

A photograph of the interior of Trinity College Chapel, featuring a large wooden pipe organ, a stained glass window, and wooden pews with red candles. The image is overlaid with a purple banner and decorative white line art.

# Trinity College Organ Series

CELEBRATING THE 50TH ANNIVERSARY  
OF THE AUSTIN PIPE ORGAN

Friday, November 11, 2022  
Trinity College Chapel



# Trinity College Organ Series

CELEBRATING THE 50TH ANNIVERSARY OF THE AUSTIN PIPE ORGAN

For over 90 years, the Trinity College Chapel has been a landmark venue for extraordinary music making in offerings that enrich the life of the college and the wider Hartford community.

The Chapel offers music in sacred events as well as concerts, sponsors collaborations with the music department, and provides a home for presentations by student ensembles and community organizations. Whether experiencing the thrilling sounds of the Austin pipe organ, celebrating the Christmas season at Lessons and Carols, or picnicking while the Plumb Memorial Carillon rings out across the quadrangle, we hope you enjoy another year of beautiful music in and around one of Hartford's great spaces.

*Please silence all electronic devices.*

*All are welcome to a light reception immediately following the recital, in the Chapel of the Perfect Friendship.*







## Christopher Houlihan

7:30 p.m.

Prelude and Fugue in A minor, BWV 543

JOHANN SEBASTIAN BACH (1685–1750)

An Introduction to the King of Instruments

John Nowacki, *narrator*

ROBERT EDWARD SMITH (b. 1946)

Fantasy and Fugue on “Ad nos, ad salutarem undam”

FRANZ LISZT (1811–1886)

The organist **Christopher Houlihan** has established an international reputation as a “passionate and intelligently virtuoso musician” (*Gramophone*), hailed for his “glowing, miraculously life-affirming performances” (*Los Angeles Times*). Houlihan has performed at Disney Concert Hall with the principal brass of the Los Angeles Philharmonic; the Kimmel Center in Philadelphia, presented by the Philadelphia Orchestra; and at the Kennedy Center in Washington, D.C., presented by the National Symphony Orchestra. The *Los Angeles Times* raved about his Disney Hall debut, proclaiming, “Houlihan is the next big organ talent.”

Houlihan's performances during 2022 included solo recitals at the Aspen Music Festival (Colorado) and the Celebrity Recital Series at St. Paul's Cathedral (London). He also performed or taught masterclasses at Wichita State University, Concordia University Irvine, University of Nevada, Las Vegas, University of Tampa, and Loyola University (Chicago). He appeared as soloist with the Waterbury Symphony in performances of Saint-Saëns and Poulenc (Leif Bjaland, conductor) and was presented in a solo recital by the Madison Symphony Orchestra (Wisconsin).

Orchestral performances in past seasons include Joseph Jongen's *Symphonie Concertante* (Carolyn Kuan, conductor) and Barber's *Toccata Festiva* (Edward Cumming, conductor) with the Hartford Symphony, Poulenc's Organ Concerto with the Columbus (GA) Symphony (George Del Gobbo, conductor), and the Organ Concerto by Robert Edward Smith with the Boston Chamber Orchestra (David Feltner, conductor).

Christopher Houlihan has been presented in recital at numerous conventions of the American Guild of Organists and the Organ Historical



Society. In 2017 he was the featured performer at the closing concert of the AGO Southeast Regional Convention at Jacoby Symphony Hall in Jacksonville, where he presented the world premiere of Hannah Lash's *Ludus* (written specifically for Houlihan). In 2014, Houlihan performed in a prime-time slot of WQXR's All-Day Bach Organ Marathon in New York City which was webcast live and seen by thousands. 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."

Building on the excitement and acclaim of "Vierne2012" in Christopher Houlihan's next recording (to be released January 2023 on Azica Records) includes Vierne's Symphony No. 6 and Franck's *Grande Pièce Symphonique*. In 2017, Houlihan released *Christopher Houlihan plays Bach* (Azica). Recorded at Trinity College, the album was praised as "playful, celebratory and sparkling with color" (*The Whole Note*), and *American Record Guide* stated, "there's no denying Houlihan's extraordinary achievement." Houlihan's other recordings include music by Maurice Duruflé and Jehan Alain, and Organ Symphony No. 2 by Louis Vierne, both on Towerhill Records.

