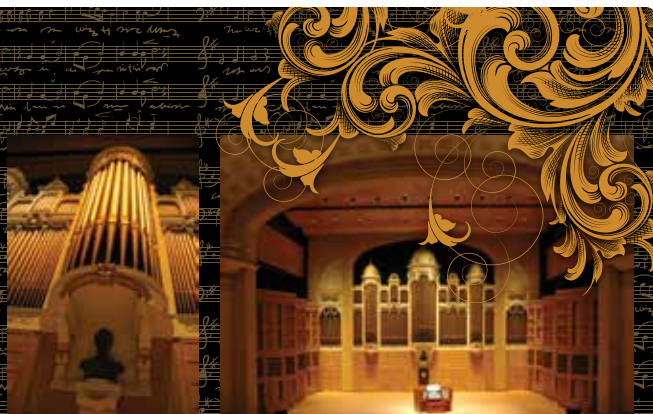


Pipe Lines

THE OFFICIAL NEWSLETTER OF THE KOTZSCHMAR ORGAN



104th Season of Concerts

Summer 2016

FOKO's 35th Year

ORGELFEST 16

PORTLAND, MAINE

A SUMMER CELEBRATION OF THE
KITZSCHMAR ORGAN'S MANY COLORS

The upcoming OrgelFest2016 concert series promises to explore the entire sonic spectrum of the Kitzschmar. The concert series, produced and curated by Friends of the Kitzschmar Organ (FOKO), will run through the month of August and will feature the myriad of musical colors of the Kitzschmar Organ, from the most gentle to the thundering! From Mozart to The Beatles, from Liszt to Peter, Paul, and Mary, the programs span centuries of musical tradition and utilize the full force and breadth of the organ's capabilities.



AUG 2

Frederick Swann



AUG 9

Dave Wickerham
Theater Organist



AUG 13

KITZSCHMAR
Organ Day!



AUG 16

Katelyn Emerson



AUG 23

Ray Cornils
& Festival Brass

TUESDAYS @ 7:30 PM

Kitzschmar Konversations @ 6:30 pm | *Rehearsal Hall*
KITZSCHMAR Organ Day! @ 10:00 - 4:00 pm | *Saturday*

TICKETS

porttix.com 207-842-0800

Box Office, Monday - Friday 12:00 - 6:00 pm

MERRILL AUDITORIUM

20 Myrtle Street, Portland, ME

MORE INFO

foko.org



2016-2017 SEASON

KRAZY 'BOUT KITZSCHMAR

Tuesday, September 20, 2016 @ 7:30 pm
Thomas Heywood

HALLOWEEN SILENT FILM NIGHT

DR. JEKYLL & MR. HYDE
Saturday, October 29, 2016 @ 7:30 pm
Jonathan Ortloff

KITZSCHMAR CHRISTMAS WITH CORNILS

Tuesday, December 20, 2016 @ 7:30 pm
Ray Cornils, Festival Brass, Parish Ringers,
Musica de Filia, Jaye Churchill, Director

KIDS & KITZSCHMAR

Sunday, March 5, 2017 @ 3:00 pm
Ray Cornils



From the President



As of this writing, I am still President of the Friends of the Kotzschmar Organ but you will probably read this after I have stepped down and Tom Cattell will have been installed as my successor. After three years as president, I am glad to turn the reins over to an able compatriot. But I am leaving with some wistfulness.

This has been a remarkable run for me. The organ represents, for me, the highest exemplification of musical performance in the development of western culture. I recently visited the Harvard Museums with the Portland Museum of Art and while there, I asked our guide if I could get to see the Flentrop Organ in the Busch Reisinger Museum. It was built in 1958 as a representation of the great baroque organs built by Arp Schnitger in the 17th and 18th centuries in the churches of northern Germany. The Schnitger organs were the instruments that inspired J. S. Bach and the great organ in St. Jakobi's Church in Hamburg was his. The Flentrop, installed in a Romanesque chapel in the Busch building on the Harvard campus, is an authentic copy of those great instruments (E. Power Biggs recorded a substantial number of Bach's works on this organ; many of these recordings were in my vinyl collection).

