

HONORING THE 100TH ANNIVERSARY
OF THE BIRTH OF BETTY C. RENEKER

THE RENEKER ORGAN
WAS INSTALLED ON
2 FEBRUARY 2013

BOND CHAPEL

The Reneker Organ, inspired by instruments built in northern Germany in the seventeenth and eighteenth centuries, was built by Canadian master organ builder Karl Wilhelm in 1983 for Graham Taylor Hall at the Chicago Theological Seminary. It was dedicated in 1984 in honor of the late Robert W. Reneker and Betty C. Reneker, and was moved to Bond Chapel in the autumn of 2012.

The installation of the Reneker Organ at Bond Chapel has been made possible by generous funding from the Office of the Provost.

Today's concert is partially underwritten by a gift from Lawrence P. Jepson II and Carol A. Jepson in memory of Alice Baenzinger Adams, PhB'33, and Frederick G. Adams, PhB'32, MBA'51. Mr. and Mrs. Adams, Carol Jepson's parents, were married in Bond Chapel in 1936. Additional support is provided by the organ program at Rockefeller Chapel.

The post-concert reception is hosted by the University of Chicago Divinity School.

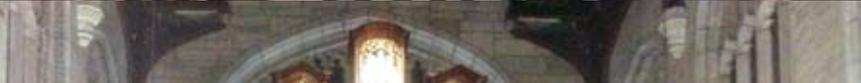
Photographic and audio recordings of archival quality are being made of today's historic concert. Please refrain from taking photographs or making any other recordings during the performance.

Before the concert begins, please silence all electronic devices.



The **RENEKER ORGAN** *in* **BOND CHAPEL**

COMMEMORATIVE PROGRAM



The **INAUGURAL CONCERT**

 **THE UNIVERSITY OF
CHICAGO**



The RENEKER ORGAN at BOND CHAPEL

Betty Congdon Reneker, in whose honor the organ is installed today in Bond Chapel, was born one hundred years ago on this day, on February 2, 1913. Several members of her family are present today to witness this historic occasion, led by her daughter-in-law Maxine Reneker.

Robert W. Reneker (1913–1981) and Betty Reneker (1913–2002) were very actively involved with the life of the University of Chicago and also of the Chicago Theological Seminary.

Betty Reneker served on the Board of Trustees of the Chicago Theological Seminary, twice acting as its interim president, and she was a member of the Visiting Committees of the University of Chicago Divinity School, the College, and the Regenstein Library. She was also a member of the University of Chicago Women's Board. She was named a lifetime member of the Divinity School Visiting Committee in 1993 in recognition of her many years of devoted service.

Robert Reneker, PhD'33, served on the Board of Trustees of the University of Chicago from 1972 until his death in 1981, including a period as Chair of the Board from 1976 to 1981, and on the Board of Trustees of the Chicago Theological Seminary. The chairman and chief executive of Esmark Inc., he was also involved in numerous civic organizations in Chicago. A chair endowed in his name at the University of Chicago is currently held by noted scholar of Italian opera Philip Gossett, Robert W. Reneker Distinguished Service Professor Emeritus in the Department of Music, the Department of Romance Languages and Literatures, and the College.

The Reneker Organ was commissioned by the Board of Trustees of the Chicago Theological Seminary in 1982 in honor of Robert and Betty Reneker, after Mr. Reneker's death the previous year. Mrs. Reneker made a gift for the organ in memory both of her husband and of their son, David, who had died in 1979. The organ was placed in Graham Taylor Hall of the Chicago Theological Seminary, and dedicated on March 30, 1984. The Seminary occupied the buildings at 5757 S. University Avenue until its move to purpose-built new facilities in 2011.

The University of Chicago, which purchased the University Avenue property from the Seminary in 2008 and built the Seminary's new home at the southeast corner of Dorchester Avenue and 60th Street, acquired the Reneker Organ as a separate purchase in 2012, in consultation with the Reneker family. Organ conservator

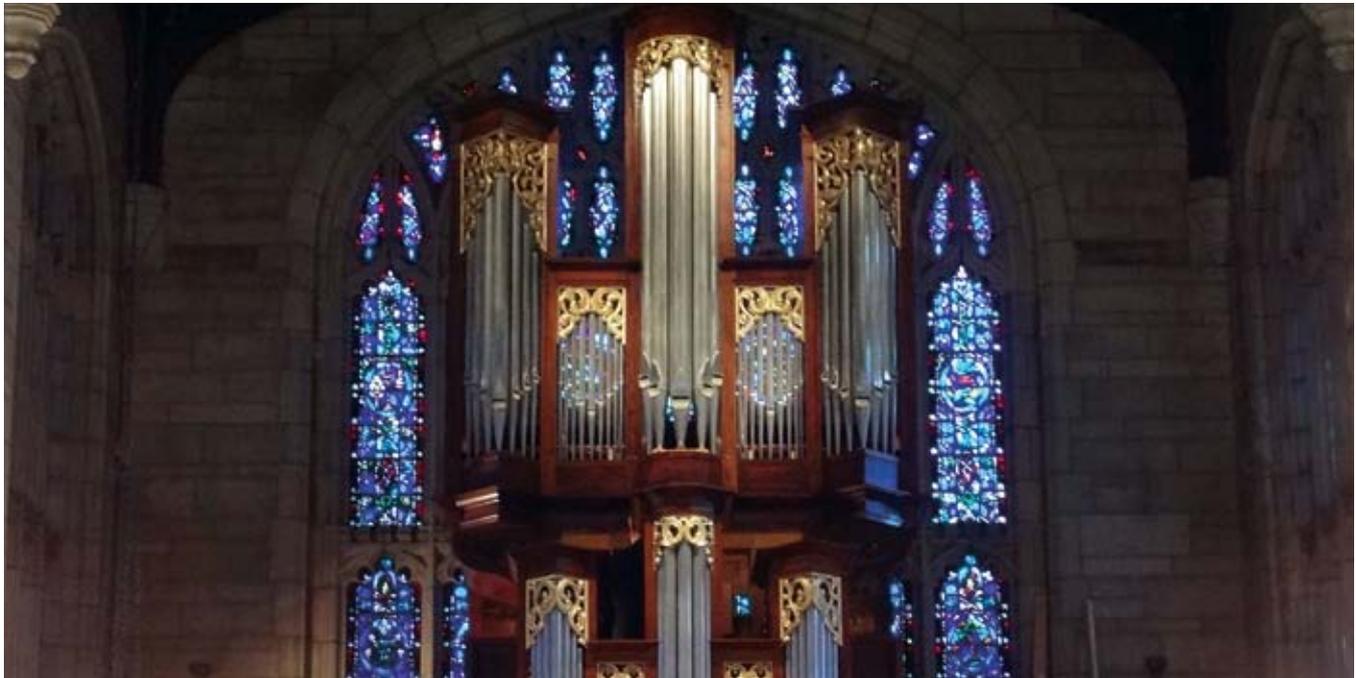
Jeffery Weiler, organ curator for the Chicago Symphony Orchestra, had conducted a study of the instrument at the request of the University and had determined that it was ideally suited to the organ gallery at Bond Chapel, previously home to a practice instrument of the organ-building Schlicker family. Mr. Weiler noted in his report: "The organ, custom built by Karl Wilhelm Inc. of Mont St. Hilaire, Quebec in 1983, is well made and represents a significant musical and cultural asset to the University and the greater Chicago arts community. It is worthy of a fine home where it will see expanded liturgical and concert use. Moving the organ to Bond Chapel is a fitting way to recognize its legacy and pay lasting tribute to its donors."

