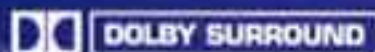


in a quiet cathedral

DE 3145



todd wilson

the aeolian-skinner organ • cathedral of st. philip, atlanta

DE 3145

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IN A QUIET CATHEDRAL

TODD WILSON, playing the Aeolian-Skinner Organ, Cathedral of St. Philip, Atlanta

Disc One

- [1] **Chorale Prelude:** Schmücke dich, o liebe Seele, Op. 122, No. 5 (Deck thyself, my soul, with gladness) — Johannes Brahms (1833-1897) [2:10]
- [2] **Air** — Giuseppe Tartini (1692-1770) [3:29]
- [3] **Prelude on the Welsh Hymn Tune “Rhosymedre”** — Ralph Vaughan Williams (1872-1958) [4:03]
- [4] **Pastorale on “Forest Green”** — Richard Purvis (b. 1917) [2:21]
- [5] **Prelude in E-flat Major** — William H. Harris (1883-1973) [2:23]
- [6] **Chorale Prelude:** Liebster Jesu, wir sind hier, BWV 731 (Blessed Jesus, we are here) — Johann Sebastian Bach (1685-1750) [3:25]
- [7] **Adagio** (for Glass Harmonica), K. 356, *arr. E. Power Biggs* — Wolfgang Amadeus Mozart (1756-1791) [3:34]
- [8] **Adagio** (from Sonata I in F Minor, Op. 65) — Felix Mendelssohn (1809-1847) [3:38]
- [9] **Chorale Prelude:** Wer nur den lieben Gott lässt walten, BWV 647 (If thou but suffer God to guide thee) — J.S. Bach [3:43]
- [10] **Jesu, Joy of Man’s Desiring** (from Cantata No. 147) — J.S. Bach [3:21]
- [11] **Aria** — Charles Callahan (b. 1952) [3:30]
- [12] **Lotus** (Lotus Blossom) *arr. Alec Wyton* — Billy Strayhorn (1915-1967) [4:05]
- [13] **Irish Air from “County Derry”** (Londonderry Air) *arr. Edwin H. Lemare* (1865-1934) [3:36]
- [14] **Jerusalem, My Happy Home** — American Folk Hymn *arr. George Shearing* (b. 1919) [2:58]
- [15] **Air on the G String** (from Suite in D) *arr. Edward Shippen Barnes* — J.S. Bach [5:39]

- 16 Adagio in E Major** — Frank Bridge (1879-1941) [6:17]
- 17 The Good Shepherd** — Dom Paul Benoit (1893-?) [4:22]
- 18 Magnificat I**, Op. 18, No. 10 — Marcel Dupré (1886-1971) [2:42]
- 19 Andante sostenuto** (from *Symphonie Gothique*, Op. 70) — Charles-Marie Widor (1844-1937) [6:10]

Total Playing Time: 72:50

Disc Two

- 1 Toccata per l'Elevazione** (from *Fiori Musicali*) — Girolamo Frescobaldi (1583-1643) [3:38]
- 2 Chorale Prelude:** *Meine Seele erhebt den Herren* (My soul doth magnify the Lord) — Johann Sebastian Bach (1685-1750) [2:30]
- 3 Prelude and Fugue in F Minor**, Op. 7, No. 2 — Marcel Dupré (1886-1971) [8:53]
- 4 Canon in B Major**, Op. 56, No. 6 — Robert Schumann (1810-1856) [5:17]
- 5 Clair de lune** (from *Pièces de Fantaisie*, Op. 53) — Louis Vierne (1870-1937) [8:55]
- 6 Vocalise**, arr. *Patricia Bird* — Sergei Rachmaninoff (1873-1943) [4:29]
- 7 Berceuse** (from *Pièces en style libre*, Op. 31) — Louis Vierne [4:55]
- 8 Adagio for Strings**, Op. 11, arr. *William Strickland* — Samuel Barber (1910-1981) [7:41]
- 9 Meditation** — Walter Hilse (b.1941) [4:24]
- 10 Very slowly** (from *Sonatina*) — Leo Sowerby (1895-1968) [6:10]
- 11 Ave Maria, Ave Maris Stella** (from *Trois Paraphrases Grégoriennes*) — Jean Langlais (1907-1991) [6:10]
- 12 Chant de Paix** (Song of Peace) — Jean Langlais [3:42]

Total Playing Time: 66:49

This album is meant to recreate an experience many of us have treasured: slipping inside the doors of a cathedral and finding oneself alone in a vast, quiet space with light streaming through stained glass windows. The organist begins to play gentle music, and one is lost in contemplation, as the cares of the day begin to fade...

The idea for such a recording occurred to me when a piano lullaby album I had made turned out to be valued not only as a way of bringing gentle piano classics to the very young, but also as a stress-reducer and source of comfort for all ages. Why not a similar album of organ music?

I had long admired Todd Wilson for the lyricism in his playing, in addition to his justly acclaimed virtuosity, and approached him with the idea. He responded with great enthusiasm, and suggested the Cathedral of St. Philip in Atlanta as offering the ideal space and instrument for such a project.

