



KANSAS CITY
SYMPHONY
Classical Series

Sunday, March 21, 2021 at 5:00 p.m.
Helzberg Hall, Kauffman Center for the Performing Arts

Michael Stern, *conductor*

Jan Kraybill, *organ*

ADOLPHUS HAILSTORK

Baroque Suite

- I. Prelude
- II. Sarabande
- III. Air
- IV. Gigue

GEORGE FRIDERIC HANDEL

Concerto in F Major for Organ and Orchestra, op. 4, No. 4

- I. Allegro
- II. Andante
- III. Adagio
- IV. Allegro

Jan Kraybill, organ

DAVID DIAMOND

Rounds for String Orchestra

- I. Allegro, molto vivace
- II. Adagio
- III. Allegro vigoroso

All movements performed without pause

The 2020/21 Season is generously sponsored by

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Additional support provided by



R. CROSBY KEMPER JR. FUND

Orchestra Roster

MICHAEL STERN, *Music Director*

JASON SEBER, *David T. Beals III Associate Conductor*

FIRST VIOLINS

Sunho Kim, *Acting Concertmaster*

Miller Nichols Chair

Stirling Trent,

Acting Associate Concertmaster

Chiafei Lin,

Acting Assistant Concertmaster

Gregory Sandomirsky ‡

Associate Concertmaster Emeritus

Anne-Marie Brown

Betty Chen

Anthony DeMarco

Susan Goldenberg*

Tomoko Iguchi

Dorris Dai Janssen

Vladimir Rykov

Alex Shum*

SECOND VIOLINS

Tamamo Someya Gibbs, *Principal*

Kristin Velicer, *Acting Associate Principal*

Minhye Helena Choi,

Acting Assistant Principal

Nancy Beckmann

Mary Garcia Grant

Kevin Hao ‡

Kazato Inouye

Rena Ishii

Stephanie Larsen

Francesca Manheim

VIOLAS

Matthew Sinno, *Acting Principal*

Jessica Nance, *Acting Associate Principal*

Duke Lee, *Acting Assistant Principal*

Kent Brauning

Sean Brumble

Marvin Gruenbaum

Jenifer Houck

Jesse Yukimura

CELLOS

Mark Gibbs, *Principal*

Robert A. Kipp Chair

Susie Yang, *Associate Principal*

Richard Hill Chair

Alexander East, *Assistant Principal*

Maria Crosby

John Eadie

Lawrence Figg

Rung Lee*

Meredith McCook

Allen Probus

DOUBLE BASSES

Jeffrey Kail, *Principal*

Evan Halloin, *Associate Principal*

Brandon Mason ‡

Caleb Quillen

Richard Ryan

Nash Tomey

FLUTES

Michael Gordon, *Principal*

Marylou and John Dodds Turner Chair

Shannon Finney, *Associate Principal*

Kayla Burggraf

PICCOLO

Kayla Burggraf

OBOES

Kristina Fulton, *Principal*

Shirley Bush Helzberg Chair

Alison Chung, *Associate Principal*

CLARINETS

Raymond Santos, *Principal*

Bill and Peggy Lyons Chair

Silvio Guitian, *Associate Principal*

John Klinghammer

E-FLAT CLARINET

Silvio Guitian

BASS CLARINET

John Klinghammer

BASSOONS

Ann Bilderback, *Principal*

Barton P. and Mary D. Cohen Chair

Thomas DeWitt, *Associate Principal*

Maxwell Pipinich

CONTRABASSOON

Thomas DeWitt

HORNS

Alberto Suarez, *Principal*

Landon and Sarah Rowland Chair

David Sullivan, *Associate Principal*

Elizabeth Gray

David Gamble

Stephen Multer,

Associate Principal Emeritus

TRUMPETS

Julian Kaplan, *Principal*

James B. and Annabel Nutter Chair

Steven Franklin, *Associate Principal*

Brian Rood ‡

TROMBONES

Roger Oyster, *Principal*

Porter Wyatt Henderson,

Associate Principal

Adam Rainey

BASS TROMBONE

Adam Rainey

TUBA

Joe LeFevre, *Principal*

Frank Byrne Chair

TIMPANI

Timothy Jepson, *Principal*

Michael and Susan Newburger Chair

PERCUSSION

Josh Jones^, *Principal*

David Yoon, *Associate Principal*

HARP

Katherine Siochi, *Principal*

LIBRARIANS

Elena Lence Talley, *Principal*

Fabrice Curtis

* Non-Rotating Musician

^ New Member

‡ On Leave of Absence

ADOLPHUS HAILSTORK*Baroque Suite* (1999)

12 minutes

A characteristic common among composers is exploration, continuing to search and learn throughout life. This is certainly true of Adolphus Hailstork, who embraces the breadth of musical expression while bringing his unique sensibilities to bear on the fruits of his studies.

