

KOTZSCHMAR
Organ

110TH ANNIVERSARY SEASON
SUMMER CONCERTS 2022



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ABOUT THE KOTZSCHMAR ORGAN

The mighty **Kotzschmar Organ** is one of the grandest and most celebrated pipe organs in the world. It's one of only two municipal organs in the United States, harnessing incredible power and range that "wows" musicians and audiences alike.

The organ has five keyboards, one pedal board, 305 keys, and 7,101 pipes. Its surprisingly spacious windchest can accommodate up to 50 people – and the organ chamber is big enough to hold about six tractor-trailers!

The Kotzschmar has a long and fascinating history, beginning with its construction in 1912 in what was then known as Portland City Hall Auditorium. Today "the king of instruments" is a treasured fixture of Merrill Auditorium that inspires awe in people of all ages, near and far.

ABOUT FRIENDS OF THE KOTZSCHMAR ORGAN

Friends of the Kotzschmar Organ (FOKO) is a 501c3 nonprofit organization dedicated to preserving, maintaining, and celebrating the organ through world-class performances and community engagement programs. Our work is made possible thanks to the support of many loyal friends, fans, and donors. To learn more and get involved visit foko.org.

Welcome!

It is such a joy to introduce the 110th anniversary season of the Kotschmar Organ. We have planned a magnificent year of concerts, tours, and other events that will entertain, inform, and inspire in equal measure. The Kotschmar Organ is far from just a musical instrument: it is a marvel of engineering, technology, and ingenuity supported by an extraordinary community of music lovers, the Friends of the Kotschmar Organ. On behalf of all of us, welcome!

When publishing magnate Cyrus H. K. Curtis gave this instrument to the City—and the people—of Portland in 1912, I wonder if he thought about the hundreds of thousands of people it would go on to inspire, including many of the world's great organists. I wonder what he would have thought about various discussions to replace the instrument in favor of something more modern—or even to get rid of the organ completely. I wonder whether he would recognize the instrument today, restored to glory in 2014 to inspire new generations of fans just as it did 110 years ago.

This year we remember two very important people in the life of the Kotschmar Organ. First, Russ Burleigh, whose life we celebrate in July, was FOKO's first Executive Director. Russ was responsible for many musical and artistic ventures in Portland, and he is sorely missed. Second, John Weaver played his first concert here in 1956 and continued to play every summer for half a century. His legacy as performer, educator, and church musician is immense, and we are delighted to present the inaugural annual concert in his memory on August 19th.

The Kotschmar Organ is a massive machine comprised of many tons of wood and metal that represents the pinnacle of American manufacturing at the beginning of the twentieth century: a glorious pipe organ. But without people—people to play it, maintain it, and, most importantly, to listen to it—it is inanimate. The organ is both impressive and imposing, but it is also capable of expressing the full range of sounds, evoking the full spectrum of human emotion and spectacle.

We are grateful for your presence here today and hope that you will tell your friends and families what a transformative and thrilling experience it is to witness the greatness and beauty of the Kotschmar Organ.

With my best wishes,

A handwritten signature in black ink, reading "James". The script is fluid and cursive, with a large, stylized initial 'J'.

James Kennerley, municipal organist

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THE Romantics

Merrill Auditorium - Portland, Maine

Saturday, July 16, 2022, 7 p.m.

JAMES KENNERLEY, Portland's municipal organist

Hungarian March

Hector Berlioz
(1803-1869)

trans. James Kennerley (b. 1984)

Pièce Héroïque

César Franck
(1822-1890)

Organ Sonata No. 3, Opus 65

Felix Mendelssohn
(1809-1847)

I. Con moto maestoso

II. Andante tranquillo

Troisième Choral in A minor

César Franck

Sonata on the 94th Psalm

Julius Reubke
(1834-1858)

I. Grave - Larghetto - Allegro con fuoco - Grave

II. Adagio - Lento

III. Allegro - Più mosso - Allegro assai



JAMES KENNERLEY, *municipal organist*

Hailed as “a great organist” displaying “phenomenal technique and sheer musicality” (Bloomberg News), James Kennerley is a multi-faceted musician, working as a conductor, keyboardist, singer, and composer. His performances are known for their illustrious flair and thrilling virtuosity, subtlety and finesse, drawing on the full resources of the instrument. James’ YouTube performances have enjoyed worldwide popularity and millions of views globally. His concert engagements this season take him to Boston’s Symphony Hall, Montreal’s Maison Symphonique, an international tour to Rome, Florence, and Venice, and even Fenway Park!

