

2022
INAUGURAL CONCERTS
- OF -

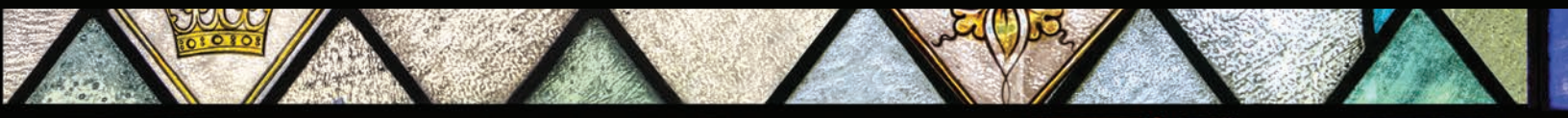
C. B. Fisk Opus 164

NATHAN LAUBE
WITH
MEMBERS OF TEMPESTA DI MARE



NOVEMBER 11 AT 7 PM | NOVEMBER 13 AT 4 PM

THE CHAPEL OF THE CHRIST CHILD AT
CHRIST CHURCH
CHRISTIANA HUNDRED



PLEASE SILENCE ALL ELECTRONIC DEVICES
Please feel free to applaud between program sections

Welcome



It is my pleasure to welcome you to the Chapel of the Christ Child for the inaugural concerts of our glorious new organ, C. B. Fisk Opus 164. I have been imagining this day since 2014, when I was told that the 1970s era electronic organ that once dominated the chancel could no longer be maintained and would one day need to be replaced.

Consider the instrument in the church, designed by John Brombaugh for Christ Church Christiana Hundred in 1990. We honor the musical tradition of The Episcopal Church and our desire to give to God our most excellent worship when we gather there week by week. When the chapel was created, the intent was to offer the same beauty and glory, just in a smaller space and suitable for children. Then when our Allen organ finally sounded its last note, we were ready to renovate the chapel and install an instrument as glorious as the church organ but created for leading worship in our intimate space and with a congregation that included the lighter voices of our youngest members.

With gratitude to God for the gifts we have received—gifts that include generosity, discernment, leadership, and artistry—we are blessed to share with you the instrument created by C. B. Fisk, their Opus 164. I want to thank our director of music, Bruce Barber, for his passion for this project and for music in good liturgy. There are so many others to whom I owe a debt of appreciation and gratitude as well but none more than Barbara Cairns, who led both the chapel renovation team and the chapel organ team. She has given countless hours and untold effort to bring us to this day. She stands in a long line of members, each in their generation or with some special project, who give sacrificially to bring about a glorious result: in this case the beauty you are about to experience. We all give for the glory of God, who has given so much to us.

Thank you for joining us on this special occasion, and thanks be to God for this day!

Ruth L. Beresford
15th Rector of Christ Church Christiana Hundred



I join with our rector in welcoming you to this inaugural weekend of C. B. Fisk Opus 164! Our hope is that this instrument is not only pleasing to your ears but also opens your mind and heart to the beauty and creativity its sound bespeaks.

This organ is specifically designed and voiced to be a gentle yet inspiring instrument—sweet yet noble, singing yet assertive, meant to be both in worship and in concert. We believe that the C. B. Fisk organ shop has achieved these desires most remarkably, and we are confident you will concur.

In order to inaugurate this instrument, I have invited my dear friend and, friendship aside, among the finest organists the world over, Nathan Laube, professor of organ at the Eastman School of Music in Rochester, New York. There is no other musician whose natural technical abilities, innate musical sensibilities, and well informed and formulated approach is a better match for our inaugural events. We are thrilled to welcome Nathan back to Christ Church, and he honors us by his presence here this weekend.

Lastly, I add my heartfelt thanks to the chapel organ team, a subset of the chapel renovation team, and Barbara Cairns, whose steady hand and unflagging determination kept all things running neatly and in good order.

Next Sunday, November 20, the bishop of Delaware will be with us at Choral Evensong at 4 PM in the chapel to bless and dedicate the entire refurbishment project. We heartily invite you to join us for that service.