Recent years have seen an increasing number of ensembles devoted to historically informed performance practices, predominantly of the Baroque era (1600-1750). These specialists often play on instruments made at that time and use strings made from sheep gut rather than the synthetic materials common today. They also use techniques or styles detailed in historical treatises but until recently not often heard in concert halls. The resultant sound can be delightfully engaging. Well-known Baroque violinist Martha Perry shared her expertise with Hailstork, which he then distilled into a gracious suite for violin and harpsichord, his *Baroque Suite*. Using Baroque forms and gestures, Hailstork employs a more modern harmonic palette that bridges the centuries most agreeably. Also in keeping with the Baroque practice of reusing good musical material, Hailstork transcribed the *Suite* for the orchestra of the Thomas Jefferson High School for Science and Technology located in Alexandria, Virginia.

The *Suite's* opening prelude has crisp running figures, tastefully ornamented. The lovely sarabande that follows exemplifies the stately dance form, with its triple meter and gentle emphasis on the second beat. Baroque composers had tremendous range with works entitled "air" and Hailstork takes advantage of that flexibility by writing a lyrical movement showcasing a solo violin floating atop gently rolling beats. The solo violin also introduces the concluding dance, a carefree gigue. *ETW*

ADOLPHUS HAILSTORK

(b. 1941)

Adolphus Hailstork was born in Rochester and grew up in Albany, New York. He described his early musical experiences this way:

Early on, I took a music aptitude exam given by the school system in New York state where I grew up. Apparently they thought I had some aptitude for music. If you do, you wind up getting free instrumental lessons. I started out on the violin by the fourth grade, and then switched to piano and organ, sang in the choirs, and that was all my early schooling.

I liked the piano because I could sit and improvise for hours, and that's when I decided



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I preferred to improvise rather than to practice my scales and arpeggios. That's when I decided "Hey, maybe I better go on to composition! I love making up stuff!" ... The high school orchestra director, a wonderful woman named Gertrude Howarth, said "If you write it, we'll play it!"

Hailstork went on to study composition with Mark Fax at Howard University, earning a bachelor's degree in 1963. A summer session in France working with Nadia Boulanger at Fontainebleau was followed by studies with Vittorio Giannini and David Diamond at the Manhattan School of Music, where he earned a second bachelor's degree and his master's degree. He then served in the Army for two years, posted to West Germany. Returning to the U.S., Hailstork embarked on doctoral studies with H. Owen Reed at Michigan State University, completing his degree in 1971.

After graduate school, Hailstork's teaching career began at Youngstown State University in Ohio, followed by 23 years at Norfolk State University in Virginia. This led to his current appointment as Professor of Music and Eminent Scholar at Norfolk's Old Dominion University.

Hailstork's broad compositional sweep includes works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra and opera. In a June 2020 interview with Michael Zwiebach of *San Francisco Classical Voice*, Hailstork offered the following comments:

I'm pretty eclectic; I'm multistylistic, all the names you want to use, they all fit. I survived the gun-to-the-head modernism, back when I was a student — you know if you weren't crunching elbows on the keys and counting up to 12 all the time, you weren't being much of a composer. I decided I didn't want to go that way. I came up as a singer and singers don't often sing in 12-tone technique and things like that. I've used it, but it wasn't a natural fit and so I've spent most of my career trying to be honest with myself. I call it "authenticism" — that's my "ism."

I've tried to integrate African-American elements with my Euro training, and sometimes my works are strictly without any racial influence and sometimes very strongly and deliberately focused on using African-American elements. And sometimes I blend them and juxtapose them.

