

# Pipe Organ Day @ IETF 94

Wednesday, November 4, 2015

パイプオルガンコンサート デモンストレーション コンサート

*Lunchtime Organ Recital 12:00 – 13:00*

*Evening Organ Demonstration 19:00 – 21:00*

Yokohama Minato Mirai Hall • 横浜みなとみらいホール

Next to Pacifico Yokohama (IETF 94 Venue)



Kaori Goto (後藤 香織)



Rodney Gehrke (ロドニー・ガーキ)



Mineko Kojima (小島 弥寧子)

米国カリフォルニア州パロアルトのオルガニスト、ロドニー・ガーキがランチタイム（正午開演）にリサイタルを行います。また、夜7時からロドニー、後藤香織、小島弥寧子ら3人のオルガニストが揃い、C.B.フィスク社 製オルガン Opus110 “ルーシー” のもつ多様な音楽性と技術的な側面を垣間みられるデモンストレーションコンサートを行います。演奏曲目はバッハ、デュカス、スウェーリンク、ヴィエルヌ、近藤岳、ほか。“ルーシー”の持つオルガンの魅力を十分に堪能できます。ランチタイムリサイタルは午前11時30分開場、夜のデモンストレーションコンサートは午後6時30分開場です。事前予約は必要ありません。入場無料ですのでお気軽にお越し下さい。

Take a break from the protocols and attend a noon organ recital by Palo Alto, California organist Rodney Gehrke. Then join us later at 19:00 when our three organists demonstrate the many musical and engineering aspects of C.B. Fisk Organ Builders Opus 110, known to all as “Lucy.” Works by Bach, Dukas, Kondo, Sweelinck, Vierne, and others. Admission is free and the events are open to the public. Doors open at 11:30 and 18:30 respectively.

Rodney Gehrke (ロドニー・ガーキ) カリフォルニア大学バークレー校音楽学部音楽学専攻修士課程修了。オルガン演奏を父である、ヒューゴ・ガーキ氏、パシフィック・ルーテル大学にてディビット・ダール氏、カリフォルニア大学にてローレンス・モー氏、北ドイツオルガンアカデミーにてハラルド・ヴォーゲル氏に師事する。現在は、米国聖公会オールセイ ンツ教会 (カリフォルニア州パロアルト) の音楽監督、ユダヤ教会エマニュエル会堂 (同州サンフランシスコ) のオルガニスト兼聖歌隊指揮者、サンフランシスコ音楽院オルガン教授を兼任している。また会員であるアメリカオルガン協会サンフランシスコ支部では、過去には支部長、昨年までは特別企画委員会の委員として活発に活動している。2011年にサンフランシスコ支部においてアメリカ西部地区の研修会が開かれた際には、オープニングプレゼンターとしてオルガニスト、聖歌隊指揮者として登場した。1985年にはヨハン・セバスチャン・バッハ生誕300年を記念し、12回に分け、バッハの全オルガン曲演奏会を行った。また2011年3月にはバッハが勤めた教会として有名なライブツィヒにあるセントトーマス教会にてリサイタルを行った。同年6月には韓国のソウル神学大学100周年の行事へ主賓として招かれ、オルガンリサイタルはもとより、聖公会の典礼、講義、マスタークラスでの指導を行った。ガーキ氏は、通奏低音奏者、ハーブシコード奏者としても活躍しており、フィルハーモニア・パロック・オーケストラ、アメリカン・バッハ・ソロイスト、ヴォイス・オブ・ミュージックと共演している。1998年にはシャンティクリア (男声アンサンブル) と共にアメリカ南西部とメキシコに演奏旅行し、メキシカンパロック音楽を演奏しCDを制作した。また、「歴史的重要なサンフランシスコのオルガン (Historic Organs of San Francisco) のCDでは、1988年にオルガン・ヒストリカル協会の全国大会の閉めの演奏者としてのユダヤ教会シェリス・イスラエル会堂での演奏を聴く事ができる。2008年には再びオルガン・ヒストリカル協会主催のワシントン州シアトルでのイベントに招待されている。ソロのオルガニストとしてはスタンフォード大学記念礼拝堂でのリサイタルを含めサンフランシスコ近郊で活躍するとともに、オルガン伴奏者としても地域のいくつかの合唱団はもとより、ディビット・コンテ、ラグナー・ボーリン率いるサンフランシスコ音楽院の2つの合唱グループとも共演し、多大な支持を得ている。またオルガン奏者としてサンフランシスコ交響楽団とも共演する事がある。ソロのハーブシコード奏者としてもリサイタルを行い、バッハの「ゴールドベルク変奏曲」などを演奏している。ガーキ氏はまた、2008年にユダヤ教会エマニュエル会堂で行われたアメリカ・カンター協議会の全国大会では、エルネスト・プロツホがこの会堂のために1933年に作曲した、バリトン独唱と合唱、管弦楽の為に「聖なる典礼 (Avodath hakodesh)」でフルオーケストラ、合唱を指揮した。レナード・バーンスタインの音楽の記念演奏会を含め、ユダヤ教音楽を指揮する事も多く、2001年にはユダヤ教会エマニュエル会堂のカンター、ロズリン・バラック発案による現代ユダヤ教音楽のCD製作に当たり、2つの重要な作品の指揮を担当している。

