

Sixtieth Anniversary Recital of
Austin Organs, Inc. (Op. 2352, 1961)

Friday, February 4, 2022

7:30pm

All Faiths Chapel, Kansas State University

David Pickering, *organist*

Erin Wood, *harpist*

Words of Welcome Jeffrey Ward, Director
School of Music, Theatre, and Dance

PROGRAM

Maestoso in C-sharp Minor Louis Vierne (1870-1937),
arr. Alexander Schreiner (1901-1987)

Nun komm, der Heiden Heiland, BWV 659..... Johann Sebastian Bach
,(1685-1750)

Fugue in E-flat Major, BWV 552..... Johann Sebastian Bach

Aria in Classic Style for Harp and Organ, Op. 19 Marcel Grandjany
(1891-1975)

Pièce héroïque César Franck
(1822-1890)

Prelude and Trumpetings..... Myron Roberts
(1912-2004)

The Lost Chord Arthur Sullivan (1842-1900)
arr. Reginald Barrett (1861-1940)

Overture to *Paulus*, Op. 36 Felix Mendelssohn (1809-1847)
arr. W.T.Best (1826-1897)



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Program Notes by David Pickering

Maestoso in C-sharp Minor

Louis Vierne, arr. Alexander Schreiner

Louis Vierne (1870-1937) was principal organist at the Cathedral of Notre-Dame in Paris from 1900 until his death in 1937. Vierne's life was a difficult one. He suffered congenital cataracts that limited his sight, endured a painful separation and divorce from his wife, lost his son and brother to death, and endured painful and disappointing professional setbacks that strained relationships with colleagues and former students, particularly Marcel Dupré, the dedicatee of Vierne's Third Symphony.

Alexander Schreiner, organist at the Salt Lake Tabernacle, arranged¹ the opening Kyrie movement of Vierne's *Messe Solennelle*, Op. 16, for organ solo and titled it *Maestoso in C-sharp Minor*.² The work opens with great solemnity and power as the Lord is petitioned for mercy with the words, "Kyrie Eleison." Moments of great beauty and introspection add yet another dimension of profundity and grace.

Nun komm, der Heiden Heiland, BWV 659

Johann Sebastian Bach

Johann Sebastian Bach, a name known to many both non-musicians and musicians alike, was born in Eisenach, Germany. Orphaned by the age of ten, Bach was raised by his older brother Johann Christoph Bach, who had recently married and was the organist of the St. Michaeliskirche in Ohrdruf, Germany. Johann's professional positions were in the cities of Weimar, Arnstadt, Mühlhausen, Cöthen, and Leipzig, where he became the Cantor of Leipzig's Thomaskirche. Tonight's composition comes from Bach's Leipzig Chorales, a set of organ hymn preludes originally composed in the years 1711-1713 and was later completed in the years 1739-1742. Bach's particular setting of this work features several elements prominent in the slow movement of an Italian concerto: a walking bass line, a duet of middle voices, and an ornamented melody line.³

Fugue in E-flat Major, BWV 552

Johann Sebastian Bach

Johann Sebastian Bach's *Clavierübung, Part III* was published in 1739, one of few organ works to be published during his lifetime. This extensive work, which opens with the Prelude in E-flat Major, BWV 552, and concludes with this evening's Fugue in E-flat Major, features an additional twenty-one chorale preludes and four duets.

Noted French organist Marie-Claire Alain noted the following about Bach's Fugue in E-flat Major:

This marvel of religious architecture brings [*Clavierübung, Part III*] to a close. Unsurprisingly, perhaps, the fugue comprises three sections devoted to the three Persons of the Trinity. The key signature is E-flat, i.e. three flats. And the time signatures progress from compound time (2/4) to 6/4 and thence

¹ Published in 1961 by J. Fischer & Bro. Vierne's original setting of *Messe Solennelle* was for choir and two organs.

² Schreiner also recorded this arrangement on the famous Aeolian-Skinner organ in the Salt Lake Tabernacle that was titled *The Great Organ at the Mormon Tabernacle*, released by Columbia Records in 1960.