Christopher Houlihan is the John Rose Distinguished College Organist and Director of Chapel Music, and Artist-in-Residence at Trinity College, where he succeeds his former teacher, John Rose. Since 2022, he also serves as Artistic Director of the Albert Schweitzer Organ Festival Hartford which sponsors one of the premier North American performance competitions for young organists.

In addition to his studies at Trinity College, Houlihan studied with Grammy Award-winning organist Paul Jacobs at The Juilliard School and with Jean-Baptiste Robin at the French National Regional Conservatory in Versailles. In 2015 he was selected for *The Diapason's* "20 Under 30," a distinguished list of young leaders in the organ world. More information is at **[ChristopherHoulihan.com](http://ChristopherHoulihan.com)**.



## John Nowacki

New England Public Radio's **John Nowacki** has been on-air for over 35 years. Originally from the Midwest, John's interest in classical music began while he was a high school student, having discovered organ music recordings by E. Power Biggs and singing in the high school's choirs. His radio career began in 1982 at WILL-FM in Champaign-Urbana, Illinois, where he started as a board operator for local programming, then became a classical music host. He worked for stations in Illinois, Wisconsin, and Indiana before making the move to the Northeast in 1990. After a short hiatus, he became New England Public Radio's Morning Classical host in March, 2014. John lives in Hartford, Connecticut with his husband Don and Myles the cat. He sings as a bass/baritone in the choir of St. John's Episcopal Church, West Hartford. He also enjoys reading good science fiction, and biographies of 16th and 17th century historical figures.



Photo courtesy of John Nowacki



## Robert Edward Smith

### An Introduction to the King of Instruments (Variations on an American Folk Tune)

Composer, harpsichordist, and church musician **Robert Edward Smith** joined the faculty of Trinity College in 1979 and served as Chapel composer-in-residence there. He also taught at the Hartt School of Music from 1995–2011. As a composer, Smith has written music for vocal and instrumental ensembles of all sizes ranging from unaccompanied viola to symphony orchestra, as well as the 2011 chamber opera *A Place of Beauty*, on the life of art collector and philanthropist Isabella Stewart Gardner. His published music includes many sacred choral pieces and works for organ. As a harpsichordist, Smith holds the distinction of being the first person since the 18th century to perform in public the complete harpsichord literature of François Couperin. He was also a working church musician for nearly 50 years. Smith currently lives in Boston and devotes himself to composition. He composed the work heard here in 1978, and notes that:

"The variations were composed on commission from Michael Nemo, who was the founder of Towerhill Records. He wanted to produce a recording that illustrated to the listener what sounds a well-designed pipe organ could produce, taking as his model Britten's *Young Person's Guide to the Orchestra*. The commission was specifically for the recording, and would feature John Rose as organist playing the organ at Saint Joseph's Cathedral in Hartford, CT. Mr. Rose performed it live at Trinity College Chapel in Hartford after the recording was made."



Photo courtesy of Robert Edward Smith

This is one of a few works by Smith that draw upon the rich heritage of early American hymnody. In this case, it is the tune *Pisgah*. This melody, attributed to J.C. Lowry (possibly Joseph C. Lowery), which first appeared in the shape-note collection *The Kentucky Harmony* in 1816. "Shape-note" or "Sacred Harp" music is a uniquely American tradition, beginning in the late 18th century. Four-part hymns, anthems, and "fuguing tunes" were printed in a notation in which variously-shaped noteheads represented solfege syllables. This music often has a rough-edged, sturdy beauty, and many of these tunes survive in modern hymnals. In the case of *Pisgah*, it is usually paired with the 18th-century Isaac Watts hymn *When I Can Read My Title Clear*. In describing the variations, Smith writes:

"Each variation features a particular rank of pipes: principals, flutes, reeds, mixtures, etc., each of which is introduced by the narrator. After the last variation, the work ends with a rondeau, which repeats the order of ranks presented in the variations, but without the vocal introduction. The rondeau ends with its theme played above the hymn tune as a sort of hymn descant."

An unidentified musician plays the Aeolian-Skinner organ. The 12 Open Wood pipes, visible on the west wall, are incorporated into the Austin Organ. Date unknown, a. 1956, *Trinity College Archives*.