In 2019, James was named Director of Music at Saint Paul’s Church, Harvard Square, presiding over the world-famous choir of men and boys. He was appointed the Municipal Organist of Portland, Maine, in 2017, following a unanimous vote from the Search Committee and the City Council. A native of the United Kingdom, he has held Organist and Choirmaster positions at Saint Ignatius of Antioch Episcopal Church, New York City and the Church of Saint Mary the Virgin, Times Square. He is also part of a team of musicians at Park Avenue Synagogue in New York City, one of the foremost centers of Jewish Music and Liturgy in the world.

Mr. Kennerley made his Carnegie Hall solo début in 2016 with the celebrated ensemble the Sejong Soloists. Performances last season included concerts at Alice Tully Hall, the Frick Collection, the Metropolitan Museum's MetLiveArts series, and in the Lincoln Center White Light Festival. He has also given concerts at Washington National Cathedral, Saint Patrick's Cathedral, Princeton University, the Royal Albert Hall, Saint Paul's Cathedral, Westminster Abbey, and other major venues throughout the United States and Europe. He was a featured artist on recordings with the Grammy - nominated Choir of Trinity Wall Street including Handel's *Messiah* and *Israel in Egypt*, and Monteverdi *Vespers*, as well as a recording of Julian Wachner's *The Snow Lay on the Ground*. Mr. Kennerley was a prizewinner at the 2008 Albert Schweitzer International Organ Competition, and a finalist at the inaugural (2013) Longwood Gardens International Organ Competition.

Mr. Kennerley holds degrees from Cambridge University and The Juilliard School. He has studied the organ with David Sanger, Thomas Trotter, and McNeil Robinson, and harpsichord with Kenneth Weiss, Peter Sykes, and Richard Egarr. He holds the prestigious Fellowship of the Royal College of Organists diploma.

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PROGRAM NOTES

The artistic, musical, and political culture of nineteenth century Europe saw a marked departure from the rationalism of the Enlightenment that dominated the previous century. Musically, these changes were realized through intense drama, transcendent virtuosity, and extremes of emotion. As musical instruments were adapted to enable these new musical ideas, the pipe organ was especially well-suited to the drama these new musical ideas demanded.



A helpful visual comparison can be made with Caspar David Friedrich's 1818 painting, *Wanderer above the Sea of Fog*. The painting explores the role of man's relationship to nature and to the infinite. As historian John Lewis Gaddis notes, the painting suggests "at once mastery over a landscape and the insignificance of the individual within it. We see no face, so it's impossible to know whether the prospect facing the young man is exhilarating, or terrifying, or both."

French composer and conductor Hector Berlioz (1803-1869) was expected to follow his family's footsteps and pursue a medical career but decided to shun that path in favor of a musical one. Critics were divided throughout much of his lifetime as to whether his music constituted truly creative genius or formless incoherence. Most famous for his programmatic *Symphonie fantastique* and massive-scale operatic and choral-orchestral works, Berlioz's determination to follow his own inclinations rather than please more conservative listeners put him at odds with the musical establishment. He composed *La Damnation de Faust*, a "dramatic legend" and a cross between an opera and an oratorio based on Goethe's dramatic poem, *Faust*. The finale to Part 1 features Berlioz's exhilarating orchestration of the *Rákóczy March*, the Hungarian March. The march is named for Ferenc Rákóczy II, leader of an uprising at the beginning of the eighteenth century in the Hungarians' endless struggle for independence from Austria. It was originally penned by a Gypsy fiddler and was made popular by Franz Liszt as one of his Hungarian Rhapsodies.