³ <https://www.bachvereniging.nl/en/bwv/bwv-659/>, accessed February 3, 2022.

to 12/8. The main theme itself (B-flat + G + C + B-flat + E-flat + D) represents Bach's signature (In German notation, the opening notes of the theme are written B + G + C + B + Es + D = 2+7+3+2+18+4 = 41 = J.S. Bach).

The opening panel of the triptych, describing the majesty of God the Father, is 36 bars long: 3 + 6 = 3 x 3 = Exaltation of the Trinity. There are 12 entries of subject A, representing the Twelve Apostles and hence the Church. In the second panel, which describes Christ's humanity, there are 21 entries of subject B (21 = the number of chorales in [*Clavierübung, Part III*] in addition to being a multiple of 3). Subject A is superimposed on it 6 times (6 = 3 x 2, symbolizing completion, as in the six days of the Creation). This second section comprises 45 bars (45 = 4 + 5 = 9).

The third panel describes the motivity of the Holy Ghost in a sacred dance. Like the opening section, it is 36 bars long. Subject C enters 21 times, while subject A enters 9 times. The main theme therefore appears 27 times in the course of the fugue, which is the same number as that of pieces contained in [*Clavierübung, Part III*] as a whole.

It is an astonishing edifice, a prodigious achievement on the part of the composer familiar with every subtlety of musical style, from counterpoint to numerology. But, more than that, it offers a fascinating glimpse of Bach in a moment of deep exultation. Often sad and racked by suffering, he stands here bathed in heavenly light as he turns his thoughts from meditation (Fugue I) to active endeavor (Fugue II) and, finally, to transcendent joy (Fugue III).⁴

Pièce héroïque

César Franck

César Franck, the true poet of organ composition, was originally from Belgium but moved to Paris as a child to study at the Paris Conservatory. Originally trained as a pianist, Franck eventually became organist at the Parisian church of Ste. Clothilde. He premiered his *Trois Pièces* in 1878 at the inauguration of the large Cavallé-Coll organ located in the concert hall of Paris' Trocadéro. *Pièce héroïque* is perhaps his most frequently played organ work. Organ scholar Rollin Smith notes,

. . . there is no denying that *Pièce héroïque* is rich in those elements that make it a consummate Romantic [era] organ work. Its menacing, sinister, growling theme contrasts dramatically with the contemplative middle section, and the contest between minor and major tonalities, translated by many listeners as evil battling with good, ends triumphantly in B Major. Its repeated chords and arpeggios have been criticized as pianistic, but their effect has never detracted from the work's popular success. It is all the more surprising, then, that this is the only one of the *Trois Pièces* that Franck never played again after its premiere.⁵

⁴Marie-Claire Alain, liner notes to Complete Works for Organ, Vol. 7, Marie-Claire Alain, Erato 4509-96724-2, CD, 1991.

⁵Rollin Smith, *Playing the Organ Works of César Franck* (Stuyvesant, NY: Pendragon Press, 1997), 203-204.

Aria in Classic Style for Harp and Organ

Marcel Grandjany

Marcel Grandjany, a famous harp performer and teacher who was also an organist, was born in Paris, orphaned at age four, and began his studies on the harp when he was eight years old. He was admitted to the Paris Conservatory when he was eleven and won the Premier Prix in harp when he was thirteen. He established a significant career in France and Europe as both a performer and teacher, beginning with his work at Fontainebleau Summer School. He moved to the United States in 1936 and was named chair of the harp department at the Juilliard School in New York, where he taught until his death in 1975. He also organized the harp department at the Conservatory of Music and Dramatic Art in Montreal and traveled monthly between New York and Montreal for many years. Grandjany was an active composer, writing primarily for harp, but also for piano and voice.

The combination of harp and organ is not one for which many composers have written. Grandjany, with his extensive knowledge of both instruments, has crafted a work that beautifully weds the sonorities of the two instruments into a convincing whole. A colleague writes:

During World War I, he found himself shamed at being distanced from the fighting (he had weak lungs) and devastated at the slaughter of many colleagues at the Front. During this period, he dropped the harp, feeling he could not resume until the war was over. He instead worked as an organist at the Sacre Coeur in [the] Montmartre [section of Paris]. His American student, Jane Wyeth-Musick, who studied with Grandjany in France during the 1920s, mused that 'this is perhaps where the Aria in Classic Style was born, with wonderful heart and hands giving of his spiritual self'. Whatever the truth of this theory, the work was not published until 1944, and is dedicated to the noted American patroness, Elizabeth Sprague Coolidge.⁶

Prelude and Trumpetings

Myron Roberts

Myron J. Roberts (1912-2004) completed degrees at the College of the Pacific and Union Theological Seminary. He served as professor of organ and theory at the University of Nebraska-Lincoln for 34 years (1940-1974).