*Program notes ©2022 by J. Michael Allsen, reprinted with permission.*







## A brief history of organ music at Trinity College, Hartford, in honor of the 50th Anniversary of Austin Organs, Inc., opus 2563

CHRISTOPHER HOULIHAN

Founded in 1823 by the Episcopal Church in Connecticut, it is perhaps not surprising that organ music has had a presence at Trinity College from its earliest years. It is remarkable, however, that over its nearly 200-year history, a small liberal arts college has not merely mirrored national trends in organ building and performance, but on more than one occasion been a locus of organists and organ building projects of significant national influence.

The college purchased its first pipe organ in 1850, an instrument installed by John Henry Wilcox (Class of 1849) in Seabury Hall Chapel on the college's original campus. According to organ historian Barbara Owen, Wilcox was "one of the very few professional organists of his era to successfully enter the organ building profession and certainly the most notable."<sup>1</sup> Another student from this period was Dudley Buck, who attended Trinity College from 1855–1858 before heading to Europe to further his musical studies. Buck is considered the first American organist to learn a virtuosic pedal technique, and he published a method book on the topic as well as a treatise in the art of choral accompanying at the organ. Some of his compositions remain mainstays of the organ repertoire to this day. In 1864, the college appointed its first organ instructor, Benjamin Franklin Leavens, to "conduct the music in the Chapel and to give instruction on the organ."<sup>2</sup>

When the college moved to its current location in 1878 (to make way for the State Capitol), an organ was donated by Robert H. Coleman (Class of 1877) and installed in the new Seabury Hall Chapel. This extant space is presently used as a lecture hall. The instrument was built by Hillborne Roosevelt, one of the premiere American organ builders of the late 19th century, whose younger brother and eventual successor to the organ business, Frank Roosevelt (Class of 1883), arrived on campus the same year. Some students soon found the new Chapel unsatisfactory. With

1 Owen, Barbara. "John Henry Wilcox, Organist and Organbuilder."  
*The Tracker*, vol. 36, no. 2, 1992, 13.

2 Trinity College Trustee Minutes, 11 January 1864.



Dudley Buck (left) with unidentified Trinity College classmates, ca. 1856. *Trinity College Archives*

3 *The Trinity Tablet*, vol. 31, no. 5, 19 February 1897, 97.

4 Buhrman, T. Scott. "Clarity and its Development," *The American Organist*, vol. 20, no. 2, February 1937, 48.

5 Trinity College Trustee Minutes, 26 April 1930.



Old Seabury Hall Chapel. The organ by John H. Wilcox can be seen in the background. Date unknown, a. 1878. *Trinity College Archives*.



New Seabury Hall Chapel, used as a music classroom after 1932. Pipes of the Roosevelt organ are visible. Date unknown, *Trinity College Archives*.

the familiar optimism of an undergraduate, the 1897 editors of *The Trinity Tablet* opined: "If we had a College Church so beautiful that a visitor to the United States would feel it to be a mistake to return without seeing it, with a professional organist, who might at the same time be Professor of Music in the College, doubtless many citizens would be glad to attend our services and Hartford thus be drawn more closely to the College."<sup>3</sup> A few years later, they got their wish.

The college's third and current Chapel, consecrated in 1932, is indeed a building of distinction and recognized as one of the finest examples of neo-gothic architecture in the United States. A gift of William Mather (Class of 1877), the building was designed by Philip Frohman, principal architect of Washington National Cathedral. The Aeolian-Skinner Organ Company of Boston was selected to build the college a new organ, specifically under the personal supervision of the firm's new tonal director and president, G. Donald Harrison. The organ's pipes were installed in a now-empty chamber at the northwest corner of the building, and the console (from which the organist plays the instrument) was located halfway down the Chapel (where a carved oak sedilia now stands). Harrison soon became the most prominent organ builder of the mid-20th century and would point to his work at Trinity College as the starting point of his influential career.<sup>4</sup> In very general terms, organs of the early 20th century excelled at imitating warm, orchestral sounds; Harrison's innovation was to combine these sonorities with an ear towards clarity and brilliance. This tonal style became known as the "American Classic" organ. The Aeolian-Skinner company was so proud of their accomplishment at Trinity that during the 1932 convention of the American Guild of Organists—held in Boston—they arranged for convention attendees to hear a recital at Trinity performed by the new college organist, Clarence Watters. Under Harrison's direction, Aeolian-Skinner went on to build some of this country's most celebrated pipe organs.