César Franck (1822–1890), whose 200th birthday we commemorate this year, was the foremost nineteenth-century French organist-composer. Born in Liège in modern-day Belgium, he studied in Paris and remained there for the majority of his working life. In 1858, he became organist of the Parisian Basilica of St. Clotilde, a position he retained for the rest of his life. He became professor at the Paris Conservatoire in 1872. Many of his symphonic, chamber, and solo instrumental works have entered the classical canon. In 1859, he composed the *Messe à 3 voix* which features one of Franck's most enduring compositions, the communion motet "Panis angelicus." Eleven months after Franck's appointment at St. Clotilde, celebrated French organ builder Aristide Cavaillé-Coll installed a new 3-manual instrument. "My new organ," Franck remarked, "it's like an orchestra!" The significant impact of Cavaillé-Coll's artistry can be seen directly in the two major works on the program this evening.

The *Pièce Héroïque* was published as part of the *Trois Pièces pour grand orgue* and composed in 1878. The title hints at the musical "battle" that ensues, played out by the presentation of two contrasting themes, perhaps representing darkness and light. The first, in a brooding B-minor tonality with nervous staccato chords accompanying a melody in the bass, contrasts starkly with a hymn-like section in the major mode that features highly evocative orchestral textures, such as arpeggiation and staccato bass lines. The first theme re-emerges, after which the hymn-like theme returns, this time with heroic, *fortissimo* chords on the full organ.

Felix Mendelssohn Bartholdy (1809–1847) stands almost diametrically opposed to the musical life and style of Hector Berlioz. Born in Hamburg to a wealthy and cultured family, he began piano lessons with his mother at the age of 6 and studied composition and counterpoint with Carl Friedrich Zelter in Berlin from 1819. Zelter was probably recommended as a teacher by Felix's aunt, Sarah Levy, a leading patron of the Berliner Singakademie. The Singakademie was founded at the end of the eighteenth century and focused on the revival of "ancient" music as well as the performance of contemporary compositions. Sara was a pupil of Johann Sebastian Bach's son, Wilhelm Friedmann, and a patron of his oldest son, Carl Philip Emmanuel. As such, Mendelssohn had a direct connection to the musical heritage of Johann Sebastian.

Mendelssohn was famed as an organist, and in 1829 made his first of ten visits to England. Thomas Attwood, Organist of St Paul's Cathedral, London, befriended the German composer and welcomed him to play the instrument—one of the few in the country to have a full pedalboard as was standard in most German organs.

Among Mendelssohn's many admirers were Queen Victoria and Prince Albert, for whom he performed several times. The English publishers Coventry and Hollier commissioned from Mendelssohn a "set of voluntaries" (organ pieces for use during church services) in 1844. The result was the *Six Sonatas*, Opus 65, of which the third, in A major, is arguably the most popular. It consists of two movements. The first is in ternary form, with grandiose outer sections framing an A-minor *fugato* that sets the Lutheran chorale, *Aus tiefer Not schrei ich zu dir*, in the pedals (surely a reference to the magnificent chorale prelude based on the same theme by J. S. Bach). The second movement is a quiet, lyrical minuet that allows for the showcasing of the softer stops of the organ.

César Franck composed his best-known organ collection, the *Trois Chorales*, over the course of two months during the summer of 1890; he died in November of that year. The term "chorale" can be translated as "hymn", and these works, though distinctly orchestral and symphonic in their scale and conception, have at their heart delicate, melodious sections that feature solemn melodies played on the softest stops of the organ. The *Troisième Choral* in A minor opens with a fiery toccata motif for the hands, punctuated by slowly-arpeggiated chords modulating to the new key. The central section features an elegant and soulful melody, scored for the distinctively-timbred *Trompette* stop on the St. Clotilde instrument that features in a number of Franck's organ works. The melodic section meanders back to a reprise of the opening toccata, leading to a majestic conclusion.

The oldest son of an organ and piano builder, Julius Reubke (1834–1858) studied in Berlin. There, he would encounter the great virtuoso, Franz Liszt, who taught him composition and piano. The fruits of this period of study are Reubke's two major works, the *Piano Sonata in B-flat minor*, which he composed between December 1856 and March 1857, and the *Sonata on the 94th Psalm*, which he completed a month later. The organ sonata was dedicated to Professor Carl Riedel, and its first performance given by Reubke on the Ladegast organ of Merseburg Cathedral on June 17th, 1857. Reubke's health was declining during this time, and he would go on to die the following year from tuberculosis at the age of 24. As a contemporary anecdote records:

"His health was already in decline at the time of his great compositions: Playing us his sonata, seated in his characteristically bowed form at the piano, sunk in his creation, Reubke forgot everything about him; and we then looked at his pale appearance, at the unnatural shine of his gleaming eyes, heard his heavy breath, and were aware of how wordless fatigue overwhelmed him after such hours of excitement. We suspected then that he would not be with us long."