Working with master recording engineer John Eargle, we agreed that we wanted the listener to feel the vastness of the cathedral space and the enormous range of the organ, but not to feel overpowered. This would not be a jolt-you-out-of-your-chair program, but rather a warm, enveloping one.

We decided to take the time to record "too much" music in the recording session, so that we could have the luxury of choice when we put the program together.

As it turned out, there was so much wonderful music that we couldn't bring ourselves to limit the final version to what one disc would hold. So the single disc became a double disc...

The first disc offers music of melodic simplicity — appealing to most anyone and easily accessible to the young. It therefore can serve as an introduction to organ music for young people. Well-known melodies can be heard side-by-side with the less familiar.

Todd Wilson's notes about the organ and the music on the first disc are geared to young people. On pages 10-13 of this booklet Neil Stannard provides an introduction to the King of Instruments for children.

Carol Rosenberger

Pianist Carol Rosenberger, whose "Perchance to Dream — A Lullaby Album for Children and Adults" has become a perennial best-seller, was co-producer of this album

The pipe organ in Atlanta's Cathedral of St. Philip is a prime example of the "King of Instruments." This organ contains over 5,000 pipes, ranging from pencil-size to 32 feet long! The pipes are organized in carefully matched sets (one pipe for each note of the keyboard) called *ranks* (each rank provides a different tone color). The ranks of pipes are controlled by *stop knobs* at the *console*, which is control center for this fascinating instrument (like the cockpit of an airplane). The console at the Cathedral of St. Philip has four keyboards for the hands (each keyboard is "home" to a different part of the organ) and one keyboard for the feet ("home" to the big 16- and 32-foot pipes which make the deepest sounds of the organ).

The most important part of any pipe organ is the building in which it is located. If you were to visit Atlanta and were to go inside this great Cathedral, you would be impressed by the vast space of the building. It *looks* big and *sounds* big. Since it is a very long, high space, any sounds hang in the air for several seconds before dying away.

For this recording, we wanted a building which sounds big, with a long reverberation (echo) time. The Cathedral of St. Philip has over 5 seconds of echo time, which means that it takes over 5 seconds for any sound to fade away. The Cathedral was therefore a perfect place for this recording. It lends

atmosphere to the music, and brings the many quiet tone colors to life. Sound literally surrounds you in the Cathedral, floating easily to all parts of the building.

If you were to visit this Cathedral you would also see that it is a beautiful building. There are carvings in stone and wood, and many stained glass windows which catch the changing light of the sun. The organ pipes of silver and wood spread high across the front of the Cathedral, reflecting the many colors of the windows.

NOTES ON THE MUSIC — DISC #1

The last music written by the great composer Brahms was a set of choral preludes (pieces based on hymn tunes) for organ. In this music Brahms seems to be drawing his musical life to a peaceful close. The prelude on *Deck thyself, my soul, with gladness* imitates the style of J.S. Bach in a gentle, flowing way.

Tartini was a very famous violinist in the 1700s. His *Air* was written for solo violin and harpsichord. In this arrangement for organ, you will hear it played on flute stops.

The English composer Vaughan Williams based his *Prelude on "Rhosymedre"* on a Welsh hymn tune (the people of Wales love to sing, and have written many wonderful tunes). You will hear the melody first in the lower parts, then in the upper.

Richard Purvis is an American composer who lives in San Francisco. His *Pastorale* is based on the English folk tune "Forest Green." You will be able to follow this gentle melody easily.

William Harris was an English composer who visited Germany in 1931. He went to the city of Leipzig to see the famous St. Thomas Church where Bach worked for 27 years. While sitting in the quiet of this church, Harris wrote his *Prelude in E-flat* — a musical gem in tribute to the great Bach.

Now known as perhaps the greatest composer of all, Johann Sebastian Bach was mostly known as a great organist during his own lifetime. He had a big family and wrote music for his wife and all their children. His organ music is known as "the organist's bible." The melody of *Blessed Jesus, we are here* is played on a special organ sound called the cornet (Kor-NAY).

The next piece was written by Mozart, one of the most famous composers of all time. It is called *Adagio*, which means "slow or at ease." This music was originally written for an instrument called the Glass Harmonica — a set of rotation tuned glasses which produced a hollow sound. On the organ, you'll hear light flute sounds.

Bach's great music was totally forgotten for 80 years after he died. Mendelssohn was the first person to perform Bach's music, and

he also wrote great music of his own. The beautiful slow movement from his *First Organ Sonata* is a conversation between the string and principal sounds of the organ.

Another example from "the organist's bible," Bach's chorale prelude *If thou but trust in God to guide thee* was first written for two singers and strings. Bach arranged it for organ many years later. *Jesu, joy of man's desiring* comes from one of Bach's many cantatas for choir and orchestra, and is surely one of the most famous melodies in all of music!

Charles Callahan is an American who lives in Florida. His *Aria* is in the key of six flats (!) and is based on a beautiful tune which you'll hear first on the oboe stop.