Prelude and Trumpetings (1961) is Roberts' most popular and accessible organ work and has been permanently out of print for some time. This composition was premiered by Robert Baker at a national convention of the American Guild of Organists in Houston, Texas. Composed in a conservative, contemporary style, the work features five sections, the first of which is a dark, brooding "Prelude" featuring a pungent reed melody paired with shimmering string and celeste accompaniment and undergirded by soft pedal notes. The quick, driving "Trumpetings" sections feature dialoguing melodic material between various principal and flute choruses. The closing fanfare section adds a final dramatic flair. A flourish of activity ends the work, concluding on a dramatic D Minor chord. The work is dedicated to Charlotte Garden (1903-1961), Director of Music at Crescent Avenue Presbyterian Church in Plainfield, New Jersey who was tragically

⁶ <https://www.hertfordchoral.org.uk/52-support-us/friends/friends-concert-information/173-aria-in-classic-style-marcel-grandjany-1891-1975>, accessed February 3, 2022.

killed on the way to a concert at the Bethlehem, Pennsylvania Bach Festival. Roberts heard of her death in the final stages of completing this composition and inscribed it to her memory.

The Lost Chord

Sir Arthur Sullivan/Reginald Barrett

Sir Arthur Sullivan was an English composer most famous for his collaborations with dramatist W.S. Gilbert such as *H.M.S. Pinafore*, *The Pirates of Penzance*, and *The Mikado*. Others may be familiar with his music to the hymn, "Onward, Christian Soldiers." "The Lost Chord" is a song that was composed by Sullivan in January 1877 five days before his brother, Fred, passed away. The lyrics were taken from the poem, "A Lost Chord," written by Adelaide Anne Procter, which had been published in *The English Woman's Journal* in 1858. The song became popular very quickly. Sullivan later noted, "I have composed much music since then, but have never written a second Lost Chord."⁷ British contralto Dame Clara Butt noted, "What we need now is more songs like *The Lost Chord*. There is something of the grandeur of Beethoven in it."⁸ Interestingly, Sullivan was also an organist and for two years held two concurrent organist/choirmaster positions!⁹ Organist Reginald Barrett, born in England and studied at the Guildhall School of Music and Drama and in Darmstadt, Germany. He moved to the United States in 1888, where he worked in Kansas City and New York.

Seated one day at the organ,
I was weary and ill at ease,
And my fingers wandered idly
Over the noisy keys;
I know not what I was playing
Or what I was dreaming then,
But I struck one chord of music,
Like the sound of a great Amen.
Like the sound of a great Amen.

It flooded the crimson twilight,
Like the close of an Angel's Psalm,
And it lay on my fever'd spirit,
With a touch of infinite calm,

It quieted pain and sorrow,
Like love overcoming strife,
It seem'd the harmonious echo
From our discordant life.
It link'd all perplexed meanings,
Into one perfect peace,
And trembled away into silence
As if it were loth to cease;

I have sought but I seek it vainly,
That one lost chord divine,
Which came from the soul of the organ,
And enter'd into mine.

It may be that Death's bright Angel,
Will speak in that chord again;
It may be that only in Heav'n,
I shall hear that grand Amen.
It may be that Death's bring Angel,
Will speak that chord again;
It may be that only in Heav'n,
I shall hear that grand Amen.

⁷ https://gsarchive.net/sullivan/songs/lost_chord/chord.html, accessed February 4, 2022.

⁸ Ibid.

⁹ <http://michaelsmusicservice.com/music/Sullivan-Barrett.LostChord.html>, accessed February 4, 2022.

