compete for the Spicer Award.** Each will introduce and accompany four stanzas of *St. Denio*, as printed at #423 in *The Hymnal 1982*—"Immortal, invisible, God only wise." Creativity and sensitivity to the text are expected. At least one stanza should be performed as printed. The audience is encouraged to sing.



## Competition Prize

**David Spicer Hymn Playing Prize: \$1,500**

# The Finalists

10:00 a.m.

## Daniel Colaner



**Daniel Colaner** captured international media attention at the age of 12 with his same-day performances at Carnegie Hall on piano and at St. Patrick's Cathedral on organ. Since then, he has been featured on PBS with the American Pops Orchestra in *One Voice: The Songs We Share*, *ABC World News Tonight*, *Good Morning America*, NPR's *From the Top (Show #377)*, and BBC's *World Service Newscast*. At the age of 16, he was recognized in *The Diapason* magazine's "20 under 30" Class of 2021. He received the Jack Kent Cooke Young Artist Award in 2020 and was named a 2023 National YoungArts Finalist (Winner) in Organ/Classical Music. Most recently, he was the 1st Prize and Audience Prize winner at the 2023 Arthur Poister Organ Competition and the L. Cameron Johnson Organ Competition. He performed Jongen's *Symphonie Concertante* last spring, as the winner of the 2023 Cleveland Institute of Music Concerto Competition and enjoyed playing the great organs of Paris this past summer, as an Anthony Quinn Foundation Scholarship winner. Daniel is a high school senior at HSLDA Online Academy, the Organ Scholar at St. Paul's Episcopal Church in Cleveland Heights, Ohio, and a private organ student of David Higgs of the Eastman School of Music.

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## Program

Prelude and Fugue in G major, BWV 541

Johann Sebastian Bach (1685–1750)

Andante Sostenuto, from *Symphonie Gothique*, op. 70

Charles-Marie Widor (1844–1937)

Scherzo symphonique (1974)

Pierre Cochereau (1924–1984)  
transcribed by Jeremy Filsell

"Immortal, invisible, God only wise"

*St. Denio*

*The audience is invited to stand and sing. Please see #423 in The Hymnal 1982.*

# The Finalists *cont.*

10:45 a.m.

**Sarah Ku**



**Sarah Ku** is a 10th-grade boarding student at Groton School, Massachusetts where she studies organ under with Daniel Moriarty. Her journey into the world of organ music commenced at age 12 when her elementary school music instructor introduced her to the instrument. She then moved to Clifton College in Bristol, England as an organ scholar, where she was awarded the Britton Organ Scholarship. Under the tutelage of James Drinkwater, she achieved distinction in both organ and piano at Grade 8 through the Associated Board of the Royal Schools of Music. Notably, she also secured second place in the 2020 St. Edmundsbury Cathedral Virtual Organ Competition. As a student member of the Bristol and District Organists' Association, Sarah participated in various performances including a virtual recital, and was honored with financial awards from the Edgar Joyce Fund of BDOA. Since her transition to Groton, Sarah has integrated herself into the school's musical community. She frequently accompanies and contributes her voice to the choir and plays a significant role in Groton Chamber ensembles as a pianist. Earlier this year, she achieved second place in the advanced division of the North Carolina Salem College high school competition. Furthermore, she dedicated her summer to attending the Curtis Summer Organ Intensive Program. Beyond her musical interests, she finds joy in computer programming, solving logic puzzles and escape rooms, running cross country, and playing tennis.

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## Program

**Prelude and Fugue in G major, BWV 541**

**Johann Sebastian Bach (1685–1750)**

**Andante Sostenuto, from *Symphonie Gothique*, op. 70**

**Charles-Marie Widor (1844–1937)**

**Saraband for the Morning of Easter, from *Six Pieces for Organ*, no. 2 (1953)**

**Herbert Howells (1892–1983)**



11:30 p.m.

## Henry Dangerfield



**Henry Dangerfield** began organ study in 2019 at the age of eleven, receiving a student scholarship from the Southeast Minnesota Chapter of the American Guild of Organists to study with Brian Williams. Since 2021, he has continued organ studies with Raymond Johnston. Henry recently had the opportunity to attend the Curtis Summer Organ Intensive in Philadelphia, where he had lessons with Peter Conte and Alan Morrison, participated in a masterclass with Isabelle Demers, and performed on the Wanamaker Organ. Earlier this year, he performed a solo recital at St. Mark’s Episcopal Cathedral in Minneapolis. He plays regularly for his congregation of The Church of Jesus Christ of Latter-day Saints.