Bruce J. Barber II
Director of Music of Christ Church Christiana Hundred

Program

Selva di varie compositioni
Ciaconna

Bernardo Storace (flourished ca. 1664)

This evening's program opens with one of the most exuberant and brilliant works of the 17th century Italian keyboard tradition, penned by a composer about whom almost nothing at all is known. Bernardo Storace's sole surviving collection of works—*Selva di varie compositioni*, published in Venice in 1664—indicates simply that he worked for a time as the maestro di cappella in Messina. *Ciaconnas* belong to the numerous variation dance forms of the Renaissance and Baroque, characterized by a recurring bass line above which the composer—or fluent improviser—explores the vast possibilities of ornamentation and diverse textural contrasts. Storace's essay on such a ground bass (or “obstinate bass”—*basso ostinato*) unusually and unexpectedly wanders into the related keys of F-major and B-flat-major before returning, rather startlingly, to its native key of C-major.

Il primo libro di capricci fatti sopra diversi soggetti
Capriccio III sopra il Cucho

Girolamo Frescobaldi (1583-1643)

No composer is more associated with the rich flourishing of keyboard music in 17th century Italy than the virtuoso improviser and composer Girolamo Frescobaldi, organist of St. Peter's in Rome from 1608. His role in the development of both the expressive and virtuosic *Toccata* and the various “learned” polyphonic forms including the *Capriccio*, *Canzona*, and *Ricercar* are inestimable, later serving as important models for German-speaking composers including Georg Muffat, Dieterich Buxtehude, and Johann Sebastian Bach.

The *Capriccio sopra il Cucho* is extracted from his first book of *Capricci* based on diverse subjects—in this case, the rather comical, incessant two-note birdcall of the cuckoo. The unlikely juxtaposition of Frescobaldi's meticulous control of the most complex, serious polyphony orbiting around—and indeed derived from—the obnoxious interruptions of the cuckoo highlights that certain Italian proclivity for reconciling the whimsical and ridiculous with the erudite and sublime.

Toccata Settima

Michelangelo Rossi (1602-1656)

Frescobaldi's first book of twelve *Toccatas* from 1615 remains one of the groundbreaking publications signaling the development of an autonomous keyboard style—one less tied to imitating vocal or other instrumental models but rather exploring all of the textural, virtuosic, and expressive potential when two hands are placed on an organ, harpsichord, or clavichord keyboard. The novel freedom and gestural vocabulary of such *Toccatas* (*toccare*—“to touch”) extended sufficiently beyond the limitations of printed notation that Frescobaldi felt obliged to pen a famous preface with highly detailed explanations for how to interpret and perform such music.

Michaelangelo Rossi encountered Frescobaldi in Rome (ca. 1624) and adopted this highly expressive manner of improvising and composing, evidenced by his own collection of ten *Toccatas* (ca. 1630) from which this evening's *Toccatà Settima* is extracted. To a provocatively obsessive point, Rossi explores the limits of conventional harmony in a musical roller coaster calibrated for maximal textural and harmonic shock value.

Organ Concerto in B-flat, Op. 4, No. 2

George Frideric Handel (1685-1759)

A tempo ordinario, e staccato

Allegro

Adagio, e staccato

Allegro, ma non presto

Often described in the 18th century as the greatest organist in the world alongside J. S. Bach, it is astonishing that Handel's compositional output for the organ is more or less contained to a collection of concerti, completely eschewing one of the most significant parameters of German organ art: an independent line of music played by the feet on the organ's pedals. Whereas the enormous marvels of organbuilding found in the rear church galleries of the Northern German cities of Hamburg and Lübeck—or farther east in Berlin and Dresden—gave birth to a flourishing culture of organ composition and playing in which both Handel and Bach famously participated, in Italy, Spain, and especially in England, for example, organs were most often built on a somewhat smaller scale, and the pedalboard served only a minimal auxiliary function to the role of the manual keyboards. Perhaps this helps to explain the relatively diminutive proportions of Handel's beloved organ concerti, scored for a chamber orchestra and small chamber organ, which, like his oratorios, are cast in a distinctly Italian mold.