Arthur Tillman Merritt had been hired as organist and assistant professor of music in 1930 and was assigned the task of establishing a department of music.<sup>5</sup> He was involved, to some extent, in the design and installation of the Aeolian-Skinner, with heavy input from Archibald Davison (Harvard University) and T. Tertius Noble (organist and choirmaster at St. Thomas Church, New York and a friend of Trinity president Remsen Ogilby). In 1932, Merritt accepted a position at Harvard, where he would teach and sometimes chair the department of music for the next 40 years. The initials "A.T.M." may be found on the hymn boards at the Chapel's east end; they were Merritt's gift towards a campaign to furnish the Chapel.

After Merritt's unexpended departure, Clarence Watters was appointed the next college organist and a professor of music. Already known as one of the first American students of the famous French virtuoso Marcel Dupré, his post at Trinity would be a platform for his increasing reputation in his own right as a performer, recording artist, and pedagogue. He was considered by many of his generation to be the leading authority on the interpretation of French organ music, and his extensive recordings on Trinity's organ earned recognition not only for him, but for the college and Aeolian-Skinner as well. Among these recordings are the complete works of César Franck, one of the first recordings of Arnold Schönberg's *Variations on a Recitative*, and the first recording of Marcel Dupré's *Le Chemin de la Croix*.



By the 1960s, the Aeolian-Skinner was in poor mechanical condition and increasingly unreliable. The instrument was sold in its entirety to the Church of St. Mary the Virgin, New York City, and though intended incorporated into their incomplete organ of a similar vintage, various ranks of Trinity's pipework can now be heard in organs throughout Connecticut, New York, Pennsylvania, Mississippi, and Alabama. The only pipes to be retained at the college were the 12 largest and lowest pitched of the Pedal 32' Open Wood; these had always been installed along the Chapel's west wall and are incorporated into the current organ.

In 1969, the college secured a major gift from Mrs. Newton C. Brainard for a new pipe organ. Given in memory of her husband, a trustee of the College and former mayor of Hartford, she stipulated that the instrument be built in Hartford by Austin Organs. A contract between the college and organ-builder was soon signed, and Clarence Watters (recently retired from teaching) was brought on as consultant and chairman of the advisory committee.

The 1950s and '60s were a time of tremendous upheaval and debate among organists and organ builders regarding the ideal style and design of new instruments. The trend towards classical principals (arguably initiated by G. Donald Harrison at Trinity College) had led to the extreme. Some factions preferred "historically authentic" organs whose keys were connected to the pipe chests by means of mechanical action. Others preferred a modern, electropneumatic action, which was the style built by Austin. Dividing along the same lines, some demanded organs that performed music of the 17th and 18th centuries particularly well, yet others advocated for a more cosmopolitan approach. Organists in academia generally gravitated towards the historic style.

Trinity's committee was hotly divided on these issues (regardless that a contract with Austin had already been signed), and an outside consultant was asked to weigh in. Fenner Douglass, professor of organ at Oberlin College, predicted that Austin's plans would damn the organ to become "the object of intense ridicule among future student generations" unless they were to build a mechanical action instrument according to strict historic principals.<sup>6</sup> The issue made its way to the desk of college president Theodore Lockwood, who wrote to a member of the committee: "I am returning to the violin. There are only four strings, no architectural problems, no committee conferences, and occasionally fairly good sound!"<sup>7</sup>

In the end, Watters worked closely with Austin Organs and their tonal director, Richard Piper, to design an eclectic instrument to his own exacting standards, and with electropneumatic action. On January 21 and 22, 1972, Watters performed two dedicatory programs to inaugurate the new organ, featuring repertoire of J.S. Bach, César Franck, Max Reger, Marcel Dupré, and one of his own compositions. The program showcased the instrument's ability to convincingly perform repertoire spanning

6 Douglass, Fenner.  
*Report of Fenner Douglass on the meeting of the organ advisory committee.*  
28 May 1970. Trinity College Chapel.

7 Lockwood, Theodore  
D. Letter to George E. Becker. 2 July 1970.  
Trinity College Chapel.



Clarence Watters at console of new organ, December 1971. *Trinity College Archives.*



Trinity College Chapel, consecrated in 1932, is recognized as one of the finest examples of neo-gothic architecture in the United States.