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## Program

**Prelude and Fugue in G major, BWV 541**

**Johann Sebastian Bach (1685–1750)**

**Andante Sostenuto, from *Symphonie Gothique*, op. 70**

**Charles-Marie Widor (1844–1937)**

**Fugue, from *Prélude et Fugue sur le nom d’Alain*, op. 7 (1942)**

**Maurice Duruflé (1902–1986)**

**“Immortal, invisible, God only wise”**

**St. Denio**

*The audience is invited to stand and sing. Please see #423 in The Hymnal 1982.*

# The Jury

## Moncia Berney



ASOFH 2015 Young Professional First-Prize

A true star among young classical musicians, Monica Berney, née Czausz, has made a name for herself as one of the finest organists on the scene today. Known for her technical mastery, effortless musicality, and engaging stage presence, she has been inspiring audiences from coast to coast with “artistic mastery far beyond her years” (*The American Organist*).

She has performed at significant venues across the United States, including Walt Disney Concert Hall in Los Angeles, the Meyerson Symphony Center in Dallas, Merrill Auditorium in Portland (Maine,) the Kimmel Center in Philadelphia, and Spivey Hall in Morrow (Georgia). She has been featured at numerous Regional Conventions of the American Guild of Organists (North Central, Southeast, Mid-Atlantic, Southwest, and Northeast), as well as online Organfest in 2019 and the 2017 National Convention in Houston, as Evensong Organist and “Rising Star.” She has performed at several National Conventions of the Organ Historical Society, in Minneapolis/St. Paul (2017), Philadelphia (2016) where she “played with great flair” (*The American Organist*), and western Massachusetts (2015). She also performed at the 2016 East Texas Pipe Organ Festival where *The Tracker* reported, “this young lady just blew us all away.”

She graduated from The Curtis Institute in 2019 with Diplomas in both Organ and Harpsichord Performance. In 2017, she graduated Summa cum Laude from Rice University, where she completed a five-year combined Bachelor/Master’s Program in Organ Performance with professor Ken Cowan.

Ms. Berney was appointed Director of Music at St. Paul’s Parish, K Street (Washington, D.C.) in August 2023, where she served as Interim Director of Music the year prior. Her robust leadership of this celebrated music program has already generated ripples of excitement across church music spheres. Prior positions held include King of Glory Lutheran Church (Dallas), The Parish of St. Vincent Ferrer (NYC), and Christ Church Cathedral (Houston).

## Nathaniel Gumbs



Photo by Norman Oates

Nathaniel Gumbs is a native of the Bronx, NY and has performed throughout the United States and abroad, including Antigua, St. Thomas, Ghana, Paris, and Munich, and is consistently gathering new fans and followers. The *New York Times* described Nathaniel’s playing in their review of his recording with bass-baritone Dashon Burton, as “mature, lyrical, accurate and energetic,” and that his performance was presented “deftly and with feeling.”

Dr. Gumbs currently serves as Director of Chapel Music at Yale University where he works with students, faculty, and guests to coordinate music for three worshipping communities: the University Church in Battell Chapel, and at Yale Divinity School in both Marquand Chapel and at Berkeley Divinity School. He earned his undergraduate degree from Shenandoah Conservatory in Virginia, his Master of Music degree from Yale University, and his Doctor of Musical Arts degree from the

Eastman School of Music. Nathaniel's principal teachers include Steven Cooksey, David Higgs, and Martin Jean.

Prior to his position at Yale, Dr. Gumbs served as Director of Music and Arts and Church Organist at Friendship Missionary Baptist Church in Charlotte, NC, where he led several hundred volunteer musicians and staff in four choirs and other ensembles. Nathaniel currently serves as the Interim Minister of Music and Fine Arts at the historic Abyssinian Baptist Church in Harlem, NY.

In 2017 The Diapason magazine recognized Nathaniel as one of 20 outstanding organists under 30 years old for his achievement in organ performance and church music. In 2018, Nathaniel curated the opening Hymn Festival (Singing Diverse Music in The New Church) for the Hymn Society's annual conference. He is also featured on various recording projects through GIA publications with James Abbingdon, choral projects with award winning conductor Jason Max Ferninand, and recordings of revised choral works by Margaret Bonds with NY Philharmonic's Chorus Director, Malcolm Merriweather. Most recently, Dr. Gumbs is a contributing composer in Pulling Out The Stops, Volume 3, Congregational Song Accompaniments for Organ, published by Augsburg Fortress.

## Michael Hey



Photo by Haley Stage

**Michael T. C. Hey** is music director for Marble Collegiate Church, New York, New York. He recently served for eight years as associate director of music at St. Patrick's Cathedral and for three years as associate director of music for Park Avenue Synagogue, both in New York City. Prior to that, he served Fifth Avenue Presbyterian Church for five years as assistant organist. With the JAV recording label, he released the disc *Michael T. C. Hey Plays the Great Organ of Saint Patrick's Cathedral* in 2017.