The *Six Organ Concerti*, Op. 4 were premiered in the theater of Convent Gardens in London in 1735 under the composer's own fingers. First heard within the context of productions of his celebrated oratorios, they were somewhat curiously performed during the intermission as an instrumental "side dish"—but to instant and considerable acclaim. Of the two concerti heard this evening, the *Concerto in B-flat*, Op. 4/2 was first heard paired with his *Esther*, whereas the *Concerto in F*, Op. 4/4 was sandwiched by *Athalia*. Undoubtedly, some of the astonishment evoked by these performances stemmed from the improvised *ad libitum* nature of much of the music that flowed from Handel's dexterous fingers in these first performances. To this day, improvising cadenzas and coloristic ornamentation remains a vital part of that exciting spirit of co-creation that these masterpieces demand of anyone who endeavors to play them.

Intermission

Toccatà Septima

Born in Savoy (modern-day France), later educated in Paris, Italy, and Austria, and eventually active in Bavaria, Alsace, Prague, Salzburg, and Passau, Muffat lived a uniquely cosmopolitan life, adopting and adapting the diverse musical dialects he encountered in his travels for his own purposes. His music, therefore, presents us with an unusually rich “cuisine” of ingredients both French and Italian—both formally and in its performance conventions. His *Apparatus Musico-Organisticus* of 1690 stands as one of the most significant collections of keyboard works published in the German-speaking lands. Often read as an homage to Frescobaldi’s two books of *Toccatas*, which also include twelve *Toccatas* each and provide performance instructions to the player, Muffat’s *Toccatà Septima* remains one of the most advanced and ambitious essays in the genre. Almost anticipating some of Johann Sebastian Bach’s contrapuntal gymnastics of several decades later, Muffat introduces numerous distinctive, complimentary, but contrasting themes throughout the discourse, ingeniously superimposing them in astonishing configurations in the final, fugal *gigue*.

Concerto in d, BWV 596

Johann Sebastian Bach (1685-1750)

nach Antonio Vivaldi - *L'estro armonico*, Op. 3*Allegro ~ Adagio spiccato e tutti ~ Allegro**Largo e spiccato**Allegro*

Whereas Georg Muffat’s cosmopolitan education allowed him to learn from and play with French and Italian musicians—by immersion, so to speak—J. S. Bach, who never traveled outside of Germany, only encountered foreign French and Italian music with a degree of separation through his meticulous copying of scores. As a young man, those scores included Frescobaldi’s *Fiori Musicali* and Nicolas De Grigny’s *Livre d’Orgue*. That tendency would intensify during the period from 1708-1717 while he worked in the court of Prince Johann Ernst of Saxe-Weimar, a great collector of music manuscripts, and through whom Bach could acquaint himself with the most modern music being composed in Italy. By this time, Italian instrumental music was nearly synonymous with the *Concerto*.

Among those concerti that Bach chose to transcribe for various keyboard instruments is one for two violins heard this evening from Antonio Vivaldi’s remarkable collection of concerti *L'estro armonico* of 1711. Bach’s manuscript significantly includes highly specific organ stop indications—called registrations—in his efforts to find suitable analogs for the sounds of bowed strings within an instrument of blown metal pipes.

Organ Concerto in F major, Op. 4, No. 4

George Frideric Handel

*Allegro**Andante**Adagio**Allegro*

See program notes for Handel on the previous page.

About the Artists

Nathan Laube, organist



Nathan Laube is a leading performer and pedagogue who is beloved around the world. His extensive recital career includes major venues spanning four continents, with appearances at the Vienna Konzerthaus, the Hamburg Elbphilharmonie, the Berliner Philharmonie, the Maison Radio France in Paris, Auditorium Maurice Ravel in Lyon, and the Sejong Center in Seoul. Highlight performances in the USA include Walt Disney Concert Hall, Los Angeles; Verizon Hall, Philadelphia; Davies Symphony Hall, San Francisco; The Meyerson Symphony Center, Dallas; Overture Hall, Madison, WI; the Schermerhorn Symphony Center, Nashville, TN; the Kauffman Center in Kansas City, MO; and Spivey Hall in Morrow, GA. He has performed in the most famous churches and cathedrals of Europe, including Notre-Dame Cathedral and Saint-Sulpice in Paris, St. Paul's Cathedral in London, the Frauenkirche

in Dresden, and the Berliner Dom. In August 2022 he performed a solo organ recital for the prestigious BBC Proms at Royal Albert Hall in London.