John Rose, college organist and director of Chapel music from 1977 to 2017.

three centuries and varied national styles. The Chapel was at capacity for both performances.

The organ soon gained a reputation as a “French” instrument, perhaps more to do with its association with Watters than its actual resemblance to a 19th or early 20th century French symphonic organ, but perhaps even more so because there were very few, if any, French Romantic influenced organs in the United States in 1972. Watters himself described it as “neo-classic,” a 20th century organ that employs the best principles of the past three centuries of organ building. Several features of its tonal design were new to Austin Organs and were rarely seen in American organs more broadly. These included sixteen-foot flue tone, cornets, complete principal choruses, and chorus reeds in each of the organ's divisions. Certain stops, such as the Great Flûte Harmonique and pungent Positive Cromorne, nodded heavily toward the French influence.

College organist and director of Chapel music from 1977 to his retirement in 2017, John Rose stewarded the organ through much of its 50-year history. Initially installed without its beautiful casework, this was designed and fabricated in 1986 by Charles Nazarian '73 (also a consultant designer to C.B. Fisk organs of Gloucester, Massachusetts). The case incorporates intricate wood carvings by Morgan Faulds Pike which include unicorns, angels, swallows, griffins, and even the Trinity College mascot, the Bantam. In the panels directly above the console are profiles of Paul W. Adams '35 (on the left, in whose honor the case was given) and Clarence Watters. The powerful *Trompette de Jubilé*, with its horizontal pipes mounted atop the case, was installed in 1982 and was a gift of Alfred M. C. MacColl '54 in celebration of the 50th anniversary of the Chapel's consecration.

Rose's work brought additional distinction to the college and its unique musical legacy, especially through his recordings, international performance tours, and mentorship of generations of organ students, several of whom pursued graduate degrees and careers in organ performance or sacred music. The Trinity Organ Series continued to attract some of the world's most distinguished organists to perform on campus, including Robert Glasgow, Nicholas Kynaston, Gillian Weir, John Scott, Pierre Pincemaille, and Paul Jacobs. Among Rose's recordings on the Austin organ is a performance of Widor's Symphony No. 5, as well as collaborative performances with Thomas Richner, piano, and Robert Edward Smith, harpsichord.

The organ has also attracted performances hosted at the college by several professional organizations, including the American Institute of Organbuilders, the Festival of Contemporary Organ Music of the Hartt School of Music, and three conventions of the American Guild of Organists (1977, 2005, and 2013). The Hartford Symphony Orchestra has performed at the Chapel several times (in the 1980s and most recently in 2019), featuring the college organist as soloist. Since 2016,

Trinity has been home to the Albert Schweitzer Organ Festival Hartford, presenter of one of the top North American performance competitions for young organists.

In 2013, the organ was fitted with new actions (the many small moving parts that facilitate the prompt speech of over 4,400 pipes) and a new console was built and installed by Austin Organs. Designed by John Rose and Christopher Houlihan, the new console incorporates a modern control system, allowing for increased musical flexibility of the instrument while maintaining its original character. In 2016, the position of college organist was endowed in honor of John Rose through a major estate gift of Marjorie Van Eenam Butcher, professor of mathematics, emeritus. Butcher's legacy includes a fund for major repairs of the college's pipe organs, and in 2020 the organ's reed pipes were removed by Messrs. Czelusniak et Dugal, Inc. and restored by Christopher Broome, a nationally regarded specialist in the voicing of reed pipes. His father, David Broome, worked for Austin and voiced the reed pipes at the organ's installation.

Organ study continues to thrive at Trinity, over 150 years since the appointment of the college's first organ instructor. Students not only take private lessons with the college organist but have generous opportunities for performances in concerts and services at the Chapel. Students can learn and practice the skills of hymn-playing and choral accompanying right on campus, often collaborating with The Chapel Singers, the resident Chapel choir and college's oldest student organization, founded in 1825. Students also frequently work as organ scholars or assistants in churches throughout Greater Hartford, a valuable opportunity to gain pre-professional experience and a meaningful connection of the college to the musical and cultural life of the city.