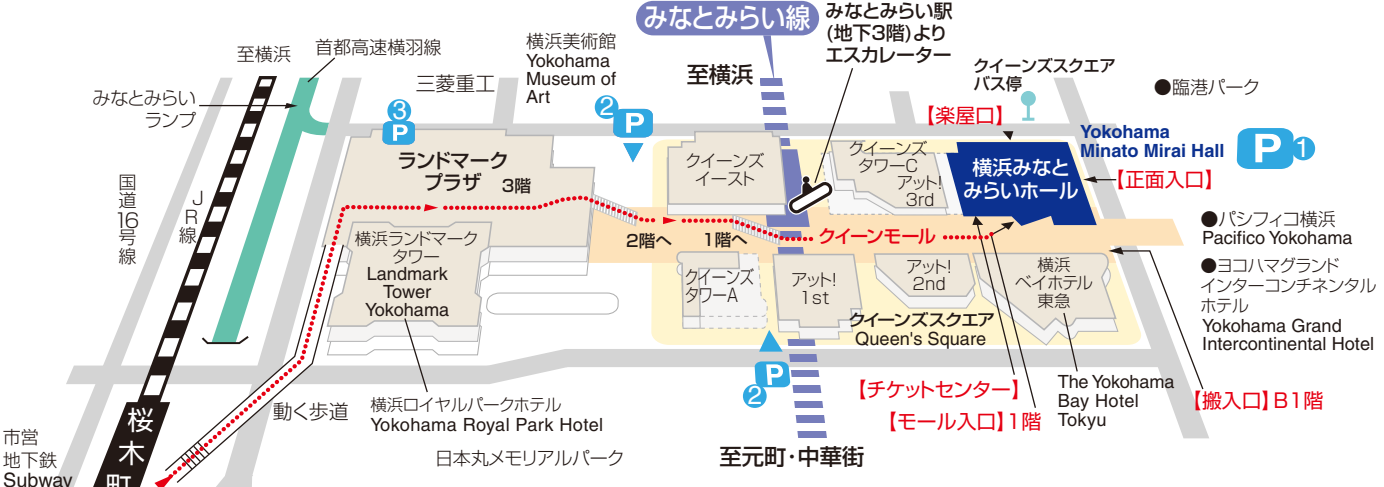
Kaori Goto (後藤 香織・ごとう かおり) フェリス女学院大学音楽学部器楽科パイプオルガン専攻卒業。同大学院音楽研究科修士課程 (パイプオルガン専攻) 修了。日本オルガニスト協会「第29回オルガン新人演奏会」出演。米国ボストン (New England Conservatory of Music) にて林佑子氏に師事する。2005年・2014年「ゲラルデスキ賞」2008年「ピストイア賞」受賞。2009年「W.Hermans 国際オルガンコンクール」ファイナリスト。これまで、北独 Stade のコスマエ教会 (Schnitger/1675) ヴィルハディ教会 (Bielfeldt/1736) 伊国 Pistoia の大聖堂 (Tronci/1793) 聖霊教会 (Hermans/1664) の歴史的名器をはじめ、ドイツ、イタリア、スイス、ベルギー、アメリカの演奏会や音楽祭などに出演。2006年から10年間、石巻市「遊楽館」オルガン事業を行う。平和学園 (湘南アレセア) パイプオルガン講座講師。尚絅学院大学オルガン講座講師。「仙台オルガン協会 ORGAN Friends」代表として、宮城県内の音楽企画をサポートし、パイプオルガンの普及に努めている。鍵盤楽器の演奏と作編曲・音楽制作やプロデュース等、国内外で活動している。