I like to tell people that I'm a cultural hybrid and sometimes it's agonizing. Sometimes I feel like I was hanging by my thumbs between two cultures. And then I just said to myself — after years of this, I said, "Look, I accept myself as a cultural hybrid, and I know I have trained in Euro-classical skills and I also am very interested — and since I went to school in an African-American college — I am aware of that culture too. And I use them both."

Hailstork currently is writing *A Knee on a Neck*, a requiem cantata for George Floyd. *ETW*





GEORGE FRIDERIC HANDEL

Concerto in F Major for Organ and Orchestra, op. 4, No. 4 (1735)

16 minutes

George Frideric Handel was a formidable organist. As his biographer John Mainwaring noted in 1760: “Handel had an uncommon brilliancy and command of finger; but what distinguished him from all other players who possessed these same qualities, was that amazing fullness, force and energy, which he joined with them.” While he did not neglect the organ concerto genre, Handel was besotted with Italian-style opera and it, along with the oratorio form he later developed, consumed the lion’s share of his creative powers. Therefore, it should not be surprising that his first set of six organ concerti had their genesis in the rough-and-tumble operatic world of 18th-century London.

There was not necessarily unanimity in the British royal family at that time. King George II and his wife, Caroline, supported Handel’s opera company while their son, the Prince of Wales, patronized a rival company, Opera of the Nobility. In what amounted to a proxy war between royals, Opera of the Nobility poached most of Handel’s principal singers and even went so far as to revive one of Handel’s own operas featuring the renowned castrato Farinelli. In the face of this fierce competition and contending with severe financial difficulties, Handel sought new ways of drawing audiences to his performances. He hit on the idea of including an organ concerto in his oratorios, counting on his celebrated reputation as a stellar organist to sell tickets.

All six of the opus 4 concerti were premiered in 1735 and 1736 as interludes during oratorio performances. Concerto No. 4 premiered at Covent Garden’s Theatre Royal on April 1, 1735 as part of the oratorio *Athalia*. Handel’s publisher, John Walsh (son of the elder John Walsh who had established the business in 1695), was eager to capitalize on the melodious popularity of the works and he packaged the set of six concerti for sale as opus 4 in 1738. The sales relationship must have been mutually beneficial because the following year, Walsh obtained a monopoly on Handel’s music for 14 years.

The instrument for which Handel wrote his opus 4 concerti was relatively small, having just one manual keyboard and no pedal keyboard at all, with likely only six stops. He had begun including a chamber organ in his operas to reinforce the chorus so the instrument was already in place; it was not difficult then to give it a featured role. (Our soloist, Jan Kraybill, notes that only a very modest portion of the Julia Irene Kauffman Casavant organ — less than a quarter of its pipes — will be heard in today’s performance, keeping things more proportionate to Handel’s circumstances.)

Organ Concerto No. 4 exemplifies Handel’s ability to spin a delicious tune from mere trifles of melodic material. In the opening movement, sprightly arpeggios outline chords and suave scales bind the theme together. Its irrepressible cheer is finally calmed in the second movement with numerous melodic sequences and carefully calculated dissonances leading to a quite satisfying resolution. The very brief adagio movement — solo organ except for concluding chords from the orchestra — serves chiefly as a transition to the vigorous last movement. Here we find displayed the virtuosic fireworks that so delighted Handel’s audiences and continue to dazzle us today.



Given its origin as a complement to an oratorio, the work originally concluded with a choral “Alleluia” omitted from Walsh’s edition and most performances.

While Handel’s organ concerti are not filled with the complex counterpoint that so often characterizes organ music by his contemporary, Johann Sebastian Bach, Handel wrote with a deft hand that makes his music eminently approachable. *ETW*

GEORGE FRIDERIC HANDEL (1685-1759)

Handel was born about a month before, and 90 miles from, Johann Sebastian Bach. Though they were two of the most preeminent Baroque composers and organists, they never met, and lived very different lives.

- Bach never left Germany; Handel studied in Italy and spent much of his life in England.
- Bach wrote in every popular genre of the time except opera; Handel built his reputation on operas and composed more than 40.
- Bach married twice and had 20 children; Handel never married, and on his death left much of his estate to his niece.



Handel’s father was a barber, and discouraged his son from pursuing musical interests. There is a story (though it is unproven) that Handel found a way to smuggle a small clavichord to the attic of his family’s home, and would quietly steal up to the attic to play while the rest of his family was asleep.