Earning his accelerated Bachelor of Music/Master of Music degrees in organ performance from The Juilliard School, Hey is a solo and collaborative organ recitalist with appearances in music venues across the United States, including dedications of organs and at conventions of the American Guild of Organists. He was organist for Pope Francis's visit to St. Patrick's Cathedral and Madison Square Garden in 2015.

Hey has studied choral conducting, improvisation, and collaborative piano with Kent Tritle, David Enlow, and Jonathan Feldman, respectively. He has composed and arranged music for choirs as well. As a collaborative musician, he has performed with Renée Fleming, Matthew Polenzani, and Isabel Leonard. He has performed organ concertos with the San Francisco Symphony, the Juilliard Orchestra, and New York City Ballet Orchestra.

Michael Hey is represented in the United States by Phillip Truckenbrod Concert Artists, LLC, through which he performs as soloist and with Christiana Liberis, violinist, as the Hey-Liberis Duo.





ASOFH 2022 concluded with an Organ Extravaganza! at the Bushnell Center for the Performing Arts, Hartford.  
Hartford Symphony Orchestra, Carolyn Kuan, music director.  
Alexander Pattavina (2019 First-Prize) and Paul Jacobs (1998 First-Prize), organists



# Festival Concert: Music for Organ, Choir and Brass

Saturday, September 23 • 7:30p.m.

Chorus Angelicus and Gaudeamus  
The Trinity College Chapel Singers  
The Choirs of St. Patrick-St. Anthony Church, Hartford

Kenneth Tedeschi, **trumpet**  
Michael Flynt, **trumpet**  
Robert Hoyle, **french horn**  
Scott Cranston, **trombone**  
William Whitaker, **bass trombone**  
Andrew Thomson, **percussion**  
Christopher Houlihan, **organ**

Gabriel Löfvall, **conductor**

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## Program

Jauchzet dem Herren, alle Welt Heinrich Schütz (1585–1672)

Tleycantimo Choquiliya Gaspar Fernandes (1566–1629), arr. Lofvall  
Alex Hunt, baritone; Mika Coderre, alto; Michael McAvaney, tenor

from *Quatre Motets, op. 9* Marcel Dupré (1886–1971)  
Ave Maria, no. 2  
Laudate, no. 4

A performance by the First-Prize Winner of the 2023 ASOFH Biennial High School Competition

## Intermission

Introduction and Chorale Louie White (1921–1979)  
for organ and brass

Rejoice in the Lamb, op. 30 Benjamin Britten (1913–1976)  
Festival Cantata for Chorus with Treble, Alto, Tenor, and Bass solos, and Organ  
Caroline Christopher, treble; Grace Mittleman, alto;  
Michael McAvaney, tenor; Patrick Nay, bass

## Program Notes

**As organists**, we enjoy a vast, brilliant, and endlessly beguiling solo repertoire. An Instagram post shows a pair of organ shoes atop a stack of music; delights within those pages include fugues, sonatas, laments, arias, sketches and fantasies by Saint-Saëns, Schumann, Price, Bach, Vaughan Williams, and more. On an essential level, a centerpiece of our vocations and lives as organists is this treasure trove of great music — an instrumental repertoire which, as it turns out, is older and larger than any other. In short, and to put it most simply: as organists, we get to play a lot of great music.

But that's not all. In fact, far from it: the life of an organist is essentially several careers in one. To name only a few, organists are accompanists, improvisers, composers, conductors, chamber musicians and song leaders; at times we are liturgists, educators, and even theologians. On rare occasion we might be lucky enough to play in a symphony orchestra in a solo or concertante role. With the organ as its heartbeat, ours is a rich and varied musical life indeed.

And thus today's concert, with music that spans five centuries and a half-dozen musical traditions, is a celebration both of the organ and, perhaps even more, of the organist. The concert includes collaborations with choir, brass and percussion, it includes music both for church and chamber, and it shows the organist in a characteristically rich array of roles, from conductor to accompanist, from interpreter of text in an array of languages, to transcriber and orchestrator. The program notes which follow spring from conversations with the two organists who developed today's program: Christopher Houlihan and Gabriel Löfvall.