He is called upon regularly to inaugurate important organs across the world, including the Canterbury Cathedral (UK) and King's College Chapel, Cambridge (UK), Moscow's new Zaryadye Concert Hall (RU), and the Concert Hall in Göteborg (SE). In October 2020 he had the honor of performing the first solo recital on Austria's largest pipe organ, built by the Rieger at St. Stephen's Cathedral (Stephansdom) in Vienna. In the USA, dedications have included the new C. B. Fisk organ at The Holy Name of Jesus Cathedral in Raleigh, NC and the restored Aeolian-Skinner at Northrop Auditorium at University of Minnesota. In 2022 he will inaugurate several notable instruments, including St. Paul's Cathedral in Birmingham, AL and the famous Harrison & Harrison at York Minster (UK). Passionate about organ design and aesthetics, he also serves on reference groups for new instruments, including the new Rieger organ for the Concert Hall in Göteborg, Sweden.

Mr. Laube is a regular guest at notable music festivals around the world as a performer and pedagogue: the Berlin Orgelsommer (DE), the Stuttgart Internationaler Orgelsommer (DE), the Naumburg Orgelsommer (DE), the 300th Anniversary festival of the 1714 Silbermann organ in the Freiberg Cathedral (DE), the Dresden Music Festival (DE), the Hamburg International Music Festival (DE), the Orléans Organ Festival (FR), Bordeaux Festival d'Été (FR), the Lapua Festival (FI), the Lahti Organ Festival (FI), the Smarano Organ Academy (IT), the Göteborg International Organ Festival and Academy (SE), the Stockholm OrganSpace Festival (SE), the Max Reger Foundation of America's 2015 Max Reger Festival (USA), and the WFMT Bach Project in Chicago (USA).

Mr. Laube has two CD recordings available: the Stephen Paulus *Grand Concerto* on the Naxos label recorded with the Nashville Symphony, Giancarlo Guerrero conducting, for which the Nashville Symphony received a GRAMMY Award for Best Classical Compendium and a solo recital recording on the Ambiente label recorded at the Stadtkirche in Nagold, Germany. He has collaborated with solo artists including Andreas Ottensamer, principal clarinet with the Berliner Philharmoniker; Chris Martin, principal trumpet of the New York Philharmonic; and violinist Rachel Barton Pine. Many of Mr. Laube's live performances have been featured on American Public Media's "Pipedreams."

In April 2019 Mr. Laube launched the documentary-style radio program, “All the Stops,” on the WFMT Radio Network Chicago consisting of four two-hour programs, which feature many of the world’s most famous organs in Europe and the United States and explore their unique histories and repertoire.

Currently, Mr. Laube is Associate Professor of Organ at the Eastman School of Music. Laube previously taught at Eastman from 2013 to 2020 and then from 2020-2022 taught on the organ faculty at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany, where he succeeded his mentor, Ludger Lohmann. Since 2018 Laube additionally holds the post of the International Consultant in Organ Studies at the Royal Birmingham Conservatoire, UK. He is frequently asked to sit on the juries for important international organ competitions, including the 2021 Gottfried Silbermann International Competition in Freiberg (DE) and the 2022 Martini International Organ Competition in Groningen (NL).

Mr. Laube is a graduate of the Curtis Institute of Music in Philadelphia, where he studied with Alan Morrison. The recipient of a William Fulbright fellowship, he continued his studies at the Conservatoire Rayonnement Régional in Toulouse with Michel Bouvard and Jan Willem Jansen. He received his Masters at the Musikhochschule in Stuttgart, Germany, where he studied with Ludger Lohmann under the auspices of a DAAD Grant.