The organ sonata has long been considered one of the pinnacles of organists' repertoire. It takes as its model the extended organ works of Franz Liszt, particularly the *Fantasy and Fugue on the chorale "Ad nos, ad salutarem undam,"* also in C minor. The *Sonata on the 94th Psalm* is not, as its name might suggest, a religious or liturgical piece. Instead, it uses the highly evocative imagery provided by verses of Psalm 94 that Reubke selected to inform the musical character of the various sections of the work. The tonality of C minor (think of Beethoven's *Fifth Symphony*) is combined with dark, moody textures that portray a sense of foreboding and unrest. The sharply contrasted textures and dynamics allow for the extreme recourses of the organ to be showcased – from the transcendent string and flute stops to the thundering high-pressure reeds and pedal registers. Likewise, Reubke pushes the performer's technique to the limit with demanding pianistic keyboard passages and highly virtuosic footwork. The result is an extended tone poem of symphonic proportions and a formal integrity that hints at the great things that might have come from a composer displaying so much talent at a young age. Here follow the verses that Reubke quoted:

The 94th Psalm

(Grave - Larghetto)

1 O Lord God, to whom vengeance belongeth, shew thyself.
2 Arise, thou Judge of the world: and reward the proud after their deserving.

(Allegro con fuoco)

3 Lord, how long shall the ungodly triumph?
6 They murder the widow, and the stranger: and put the fatherless to death.
7 And yet they say the Lord shall not see: neither shall the God of Jacob regard it.

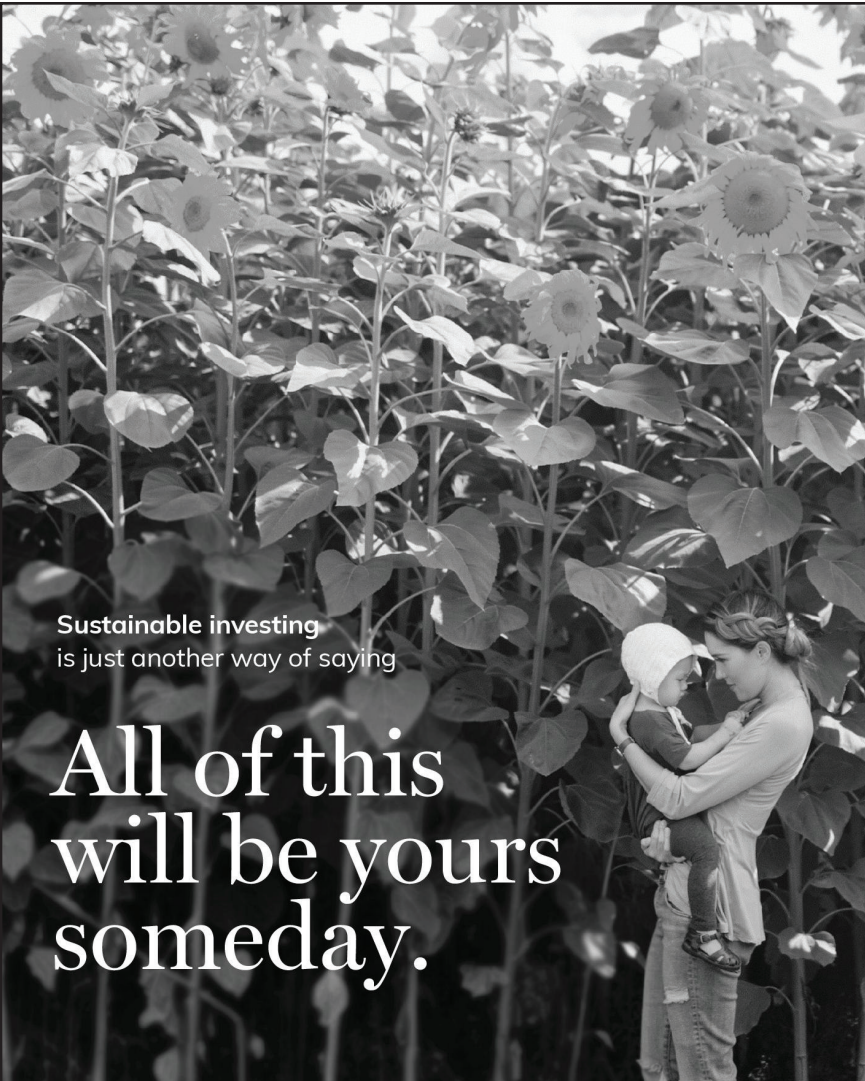
(Adagio)