For me, the next development of consequence in organ building were the great, monumental instruments installed by Aristide Cavaille-Coll in the huge churches and cathedrals of France. They weren't suited for Bach but they did inspire other great composers such as Camille Saint-Saëns, Cesar Franck and Charles-Marie Widor, whose Toccata from the Symphony No 5 is a must for any great organist's repertoire.

In the 20th century, the great concert-style church organs of Cavaille-Coll morphed into municipal organs throughout the United States which brought orchestral music to the masses who were not always able to attend symphonic concerts. The Kotzschmar was the first and largest of these instruments and is one of only two still standing.

So the organ has been the instrument of inspiration for the religious communities of Europe, and ultimately the United States. And in the United States it also became the instrument of inspiration for secular audiences as well.

So what a thrill it has been for me to serve as president of FOKO when it had the mammoth and awe inspiring responsibility of resurrecting the Kotzschmar in its centennial year and bringing it back to full and inspiring voice. I will never forget September of 2014 at Merrill Auditorium, standing on the stage between our Executive Director, Kathy Grammer, and the first president of FOKO, Peter Plumb, (both of whom are excellent singers) as we welcomed the Kotzschmar's return with a sold-out auditorium singing the Star Spangled Banner. It was one of the musical highlights of my life. I cite the two of them and our wonderful municipal organist, Ray Cornils, for being my inspiration throughout my service to the Kotzschmar, and indirectly to the spiritual life of Portland.

And now, Tom Cattell, it's all yours.

— Laurence H. Rubinstein

From the Municipal Organist



This May, over 600 fourth through sixth grade students came to Merrill Auditorium for our annual *Meet the King of Instruments* Concert. Students heard a variety of music and genres from Bach's *Little Fugue in g minor* and Vierne's *Carillon de Westminster* to Nigel Ogden's *Penguin's Playtime* (accompanying videos which captured the antics of those furry

arctic creatures) and John Williams' Theme to *Jurassic Park*. Two high school students, Sophie Blair and Seamus Gethicker, were also featured organists in this 45-minute exploration of the organ. The use of a video screen, a camera on the console, and a number of slide and video presentations captured the interest of the students.

For many of the students attending, this concert was the culmination of various in-school educational programs this past year. As part of our partner schools, we worked with 4th and 5th grade students from Hartford-Sumner School and Loranger Middle School (OOB) as they studied the music of Bach and the organ; 200 6th graders at Mt. Ararat Middle School, Topsham where they and their teachers used the organ as a vehicle for exploration of sound wave energy in science classes. I taught 400 students K-4 grade at St. Alban's VT, and worked with 6th grade students at Farwell and Longley Schools in Lewiston in a general program about the organ.

For the past 12 years we have used Kotschmar Junior (K Jr) as a hands-on learning experience to teach a number of musical topics focused on the pipe organ. In the classroom we: listen to cantatas, concertos, toccatas and fugues; dance a minuet; learn basic musical structure; explore the many parts of the organ; take a scientific approach to understanding pipes and vibrations and how they relate to frequency, amplitude, other aspects of sound waves; and more!

During two consecutive weeks, I am in the classroom with K Jr engaging with the subject. The classes then visit a local pipe organ, where I play a short program which reinforces the topics we discussed in the classroom. Sometimes the students go on a pipe organ related "scavenger hunt" exploring the console, the pipe chamber with the components of the key and stop action, the reservoir and pipes, and the building which often explores local history.

The final step in this learning adventure is a trip to Merrill Auditorium to experience and explore the great Austin organ, to revisit topics from previous lessons, and to explore the workings and windchest of the Kotschmar.

The result is, instead of a single one-hour field trip to hear and tour the Kotschmar Organ, each class of students has at least four opportunities to learn about and experience the organ on the musical journey created by myself and the FOKO education team. Students, teachers and chaperones are wowed and excited by the experience, often remarking about how they had no idea the instrument and its music could be so interesting, fascinating and complex.

It is a real honor and joy to open the ears, eyes and minds of our youth to this amazing instrument and its music.