Members of Tempesta di Mare

Sarah Weiner performs on both modern oboe, historical oboes, and recorder. She plays with various ensembles around the country, including The Washington Bach Consort, La Follia Austin Baroque, Tempesta di Mare, and the North Carolina Baroque Orchestra. Originally from the Pacific Northwest, Sarah migrated east via Ohio, where she completed her Master of Music in Historical Performance at the Oberlin Conservatory and Indiana where she continued her studies at the Early Music Institute at Indiana University. For many years, Sarah was a member of the Annapolis-based Celtic/Early Music group Ensemble Galilei. Sarah has recorded for Telarc, Dorian, and Maggie’s Music.

Texas native **Edmond Chan**, baroque violin, has performed with many early music ensembles and orchestras in the United States, Europe, and Hong Kong, including Tempesta di Mare, the Washington National Cathedral Baroque Orchestra, Holland Baroque, and the Early Music Society of Hong Kong. Edmond completed his master’s degree in baroque violin at the Utrecht Conservatorium in the Netherlands. His master’s thesis entitled “The Fashionable Violinist” focuses on exploring historical clothing and how the clothing of the 17th and 18th centuries can inform historical musicians today on performance practice and historical musical techniques. Edmond also holds an Artist’s Certificate in baroque violin from the Royal Conservatory at the Hague. As a teacher and lecturer in historical performance, Edmond has taught and lectured at conservatories in Europe and the United States and has taught at workshops in Ecuador and Hong Kong. In his free time, Edmond enjoys cooking, swimming, running, going on bike rides, and playing board/card/computer games with friends and family.

Dutch violinist **Karen Dekker** grew up surrounded by music. Dedicated to all performance practices that music might call for, Karen performs regularly as a soloist, orchestral player, and chamber musician with various ensembles on both baroque and modern violin throughout the United States and Europe. Karen regularly performs with ensembles such as New York Baroque Incorporated, Orchestra of Saint Luke's, Les Arts Florissants, American Classical Orchestra, The Knights, Handel and Haydn Society, and Carmel Bach Festival Orchestra, among others. She holds degrees from Sweelinck Conservatory in Amsterdam, Manhattan School of Music, and The Julliard School.

Violinist **Margaret Humphrey** maintains a vibrant freelance schedule as soloist, chamber musician, and orchestra member performing in ensembles in the US and Europe. Previously a 25-year core member of the Minnesota Opera Orchestra, she now performs regularly with the Lyra Baroque Orchestra, Consortium Carissimi, Tempesta di Mare, and as concertmaster of the Bach Society of Minnesota. A founding member of Belladonna Baroque quartet, she has toured throughout the US, Europe, and Brazil. Cerulean Fire, her most recent ensemble, collaborates with dancers and percussionists crossing over genres to create dynamic performance experiences. Ms. Humphrey is a member of the Kingsbury Ensemble in St. Louis and solos yearly in the Ancient Music Series in St. Savin France. She has recorded on the Chandos, Dorian, Ten Thousand Lakes, and Naxos labels.

Cellist **Rebecca Humphrey** lives and works in the Philadelphia area where she is an active freelancer and member of several chamber ensembles, including Kleine Kammermusik, Night Music, Sylvan Viols, and Franklin Quartet. Rebecca discovered the world of early music while studying at Oberlin College. Based on this passion, she moved to Minneapolis and was principal cellist in the Lyra Consort for 12 years. During extended periods overseas, she collaborated with Kammerensemble Luzerne and Capriccio Basel in Switzerland and Latitude 37 in Melbourne, Australia. Rebecca's talent to craft bass lines, solos, and vocal accompaniment makes her a sought after Bach specialist. Still, her greatest passion is exploring the intimate and collaborative dynamic of chamber music, which she has pursued as founding member of many ensembles, notably Belladonna, which performed extensively in the US and Brazil. When not playing cello or viola da gamba, Becca will be on the tennis court or in the Allegheny Mountains of western Pennsylvania.

Justin Cao is an enthusiastic musician who fell in love with playing in an orchestra at age 9. As a bassist, Justin is trained to focus on the group as a collective and understands the value of accountability and trust. As a result, Justin strives to be a musician who plays with others to provide a solid musical foundation that encourages a cohesive sense of self-expression.