### **Schütz Psalm 100**

After three years of study in Venice with Giovanni Gabrieli, German composer Heinrich Schütz (1585–1672) brought High Italian Renaissance style and splendor home to Germany, never more palpably than in this resplendent setting of the psalm of praise “O Be Joyful In the Lord, All You Lands,” Psalm 100. Following Gabrieli's lead, the work is written for two choirs placed apart, the second of which echoes the first. Conductor

Gabriel Löfvall's enthusiasm for the work is palpable as he encourages us to listen for “its optimism and vibrancy” alongside a theatricality, piquancy, and sensitivity to text highly characteristic of Schütz. Löfvall notes, “When he sets the words ‘enter the towers with thanksgiving,’ see the crowd dancing! And listen to this doxology, which is the song of the angels. The composer takes us down to just one or two voices, showing us the angels themselves. This is Schütz's special magic.”

### **Fernandes Tleycantimo Choquiliya**

Portuguese composer Gaspar Fernandes (1566–1629) was stationed briefly at the cathedral in Guatemala before spending the bulk of his career in Puebla, Mexico. The vibrant carol “We Sing To You, Little Flower” mixes Spanish with a local, native dialect. Gabriel Löfvall has prepared an arrangement for choir, soloists in pairs, continuo and percussion of this brief work known as a villancico (or “villager's carol”). Löfvall invites us to savor the carol's “bold, colorful” text, which addresses the infant Jesus alternately as “little flower,” “beloved,” “white-plumed bird,” and even “my fantasy.” Löfvall notes, “The poet sings of pleasures and afflictions — in other words, the entire range of human experience!” Jesus too will experience all of this; the poet tenderly pleads with him, for now, simply to enjoy a passing moment of calm, innocence, bliss and “comfort.”

### **Dupré Motets**

French organist and composer Marcel Dupré (1886–1971) is best known for brilliant, idiomatic works for the organ (such as his early Preludes and Fugues) that have become centerpieces of the organist's concert repertoire. His music reflects a fascination with the past, even with the ancient, alongside an unerring contrapuntal sense and a willingness to explore the outer limits of what's possible for both the organ and the organist. Holding his work together is a deep compositional integrity: this is never virtuosity for its own sake. It isn't meant to dazzle (though it does); it's there to serve the music. These qualities are on ample display in the two motets we hear today. His Ave Maria is richly scored for the organ; on first glance, it looks as if one would need a third hand. Yet the purpose is to point toward the poignant climax of

this prayer to Mary: “Pray for us!” the choir sings in a stirring rush of sound. Psalm 117 begins “Praise the Lord, all you nations, all you peoples.” With octave leaps in the pedal, accented off-beats, open intervals and fistfuls of notes, the organ writing is challenging, yes, but more to the point joyful, even raucous or uninhibited – the true, raw shout of an ecstatic crowd.

### **White Introduction and Chorale**

Louie White’s long, distinguished career included serving as associate professor of music at Rutgers University, where he taught composition, conducting, and orchestration. Listen as White (1921–1979) offers a “masterclass” here in scoring for organ and brass, as instruments trade lines and roles, always in a spirit of collaboration and partnership. In Christopher Houlihan’s words, “this is true chamber music: organ and brass speak in contrast and in conversation.” Houlihan highlights White’s natural, idiomatic writing for all instruments and his assured, imaginative handling of the chorale theme throughout. “Listen as the chorale becomes a cantus firmus,” inspiring colorful riffs, descants and decorations from the organ. The generously-scaled work is alternatively reflective and majestic, grounding itself in a quintessentially American harmonic language built on open intervals and gently piquant dissonances.

### **Britten Rejoice In The Lamb**

Benjamin Britten (1913-1976) wrote his well-known Festival Cantata Rejoice In the Lamb in 1943. The nine-movement piece is, in Gabriel Löfvall’s words, “the miraculous creation of two brilliant minds, both poet and composer.” Smart’s words and Britten’s music take us directly to the heart of the mystery: together, they dare offer a glimpse both of ultimate fall and ultimate redemption. “I am under the same accusation as my Savior,” the poet confides in us, “for they said he is besides himself. But he that is born of a virgin shall deliver me.” There can be only one response to such a gift: the hushed, ecstatic “Hallelujah” that begins and ends the work. It’s a gift that, in Smart’s vision, extends not only humans but to all of God’s good creation, including the flowers who are “the poetry of Christ,” the cat who worships in “elegant quickness,” the instruments, and even the letters of the alphabet. Britten

sets all of this, Löfvall, with ultimate and signature simplicity of means: “The piece starts with a C, the elemental note, nothing more! And then after all of that, he ends it with another C – but now in harmony.” It is indeed this harmony of “man and beast together” that stands at the work’s heart, a harmony that is nothing less than “the breath of life.”