The new placement of the Reneker Organ in Bond Chapel is designed to pay lasting tribute to the long and dedicated service of both Betty and Robert Reneker to the University of Chicago, and particularly to honor Betty Reneker's deep commitment to the life of the Divinity School.

"If art inspires our lives, speaking to the whole of our senses, then the installation of the Reneker Organ in Bond Chapel will be a lasting inspiration to the thousands who enter this space. The Reneker Organ makes this Chapel a unique destination where all can experience the harmonic interplay of art, architecture and music, with the stunning beauty of stained glass windows, the soaring stone arches, the rich carved woods, and the compelling voice of the organ uniting as one. It has been my privilege and honor to have overseen the relocation of this magnificent instrument: an experience that will remain with me for a lifetime but will enhance the lives of others for many generations to come."

Jose L. Lopez, Jr.

Senior Project Manager/Capital Project Delivery
The University of Chicago



THE RENEKER ORGAN IN GRAHAM TAYLOR CHAPEL IS DEDICATED IN
MEMORY OF ROBERT W. RENEKER, CIVIC LEADER AND CHURCHMAN, AND IN
TRIBUTE TO HIS WIFE, MRS. BETTY C. RENEKER, CIVIC LEADER AND
CHURCHWOMAN.

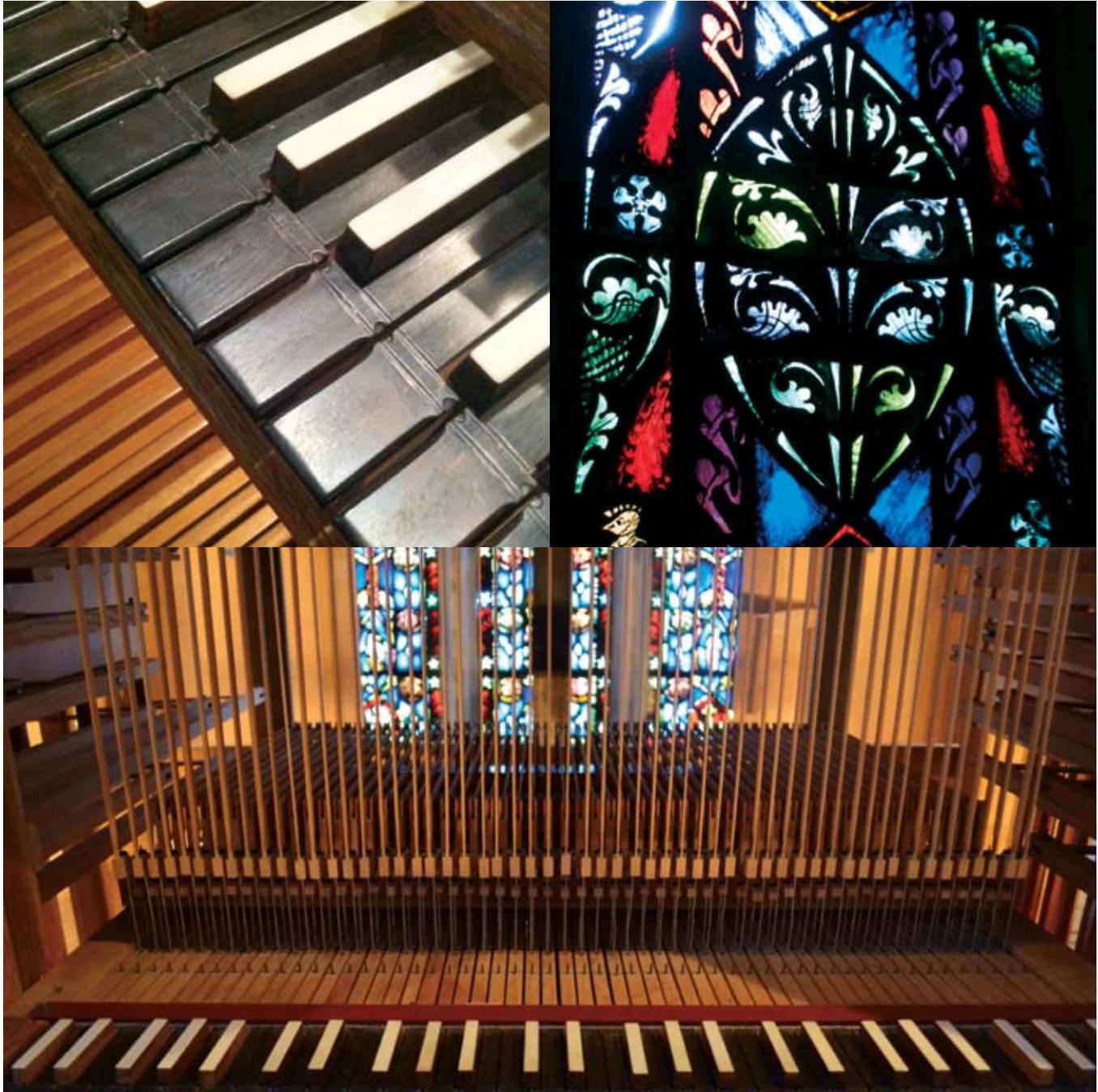
THE ORGAN IS FUNDED BY GIFTS FROM MRS. BETTY C. RENEKER, FRIENDS
OF THE RENEKER FAMILY AND THE SEMINARY.