Over the past decade, **Paul Holmes** has become a plucked instrument specialist practicing disciplines from the European Renaissance to modern Americana. Perpetually inspired by music as a vehicle to transport oneself across time and culture, Paul Holmes aims to study the practice of traditional forms while allowing such various esthetics to coalesce in his own expressions of interpretations. He can be found in a variety of venues from cathedrals and opera houses to living rooms and bars, anywhere that allows performance to lend harmony to the present noise. He is a proud member and active recording artist of various ensembles, including Ruckus, The Chivalrous Crickets, and The Baroque Chamber Orchestra of Colorado. He is based in Philadelphia, Pennsylvania.



A Little History

The roots of Christ Church Christiana Hundred are planted by the banks of the Brandywine River. The Brandywine Manufacturers' Sunday School opened in 1816 or 1817, started by Éleuthère Irénée du Pont and his three daughters. Their intent was to ensure that the children of the powder mill workers would have educational instruction, including religious education and worship.

Christ Church Christiana Hundred was founded as an Episcopal congregation in 1848 by members of the du Pont family and the Rev. Samuel C. Brincklé, who had been appointed a missionary priest for New Castle County by Bishop Alfred Lee. They worshiped first in the schoolhouse, now a part of the Hagley Museum. In 1851 a cornerstone was laid for the new church building, and the first service was held in it on May 4, 1856.



The Brandywine Manufacturers' Sunday School

In 1903 Henry Francis du Pont joined the Vestry of Christ Church and in 1913 led a major renovation and restoration of the church. He increased the beauty of our sanctuary, and that gift of beauty has been a quality of our common life, a way people experience the peace and holiness of God. Since the 1913 renovation, the church has been modified three times: with the addition of a balcony, the installation of an organ given by Letty Downs and Pamela Copeland, and the expansion of the entrance to allow level access to the church.



In the 1950s when the congregation swelled with children and youth, a new parish house was constructed, including the Chapel of the Christ Child for children's worship. Given in memory of Richard Chichester du Pont, the chapel was crafted as a delight to the eye, with pews and choir stalls sized a bit smaller but in similar fashion to the "big church." Its beauty is found in the wood carvings of native flora and fauna, in the Scandinavian styled ceiling to reflect our Swedish colonial roots, and in the beautiful triptych of the Christ child, for whom the chapel is named.

With initial plans made in 2018, we have carefully restored and renewed the Chapel of the Christ Child to allow a variety of worship styles and to serve children of Christ Church Episcopal Preschool as well as the children, youth, and adults of the parish and the wider community. The final part of the renovation plan was to install an organ in the balcony in the way that had been envisioned initially.

Any organ takes time to design and build. Our aim was to install ours in time for our 175th anniversary in 2023. After six months of conversations and creative imagining with three highly regarded organ builders, two from America and one from England, we selected the C. B. Fisk firm's design for the new chapel organ.

The Creative Company C. B. Fisk

Fisk

In 1961 Charles Brenton Fisk founded his organbuilding company in Gloucester, Massachusetts to combine his extraordinary aptitude in physics with his lifelong love of music. From its initial stages, the Fisk workshop attracted co-workers who combined their talents in music, art, engineering, and cabinetmaking to build pipe organs that redefined American organbuilding. Charles Fisk was the first modern American organbuilder

to abandon the electro-pneumatic key actions of the early 20th century and return to the mechanical (tracker) key and stop action of historical European and early American instruments.

Now employee-owned, the Fisk firm has gone on to build over 120 instruments across the United States and around the world, serving church congregations in 30 states and internationally from Switzerland to Japan, Korea, and Hong Kong; universities and colleges including Harvard, Stanford, Rice, Wellesley, and Oberlin; as well as major symphony halls in Dallas, Yokohama, Orange County, and Seattle.

The “Fisk process” is first one of listening carefully to a client’s intentions for a new organ and, secondly, one of genuine collaboration. Tonal design is typically worked out over several months and involves detailed and comprehensive conversations with the church musicians. For Christ Church, the challenge was to design an instrument whose sounds were not only appropriate to the Chapel of the Christ Child but that were also innovative and unique in the organ world. Together, we arrived at the sound you hear today—an imaginative coupling of early Italian tonal elements, including very low wind pressure with a system of stop control that offers the player tremendous flexibility, all accessed via a sensitive, elegant mechanical key action.