### **—Alan Murchie**

*Alan Murchie is Lecturer in Music History and Religious Studies at Fairfield University and Associate for Music and Education at St. James’s Episcopal Church, West Hartford.*

## Words

### Jauchzet dem Herren, alle Welt

#### Heinrich Schütz (1585–1672) • Psalm 100, Sung in German

*Jauchzet dem Herrn alle Welt. Dienet dem Herrn mit Freuden. Kommt vor sein Angesicht mit Frohlocken. Erkennt, dass der Herr Gott ist. Er hat uns gemacht, und nicht wir selbst, zu seinem Volk und zu Schafen seiner Weide. Gehet zu seinen Toren ein mit Danken. Zu seinen Vorhöfen mit Loben. Danket ihm, lobet seinen Namen. Denn der Herr ist freundlich und seine Gnade währet ewig und seine Wahrheit für und für. Ehre sei dem Vater, und dem Sohne, und dem Heiligen Geiste. Wie es war im Anfang, so auch jetzt, und allezeit, und in Ewigkeit. Amen.*

Make a joyful noise to the Lord, all the earth. Serve the Lord with gladness. Come into his presence with singing. Know that the Lord, he is God. It is he who has made us, and we are his; we are his people, and the sheep of his pasture. Enter his gates with thanksgiving, and his courts with praise. Give thanks to him; bless his name. For the Lord is good; his steadfast love endures forever, and his faithfulness to all generations. Glory to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and always, and for Eternity. Amen.

### Tleycantimo Choquiliya

#### Gaspar Fernandes (1566–1629) • Sung in Spanish and Nahuatl, an indigenous Mexican language

*Tleycantimo choquiliya.*  
Mis prasedes, mi apisión.  
Aleloya.

We sing to you, little flower,  
My pleasures, my passion.  
Alleluia.

Dejal to el llando crecida,  
miral to el mulo y el buey.  
Ximoyollali, mi rey.  
Tlein mitztolinia, mi vida?

Leave thou the growing cry,  
Behold the mule and the ox.  
Take comfort, my king.  
What bothers you, my beloved?

No sé por qué deneis pena,  
tan lindo cara de rosa.  
Nocpiholotzin, niño hermosa,  
nochalchiuh, naxoquena.

I know not what pains you,  
Such beautiful rosy face,  
Noble Lord, handsome child,  
My gem, my white-plumed bird.

Jesós de mi goraçón,  
no lloreis, mi fantasía.

Jesus of my heart,  
Do not cry, my fantasy.

### from Quatre Motets

#### Marcel Dupré (1886–1971) • Sung in Latin

#### Ave Maria

##### Traditional Catholic prayer; Luke 1:28, 42

*Ave Maria, gratia plena, Dominus tecum; benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesu. Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.*

Hail Mary, full of grace, the Lord is with thee; blessed art thou among women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.

### Laudate

#### Psalm 117

*Laudate Dominum, omnes gentes; laudate eum, omnes populi. Quoniam confirmata est super nos misericordia ejus, et veritas Domini manet in aeternum.*

Praise the Lord, all nations; praise Him, all you peoples. Because confirmed is his great mercy upon us, and the Lord's truth remains forever.



## Rejoice in the Lamb

Benjamin Britten (1913–1976) • words from Jubilate Agno, Christopher Smart (1722–1771)

### CHORUS

Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb. Nations, and languages, and every creature in which is the breath of Life. Let man and beast appear before him, and magnify his name together.

Let Nimrod, the mighty hunter, bind a leopard to the altar and consecrate his spear to the Lord. Let Ishmael dedicate a Tyger, and give praise for the liberty in which the Lord has let him at large. Let Balaam appear with an Ass, and bless the Lord his people and his creatures for a reward eternal. Let Daniel come forth with a Lion, and praise God with all his might through faith in Christ Jesus. Let Ithamar minister with a chamois, and bless the name of Him, that cloatheth the naked. Let Jakim with the satyr bless God in the dance. Let David bless with the Bear—The beginning of victory to the Lord—to the Lord the perfection of excellence—Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp In sweetness magnificent and mighty.

### TREBLE SOLO

For I will consider my cat Jeoffry. For he is the servant of the living God. Duly and daily serving him. For at the first glance of the glory of God in the East he worships in his way. For this is done by wreathing his body seven times round with elegant quickness. For he knows that God is his saviour. For God has blessed him in the variety of his movements. For there is nothing sweeter than his peace when at rest. For I am possessed of a cat, surpassing in beauty, from whom I take occasion to bless Almighty God.

### ALTO SOLO

For the Mouse is a creature of great personal valour. For this is a true case—Cat takes female mouse—male mouse will not depart, but stands threat'ning and daring. ...If you will let her go, I will engage you, As prodigious a creature as you are. For the Mouse is a creature Of great personal valour. For the Mouse is of an hospitable disposition.