17 If the Lord had not helped me: it had not failed but my soul had been put to silence.
19 In the multitude of sorrows that I had in my heart: thy comforts have refreshed my soul.

(Allegro)

22 But the Lord is my refuge: and my God is the strength of confidence.
23 He shall recompense them their wickedness, and destroy them in their own malice.

Notes by James Kennerley, 2022



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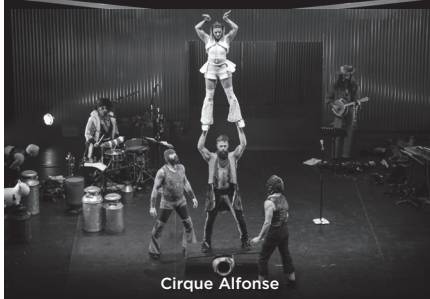
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RICHARD ELLIOT

Inaugural John Weaver Memorial Concert

Merrill Auditorium - Portland, Maine
Friday, August 19, 2022, 7 p.m.

RICHARD ELLIOTT, organist

Fantasia for Organ (1977)

John Weaver
(1937-2021)

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

Johann Sebastian
(1685-1750)

Final in B-flat Major, Op. 21

César Franck
(1822-1890)

O Jerusalem: A Symphony for Organ (2005)

Allegro (Isaiah 66:15)
Largo (Isaiah 66:12)
Giocoso (Isaiah 61:10)
Finale (Isaiah 60:1)

Daniel Gawthrop
(b. 1949)

Herzlich tut mich verlangen (2014)

S. Andrew Lloyd
(b. 1979)

**Sing Praise to God, Who Reigns Above
(Bohemian Brethren Songbook)**

Richard L. Elliott
(b. 1957)

**Sine Nomine
(For All the Saints/ When the Saints
Go Marching In) (1995)**

John Weaver
(1937-2021)



RICHARD ELLIOTT, *organist*

Richard Elliott is the Principal Organist for the Tabernacle Choir at Temple Square in Salt Lake City, Utah. For the past 31 years he has accompanied the choir on its weekly radio and TV broadcast, "Music and the Spoken Word," as well as in general conferences of The Church of Jesus Christ of Latter-day Saints, on dozens of CDs and DVDs, and in the choir's annual Christmas concerts. As accompanist for the Tabernacle Choir, he has performed in many of the world's great halls and appeared on numerous TV and radio programs, including the NBC "Today Show," the "CBS Morning Show" and "A Prairie Home Companion." In his work with the choir, Dr. Elliott has collaborated with many guest artists including Andrea Bocelli, the Canadian Brass, Kristin Chenoweth, Renée Fleming, Evelyn Glennie, the King's Singers, the Sesame Street Muppets, Robert Shaw, James Taylor, and Bryn Terfel.

He also has a busy solo career, having given thousands of organ concerts on Temple Square as well as numerous performances on five continents. He appears on seven organ CDs and is a published composer and arranger of music for organ, choir, and orchestra. In June 2022, Dr. Elliott was awarded the Governor's Mansion Arts Award by Utah Governor Spencer J. Cox and First Lady Abby Cox. The annual award recognizes Utah artists who have a positive impact on the arts and their communities.

Before becoming a Tabernacle organist in 1991, Dr. Elliott was an assistant professor of organ at Brigham Young University, and for several years he served as assistant organist at the John Wanamaker Department Store (now Macy's) in Philadelphia, home to the world's largest functioning pipe organ. A native of Baltimore, Maryland, he received his early musical training at the Peabody Conservatory. He holds a Bachelor of Music degree in organ from the Curtis Institute of Music in Philadelphia, and MM and DMA degrees from the Eastman School of Music. His organ teachers have included David Craighead, Marjorie Jovanovic, Dale Krider, William Watkins, and John Weaver.