Mineko Kojima (小島 弥寧子) 玉川大学芸術学科オルガン専攻卒業。武蔵野音楽大学大学院音楽研究科修士課程修了。フェリス女学院大学ディプロマコース修了。大学院在中福井直秋賞受賞。フランス、スペイン、イタリア、ドイツ、スイス、アメリカなど各地のマスタークラスに参加。2003年度横浜みなとみらいホール・オルガニスト・インターナショナル修了。国内及びヨーロッパ、アメリカ各地でソロ、アンサンブル、オーケストラや吹奏楽団との共演、また近年では邦人作品の演奏にも積極的に取り組んでいる。オルガンコンサートの企画、コーディネートにも力を注いでいる。これまでにオルガンを富永哲郎、伊藤繁、酒井多賀志、藤枝照久、早島万紀子、三浦はつみ、武久源造各氏に、スペインのオルガン音楽をA.セア・ガラン氏に師事。現在明福寺ルピニー学園オルガニスト及びオルガン教室講師。武蔵野大学非常勤講師。2015年3月まで9年間築地本願寺の副オルガニストを務めた。日本オルガニスト協会、日本オルガン研究会会員。ホームページ <http://minekokojima.com>

### 交通案内

- みなとみらい駅 (東急東横線直通みなとみらい線) 下車、「クイーンズスクエア横浜連絡口」より徒歩3分
- 桜木町駅 (JR京浜東北線・根岸線 / 横浜市営地下鉄) 下車、動く歩道からランドマークプラザ経由でクイーンズスクエア1階奥 (徒歩約12分)

### ■ アクセス図



- 【駐車場】**
- ① みなとみらい公共駐車場 (パシフィコ横浜) = 1200台 / 7:00-24:00 / 30分260円  
\* ご来場のお客さまのために、みなとみらい公共駐車場の割引券をご用意しております。
  - ② クイーンズパーキング (クイーンズスクエア地下) = 1700台 / 7:00-24:00 / 30分260円
  - ③ ランドマーク駐車場 (ランドマークタワー地下) = 1400台 / 24hrs. / 30分260円  
\* 週末・祝日は非常に混雑いたしますので、ご注意ください。



## The Performers

**Rodney Gehrke** (ロドニー・ガーキ) is Director of Music at All Saints' Episcopal Church in Palo Alto, Organist and Choir Director at San Francisco's Temple Emanu-El, and Professor of Organ at the San Francisco Conservatory of Music. He holds a musicology degree from U.C., Berkeley. He is a Past Dean of the San Francisco Chapter of the American Guild of Organists (AGO) and played the organ and directed the choir at Temple Emanu-El for the opening service of the 2011 Region IX Convention of the AGO. His teachers have included his father, Hugo Gehrke, as well as David Dahl (Pacific Lutheran University), Lawrence Moe (University of California, Berkeley), and Harald Vogel (North German Organ Academy).

In 1985, in observance of the 300th birthday of Johann Sebastian Bach, Mr. Gehrke played the complete organ works of Bach in twelve recitals. In March, 2011, he played a recital at the church most popularly associated with Bach, St. Thomas Church in Leipzig, Germany. In June, 2011, he was the keynote presenter for the 100th anniversary of Seoul Theological University, Korea, where he played a recital, led an Episcopal liturgy, and offered two lectures and a day of masterclasses.