At the “suggestion” of the Duke of Saxe-Weissenfels (whose suggestions were not to be disregarded), Handel was apprenticed to the organist of his hometown parish church, Friedrich Zachow. Recognizing Handel’s talent, Zachow introduced the young man (around 8 years old at the time) to a large quantity of music from his own library, in a wide variety of genres and styles. Handel copied many of the scores by hand to learn them, and recalled later in his life, “I used to write like the devil in those days.” Zachow was the only formal music teacher Handel ever had.

As a young man, Handel spent several years in Italy composing operas, oratorios and cantatas in Italian as well as some Roman Catholic church music in Latin. His first six operas were premiered between 1705 and 1709. His Italian operas, written not only in the Italian language but also in the Italian musical style, spread his fame abroad. Several of his operas proved immensely successful in London, and he was granted an annual allowance of £200 by Queen Anne in 1713. Handel was appointed music director for the Duke of Chandos in 1718 and composed a number

of choral works that became the foundation for the English oratorio — a form he would master and bring to its most famous expression in *Messiah*.

The British public's appetite for Italian operas waned in the 1730s, and though Handel continued composing them, he also produced revivals of some earlier English oratorios and composed new ones that met with a great deal of success, including *Deborah*, *Saul* and *Israel in Egypt*. In 1741, Handel received a commission from the Lord Lieutenant of Dublin to compose an oratorio to a libretto of biblical texts chosen and arranged by arts patron Charles Jennens. Handel accepted, and *Messiah* received its premiere at Dublin's New Music Hall in April 1742. During its first London performance, King George II was so moved by the "Hallelujah Chorus" that he rose to his feet; the audience followed the king, and it became a tradition that remains to this day.

Handel struggled with failing health over the last two decades of his life, including two strokes and progressive blindness, first in his left eye, then his right. In the score of his final oratorio, *Jephtha*, he wrote at one point: "Reached here on 13 February 1751, unable to go on owing to weakening of the sight of my left eye." He died at his London home in 1759, and was buried in Westminster Abbey. His funeral, attended by state honors, drew more than 3,000 mourners.

Mozart said of him, "Handel understands affect better than any of us. When he chooses, he strikes like a thunder bolt." And Beethoven said, "Go to him to learn how to achieve great effects, by such simple means ... [He is] the master of us all ... the greatest composer that ever lived. I would uncover my head and kneel before his tomb." *AJH*



DAVID DIAMOND

Rounds for String Orchestra (1944)

13 minutes

David Diamond's disposition could hardly be described as sunny or cheerful. His somewhat prickly demeanor and bouts of depression are well-documented. It is therefore ironic that *Rounds for String Orchestra*, his best-known composition, is a lively — dare we say happy — piece of music.

Renowned conductor Dimitri Mitropoulos led the Minneapolis Symphony (now Minnesota Orchestra) in the 1940s and frequently commissioned new works by young composers as well as championing music by twelve-tone composers such as Arnold Schoenberg and Anton Webern. In the depths of World War II and immersed in twelve-tone music, Mitropoulos offered Diamond a commission with the following request: "Write me a happy work. These are distressing times, most of the difficult music I play is distressing. Make me happy."

Diamond composed *Rounds* in June and July 1944 and amply satisfied the commission's condition. Wasting no time, Mitropoulos premiered the work on November 24, 1944, with the Minneapolis Symphony. The piece rapidly grew in popularity, was performed widely by leading orchestras throughout the country, and won the New York Music Critics' Circle Award in 1946.

Rounds is constructed in three movements, played without pause. Diamond described the piece thusly:

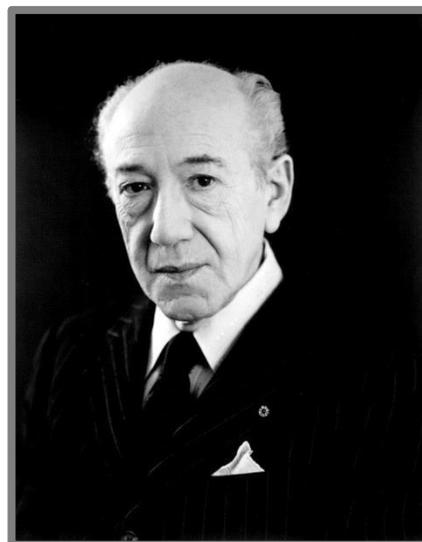
The different string choirs enter in strict canonic fashion as an introduction to the main subject, which is played by the violas and soon restated by the cellos and basses. The Adagio is an expressive lyric movement, acting as a resting point between the two fast movements. The last movement again makes use of characteristic canonic devices, though it may be more specifically analyzed as a kind of fugal countersubject for the principal thematic ideas, so helping to "round" out the entire work and unify the entire formal structure.