MARCH 30, 1984

Steven Grigoletti/JL Weiler, Inc., Don Burkett, Elizabeth Davenport



Elizabeth Davenport



Elizabeth Davenport, Terren Ilana Wein

THE JOSEPH BOND CHAPEL

The Joseph Bond Chapel is one of two University Chapels built during the 1920s at the University of Chicago (Rockefeller Memorial Chapel being the other), at the end of the Gothic revival period in America. Both Chapels serve as ceremonial and spiritual centers for the University, and both are used today for a wide variety of performing arts events. Rockefeller Chapel has long been noted as a center for organ study and performance, and today Bond Chapel joins it with a sister instrument which perfectly complements the Rockefeller instrument, an intimate Baroque instrument taking its place alongside its large romantic counterpart across the quadrangles. Today's installation of the Reneker Organ at Bond Chapel, together with new furnishings which reflect and facilitate the diverse uses of the Chapel, marks the beginning of a new era for Bond Chapel as a setting for the performance of early and Baroque music as well as for artistic events of many other kinds.

Both Swift Hall (the Divinity School, to which Bond Chapel is linked at its southwest corner by a beautiful cloister) and Bond Chapel were designed by the architects Coolidge and Hodgdon. The Chapel was given by Mrs. Joseph Bond in memory of her husband, a former trustee of the Baptist Theological Union, the predecessor institution of the Divinity School. Mr. and Mrs. Bond's daughter, Elfleda, married Edgar J. Goodspeed, a member of the university faculty noted for his translation of the New Testament. After Elfleda's death in 1949, Mr. Goodspeed donated the stained-glass windows in her memory.

The cornerstone of the chapel was laid by Mrs. Bond on April 30, 1925, and the chapel was opened in October, 1926.

As a University Chapel, Bond Chapel is used by the Divinity School for weekly reflective gatherings and for many ceremonial occasions. It is widely used by members of the University for weddings and memorial services, and for religious practices of the diverse traditions represented on campus. In recent years, as the performing arts have become a vital part of University life, Bond Chapel has been used for an increasing range of musical activities. Its location adjacent to Goodspeed Hall makes it an attractive venue for student performances, and it is already attracting bookings from professional musicians and artists visiting the University.

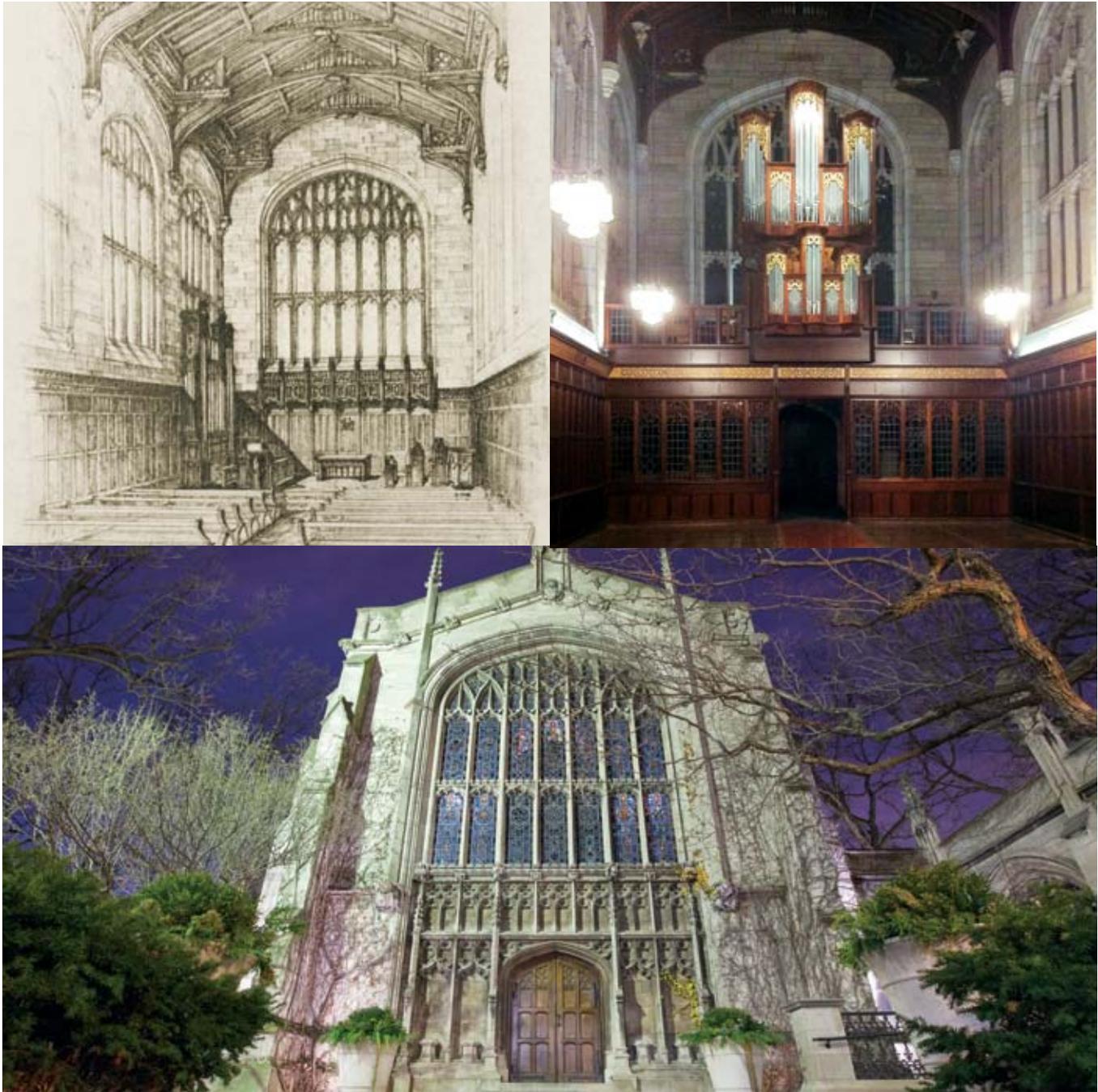
In 2011, Margaret M. Mitchell, Dean of the Divinity School, assisted by Elizabeth Davenport, Dean of Rockefeller Chapel, and Tal Yifat, graduate student leader of the Buddhist Association at the University, presented a proposal to the University of Chicago Women's Board for furnishings more compatible with today's increasingly varied