Mr. Gehrke has performed and recorded as continuo organist and harpsichordist with the Philharmonia Baroque Orchestra, American Bach Soloists, and Voices of Music, and has also made two CDs of Mexican Baroque music with Chanticleer, with whom he toured the American Southwest and Mexico in 1998. He can also be heard on the CD collection, "Historic Organs of San Francisco," a performance recorded in 1988 on the historic organ at Temple Sherith Israel at the concluding recital of the national convention of the Organ Historical Society (OHS). He also appears on "Historic Organs of Seattle," also produced by the OHS in 2008. In addition to many solo performances, including frequent recitals at Stanford Memorial Church, he is in demand as organ accompanist for numerous community choruses as well as the two conservatory choirs conducted by David Conte and Ragnar Bohlin. He also occasionally plays organ with the San Francisco Symphony.

Mr. Gehrke has also conducted several full-orchestra performances of Ernest Bloch's *Avodath hakodesh* (Sacred Service), commissioned by Temple Emanu-El, most recently in 2008 at Emanu-El for the national convention of the American Conference of Cantors. He has conducted many other special programs of Jewish music, including a memorial concert of the music of Leonard Bernstein. In 2001 he conducted two major works for a CD of contemporary Jewish music produced by Temple Emanu-El's Cantor Roslyn Barak. He has also performed solo harpsichord recitals, including Bach's *Goldberg Variations*.

**Kaori Goto** (後藤 香織) is a graduate of Ferris University in Yokohama with a Masters Degree in organ. She has studied with Yuko Hayashi at the New England Conservatory of Music in Boston, Massachusetts. She is a winner of the *Gherardeschi Prize* from the Giuseppe Gherardeschi Organ Academy in 2005 and 2014, as well as the *Pistoia Prize* from La Fondazione Accademia di Musica Italiana per Organo in 2008. Kaori is President of the Sendai Organ Society "Organ Friends." Since 2004 she has worked as organ events organizer at Yugakukan Hall in Ishinomaki, Miyagi Prefecture. She teaches organ at Shokei Gakuin University in Natori, Miyagi Prefecture. She directs the Organ Project at Heiwa Gakuen School in Chigasaki, Kanagawa Prefecture. Currently Kaori is consulting on a new organ by Tetsuo Kusakari for the Kanto Gakuin School in Yokohama. She has given organ recitals in Germany, Switzerland, Italy, Belgium and the United States. She is also a music producer and music arranger, and has written a children's book about the pipe organ.

**Mineko Kojima** (小島 弥寧子) graduated in music (organ) from Tamagawa University and earned her Master's Degree at Musashino College of Music. She received grants from the Naoaki Fukui Foundation. She completed her organ internship at Yokohama Minato Mirai Hall in 2003. She has participated in master courses in Germany, Switzerland, Italy, France, Spain and USA. Her studies have been with Tetsuro Tominaga, Shigeru Itou, Takashi Sakai, Teruhisa Fujieda, Makiko Hayashima, Hatsumi Miura and Genzo Takehisa. She studies Spanish organ music with Andres Cea. She performs solo organ recitals, and appears with ensembles and orchestras in various cities in Europe, USA and Japan. Until March 2015 she served as deputy organist for nine years at Tsukiji Honganji Buddhist Temple in Tokyo. Currently she is teaching at Musashino College of Music in Tokyo. Mineko is a member of the Japan Organist Association and the Japan Organ Study Group.

## The Organ

**From the C.B. Fisk Website:** Planning for Opus 110 at the Minato Mirai Hall began in January of 1993 when a delegation came to our workshop after visiting Opus 100 at the Meyerson Symphony Center in Dallas. This group, headed by Takushi Nakamura, represented T.R.Y. 90, a consortium of twenty-three companies building an eleven-acre waterfront complex that would include two concert halls in the historic port of Yokohama. With encouragement from Yuko Hayashi, Chair of the organ department at the New England Conservatory, we submitted proposals that led to the final specification and design of our first overseas instrument.