Composer Aaron Copland programmed *Rounds* frequently when he appeared as a conductor and Diamond took great satisfaction in relating Copland's remark: "I wish I had written that piece. It really works for the audience very well." *ETW*

DAVID DIAMOND (1915-2005)

David Diamond had a long and distinguished career marked by an impressive series of accomplishments and awards, yet is little known today outside the musical cognoscenti. Born in Rochester, New York, Diamond's fascination with music came to light early when the youth borrowed a violin from a family friend and tried writing his own compositions. He finally began formal training at the Cleveland Institute of Music when the family moved to Cleveland, Ohio, in 1927. He continued his studies at the Eastman School of Music upon the family's return to Rochester in 1930.

A scholarship from the New Music School and Dalcroze Institute enabled Diamond to study with Paul Boepple and Roger Sessions in New York. A 1936 commission for a ballet to be choreographed by Leonide Massine then took Diamond to Paris where he met Darius Milhaud, Albert Roussel and Maurice Ravel. Although the ballet did not come to fruition, Diamond enthusiastically returned to Paris the next year, joining Nadia Boulanger's class at Fontainebleau where he was introduced to Igor Stravinsky. He remained in Paris on a Guggenheim fellowship, returning to the U.S. at the start of World War II. A second Guggenheim fellowship, the Prix de Rome and numerous commissions ensued. Diamond wrote prolifically and received critical acclaim as well as a National Academy of Arts and Letters grant "In recognition of his outstanding gift among the youngest generation of composers, and for the high quality of his achievement as demonstrated





in orchestral works, chamber music, and songs.” His popular *Rounds* for String Orchestra (1944) firmly established Diamond as a leading American composer.

Diamond returned to Europe in 1951 as a Fulbright Professor at the University of Rome. He settled in Florence and, except for two terms as Slee Professor at the State University of New York at Buffalo, remained there until 1965 when he began teaching at the Manhattan School of Music. Visiting appointments in Colorado and Rome followed. In 1973, he began a 24-year tenure teaching at the Juilliard School in New York.

Diamond’s orchestral compositions were premiered by eminent conductors and renowned orchestras, including Dimitri Mitropoulos (New York Philharmonic), Serge Koussevitzky (Boston Symphony), Charles Munch (Boston Symphony), Eugene Ormandy (Philadelphia Orchestra) and Leonard Bernstein (New York Philharmonic). Their lapse into relative obscurity puzzled Gerard Schwarz, long-time music director of the Seattle Symphony. He championed Diamond’s renaissance by programming and recording all of his orchestral works. This effort has introduced new generations to Diamond’s lively harmonies and vibrant rhythms.

Valedictory awards recognizing Diamond’s achievements include the American National Medal of the Arts presented by the National Endowment of the Arts in Washington, D.C., the William Schuman Lifetime Achievement Award, the Edward MacDowell Gold Medal for Lifetime Achievement, and the Juilliard Medal bestowed at the 100th commencement ceremony of the Juilliard School, which had previously awarded him an honorary doctorate in 1998. *ETW*

Program notes written by AJ Harbison (AJH) and Eric T. Williams (ETW).



JAN KRAYBILL, organ

GRAMMY[®]-nominated artist Jan Kraybill is a musical leader, performer, educator and organ consultant and enthusiastic advocate for the power of music to change lives for the better. In addition to maintaining a very active concert schedule, she is Organ Conservator at the Kauffman Center for the Performing Arts in Kansas City, Missouri; Organist-in-Residence at the international headquarters of Community of Christ in Independence, Missouri; and Organist at Village on Antioch Presbyterian Church (PCUSA) in Overland Park, Kansas. She plays and oversees the care of the Kansas City metro area's three largest pipe organs: at Community of Christ, the Auditorium's 113-rank Aeolian-Skinner (installed in 1959) and the Temple's 102-rank Casavant (1993), and at the Kauffman Center's Helzberg Hall, the 102-rank Julia Irene Kauffman Casavant (2012).