For more information on the Tabernacle Choir at Temple Square, visit www.thetabernaclechoir.org.

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The 2022-2023 Portland String Quartet concert series is presented by the Portland String Quartet Society (formerly LARK Society for Chamber Music). For tickets & more details, please visit us online at: www.portlandstringquartet.com

PROGRAM NOTES

John Weaver exerted a profound influence on the current state of organ playing in the United States through his many years spent as chair of the organ departments at the Juilliard School and the Curtis Institute of Music. He composed the *Fantasia for Organ* in 1977 and gave the premiere performance that same year at the New England Regional Convention of the American Guild of Organists. The work consists of four connected sections: Allegro, Scherzo, Adagio, and Finale. While it was intended to effectively showcase a small 2- or 3-manual organ, it works equally well on larger instruments.

While Johann Sebastian Bach's *Passacaglia in C Minor, BWV 582* is widely regarded as one of his most significant keyboard compositions, there is still disagreement over whether the piece was intended to be played on the organ, the pedal harpsichord, or the pedal clavichord. Authorities also disagree over a possible year or period of composition, although there is some persuasive evidence dating it to Bach's earlier years in Weimar. The Italian term "passacaglia" traditionally indicates a keyboard work consisting of a set of variations played over a repeating bass melody. Bach's passacaglia opens with a single, unadorned statement of the bass theme followed by twenty variations and culminating in a brilliant double fugue (one in which two subjects are introduced simultaneously), featuring segments of permutation fugal writing (which combine elements of fugue and strict canon).

The Final in B-flat Major, Op. 21 by César Franck (whose birth bicentennial is being commemorated in 2022) is one of six pieces for organ published in 1868. Dedicated to the French virtuoso, Louis-J.-A. Lefebure-Wely, it opens with an extended solo played by the feet. Regarding the set of pieces that included the Final, Franz Liszt wrote, "These poems have their place beside the masterpieces of Sebastian Bach."

One of today's most distinguished composers of organ and choral music, Daniel Gawthrop, is a native of Fort Wayne, Indiana whose other careers as a radio announcer and organ technician have taken him to many other states. His 4-movement suite, *O Jerusalem: a Symphony for Organ* was commissioned by Graceland University in Lamoni, Iowa to commemorate the tenth anniversary of the installation of its concert hall pipe organ. Each of the four movements of the Gawthrop work is based on a passage from the Old Testament book of Isaiah:

Allegro: For, behold, the Lord will come with fire, and with his chariots like a whirlwind, to render his anger with fury, and his rebuke with flames of fire. (Isaiah 66:15)

Largo: For thus saith the Lord, Behold, I will extend peace to her like a river. (Isaiah 66:12)

Giocoso: I will greatly rejoice in the Lord, my soul shall be joyful in my God. (Isaiah 61:10)

Finale: Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee. (Isaiah 60:1)

Andrew Lloyd, currently an assistant professor of organ at the University of Texas at San Antonio, holds a doctorate in organ performance from the University of North Texas. Lloyd's heartfelt setting of *Herzlich tut mich verlangen* (the so-called "Passion Chorale") was written in memory of his undergraduate organ teacher at Brigham Young University, Douglas E. Bush, who passed away in October 2013 after a valiant struggle with melanoma. The piece's texture was inspired by John 4:14: "But whosoever drinketh of the water that I shall give him shall never thirst; but the water that I shall give him shall be in him a well of water springing up into everlasting life." Astute listeners will also recognize a brief appearance in the concluding section of "O Come, O Come, Emmanuel."

One of the great hymns of the Reformation, "Sing Praise to God Who Reigns Above" is associated with the 16th century tune, "Mit Freuden Zart," which was included in the 1566 songbook of the Bohemian Brethren titled, *Kirchengesänge*. Richard Elliott's playful arrangement of the tune was composed for a "Music & the Spoken Word" broadcast featuring the Tabernacle Choir at Temple Square.