Charles Nazarian's case design suggests a seascape inspired by Japanese themes. Strong forms bracketing the central sections of the mahogany case recall ancient temple architecture with curved rooflines and bold entrance gates. The curve of the *Pedal* towers reflects the shape of a sail, a motif found elsewhere in the complex, and echoed in the upper case. The motif of the sea and seagulls, found throughout Yokohama and reminiscent of Japanese woodblock prints, is suggested by the gull wing shape of the pipe mouths and by Morgan Faulds Pike's three hand-carved oak panels.

The specification of Opus 110 provides the tonal colors for the gamut of organ literature and the necessary timbres and power to balance that of a full symphony orchestra. The organ offers a core of stops to perform the works of J.S. Bach and his German contemporaries, as well as the music of the roughly concurrent French classical period. The Cavaille-Coll inspired *Swell* division contains the necessary stops to play the multihued, expressive music of the French Romantic era. A division of *English Tubas* adds a profound body of sound, enabling the organ to hold its own with a symphony orchestra in full cry.

Special features of Opus 110 include the French Romantic *Bombarde* division, voiced to spectacular effect, but under expression to control its power; a smooth-toned, high-pressure Clarinet in the Tuba division that authoritatively complements the clarinet of the orchestra; and an orchestral Celesta that is played mechanically from the *Positive* keyboard.

The organ was completed in the spring of 1998 for the public opening of Minato Mirai Hall on 5 June. The late French organist Jean Boyer played the first of a series of inaugural recitals, followed by Mary Preston, and Hatsumi Miura. Minato Mirai Hall and Opus 110, affectionately known as "Lucy," have become icons of the cultural community of Yokohama. The exceedingly popular monthly mid-day "One Dollar Concerts," begun during the inaugural year of the organ, continue to this day, with thousands regularly in attendance.

The case is of mahogany from Honduras. The organ has a total of 4,623 pipes. In addition to those visible in the façade, pipes of various materials and sizes fill the interior of the instrument, 3.6 meters deep and four stories high. The wooden pipes are made of poplar, the metal ones of lead-tin alloy. The instrument also includes a cimbelstern and a rossignol "birdsong."

C. B. Fisk, Inc. is a pioneer among American organbuilders. It was founded in 1961 by Charles Brenton Fisk in the Massachusetts town of Gloucester, located on the seashore north of Boston. It has built organs for churches, conservatories, and concert halls in both the United States and other countries, including Switzerland, Korea, and Japan. The organ at Yokohama Minato Mirai Hall, was designed and built by a team under Steven A. Dieck, who has been with the company since 1973 and who is now serving as its third president. Members of the team spent seven years creating the instrument, including over a year of on-site voicing after installation.

Size: 12m (H) × 12m (W) × 3.6m (D)

62 voices, 87 ranks, 4,623 pipes

All front pipes of polished 70% tin

Pitch: a1 = 442Hz Equal Temperament

Complete specifications available on our event website: <http://yokohama-organdemo.org>





## Fisk Opus 110 “Lucy”

### GREAT, *Manual I*

Prestant	16' (façade)
Octave	8'
Spillpfeife	8'
Octave	4'
Offenflöte	4'
Quinte	2 <sup>2</sup> / <sub>3</sub> '
Superoctave	2'
Terz	1 <sup>3</sup> / <sub>5</sub> '
Mixture	VI-VIII
Trommeten	16'

### BOMBARDE, *Manual I (enclosed)*

Bourdon	16'
Montre	8'
Violoncelle	8'
Flûte Harmonique	8'
Bourdon	8'
Prestant	4'
Plein Jeu	III-VI
Grand Cornet	V (c <sub>1</sub> – g <sub>3</sub> )
Bombarde	16'
Trompette	8'
Clairon	4'

### POSITIVE, *Manual II*

Violonbasse	16'
Prestant	8' (façade)
Salicional	8'
Unda Maris	8' (C <sub>0</sub> )
Gedackt	8'
Octave	4'
Rohrflöte	4'
Nazard	2 <sup>2</sup> / <sub>3</sub> '
Doublet	2'
Quarte de Nazard	2'
Tierce	1 <sup>3</sup> / <sub>5</sub> '
Larigot	1 <sup>1</sup> / <sub>3</sub> '
Sharp	IV-VI
Dulcian	16'
Trompette	8'
Cromorne	8'