— Ray Cornils

From the Executive Director



As FOKO celebrates its 35th year, I reflect on the time that I have spent in Maine and with this organization. My first Kotschmar experience was John Scott's performance on a blustery winter evening in 2003. I had had the privilege of working with John while I was employed by VocalEssence and singing with the Ensemble Singers in Minneapolis, under the direction of Philip Brunelle. There were over 700 people in the audience and I was astounded by the support and caring of this instrument not to mention that I was blown away by its grandeur and beauty. Peter and Pam Plumb hosted a reception after the concert where I met Ray and board members.

Janice Parkinson-Tucker and Roy Ingraham approached me to discuss FOKO. Shortly after, I was nominated to the Board of Directors where my first charge was to serve on the education and development committees. Russ Burleigh was doing a terrific job as executive director, but needed some help in certain areas as he was also running his full-time printing business and, at the same time working with other organizations in the arts community. The second year I was hired as associate director to work with Russ and support the organization; two years later I became the Executive Director, a post I've held for ten years.

And what a 10 years it has been!

We successfully completed two capital campaigns, commissioned Kotschmar Junior, grew the education program, developed the curriculum, started *Meet the King of Instruments* youth concerts, began a docent training program, expanded our tours of the organ to include The Chamber of Commerce, Convention and Visitors Bureau, tour guides, corporate sponsors, college and university alumni groups, contemporary groups of other organizations such as the Portland Museum of Art, collaborated with other arts organizations on a regular basis to present concerts, and began using live video projection on stage so people could view organists' every move, revealing the complexity of skill sets necessary to masterfully perform on a symphonic pipe organ.

The true joys of this job are many. Meeting and greeting the finest artists from all over the globe, shepherding young artists and watching them grow and mature in their art form, and developing relationships with donors who are passionate about the Kotschmar and its value to our community and society has been immensely rewarding. Working side by side with board members whose passions and dedication to the KO have made it the survivor it is and working with the many volunteers that serve FOKO's vast array of activities has deepened my appreciation for how this gem brings people together in Portland. A special thanks to Ray Cornils and the part time staff over the years.

The renovation process was the *pièce de resistance*. The challenges were many but the teams were incredibly gifted beginning with the organ committee, the campaign committee and counsel, the board and Foley Baker. From being in tears with the pulling of the first pipe during Auld Lang Syne at the 100th Birthday Concert to seeing the KO being dismantled piece by piece, all in parts at the Foley Baker shop, and then reconstructed with such care and love, was testimony that this instrument is indeed a survivor. All who have touched it, maintained it, and performed on it are a part of its soul. The patina is rich and its beauty runs deep.

The KO is the people's pipe organ. FOKO continues to need your support to maintain and carry on the legacy for generations to come. I have been blessed to be a part of this journey. Thank you to all who have helped to make this possible and may the journey continue for the next 100 years.

— Kathleen Grammer

From the Organ Committee



A Brief History of the Centennial Renovation

In the 1990's, the Kotschmar Organ was removed to clear the way for the renovation of the auditorium. Through the huge effort of the Friends of the Kotschmar Organ, and local organbuilder and organ curator David Wallace, the organ was returned to the renovated and renamed auditorium, celebrated in news

reports as the "restored" Kotschmar Organ.

Nearly ten years later, FOKO made funds available for the replacement of the unreliable and inadequate 32-foot Pedal Reeds and received additional funds to add a 4-foot Clarion in Swell Division. However, upon inspecting the organ in January 2007, a team of pipe organ experts concluded that the general condition of the organ was so poor that they could not recommend installing the new stops.

That conclusion was the basis of the show-stopping report of the Organ Committee at the next meeting of the FOKO Board. Board members raised the obvious question, remembering the 1997 announcement of the "restoration" of the KO. The scope of that work was reviewed to show that while the instrument was removed, altered to fit its new location in the hall, and that important repairs were made, there was no restoration of the keyboard actions, and none of the critically needed repairs to organ pipes were accomplished...

(From the introduction to John Bishop's *"A Brief History of the Centennial Renovation."* For the full story, please visit our website at www.foko.org)

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Kotzschmar Happenings!



Ray Cornils as Bach at Hartford Sumner Elementary School



Ray Cornils Organ Residency, March 2016



Kathy Grammer and Ray Cornils



Congratulations Seamus, 2016 ATOS Competition Winner!



New Board Members from left to right: Ruth Story, Heather Noyes, David Kirstein, Carolyn Paulin. Find out more on www.foko.org