John Weaver's setting of *Sine Nomine* is one of three hymn-tune variations commissioned by Albert Neutel and the Reuter Organ Company to honor the firm's longtime Tonal Director and Chairman of the Board, Franklin Mitchell. (All three movements were based on hymns known to be favorites of Dr. Mitchell.) The final movement combines Ralph Vaughan Williams' *Sine Nomine* with Joseph Barnby's *Sarum* (an earlier tune associated with "For all the saints") and also employs the New Orleans jazz funeral march, "When the Saints Go Marching In." It is this last tune which dictates the musical style for the whole movement. The piece was first performed by Dr. Weaver as part of the dedication recital on the new organ at Shadyside Presbyterian Church in Pittsburgh, Pennsylvania.

Notes by Richard Elliott, 2022

A MEMORY OF JOHN WEAVER

John B. Weaver, a towering figure in the world of concert organists and a long time member of the FOKO Advisory Board, died on February 1, 2021 at the age of 83. He had performed annually on the Kotzschmar Organ for fifty consecutive years from 1956 through 2005, when he retired from his spectacular international performance career.



Weaver began his musical studies at age six at the Peabody Conservatory of Music in Baltimore. He gave his first organ recital in Baltimore at age 14. He received his undergraduate degree from the Curtis Institute in Philadelphia (where he would later become chair of the Organ Department from 1972 to 2003) and from there went into the Army, serving as organist and choir director of the Post Chapel at West Point. He then earned a Master of Sacred Music degree at Union Theological Seminary in New York. In addition he served as chair of the Organ Department at the Julliard School from 1987 until 2004.

The bulk of his playing career was spent as music director at the Madison Avenue Presbyterian Church, New York City, which became justly famous for its music programs of sacred and secular works. During his long career he concertized, frequently with his flautist wife Marianne, all over the United States, Canada, Western Europe, the United Kingdom, and Brazil. He was a prolific composer: some of his organ works (his *Sine Nomine* and *Toccata* in particular) are in the standard repertoire of concert organists. He left a teaching legacy of some of the finest younger organists alive today, including tonight's artist, Richard Eliot. Weaver began coming to Portland to play on the Kotzschmar's summer series in 1956 at the age of 19. Then living in Vermont, he would take the train by a circuitous route all the way to Portland. In addition to his 50 unbroken appearances on the summer series, he performed multiple times with the PSO. He certainly had a very soft spot in his heart for the Kotzschmar, because he saw it through its worst years of lack of interest, deferred maintenance and general disrepair. His last appearance on it was at the 100th anniversary celebration in 2012, helping to shut the organ down for its multi-year restoration.

When FOKO was founded in 1981 we asked John to join the group as an Advisory Trustee (he said he couldn't serve as a regular trustee because of distance and his bruising schedule) and he readily agreed to do that. He was a constant source of help and encouragement thereafter. John Weaver was a very serious musician with an international stature. But he had a wicked sense of humor and was happy to show it off. Over the years he wrote lyrics to several famous tunes, and at somewhat raucous after-concert parties he would hold forth with his personal renditions of them. I remember well laughing with others until we cried as he worked his magic on the Hope Jones organ in my home on Park Street. Here is his version of Handel's "Hallelujah Chorus," written with family and friends during a road stop at a Howard Johnson's:

Howard Johnson's, Howard Johnson's.....Landmark for Hungry
Americans -- Howard Johnson's, Howard Johnson's

Twenty-eight flavors to choose from -- Howard Johnson's,
Howard Johnson's , ...

With Tender Sweet Fried Clams, As sweet as a nut.

And Grilled Frankfurters, on toasted roll, on toasted roll.

And we shall eat forever and ever.

Ice Cream Shops,-- Howard Johnson's, Howard Johnson's,

And Motor Courts, -- Howard Johnson's, Howard Johnson's,

And we shall eat forever and ever....

[to the end] HOWARD JOHNSONS!

There were more, all designed to bring uproarious results. Weaver became a beloved figure on the Kotzschmar. As time went on the audiences at his concerts were the largest of any in any given year. His unflagging affection for our organ is unparalleled. As we celebrate the first Weaver Memorial Concert, we give thanks for his legacy here in Portland.

Peter Plumb, August 2022

THANK YOU TO OUR DONORS

Many thanks to all those who contribute to the Friends of the Kotzschmar Organ.
This list includes gifts to the annual fund received between June 1, 2021 and
June 15, 2022. Please email director@foko.org with any questions.

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