### TENOR SOLO

For the flowers are great blessings. For the flowers have their angels, even the words of God's creation. For the flower glorifies God and the root parries the adversary. For there is a language of flowers. For the flowers are peculiarly the poetry of Christ.

### CHORUS

For I am under the same accusation with my Savior—For they said, he is besides himself. For the officers of the peace Are at variance with me, and the watchman smites me with his staff. For Silly fellow! Silly fellow! is against me and belongeth neither to me nor to my family. For I am in twelve HARSHIPS, but he that was born of a virgin shall deliver me out of all.

### RECITATIVE (BASS SOLO) AND CHORUS

For H is a spirit and therefore he is God. For K is king and therefore he is God. For L is love and therefore he is God. For M is musick and therefore he is God.

For the instruments are by their rhimes. For the Shawm rhimes are lawn fawn moon boon and the like. For the harp rhimes are sing ring string and the like. For the cymbal rhimes are bell well toll soul and the like. For the flute rhimes are tooth youth suit mute and the like. For the Bassoon rhimes are pass class and the like. For the dulcimer rhimes are grace place and the like. For the Clarinet rhimes are clean seen and the like. For the trumpet rhimes are sound bound soar more and the like. For the TRUMPET of God is a blessed intelligence and so are all the instruments in HEAVEN. For GOD the Father Almighty plays upon the HARP of stupendous magnitude and melody. For at that time malignity ceases and the devils themselves are at peace. For this time is perceptible to man by a remarkable stillness and serenity of soul.

### CHORUS

Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp In sweetness magnificent and mighty.

# The Performers

## Chorus Angelicus

### The Junior Choir

#### Andrew Skinner, Director

Tori Gagnon, Head Chorister  
Alisha Bottass  
Teagan Campbell  
Trinity Dreisch  
Charlotte Foss  
Jade Gayle  
Chloe Hart  
Cora LaBarre  
Charlie Murdica  
Hunter Patrick  
Ruth Patrick  
Anica Singhal  
Lorenzo Virello  
Olivia Virgin  
Tyler Virgin  
Nora Youell

### The Senior Choir

#### Gabriel Löfvall, Director

Mika Coderre,  
Senior Vocal Assistant  
Rachel Glander,  
Junior Vocal Assistant  
River Lee, Head Chorister  
Phillip Larson, Choral Scholar  
Gabrielle Carpentier  
Caroline Christopher  
Rachel Glander  
Naomi King,  
Norah McCarthy  
Riley McIntyre  
Caroline Sienkiewicz  
Abbey Young

### Collaborative Pianists

Elizabeth T. Allyn,  
collaborative pianist/organist  
Sandy Simpson Kleisner,  
collaborative pianist

### Administrative Staff

Bethany J. Lee,  
Program Administrator

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Heather Thomson, Vice Chair  
Rebecca Bottari,  
Chairperson Emeritus

Claire Kelly  
Patricia Nevin  
David Rogers  
Sabrina Roper  
Kathy Weiser

At Chorus Angelicus we are always looking for new voices. Auditions may be arranged by contacting us at 860-496-8841 or [info@chorusangelicus.com](mailto:info@chorusangelicus.com)

## The Trinity College Chapel Singers

### Christopher Houlihan, director

Marilyn Brach '24 (president)  
William Bundy, Jr. '24  
Alexander Cacciato '25  
Elise Casey '25  
Kathleen Casey '25  
Ben Craig '24  
Naomi Dyer '24 (secretary)  
Gemma Feltovich '25  
Amber Gray '26  
Addison Johnson '24  
Nicholas Keim '26  
Sam Lee '24 (vice-president)  
Danny Lenois '25  
Matthew Marottolo '24  
Melanie Rayl '26  
Ben Rushton '25  
Gabriela Seguinot '24  
Dante Soriano '24  
Zarina Stone '26 (treasurer)  
Madison Thompson '25  
Mia Ver Pault '24  
Jensine Wagner '25  
Chris Yi '26

## The Choirs of St. Patrick-St. Anthony Church, Hartford

### Gabriel Löfvall, director

Beverly Boyle,  
Caroline Christopher\*,  
Sarah Christopher,  
Leanne Cornell,  
Christopher Daugherty,  
Sarah Davis\*,  
Elizabeth Wilde Foody,  
Paul Foody,  
Suzanne Fournier,  
Zachary Gilbert\*,  
Andy Hac  
Albert Hernandez  
Stephanie Hood  
Joanne Huelsman  
Alex Hunt\*  
Mark Knebel\*  
Michael McAvaney\*  
Sharon Miceli  
Eric Miller\*  
Grace Mittleman\*  
Margaret Monos  
Patrick Nay\*\*  
Michelle Ouchakof  
Elizabeth Parada  
Anthony Perez-Rosal  
Benjamin Rauch\*  
Eileen Rausch  
Ray Schaefer  
Martin Smith  
KeriAnne Tisdale  
\* denotes Section Leader