Opus 164 Takes Shape

An instrument built to last a hundred years or more must match the space in which it will sound. Once the creative team at C. B. Fisk designed the number of pipes and stops and worked out the necessary mechanical action, their designer, Charles Nazarian, began the visual design of the organ. The chapel organ project team visited the C. B. Fisk workshop in Gloucester, Massachusetts in the autumn of 2021. Working with their design team and a 1/16th scale model of our chapel, parish members and artisans collaborated to create the visual presentation of the organ.

Through the winter and spring of 2022, with the aid of Zoom technology, our deliberations and decisions about the instrument continued, culminating with an Open House on Saturday, June 18. The Fisk company welcomed over 400 people to tour their shop and see our Opus 164 completely assembled and playable in their great hall. Members of our organ team and our director of music went to Gloucester for this exciting day. Then the organ was disassembled, loaded onto a truck, and delivered to Christ Church on Sunday, July 10, where over 50 excited parishioners and friends joined hands to bring in the parts of Opus 164. Assembly in the chapel balcony began the very next day and continued for over two full weeks.



Small World Connections

Who could have believed that the artist who has provided carvings for C. B. Fisk since 1975 grew up here in Delaware? Morgan Faulds Pike attended Tatnall School and has classmates among our congregation. So when we requested the organ's carvings repeat the chapel's natural look, she knew exactly what to provide. And when the assembly crew arrived to assemble Opus 164, one young team member was already familiar with Christ Church. Her father had helped to build our 1990 Brombaugh organ! These two connections illustrate how fitting our partnership has been with C. B. Fisk.

Giving Voice to the Instrument

After the assembly crew had completed their work, a second team of artisans from Fisk arrived to begin to load the assembled organ chassis with the pipes that had been fabricated for it. Each time they loaded a set of pipes, they also “voiced” the pipes, that is, they regulated the speech of each pipe to sonically match with the others in that set, with pipes in different sets, and most importantly, to the acoustic of the chapel.

C. B. Fisk Opus 164 is a 12 stop, two manual and pedal organ that is scaled, voiced, and winded in an Italian 16th century style. This style is notable for its gentleness, its “singing” quality, and its colorfulness. The instrument also features a German stop control system whereby any stop can be assigned to either manual. By utilizing this system, a tremendous flexibility is presented the organist in terms of options when deciding which stops to use for a particular piece of music. C. B. Fisk Opus 164 is the “little sister” to Opus 148, which is in the Centennial Chapel at Christ Church Cathedral, Cincinnati, Ohio. It is for this organ, C. B. Fisk Opus 148, that the Fisk team spent 10 days in Italy researching, listening, and measuring noteworthy Italian 16th century instruments to build authentically in that style.



Gifts for the Chapel Renovation

Christ Church is blessed by God with generous members who love the church and support its mission. In 2018 an anonymous donation was given in honor of all who have taught our children. This gift enabled renovations to the chapel, including removal of the electronic organ and the wood flooring beneath the old choir stalls in order to open the chancel for many forms of worship, as well as new chairs and pew cushions. Additional contributions supported improvements in the lighting and the installation of the audio-visual equipment within the old case for the organ speakers. Finally, a donation allowed us to create a new altar table and matching credence tables, handcrafted by Van Heyneker. The altar is given to the glory of God and in memory of Fritz and Joan Hinz.



Chapel Renovation Project Team

Bruce Barber, the Rev. Ruth Beresford, Linda and Steve Boyden,
Barbara Cairns, Michael Flynn, Lu Johnston, Leslie Kelly, Thorpe Moeckel

We are grateful for the expertise and artisanship provided by:
Tom Cover, Terry Eason, Chip Grimes, Dan Grover, Van Heyneker, Lindsay Lee,
Andy Marine, Bob McIntosh, Judy Phipps, Tom Vari, Frank Welsh

Gifts for the Chapel Organ, C. B. Fisk Opus 164

When our congregation heard the vision for an organ in the Chapel of the Christ Child, members were inspired to make offerings. Their generous contributions allowed the creation of the chapel organ, C. B. Fisk Opus 164. They were made to the glory of God and for the worship of all ages by:

An anonymous donor in honor of the du Pont sisters who began
the Brandywine Manufacturers' Sunday School
Phoebe Craven in honor of the Rev. Ruth Beresford
Crystal Trust
Marilyn R. Hayward and Nathan Hayward III
The Jefferson Family in memory of Dr. and Mrs. Edward G. Jefferson
John Washburn in memory of William Church
Ted and Fred Waugh in memory of Rod and Fran Waugh

Chapel Organ Project Team

Bruce Barber, the Rev. Ruth Beresford, Steve Boyden, Barbara Cairns,
Michael Flynn, Andy Jefferson, Shelley Kinsella, Thorpe Moeckel

C. B. Fisk Team

Tracy Bowen
Linda D. Cook
Robert W. Cornell
Jason Fouser
Andrew X. Gingery
Joshua Goldberg
Kathryn Harrington
Rick Isaacs

Terry L. Joris
Carl Klein
Stephen Paul Kowalyshyn
Michael B. Kraft
Stephen F. Malionek
Timothy McEwen
Tony Miscio
Charles L. Nazarian

Elsa Nelson
Brian A. Pike
David C. Pike
Morgan Faulds Pike
John Schreiner
Joji Shiga
Dana E. Sigall
Theodore Stoddard

C. B. Fisk Opus 164 Specifications

MANUAL I + II

1. Bordone 16'
2. Principale 8' (façade)
3. Ottava 4'
4. Quintadecima 2'
5. Decima nona 1 1/3'
6. Vigesima seconda 1'
7. Flutta Camino 8' à biberon
8. Flauto in Ottava 4'
9. Flauto in XII (2 2/3') (Co-f3)
10. Flauto in XVII (1 3/5') (Co-f3)
11. Voce Umana 8' (Man I:d1-f3, Man II:Co-f3)
12. Trombe 8'

PEDAL

- | | |
|-------------------|--------------------|
| 13. Bordone 16' | from No. 1 |
| 14. Principale 8' | from No. 2 |
| 15. Bordone 8' | from No. 1 (Co-f2) |
| 16. Ottava 4' | from No. 3 |
| 17. Trombe 8' | from No. 12 |

COUPLERS

Manual II to Manual I
Manual I to Pedal
Manual II to Pedal
Manual II to Pedal Super

GENERAL

Mechanical Key Action
Mechanical Stop Action, with *wechsel schleifen* ("either/or") on Manuals
Manual key compass, 54 notes, CC-f3
Pedal key compass, 30 notes, CC-f
Wind Pressure 45mm
Fisk II Temperament
Tremblant doux

Upcoming Worship & Music Events

Sunday, November 20

The Feast of Christ the King

**CHORAL EVENSONG WITH THE REDEDICATION OF THE CHAPEL
AND BLESSING OF THE ORGAN, 4:00 PM**

Thursday, November 24

Thanksgiving Day

HOLY EUCHARIST, 10:30 AM

Sunday, December 4

The Christ Church Choir

ADVENT LESSONS & CAROLS, 4:00 PM

Sunday, December 18

The Christ Church Choir & Soloists

HANDEL'S MESSIAH, 4:00 PM

Seating reservations and information may be found at www.christchurchde.org/concerts.

Saturday, December 24

Christmas Eve

A PAGEANT WITH CAROLS, 2:00 PM

HOLY EUCHARIST, 4:00 & 10:00 PM

CHRISTMAS LESSONS & CAROLS, 6:00 PM

Sunday, December 25

Christmas Day

HOLY EUCHARIST, 10:30 AM

Friday, January 6

The Feast of the Epiphany

HOLY EUCHARIST, 7:00 PM

Sunday, January 15

The Christ Church Choir Schola

CHORAL EVENSONG IN THE CHAPEL, 4:00 PM

Sunday, January 22

The Brandywine Singers

ANNELIES – A DELAWARE PREMIERE, 4:00 PM

Seating reservations and information may be found at www.thebrandywinesingers.org.





CHRIST CHURCH CHRISTIANA HUNDRED

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Office Hours: Monday – Friday, 8:30 AM – 4:30 PM