uses of Bond Chapel by students and others. Designed primarily for Protestant services, Bond Chapel had remained virtually unchanged for the first 85 years of its life, other than the addition of the stained glass windows in 1949. But its use had changed dramatically over this time, reflecting the ever increasing diversity in the religious demographics of the student body, both at the Divinity School and in the University at large, and students were now drawn to the Chapel as a place for meditation and for the daily and weekly prayers of a number of different religious traditions (currently including Muslim, Buddhist, Eastern Orthodox, Roman Catholic, and Episcopalian). The existing furniture was being rearranged several times a week, even though such rearrangement only made flexible use possible for half the space. Further, it was difficult to accommodate wheelchairs or to manage other particular seating needs in any arrangement of the furniture. It was also clear that musical and artistic events would richly benefit from a reconfiguration of the Chapel. The Women's Board was invited to join a comprehensive effort to renovate the Chapel for multi-purpose use, and in this context the members of the projects committee of the Women's Board were the first to be told that the (not yet public) proposal to install the Reneker Organ at Bond had been granted funding by the Provost's Office.

The Women's Board generously funded in full the request for new custom-made chairs in a style and finish honoring the traditions of the Chapel while making possible the flexible use of the building for new generations. The beautiful new furnishings allow for maximum variety of use, as is commonplace in chapels used also as concert venues. The chairs may be arranged in antiphonal style for an organ recital, as they are today; or in traditional chapel format for a wedding, in a semi-circular format for a spiritual event, or stacked to allow for open space use.

In addition to the new seating, meditation cushions and prayer rugs have been purchased for use by those for whom this building is a place for daily or weekly spiritual practice. The meditation cushions have been purchased from the funds provided by the Women's Board, and the prayer rugs from Rockefeller Chapel funds. A small grand piano will also be added shortly as a gift from Rockefeller Chapel.

A plaque acknowledging the gift of the Women's Board is to be placed in the narthex: "In grateful recognition of generous support from the University of Chicago Women's Board for the furnishings in Bond Chapel, 2013."



University of Chicago Photographic Archive, Steven Grigoletti/JL Weiler, Inc., Avi Schwab

The MOVE of the RENEKER ORGAN

The Reneker Organ is a freestanding mechanical action instrument inspired by organs built in northern Germany during the Baroque period, and built by Karl Wilhelm, Canadian organ builder of the highest reputation for concert quality instruments capable of playing Renaissance, Baroque, and contemporary organ music. It contains 26 registers (stops) and 34 ranks of pipes, for a total of 1,640 pipes, in three divisions: the Hauptwerk, which is the main section of pipes reaching toward the ceiling; the Rückpositiv, the small section in the new overhang from the gallery, to which the organist's back is turned; and the Pedal, played by the organist's feet. An electric blower supplies wind to two main reservoirs, the flow of air being activated by thin strips of wood (trackers) which connect the two manual keyboards and the pedals to valves. The organ case is made of solid white oak and features decorative carvings by Claude Duclos. The majority of the pipes are made of alloys of tin and lead, and were imported from Germany and Switzerland. In addition, there are 78 large wood pipes. The organ weighs approximately 10,400 pounds.

In September 2012, technicians from organ conservators JL Weiler, Inc., began dismantling, documenting, and cleaning each part before packing the instrument for its short journey across the main quadrangle of the University. While they were working on this aspect of the move, structural engineers and contractors were at work in Bond Chapel (from June 2012), adding cantilevers to support the weight of the organ and adapting the gallery to fit the Rückpositiv. This aspect of the project was undertaken by Scale Construction, under the oversight of David Woodhouse Architects and University project manager Jose L. Lopez, Jr. Preparation was also made at this time for the addition of the new furnishings to the Chapel, and the opportunity was taken to make necessary repairs to the walls and stonework of the building.

The dismantling and removal of the organ from its original setting took some five weeks, under the oversight of Jeffery Weiler and management of chief technician Glenn Tallar and operations manager Eduardo Lopez. The reinstallation and tonal finishing in Bond Chapel, including the cleaning of all pipes and other components, the finishing of the woodwork to match the interior of Bond Chapel, and the re-engineering of the Pedal division to fit its new home, took some three months of full time work on the part of the conservators, now a team of twelve. Because the Pedal division had previously been installed on an elevated platform behind the main organ, the key action and stop mechanism had to be reworked for its new placement on the same

level as the rest of the organ. Eduardo Lopez was responsible for the refinishing of the organ case and the gilding of the carved pipeshades. Jeff Weiler himself undertook the sensitive tonal finishing, adjusting the timbre, power, speech characteristics, and pitch of each of the 1,640 pipes in turn, a labor of care lasting four weeks.

Following the installation of the organ, new gallery railings were added to allow maximum visibility to the organ gallery, with the very pleasing aesthetic of consistency with the leaded windows at the floor level below, and new lighting fixtures were added to the ceiling to illuminate the organ.

The east window, which lies behind the new organ, has also been fitted with new lighting from the inside and will be fully visible at night.

The overarching approach of the conservators to this entire project was to preserve the artistic vision of the original builder, Karl Wilhelm. To that end, the pitch, tuning, and tonal characteristics of the organ remain unchanged. Mr. Weiler wrote in his report to the University with regard to what was then the proposed move: "The Reneker Organ is a work of art that could play a prominent role in the religious and cultural life of the University community and beyond. It would provide excellent musical contrast to the Rockefeller Chapel organ, thus placing the University in the enviable position of having the best of both worlds. The organ will be both visually and aurally stunning [in its new environment]."