## Christopher Houlihan



The organist **Christopher Houlihan** has established an international reputation as a “passionate and intelligently virtuoso musician” (*Gramophone*). His performances include recitals at major concert halls throughout North America, including at Disney Concert Hall with the principal brass of the Los Angeles Philharmonic, the Kimmel Center in Philadelphia, and the Kennedy Center in Washington, D.C. The *Los Angeles Times* raved about his Disney Hall debut, proclaiming, “Houlihan is the next big organ talent.” During the 2022–23 season, Houlihan was presented in solo recitals by the Aspen Music Festival (Colorado), the Celebrity Recital Series at St. Paul’s Cathedral (London), the Madison Symphony Orchestra (Wisconsin), the Pacific Symphony (California), and performed as soloist with the Waterbury Symphony (Connecticut). Houlihan’s “Vierne 2012” tour attracted international attention and critical acclaim for his marathon performances of the six organ symphonies of Louis Vierne in six major North American cities. The *Los Angeles Times* called his performance there “a major surprise of the summer, a true revelation.” His latest recording, *First and Last*, released in 2023 by Azica Records, features Vierne’s Symphony No. 6 and Franck’s *Grande Piece Symphonique*, two works which bookend the era of the French Romantic organ symphony. Of the recording, *The American Organist* remarked, “As for Houlihan himself, he just keeps getting better.” Christopher serves on the faculty of Trinity College as the John Rose Distinguished College Organist-and-Director of Chapel Music and Artist-in-Residence, where he succeeds his former teacher, John Rose. At Trinity, he teaches private lessons in organ performance, a class on the history of the organ and its music, and directs The Chapel Singers, Trinity’s oldest student organization. He also serves as Artistic Director of the Albert Schweitzer Organ Festival Hartford, a national organ competition in residence at Trinity College. More information is at [ChristopherHoulihan.com](http://ChristopherHoulihan.com).

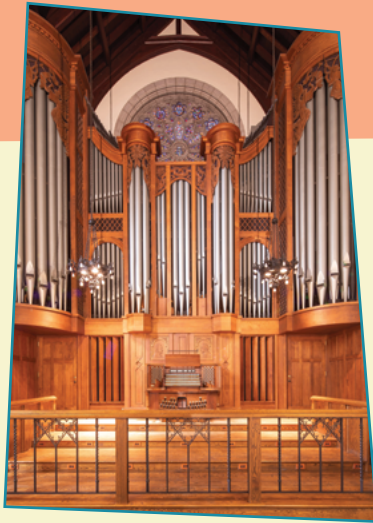
## Gabriel Löfvall



**Dr. Gabriel Löfvall**, a multifaceted musician from Argentina, boasts a diverse array of musical talents. His proficiency in conducting, keyboard artistry, and tenor singing has resonated on international stages, from Argentina to Canada, and many countries in between including Chile, Brazil, England, Ireland, Spain, Portugal, Austria, and Hungary. Under the mentorship of luminaries like choir director Marcello Coltro and the esteemed pianists Dora De Marinis and Luiz de Moura Castro, Gabriel’s musical foundation is both deep and expansive.

As the Artistic Director of Joyful Noise Inc., Gabriel has steered Chorus Angelicus to significant achievements, encompassing international tours and the creation of acclaimed recordings. He is a sought-after guest conductor and lecturer, imparting his musical insights at symposia, conferences, and regional festivals. Additionally, at St. Patrick-St.-Anthony church in Hartford, Gabriel serves as the music director. There, he has fostered the development of several choirs, and produces annual collaborative choral concerts involving instrumental ensembles. He has also overseen the introduction of a relocated chancel pipe organ, with the support and encouragement of Pastor Timothy Shreenan, a testament to their shared dedication to the role of music in liturgy.

In 2016, he was awarded his Doctor of Musical Arts degree in choral conducting from the prestigious Hartt School of Music, under the guidance of Dr. Edward Bolkovac. Gabriel’s fervor and dedication to choral music continue to dazzle, leaving audiences enchanted by his compelling performances and steadfast devotion to the art.



# Austin Organs, Inc.

## Hartford, Connecticut

### Opus 2536 (1971/2013)

Trinity College's organ was built in Hartford and contains 4,416 pipes—the largest are the size of trees and the smallest are the size of pencils.

Clarence Watters (Professor of Music and Trinity College organist from 1932-1969) was consultant for the pipe organ, installed in 1971 by Austin Organs, Inc. of Hartford, Connecticut. Watters described it as “neo-classic,” a 20th century organ that employs the best principles of the past three centuries of organ building.