Overture to *Paulus*

Felix Mendelssohn/W.T. Best

Felix Mendelssohn was born February 3, 1809 in Hamburg, Germany. The family later moved to Berlin where he began piano lessons with his mother at age six. Mendelssohn was soon recognized as a child prodigy and developed into a noted pianist, organist, composer, and conductor. He began composing his oratorio *Paulus* during the last part of his tenure in Düsseldorf, Germany in 1832 and completed it in 1836. Mendelssohn conducted *Paulus*' premiere at a music festival in Düsseldorf on May 22, 1836. The first performance was very successful and contemporaries such as Robert Schumann thought very favorably of *Paulus*, but Mendelssohn confided to a friend in a letter that he hoped to compose an oratorio with the even greater appeal, which he did ten years later when he composed *Elijah*.

Paulus details the Apostle Paul's conversion to Christianity and the subsequent life he leads. The orchestral overture that opens *Paulus* was transcribed for organ solo by William Thomas Best, an organist who became famous throughout England for his weekly Saturday organ performances at St. George's Hall in Liverpool. Best performed a variety of organ music on these weekly programs: the organ works of J.S. Bach, other organ music, and music that he transcribed for the organ. The overture to *Paulus* opens with a beautifully harmonized statement of the hymn tune *Wachet auf, ruft uns die Stimme* (Sleepers Awake, a Voice Is Calling). A fugue follows, beginning in the somber key of A Minor, subsequently building in both impetus and dynamic volume as the *Wachet auf* hymn tune reappears first briefly, eventually combining with the fugue subject itself. The overture ends in a brilliant display of compositional bravura and the overture's final chords are perhaps only surpassed in grandeur by those that will close this afternoon's recital.

The All Faiths Chapel Memorial Organ

The All Faiths Chapel Memorial Organ was built by Austin Organs, Inc. of Hartford, Connecticut. Plans for the organ were begun in 1952 before the chapel's construction was completed in 1956. The dedicatory recital was played on November 19, 1961, to a capacity audience. Robert Baker, a nationally-known organist based in New York City and Director of the School of Sacred Music at Union Theological Seminary, played the dedicatory recital. Other notable organists who have played this organ in recital include E. Power Biggs, Diane Bish, Jerald Hamilton, Marilyn Mason, and Thomas Richner. This organ contains the largest number of pipes found in any organ in Manhattan--2,458 pipes grouped in 40 sets (ranks) of pipes. Major gifts to fund the organ's purchase were made to perpetuate the memories of A.L. Duckwall, Ernest A Nicolay, Mrs. Barbara M. Nicolay, and James Russell Garver, Jr.

This organ is a particularly rare example of the ideas espoused by James Jamison, a tonal architect employed by Austin for many years, who discussed his ideas of organ building, many of which are found in this organ, in his book *Organ Design and Appraisal*. The Organ Historical Society awarded a Historic Organ Citation to this instrument in 2011. It is the second instrument in the state of Kansas to receive this award. Quimby Pipe Organs of Warrensburg, Missouri, has served as curator of the organ since 2010, and has overseen this organ's renovation work since that time.

Erin Wood

Erin Wood is an active and versatile musician, performing regularly with orchestras, choirs, and chamber ensembles throughout the Kansas region. She currently teaches at University of Kansas, Washburn University, and Baker University and also maintains a private studio.

Previously, Erin taught at University of Nevada Reno, Indiana University Southeast, and the Arts Institute in New Albany Indiana. She has served as the principal harpist of the Reno Chamber Orchestra and the Utah Festival Opera. Select past performances include the Seventh World Harp Congress in Prague, the winner's recital at the American Harp Society Summer Institute in Los Angeles, featured recitalist for the Kansas City Harp Days, Pittsburg Chamber Music Festival, and a solo/chamber recital at the American Harp Society National Conference in New Orleans. Erin currently serves on the American Harp Society Board of Directors as the Midwest Regional Director and the Vice President of the Lyra Chapter. As a Governor's Scholar recipient, Erin attended Interlochen Arts camp on a full scholarship where she played with artists such as Yo-Yo Ma and Neemi Järvi. She is a prize winner in multiple competitions including the Prix Renié and the National Society of Arts and Letters. Erin studied with Susann McDonald at Indiana University where she earned Bachelor and Master of Music degrees in Harp Performance as well as being awarded the Performer's Certificate.