It is safe to say that Fenner Douglass' fears of 1970 were unfounded, and in fact, the editors of the 1897 *Tablet* made a far more astute prediction. The college's landmark Chapel, extraordinary pipe organs, and outstanding organists have left an indelible mark on the college and indeed drawn it closer to the Greater Hartford community. Now fifty years old, Trinity's Austin organ is a gem among the builder's finest instruments and is one of Hartford's greatest musical treasures.

*Research for this essay was contributed by Zachary Schurman '22, recipient of a 2021 Trinity College Summer Research Program grant to support faculty supervised research. Additional assistance was provided by Sydney Yu '25 and Eric Stoykovich, Trinity College archivist and manuscript librarian.*



The new four manual console, built and installed by Austin Organs in 2013.





## Austin Organs, Inc., Hartford, Connecticut

### Opus 2536—1971/2013

### Trinity College Chapel, Hartford, Connecticut

GREAT (II)		pipes			
16'	Montre	61	8'	Trompette	61
16'	Bourdon Doux (Sw. L.)		8'	Cromorne	61
8'	Principal	61	4'	Clairon (ext. 8')	12
8'	Montre (ext. 16')	12		Tremulant	
8'	Flûte Harmonique	61		Positiv 16'	
8'	Bourdon	61		Positiv Unison Off	
4'	Octave	61		Positiv 4'	
4'	Flûte Conique	61		Swell Left on Positiv	
2'	Super Octave	61		Swell Right on Positiv	
2'	Flûte à Bec	61	SWELL LEFT (III)		pipes
	Cornet III	183	16'	Bourdon Doux	61
2'	Fourniture V	305		(1-15 enclosed with Swell Right)	
1½'	Cymbale IV	244	8'	Flûte à Cheminée	61
16'	Bombarde	61	8'	Viole de Gambe	61
8'	Trompette	61	8'	Voix Céleste	61
4'	Clairon	61	4'	Flûte Octavante	61
	Tremulant		4'	Viole de Gambe (ext. 8')	12
	Great 16'		4'	Voix Céleste (ext. 8')	12
	Great Unison Off		2½'	Nasard	61
	Great 4'		2'	Octavin	61
	Swell Left on Great			Sesquialtera II	122
	Swell Right on Great		8'	Hautbois	61
POSITIV (I)		pipes	8'	Voix Humaine	61
16'	Quintaten	61		Tremulant	
16'	Bourdon Doux (Sw. L.)			Swell Left 16'	
8'	Montre	61		Swell Left Unison Off	
8'	Holzgedackt	61		Swell Left 4'	
4'	Principal	61		Swell Left off Swell	
4'	Flûte à Fuseau	61	SWELL RIGHT (III)		pipes
2½'	Nasard	61	8'	Principal	61
2'	Doublette	61	4'	Prestant	61
2'	Quarte de Nasard	61	1½'	Fourniture IV	244
1¾'	Tierce	61	½'	Cymbale III	183
1½'	Larigot	61	16'	Bombarde	61
1¾'	Septième	61	8'	Trompette	61
1'	Fourniture IV	244	4'	Clairon	61