For all involved, the move of the Reneker Organ has been a labor of love, a remarkable partnership between administrators, organ experts, faculty, architects, engineers, craftsmen of many kinds, users of the Chapel, musicians, the Divinity School, Rockefeller Chapel, and the Reneker family of today. The project has had as its chief goals the preservation of this remarkable instrument and of the integrity and beauty of Bond Chapel, and the honoring anew of Robert and Betty Reneker's dedication to the Chicago Theological Seminary and the University of Chicago. That the moment of completion of the project has fallen upon the very day of the 100th anniversary of Betty Reneker's birth speaks to the sense experienced by so many: that this was meant to be!

This description is adapted in part, with gratitude, from Jeffery Weiler's report commissioned by the University of Chicago (2011) on the feasibility of moving the Reneker Organ to Bond Chapel.



Terren Ilana Wein, Steven Grigoletti/JL Weiler, Inc.

PROGRAM

Toccata per il Deo Gratias Giovanni Battista Martini (1706–1784)

Thomas Weisflog, organ



Welcome Elizabeth J.L. Davenport, Dean of Rockefeller Chapel

Remarks Jeffery L. Weiler, President, JL Weiler, Inc.

Remarks Lawrence Zbikowski, Chair of the Department of Music



Pièce d'orgue, BWV 572 Johann Sebastian Bach (1685–1750)

Canzon sopra Il est bel et bon Girolamo Cavazzoni (1525–1577)

Thomas Wikman, organ



Pavan in d minor John Jenkins (1592–1678)

Fantasia No. 6 John Jenkins

James Fackenthal, Ken Perlow, Isabelle Rozendaal, Russell Wagner, gamba consort

Thomas Weisflog, organ



Veni, Creator Spiritus Nicolas de Grigny (1672–1703)

Alleluia, O quam suavis est Pierre Camonin (1903–2003)

Pange lingua gloriosi Marc-Antoine Charpentier (1643–1704)

Walter Whitehouse, organ



Ombra mai fu (Xerxes) George Frideric Handel (1685–1759)

The Silver Swan Orlando Gibbons (1583–1625)

Lon Ellenberger, countertenor

Thomas Weisflog, organ

Française (Suite Française) Jean Langlais (1907-1991)

Komm, heiliger Geist, Herre Gott, BWV 651 J.S. Bach

Thomas Weisflog, organ

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Remarks Margaret M. Mitchell, Dean of the Divinity School

Unveiling of the Commemorative Plaque

After making her remarks, Dean Mitchell proceeds to the newly installed plaque in the narthex, accompanied by members of the Reneker family, where she formally unveils the plaque. The audience is asked to remain seated and, after the final musical selection, to view the plaque on their way to the reception.

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Rondeau Jean-Joseph Mouret (1682-1738)

Thomas Weisflog, organ

All are warmly invited to a reception in Swift Hall, in the third floor lecture hall, which may be accessed via the main staircase or via the elevator. Those who are able to take the stairs are encouraged to do so, since the elevator is small.

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At the second performance of this concert on Saturday February 16, 2013, the following selection replaces the gamba consort selections listed above:

Sonata a 3 Georg Philipp Telemann (1681-1767)

Allegro—Adagio—Allegro—Presto

Isabelle Rozendaal, violin

James Fackenthal, recorder

Thomas Weisflog, organ

PROGRAM NOTES

Toccatà per il Deo Gratias ∴ Giovanni Battista Martini (1706–1784)

Giovanni Battista Martini was an important figure in the narrow confines of eighteenth century Italian music and counterpoint pedagogy. A supportive and much sought teacher, his students included the young Wolfgang Amadeus Mozart and Johann Christian Bach. Born in Bologna to a musical family, Martini enjoyed substantial early musical training, but at the age of 15 he decided he wanted to become a monk and was sent to a monastery. This residency lasted about a year; in late 1722 he returned to Bologna to become an organist at the church of St. Francesco, where he was appointed chapel master at the age of 19. In this toccata—from the Italian *toccare*, to touch—fast-moving figurations in the hands ride atop long pedal tones played by the feet.

Pièce d'orgue, BWV 572 ∴ Johann Sebastian Bach (1685–1750)

Bach's Fantasy in G Major is often given the French title *Pièce d'orgue*, as it makes reference to the contemporary French style in several ways. Bach specifies the tempo markings of the three sections as *très vite*, *gravement*, and *lentement*. In bar 94 there is an unusual low B pedal note found only in the long compass “en ravalement” of French organs, and the middle section in five voices employs harmonic progressions of seventh and ninth chords, similar to the flowing pulse of suspensions and resolutions in the French *Plein Jeu*. The rapid manual figurations in the opening and concluding sections are reminiscent of toccatas.

Canzon sopra Il est bel et bon ∴ Girolamo Cavazzoni (c.1525–1577)

The title *Canzona* originated as a type of poem of the troubadour period and eventually came to denote any short composition for lute, organ, and other instruments of the period. Little is known of the life of the organist and composer Cavazzoni except that he worked in Venice and Mantua. His published works, comprising two collections of mostly liturgical music and two ensemble *ricercares*, date between 1543 and 1549; his later compositions are unknown. The canzona heard today is from his first published collection, *Intavolatura libro primo* (1543).

Pavan in d minor and Fantasia No. 6 ∴ John Jenkins (1592–1678)

Note: This selection is played on February 2, with a gamba consort joining the organ. At the repeat of this concert on February 16, a work by Telemann for organ, gamba, and recorder is substituted (see page 14).

“Has he tempered the viol's wood
To enforce both the grave and the acute?
Has he curved us the bowl of the lute?
*Lawes and Jenkins guard thy rest
Dolmetsch ever be thy guest...*”

— Ezra Pound, *Canto LXXXI*

John Jenkins was an English composer whose career straddled the Renaissance and Baroque periods as well as pre- and post-revolutionary English musical tastes. In his day, he was regarded as one of the greatest of English composers, described by antiquarian Anthony Wood as “the mirrour and wonder of his age for musick.” He was a virtuoso on the lute and lyra viol, and is probably best known today for his instrumental compositions, including almans, courants, pavans, fantasias, and *in nomines* for viol consort. Jenkins was a friend of court composer William Lawes and served as a musician in several provincial houses during the period of the Commonwealth. But this was generally a difficult period for musicians, and Jenkins never held an important church position, nor did he have a court appointment until 1660 when, at the age of 68, he was appointed theorbist to a court consort at the beginning of the Restoration.