Throughout her career Kraybill has performed as both a solo and collaborative musician, designed and led international hymn festivals, taught workshops on a variety of topics, and inspired audiences and congregations. While in high school in Colby, Kansas, she was invited to play her first European piano recital in Andover, England. Since then, she has performed in many venues in North America and in Australia, Europe, Russia, South Korea, and Tahiti. She has undertaken multiple tours of the United Kingdom, including organ concerts at the grand cathedrals of Chester, Exeter, and St. Paul's in London. In 2015, she designed and led a hymn festival at the International Gathering of Hymn Societies at Cambridge University.

Kraybill has been a featured artist and teacher at regional and national conventions of the American Guild of Organists (AGO), the American Choral Directors Association, the Hymn Society in the United States and Canada, and other musicians' organizations, and has been heard on many broadcasts of American Public Media's national program "Pipedreams." She has collaborated with many ensembles, including the Bach Aria Soloists, the Phoenix Chorale, Kantorei Denver, the GRAMMY-winning Kansas City Chorale, the GRAMMY-nominated Kansas City Symphony and Symphony Chorus, and others.

Among Kraybill's numerous recordings are "Two by 2: Two Organ Symphonies on Two Magnificent Organs" featuring both of Community of Christ's pipe organs; "Rejoice and Remember"; "The Auditorium Organ: Fifty Years of Excellence", celebrating that organ's 50th anniversary in 2009; "Organ Polychrome", featuring music by French composers; and "The Orchestral Organ", a disc of transcriptions which was nominated for a GRAMMY as Best Classical Instrumental Solo album in 2020.



Kraybill's degrees in music education and piano and organ performance were earned at Kansas State University and the UMKC Conservatory. In 2010 she achieved the distinction of Fellow of the AGO, organists' highest certification level. She has served in many local, regional, and national roles in the AGO, The Hymn Society, and the Master Teacher Institute, most recently as executive director of The Hymn Society in the U.S. and Canada. A member of Mensa, her extra-musical interests include antiquing, lace making, and riding her Harley-Davidson with her husband, Allan.

Explore jankraybill.com for more information and her concert schedule.

The Julia Irene Kauffman Casavant Organ, Opus 3875



One of the visual and auditory highlights of Helzberg Hall is the Julia Irene Kauffman Casavant Organ, Opus 3875. This custom-built instrument was commissioned to showcase incredible sound, elegant beauty, and perfect harmony complimenting the acoustical and visual design of Helzberg Hall.

Creating the organ required a collaborative effort between Casavant Frères, one of the best known and most respected pipe organ builders in the world, Kauffman Center architect Moshe Safdie, and Helzberg Hall acoustician Yasu Toyota. For example, the unique façade

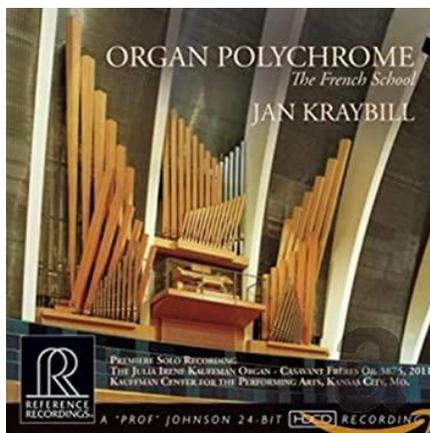
features fully functional wooden pipes hand-built by Casavant Frères artists, and its design echoes the preponderance of wood in Helzberg Hall, designed by Moshe Safdie. In turn, the gorgeous Alaskan cedar, Douglas fir, and oak in the rest of Helzberg Hall were selected by acoustician Yasu Toyota for their specific resonant qualities, making the hall, musicians, and organ work together as one perfectly tuned instrument. The organ was built in the Casavant Frères facility in Quebec, Canada, then disassembled and transported to Kansas City, where it was installed and underwent extensive testing and tuning.