The organ was a gift from Mrs. Newton C. Brainard in memory of her husband, a former mayor of Hartford and a Trustee of the college for 41 years. The instrument stands in the nave with the lowest 12 open wood pipes of the 32 Untersatz sitting directly against the west wall. These pipes were part of the Chapel's original 1932 Æolian-Skinner organ (op. 851), which occupied the now empty chamber in the choir.

The organ's casework and facade layout is the work of designer Charles Nazarian, '73. It was fabricated by artisans in his workshop and installed in 1986. The casework design was adapted to the structure of the existing Austin organ and, while original, was inspired by classical French organ cases. Crowning the case are wood carvings by Morgan Faulds Pike. They include grotesques, unicorns, angels with trumpets and lyres, swallows, griffins, and the Trinity College Bantam mascot. Two panels directly over the console feature the profiles of Paul W. Adams '35 (in whose honor the case was given) and Clarence Watters.

The powerful *Trompette de Jubilé* that sits atop the case was installed in 1982, a gift of Alfred M. C. MacColl '54 during the Chapel's Jubilee Year. In 2013, the organ was fitted with new actions and a new console was built and installed by Austin Organs, Inc.

The Chapel also contains two other significant keyboard instruments: the 49-bell Plumb Memorial Carillon by John Taylor and Co., of Loughborough, England, and a five stop mechanical action organ in the Crypt Chapel by Nicholson & Co., of Malvern, England.

More information and a complete stoplist of the Austin organ is available at [www.trincoll.edu/ChapelMusic](http://www.trincoll.edu/ChapelMusic).

#### Curators of the Chapel organs:

Messrs. Czelusniak et Dugal, Inc., Northampton, Massachusetts  
Mr. David Johnston, Curator Emeritus



## About Albert Schweitzer

**Albert Schweitzer** (1875–1965) was a theologian, organist, philosopher, and physician from the province of Alsace-Lorraine, Germany. The Albert Schweitzer Organ Festival Hartford recognizes Schweitzer for his significant contributions to the organ world as a talented performer and preeminent scholar on the music of Johann Sebastian Bach. He collaborated with one of his organ teachers, Charles-Marie Widor, to edit *The Complete Organ Works of J. S. Bach*, an important edition since its first publication in 1912. Schweitzer’s extensive writings about the music of J. S. Bach continue to be an important resource and inspiration for organists and musicologists.

In 1913, at the age of 38, Schweitzer founded a hospital at Lambaréné in French Equatorial Africa (now Gabon) where he served as a medical missionary for many years. Schweitzer supported this hospital with money he earned from his professional engagements as an organist, lecturer, and preacher across Europe.

While in Africa, he developed his personal philosophy of “Reverence for Life”—that “a man is truly ethical only when he obeys the compulsion to help all life which he is able to assist, and shrinks from injuring anything that lives.” In 1952 he was awarded a Nobel Peace Prize. With the \$33,000 prize money, he added a leprosarium at the hospital in Lambaréné.

## About the Albert Schweitzer Organ Festival Hartford

**Named for** the 1952 Nobel Peace Prize laureate, humanitarian, theologian, physician, and organist, the Albert Schweitzer Organ Festival USA was founded in 1996 at the Albert Schweitzer Institute, now at Quinnipiac University, by Harold E. Robles (1948–2020), the Institute’s founder, and David C. Spicer (1946–2017), Minister of Music and the Arts at the First Church of Christ in Wethersfield, CT. The inaugural event occurred on September 7, 1997, and the competition began the following year. The festival was modeled after the Albert Schweitzer Organ Festival in Holland that was organized ten times in the Lebuïnuskerk in Deventer from 1978 to 1991.

For the first eighteen years, ASOF USA was sponsored by the First Church of Christ and held in its historic meetinghouse in Wethersfield, CT. In 2015, a nonprofit corporation was formed to move, grow, and expand the festival at Trinity College in Hartford with its distinguished Austin pipe organ. The festival was first held at Trinity College Chapel the following year.

The mission of ASOF Hartford is to encourage and inspire excellence in organ performance by emerging artists at both the high school and young professional levels. Since moving to Hartford, the festival has grown to become one of the top three competitions for young organists in North America.

Join Us For The

**27<sup>th</sup>**

**Annual Albert Schweitzer  
Organ Festival Hartford  
at Trinity College**

**September 20–22, 2024**

***featuring***

- **Biennial Young Professional Division Competition**
- **Performances by the Hartford Symphony Orchestra**

**Christopher Houlihan, organ  
Carolyn Kuan, music director**

**The Albert Schweitzer Organ Festival  
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