The d minor Pavan and the Fantasia No. 6 for four viols and organ, like other Jenkins compositions, use melodies that are quite accessible and perhaps less adventurous than those of his friend Lawes. These musical formats were beginning to be viewed as old fashioned even during Jenkins' career, yet his use of modulation to explore multiple tonal centers was masterful and ahead of its time. While the framework of these pieces is intricate, somewhat formal counterpoint, his varied thematic developments range from the sensuously lyrical to the charmingly dance-like.

Veni, Creator Spiritus : Nicolas de Grigny (1672–1703)

Nicolas de Grigny, organist and composer, was born into a family of musicians and organists in Reims, north eastern France. He was appointed titular organist of Notre-Dame de Reims, the city's famous cathedral in which French kings were crowned, in his early twenties. With François Couperin, he stands at the apex of the French classical organ tradition, though he had compiled but one single collection of compositions before his untimely death at the age of 31. Johann Sebastian Bach is known to have copied by hand all of de Grigny's works, and we can surmise their being played on north German Baroque organs.

This piece and the two that follow in this set are each based upon chants that would have been familiar to audiences of the day. *Veni, Creator Spiritus* falls into three short *versets*, of which the first will be played today. It presents the full plenum (full organ) sound of the Reneker Organ's principal chorus, from 16 foot pipes up through the high mixtures, arrayed against the solo reed melody in the pedal.

Alleluia, O quam suavis est : Pierre Camonin (1903–2003)

Pierre Camonin's composition represents a twentieth century version of the improvisation on a chant melody heard in de Grigny's piece. A student of Louis Vierne and Marcel Dupré at the Paris Conservatory, Camonin followed the example of the great French organists of the nineteenth and twentieth centuries, remaining in his post as organist at Notre-Dame de Verdun for 68 years, until his death at the age of 100. Ordained a priest in 1929, most of his composition is liturgical in nature, as is today's selection, written for the feast of Corpus Christi. This piece showcases beautiful flute stops of the Reneker Organ, used in ensemble texture and also in accompaniment to the lighter solo mutations and reeds.

Pange lingua gloriosi : Marc-Antoine Charpentier (1643–1704)

Marc-Antoine Charpentier was the most important French composer of his generation. Employed by royalty, including the cousin and Dauphin-son of Louis XIV, he produced works for private royal chapels as well as court events such as the annual *Corpus Christi* procession. For twelve years Charpentier served as *maître de musique* to the Jesuits, and in his sacred tragedies written for the Jesuit community in Paris, he established the oratorio in France. From 1698 until his death, he was master of music at the Sainte Chapelle in Paris, a chapel to

which Bond Chapel is often compared on account of its "walls" of beautiful stained glass and its intimate size. Like the de Grigny piece, Charpentier's exposition of the chant *Pange lingua gloriosi* features the full plenum of the organ, contrasted with typical Baroque French choruses of cromones and cornets.

Ombra mai fu : George Frideric Handel (1685–1759)

With this selection and the next, we experience the combination of voice accompanied by Baroque organ, a sound which served to entertain gatherings of many kinds during the seventeenth and eighteenth centuries. *Ombra mai fu* is the opening aria from the 1738 opera *Xerxes* by George Frideric Handel. It is sung by the main character, Xerxes I of Persia, admiring the shade of a plane tree.

Frondi tenere e belle del mio platano amato per voi risplenda il fato. Tuoni, lampi, e procelle non v'oltraggino mai la cara pace, nè giunga a profanarvi austro rapace.	<i>Tender and beautiful fronds of my beloved plane tree, let Fate smile upon you. May thunder, lightning, and storms never bother your dear peace, nor may you by blowing winds be profaned.</i>
Ombra mai fu di vegetabile, cara ed amabile, soave più.	<i>A shade there never was, of any plant, dearer and more lovely, or more sweet.</i>

The famous tune has often been arranged for other voice types and instruments, including solo organ, solo piano, violin and piano, and string ensembles, often under the title *Largo from Xerxes*. On December 24, 1906, a Canadian inventor and radio pioneer, Reginald Fessenden, broadcast the first AM radio program, which started with a phonograph recording of *Ombra mai fu*, thus apparently making this aria the first piece of music ever to have been broadcast on radio.

The Silver Swan ∴ Orlando Gibbons (1583–1625)

The Silver Swan, published in 1612, is perhaps the most famous madrigal composed by Orlando Gibbons. We present it today in a solo version with organ, though it was originally scored for five voices. The text poetically reflects on the legend, dating back to antiquity, that swans sing one beautiful song just before dying. Gibbons himself may have penned the lyric, though it is generally attributed to that most eloquent of authors, Anonymous.

The silver Swan, who, living, had no Note,
when Death approached, unlocked her silent throat.
Leaning her breast upon the reedy shore,
thus sang her first and last, and sang no more:
“Farewell, all joys! O Death, come close mine eyes!
More Geese than Swans now live, more Fools than Wise.”

Française ∴ Jean Langlais (1907–1991)

Jean Langlais, renowned Parisian composer and organist, was blind from infancy due to untreated glaucoma, and like Louis Vierne (also blind) became known for his highly developed improvisatory skills. The ten-movement *Suite Française*, dating from 1948, is dedicated to his friend and student Pierre Denis. The sprightly fourth movement heard today uses the contrasting tonal colors and dynamics of the Reneker Organ’s two keyboards—Hauptwerk and Rückpositiv.

Komm, heiliger Geist, Herre Gott ∴ J.S. Bach

In this, the first of the so-called “great eighteen chorale preludes,” an exuberant toccata, conveying the “rushing mighty wind” of the Holy Spirit, sweeps over the pedal chorale melody. These works were a set of large-scale preludes composed in Leipzig by Bach during his last ten years of life. Subtitled *in organo pleno*, this masterpiece is played with a full registration of principal-chorus stops in the manuals on top of the full pedal.