	Tremulant		2'	Flöte (ext. 4')	12
	Swell Right 16'		1½'	Plein Jeu V	160
	Swell Right Unison Off		32'	Contre Bombarde (ext. 16')	12
	Swell Right 4'		16'	Bombarde	32
	Swell Right off Swell		16'	Bombarde (Sw. R.)	
			8'	Trompette	32
			4'	Clairon (ext. 8')	12
			4'	Cromorne (Pos.)	
				Swell Left on Pedal	
				Swell Right on Pedal	
<b>SOLO (IV)</b>		<b>pipes</b>	<b>COUPLERS</b>		
16'	Bourdon Doux (Sw. L.)		Great to Pedal	8'	4'
8'	Montre (Gt.)		Positiv to Pedal	8'	4'
8'	Flûte à Cheminée (Sw. L.)		Swell to Pedal	8'	4'
8'	Viole de Gambe (Sw. L.)		Solo to Pedal	8'	4'
8'	Voix Céleste (Sw. L.)				
4'	Flûte à Cheminée (Sw. L.)		Positiv to Great	16'	8' 4'
8'	Trompette (Pos.)		Swell to Great	16'	8' 4'
8'	Cromorne (Pos.)		Solo to Great	8'	
4'	Clairon (Pos.)				
16'	Trompette de Jubilé (T.C.)		Swell to Positiv	16'	8' 4'
8'	Trompette de Jubilé	61	Solo to Positiv	8'	
	Solo 16'		Great to Positiv	8'	
	Solo Unison Off				
	Solo 4'		Solo to Swell	8'	
	Swell Left on Solo		Positiv to Swell	8'	
	Swell Right on Solo		Great to Solo	8'	
			Positiv to Solo	8'	
<b>PEDAL</b>		<b>pipes</b>	Great/Positiv Manual Transfer		
32'	Untersatz (ext. 16')	12	Swell Expression Divide		
16'	Principal	32	Adjustable Pedal Divide		
16'	Montre (Gt.)		Sostenuto (on manuals III & IV)		
16'	Bourdon	32			
16'	Bourdon Doux (Sw.)		Virtuoso Pipe Organ Control System		
10⅔'	Grosse Quinte (Sw.)				
8'	Octave	32			
8'	Montre (Gt.)				
8'	Bourdon	32			
8'	Flute à Cheminée (Sw. L.)				
8'	Viole de Gambe (Sw. L.)				
4'	Super Octave	32			
4'	Nachthorn	32			



# Trinity College Organ Series

The 2022–23 Trinity Organ Series celebrates the 50th anniversary of Trinity College's landmark pipe organ, built by Austin Organs, Inc. of Hartford and dedicated in January 1972.

Presented by  
**Chapel Music** and  
**Department of Music**

## Thursday Lunchtime Recitals

**12:10 p.m.** Carillon recital by Ellen Dickinson  
*Trinity College Carillonist*

A light lunch is served in the Chapel South Cloister during the carillon recital.

**12:45–1:15 p.m.** Recital by organists from throughout Connecticut;  
**2022:**

**OCTOBER 20** Christopher Houlihan '09

**OCTOBER 27** Vaughn Mauren '07

**NOVEMBER 3** Scott Lamlein

**NOVEMBER 10** Evan Cogswell

**NOVEMBER 17** Susan Carroll

**2023:**

**JANUARY 26** Nathaniel Gumbs

**FEBRUARY 2** Edward Tipton

**FEBRUARY 16** Ezequiel Menendez

**MARCH 2** Christopher Houlihan '09

**MARCH 9** Mary Pan

**MARCH 16** Natasha Ulyanovsky

*Lunchtime Recitals are presented with support from the Marjorie Jolidon Fund at the Hartford Foundation for Public Giving.*

## Friday Evening Recitals

**Christopher Houlihan**  
**November 11, 2022 at 7:30 p.m.**

**Alcee Chriss**  
**February 10, 2023 at 7:30 p.m.**

*The Annual Clarence Watters Memorial Recital*

*Jolidon Organ Recital Series of the Greater Hartford American Guild of Organists*





## Additional music events at Trinity College Chapel

### Evensong

**Wednesday, November 16 at 5:15 p.m.**

The Chapel Singers

Christopher Houlihan, *director*

A centuries-old tradition of sung prayer that marks the end of day and the arrival of evening. This 45-minute service is offered to all as a moment of restful contemplation at the close of day.

### The Music of Christopher Swist

**Wednesday, November 16 at 7:30 p.m.**

An evening of music by Christopher Swist, composer and Trinity College director of recording arts, featuring varied acoustic and electronic works for marimba, vibraphone, violin, and interactive synthesis and sound design. Featuring Marcia Lehninger, violin. Free admission.

### The 63rd Annual Trinity College Christmas Festival of Lessons and Carols

**Sunday, December 11, 2022 at 4:00 and 7:00 p.m.**

The Chapel Singers

Trinity College Gospel Choir

String Quartet

Madison Thompson '25, *organ*

Vaughn Mauren, *organ*

Christopher Houlihan, *director*

The Rev'd. Dr. Marcus Halley, *college chaplain*



More information about Chapel Music and the Trinity College Austin pipe organ is available at [www.trincoll.edu/ChapelMusic](http://www.trincoll.edu/ChapelMusic).



Trinity College



More information about Chapel Music and the  
Trinity College Austin pipe organ is available at  
[www.trincoll.edu/ChapelMusic](http://www.trincoll.edu/ChapelMusic).