### SWELL, *Manual III, (enclosed)*

Quintaton	16'
Viole de Gambe	8'
Voix Céleste	8'
Flûte Traversière	8'
Bourdon	8'
Prestant	4'
Flûte Octaviant	4'
Octavin	2'
Plein Jeu Harmonique	III-IV
Bombarde	16'
Trompette	8'
Hautbois	8'
Voix humaine	8'
Clairon	4'

### TUBA, *enclosed, floating*

Tuba Magna	16'
Tuba Mirabilis	8'
Tuba Clarion	4'
Clarinet	8'
Clarinet Tremulant	

### PEDAL, 32 notes

Prestant	32' (façade fr FF)
Untersatz	32'
Contrebasse	16'
Prestant	16' <i>Great</i>
Violonbasse	16' <i>Positive</i>
Bourdon	16' <i>Bombarde</i>
Octave	8'
Flûte	8' <i>Contrebasse</i>
Violoncelle	8' <i>Bombarde</i>
Bourdon	8' <i>Bombarde</i>
Octave	4'
Flûte	4' <i>Contrebasse</i>
Mixture	IV
Tuba Profunda	32' <i>Ext</i>
Bombarde	16' <i>Bombarde</i>
Tuba Magna	16' <i>Tuba</i>
Posaune	16'
Trompette	8' <i>Bombarde</i>
Tuba Mirabilis	8' <i>Tuba</i>
Clairon	4' <i>Bombarde</i>

### *Couplers, Ventils, Controls and Accesories*

Positive to Bombarde	Great Reeds off
Swell to Bombarde	Bombarde off
Tuba to Bombarde	Bombarde Reeds off
Octaves graves to Bombarde	Positive off
Swell to Positive	Positive Reeds off
Tuba to Positive	Swell Reeds off
Celesta on Positive	Pedal Reeds off
Great to Pedal	Concert Pitch
Bombarde to Pedal	Tremulant
Positive to Pedal	Flexible Wind
Swell to Pedal	Nightingale
Tuba to Pedal	Celesta
Great replaces Bomb on Man I	Cymbelstern
Positive to Great	

Balanced Swell, Bombarde, and Tuba Pedals  
 Crescendo Pedal: Shared with Tuba Pedal.  
 Reversible thumb piston  
 Key Action: Direct mechanical (tracker)  
 Kowalyshyn Servo-pneumatic Lever  
 Stop Action: Electrically controlled.  
 Combination Action: Solid state action w/ multiple levels  
 Keydesk: Built into the front of the main case;  
 Three manuals and pedals; manuals 61 keys CC – c<sub>4</sub>.  
 Naturals of Bone, sharps of Ebony;  
 Flat pedalboard 32 keys CC – g<sub>1</sub>  
 Front Pipes: All front pipes of polished 70% tin.

62 Voices, 87 ranks, 4,632 pipes

## Sponsors and Supporters

*Tuba Sponsor*



*Great Sponsors*



Vint Cerf  
Stephen Jacobs  
Franklin P. Johnson, Jr.

*Swell Sponsors*



Pindar Wong

Expertise. Artistry. Commitment.

*Positive Sponsors*



Paul Fritts & Company  
Organ Builders



Pasi  
PASI ORGAN BUILDERS  
*Incorporated*



*Special thanks to:*

Steve Dieck, Andrew Gingery, Rick Isaacs, Dana Sigall, and Nami Hamada of C.B. Fisk for patiently answering questions and supplying materials from the Gloucester workshop. Scott McDonald for local logistics support. Naki Sung Kripfgans for consultation on the Kondo score. Mark Wings for typesetting the Kondo score. Tetsuo Kusakari for design and construction of demonstration models. Peter Krasinski for helpful information about performing in Minato Mirai Hall. Katsuhiko "Dola" Kawachi who knows everything about Lucy. Natsuko Murayama for Japanese translation help. Nami Tanaka for Mineko's portrait. Diane Andrada for graphics help. Hatsumi Miura, Sawako Hayashida and everyone at Minato Mirai Hall.

For questions, contact Ole Jacobsen: [ole@organdemo.info](mailto:ole@organdemo.info)