Rondeau ∴ Jean-Joseph Mouret (1682–1738)

A highly popular composer of his day, Mouret wrote nine operas and ballets and over 400 divertissements for plays. His controversial *opéra ballet*, *Les fêtes ou le triomphe de Thalie* (1714), was among the first to use comedy. His other works include motets, cantatas, *cantatilles*, *airs*, and instrumental works, notably the *Symphonie de Fanfares* (1729). The *Rondeau* is well known today as the theme music for *Masterpiece Theatre*.

FEBRUARY 16 ONLY

Sonata a 3 ∴ Georg Philipp Telemann (1681–1767)

Georg Philipp Telemann was probably the most prolific of all Baroque German composers. By the age of 10 he had learned to play the violin, flute, zither, and keyboard instruments, and by 12 he was composing an opera. This worried his mother, who wanted him to study law and forbade his composing. He entered Leipzig University in 1701 to study law, but promptly organized a student collegium musicum and was then appointed director of the Leipzig Opera. During his career he held several important posts as church organist and court Kapellmeister in Sorau, Eisenach, Frankfurt, Bayreuth, and Hamburg. His compositions spanned all performance genres, including twelve cycles of cantatas for the liturgical year (his friend J.S. Bach wrote only three), forty operas, about fifty oratorios, over one hundred French overtures, and countless hundreds of solo and trio sonatas.

The *Trio Sonata for Recorder, Violin, and Basso Continuo* is in d minor and begins with an energetic allegro movement instead of the more usual slow opening. The quick, imitative arpeggios in the first movement are contrasted with the “sighing” figures in the following 3/4 adagio, and the third movement (another allegro) is again a vigorous arpeggiated conversation between the violin and recorder. The fourth movement is a 2/4 presto, which moves quickly but is stately than the more frenzied allegros.

MUSICIANS



Thomas Weisflog

Appointed as University Organist at the University of Chicago in October 2000, Tom Weisflog directed the historic restoration of Rockefeller Chapel's massive E.M. Skinner organ (2008), the largest instrument in Illinois, and is now thrilled to welcome the Reneker Organ to its new home in Bond Chapel. He also serves as organist and artist-in-residence with Chicago's William Ferris Chorale and as organist at Temple KAM-Isaiah Israel.

Weisflog studied piano with Gavin Williamson and organ with Edward Mondello, both in Chicago, and with Norman Peterson at the Eastman School of Music in Rochester, NY. He has appeared with the Chicago Symphony Orchestra, Grant Park Symphony Chorus, and the Chicago Chorale. In addition, he has performed numerous recitals throughout North America and Europe. His recordings appear on the Meridian, New World, and Vox labels.



Thomas Wikman

Born in Muskegon, MI, Thomas Wikman was given a rigorous private musical education from an early age. He began composing and playing the piano at the age of five, and was soon performing frequently in public. At seven, he began formal training with composer Carl Borgeson, studying composition, harmony, form and analysis, counterpoint, and orchestration. Throughout his childhood and teenage years, he was active in both amateur and professional circles as a composer, pianist, trombonist, organist, and chorister.

As a young man in Chicago, he studied composition and theory, primarily with Leo Sowerby and also with Stella Roberts, Jeanne Boyd, and Irwin Fischer. He studied organ and Gregorian chant with Benjamin Hadley and others, and voice with Don Murray and Norman Gulbrandsen.

In 1972, Wikman founded Chicago's now world-famous Music of the Baroque and in 1987, he made a critically-acclaimed debut at Lincoln Center, conducting Music of the Baroque in a sold-out performance of Bach's *Christmas Oratorio*. In 1993, he appeared as both organist and conductor in the inaugural concert for the newly restored Library of Congress. Opening the Vatican's *Rome Reborn* exhibit, Wikman's program of liturgical music was presented before an audience of cardinals and other church dignitaries. In 2002, he was

awarded a Doctor of Fine Arts degree by the University of Illinois at Chicago for "making an incomparable contribution to the musical life of Chicago."

Wikman was the organist in residence for Chicago Theological Seminary for many years while the Reneker Organ was housed in Taylor Hall. He is currently choirmaster at the Church of the Ascension in Chicago, known citywide and beyond for the excellence of its music.



James Fackenthal

Jim Fackenthal is a cancer researcher at the University of Chicago, and he also serves as Assistant Carillonneur at the University, playing weekly recitals and teaching students to play the carillon. He has played numerous carillon recitals throughout North America, including performances at the Peace Tower at the Canadian Parliament in Ottawa, invited artists' concerts at congresses of the Guild of Carillonneurs in North America, and concerts at the Springfield International Carillon Festival. Keenly interested in early music, Fackenthal plays various string and wind instruments with the University of Chicago Early Music Ensemble. He also performs regularly with the University's piano program. Today, he leads a four-person gamba consort, the first instrumentalists to be heard in concert with the Reneker organ in its new home.



Ken Perlow

Ken Perlow is a founding member of The Spirit of Gamba: a Chicago Consort of Viols and plays regularly with the Newberry Consort of Viols. He has been a guest artist with Ars Musica Chicago, the Chicago Early Music Consort, Catacoustic Consort, Second City Musick, Ensemble Musical Offering, and the Illinois Philharmonic, having studied viola da gamba performance at Roosevelt University with Mary Springfels. Ken has been treasurer of the Viola da Gamba Society of America since 1996 and served as manager of the Newberry Consort from 2004 to 2009 and Interim Executive Director of Early Music America in 2001-02 after retiring from a career as a computer engineer and business consultant at Bell Laboratories. He is an avid student of Renaissance neo-Platonism.



Isabelle Rozendaal

Isabelle Rozendaal, a Chicago native, graduated from Oberlin College where she studied both Music and Comparative American Studies. Her baroque violin playing has taken her to the San Francisco Early Music Festival, WFMT live broadcasts, and recordings with Cedille records with groups such as Baroque Band, Callipygian Players, and the Bach and Beethoven Ensemble. Isabelle also plays viola da gamba and freelances on modern violin, most recently touring the South Pacific with a string quartet, Innocenti Strings. A certified Suzuki violin and yoga teacher, Isabelle loves teaching and has been active as a teacher around Chicago. Isabelle's musicianship was formed by early violin studies and also through singing for ten years in the Royal School of Church Music program at St. Luke's Episcopal Church, Evanston where her choir sang Sunday services, and performed at the Bach Week Festival and on European tours.