As a result of this comprehensive design, building, and testing process, the organ is equally capable of performing under the orchestra, soaring above it in organ concertos, accompanying choral groups, and, of course, brilliantly shining in solo organ repertoire. In contrast to the majority of organs in the United States which use an electro-pneumatic action, the instrument's mechanical, or tracker, action gives the organist nuanced control of the speech of each pipe, much like flute players can control their instruments' speech with their lips. The mechanical action provides subtle control for the talented organists who make full use of the organ's considerable powers. It is the crown jewel of Helzberg Hall, a world-class instrument perfectly complementing the world-class facility in which it resides.

By the Numbers

- **Four** keyboards, **79** stops, **102** ranks
- **5,548** pipes, each one of which has to be individually tuned
- The biggest pipe is **32 feet** tall and weighs approximately **960 pounds**; the smallest is about the size of a pencil.
- Disassembled into almost **20,000 pieces** to transport **1,368 miles** from the Casavant-Frères workshop in Quebec to Kansas City
- It required **2 months** of installation and **2 months** of testing to “voice” the organ in Helzberg Hall

Recordings Featuring the Julia Irene Kauffman Casavant Organ



THE JULIA IRENE KAUFFMAN ORGAN CASAVANT FRÈRES OP. 3875 (2011)

Helzberg Hall, Kauffman Center for the Performing Arts, Kansas City, Missouri

GRAND ORGUE (I)	GRAND CHOEUR (IV) — <i>Expressive</i>	RÉCIT (III) — <i>Expressive</i>
<ul style="list-style-type: none"> • Montre 16 • Montre 8 • Bourdon 8 • Prestant 4 • Quinte 2 2/3 • Doublette 2 • Cornet V 8 • Grande • Fourniture II-IV 2 2/3 • Fourniture IV-V 1 1/3 • Cymbale IV 2/3 • Bombarde 16 • Trompette 8 • Clairon 4 	<ul style="list-style-type: none"> • Bourdon 16 • Bourdon 8 • Violoncelle 8 • Flûte harmonique 8 • Voix angélique 8 • Voix céleste 8 • Grand Nazard 5 1/3 • Flûte 4 • Grande Tierce 3 1/5 • Nazard 2 2/3 • Quarte de Nazard 2 • Tierce 1 3/5 • Cor anglais 8 • Trombone 16 • Trompette • harmonique 8 • Clairon • harmonique 4 • Tremblant 	<ul style="list-style-type: none"> • Bourdon doux 16 • Diapason 8 • Cor de Nuit 8 • Flûte traversière 8 • Viole de Gambe 8 • Voix céleste 8 • Octave 4 • Flûte octaviante 4 • Nazard harmonique 2 2/3 • Octavin 2 • Tierce harmonique 1 3/5 • Plein Jeu • harmonique III-VI 2 • Bombarde 16 • Trompette harmonique 8 • Hautbois 8 • Voix humaine 8 • Clairon harmonique 4 • Tremblant
POSITIF (II) — <i>Expressive</i>	PÉDALE	Couplers
<ul style="list-style-type: none"> • Quintaton 16 • Principal 8 • Salicional 8 • Unda Maris 8 • Bourdon 8 • Flûte harmonique 8 • Prestant 4 • Flûte douce 4 • Nazard 2 2/3 	<ul style="list-style-type: none"> • Soubasse 32 • Contrebasse 16 • Montre 16 • Violonbasse 16 • Soubasse 16 • Bourdon 16 • Grande Quinte 10 2/3 • Flûte 8 • Violoncelle 8 	<ul style="list-style-type: none"> • Grand Choeur /Pédale • Récit aigu / Pédale • Récit / Pédale • Positif / Pédale • Grand Choeur / Grand Orgue • Récit / Grand Orgue • Positif / Grand Orgue • Octaves graves



<ul style="list-style-type: none">• Quarte de Nazard 2• Tierce 1 3/5• Larigot 1 1/3• Piccolo 1• Plein Jeu V 1• Clarinette 16• Trompette 8• Cromorne 8• Clairon 4• Tremblant	<ul style="list-style-type: none">• Bourdon 8• Grande Tierce 6 2/5• Grande Septième 4 4/7• Flûte 4• Contre-Bombarde 32• Bombarde 16• Basson 16• Trompette 8• Clairon 4	<ul style="list-style-type: none">• Récit / Positif• Grand Choeur / Positif• All expressions to Récit Pedal
ACCESORIES		
<ul style="list-style-type: none">• Clochettes	<ul style="list-style-type: none">• Rossignol	