Russell Wagner

Russell Wagner began his studies in early music performance with Ben Bechtel at the College Conservatory of Music in Cincinnati. He has made appearances on The Prairie Home Companion Show and with the Cincinnati Symphony Orchestra and is a frequent performer in Chicago's early music community including appearances with The Newberry Consort, The Second City Music, Bach Week, and The Haymarket Opera. Wagner is a leading restorer of cellos in this country, working from his studio, Chicago Celloworks.



Walter Whitehouse

Walter Whitehouse grew up active in church music through daily singing of the Liturgy in the boy choir of St. Gregory Choir School in Chicago. He presently serves several Chicago-area parishes as well as holding the position of Assistant Organist at the University of Chicago. He holds advanced degrees in divinity from McCormick Theological Seminary and in music from Northwestern University, where he was a student of Wolfgang Rübsam. He has taught at McCormick Seminary, and for six years directed the Vespers Choir at Rockefeller Chapel. His interests are primarily in the field of liturgy, in which he recently completed his PhD at the University of Notre Dame.



Lon Ellenberger

Lon Ellenberger began voice training in the boys choir school tradition with the Kantorei of Rockford under Linden Lundstrom, singing soprano solos in the Bach *Magnificat* and Vivaldi *Gloria*. He earned a BA in German language and literature from Beloit College, and an MA in vocal pedagogy from Northeastern Illinois University. After singing baritone and tenor with the Grant Park Symphony Chorus, the Chicago Symphony Chorus, and Light Opera Works and in recital in Hungary, he began doctoral studies in voice and opera in the countertenor Fach at Northwestern University. He is an artist in residence at Rockefeller Chapel.

Solo credits include Bach's *Johannespassion* and Handel's *Messiah* at Rockefeller Chapel, the Spirit in Henry Purcell's *Dido and Aeneas* with the Chicago Opera Theater, "Live from Studio One" on WFMT in Claudio Monteverdi's *Scherzi Musicali*, Leonard Bernstein's *Missa Brevis* with the Chicago Choral Artists, two reformation cantatas (BWV 79 and 80) with the Bach Chamber Choir of Rockford, a recital performance of Antonio Vivaldi's *Nisi Dominus*, Handel's *Judas Maccabaeus* at Northwestern's Dunbar Early Music Festival, a recital of seventeenth century consort works in Northwestern's Vail Chapel, Henry Purcell's *Bell Anthem* with the Mozart Sinfonia, and additional doctoral recital work featuring Bach performances, operatic arias from Benjamin Britten's *A Midsummer Night's Dream*, Philip Glass's *Akhmaten*, Handel's *Partenope* and the première of *Five Romantic Songs* by Chicago composer Michael Miller. He has garnered widespread critical acclaim for his ethereal and pure countertenor sound.

SPECIFICATIONS *of the* RENEKER ORGAN

Karl Wilhelm, 1983

Hauptwerk

	Pipes
16'	Bourdon 56
8'	Prinzipal 56
8'	Rohrflöte 56
8'	Viol di Gamba 56
4'	Oktave 56
4'	Koppelflöte 56
2 2/3'	Quinte 56
2'	Superoktave 56
1 1/3'	Mixtur IV 224
8'	Trompete 56

Rückpositiv

8'	Gedackt 56
8'	Quintadena 56
4'	Prinzipal 56
4'	Rohrflöte 56
2 2/3'	Nazard 56
2'	Doublette 56
1 3/5'	Tierce 56
1 1/3'	Larigot 56
1'	Scharf III 168
8'	Cromorne 56
	Tremolo

Pedal

16'	Subbass 30
8'	Oktavebass 30
4'	Choralbass 30
2'	Rauschpfeife III 90
16'	Fagott 30
8'	Trompete 30



Elizabeth Davenport



Jim Forest, Elizabeth Davenport



Elizabeth Davenport

FORTHCOMING *at* BOND CHAPEL

The Inaugural Concert, repeated

Saturday February 16, 2013 3 pm

The inaugural concert of the Reneker Organ is repeated, with the same musical selections excepting the substitution of a trio sonata by Georg Philipp Telemann in place of the John Jenkins pieces for gamba consort heard at the first concert. University Organist Tom Weisflog plays, with Tom Wikman, Jim Fackenthal, Isabelle Rozendaal, Walter Whitehouse, and Lon Ellenberger. Reservations required (free), at rockefeller.uchicago.edu.

Tea & Pipes during February

Every Tuesday 4:30 pm

The weekly organ recital played by University Organist Tom Weisflog and guest organists will move to Bond Chapel throughout the month of February. Tea & Pipes takes place on Tuesdays at 4:30 pm. The recital lasts for half an hour. Since refreshments are not permitted in Bond Chapel, the “tea” portion of the program will be offered in Swift Hall. All are warmly welcome, and no reservation is required.

A Tale of Two Organs, Alumni Weekend gala concert

Saturday June 8, 2013 4 pm

The annual gala concert offered by Rockefeller Chapel’s musicians for Alumni Weekend will this year combine performances in Rockefeller and Bond, with an opening performance in Bond Chapel at 4 pm, a procession to the sound of the carillon over to Rockefeller for a continuation of the concert at 4:45 pm, and then a further procession back to Bond Chapel for a “second sitting” of the selections played earlier. This concert will showcase the contrast between Baroque and romantic sounds, with instrumentalists and singers, and will celebrate the twin placing of these two magnificent organs at the University of Chicago for the benefit and delight of generations to come.

Booking Bond Chapel

Events at Bond Chapel are managed by the arts and events staff at Rockefeller Chapel, by kind arrangement with the Divinity School. Enquiries about booking Bond Chapel should be addressed to arts and events manager Eden Sabala, esabala@uchicago.edu or 773.702.2100. Enquiries about weddings are made to Lucy Catanese, weddings@uchicago.edu.

**Thank you to all who have
made today's concert possible:**

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