Duke Ellington was a great American jazz musician, and one of his favorite tunes was *Lotus*, written by his friend Billy Strayhorn. Duke often played this tune quietly on the piano at the beginning of his shows. Alec Wyton played this organ arrangement at Duke Ellington's funeral.

The *Londonderry Air* is an Irish melody which is known all around the world. The gorgeous arrangement is by Edwin Lemare, an organist who lived in England for half his life and then came to the United States — becoming equally famous in both countries!

Like Lemare, the blind jazz pianist George Shearing has also lived in England and the U.S. He improvised (made up on the spot)

this lilting version of *Jerusalem, my happy home*, an American folk hymn.

Bach's *Air on the G String* is another of his timeless melodies. Each of the two sections of the piece is played twice, the second time on the "echo" division of the organ, with pipes located above the ceiling of the Cathedral so as to sound very far away.

Frank Bridge was a fine composer who became well known because he gave composition lessons to a young man named Benjamin Britten. Britten became one of the great composers of the 20th century! Bridge's *Adagio* is the longest piece on this recording. It starts quietly, then builds gradually to the fullest sounds of the organ, and dies away to a very soft ending. This is done by adding and subtracting stops (different tone colors) and by opening and closing Swell Shades, which are like big sets of Venetian blinds in front of the organ pipes.

The Good Shepherd was written by a monk named Dom Paul Benoit who lived in France and Luxembourg. At the beginning and end of this piece you can hear a shepherd playing his pipe (an oboe, then a flute) out on a hillside.

The last two works on this recording are by French organists. Marcel Dupré was especially famous for his brilliant improvisations. His *Magnificat* is a free-sounding piece which has a "floating" quality in a great cathedral. It was inspired by Notre Dame Cathedral in Paris.

Charles-Marie Widor was Dupré's teacher, and was himself a great organist. His *Gothic Symphony* is a musical painting of a Gothic cathedral. The slow movement from this Symphony is one of the most beautiful pieces ever written for the organ, and a fitting conclusion for the first program of music "in a quiet cathedral."

NOTES ON THE MUSIC — DISC #2

Renowned as a composer, teacher and performer, Girolamo Frescobaldi was organist at St. Peter's Basilica in Rome. His *Fiori Musicali* (*Musical Flowers*), a cornerstone in musical literature, contains two "organ masses." The rich, improvisatory harmonics of the *Toccata for the Elevation* take on added life in a spacious acoustical environment.

Late in his life, Bach made organ solo arrangements of six instrumental movements from his cantatas. The "Schübler Chorales" are one of the few examples of Bach's music to be printed during his lifetime. *My soul dothe magnify the Lord* is a gentle setting of the Magnificat — Mary's song of wonder at the news that she would give birth to Jesus.

Marcel Dupré, the great French performer, composer and improvisateur, was for many years organist of the Church of St. Sulpice in Paris. His *Three Preludes and Fugues, Op. 7*,

are a landmark in 20th-century organ literature. The brilliant first and third Preludes and Fugues surround the introspective *Prelude & Fugue in F Minor*. The theme of the F Minor Prelude also provides the subject for the fugue, which is almost Brahmsian in its somber lyricism.

A canon is a musical form in which one part plays the exact same notes as another, only a few beats later. Robert Schumann wrote six canons for pedal piano. Owing to the scarcity of pedal pianos, organists have happily taken these works into their repertoires. The serene *B Major Canon* is a piece of such surpassing beauty that one tends to forget that there is a canon in progress.

Louis Vierne, the famous organist of Notre Dame de Paris, wrote his *Clair de lune* toward the end of his life, shortly after he returned from his only recital tour of the United States. Vierne was greatly impressed by the organs he played in the U.S., and dedicated this moonlit tone-painting to the American organ builder Ernest Skinner. It is fitting that this recording is made on an instrument built by the company which bore Skinner's name. An unhappy marriage produced one daughter — a special joy in the midst of Vierne's often troubled life. His *Berceuse* is dedicated "à ma fille Colette." One can hear the gentle rocking of the cradle in this simple and tender lullaby.

A supreme pianist and composer, Rachmaninoff filled his compositions with beautiful melodies and rich harmonies. The *Vocalise* (originally a song without words for solo voice) is one of his most famous creations, and has been arranged for many different instruments. The organ is a particularly effective vehicle for this music, due to the instrument's ability to sustain long, expressive musical lines.

The *Adagio for Strings* is one the best-known works of the American composer Samuel Barber. Originally a movement from a String Quartet, this atmospheric work was subsequently arranged by Barber for full string orchestra. The organ is perhaps the only other musical medium which can provide the drawn-out lines and enormous dynamic palette required of this powerful music.

Leo Sowerby spent the majority of his life in Chicago, where he taught at the American Conservatory and was organist of St. James Episcopal Church. He wrote for the organ throughout his long creative life, the *Sonatina* being a product of 1944. The lush slow movement of this work is influenced by blues and even high-class cocktail piano harmonies. It affords an opportunity to hear the organ's strings, solo flutes, and English Horn stop.

The blind Jean Langlais was organist at the Church of Ste. Clothilde in Paris. His setting of the *Ave Maria (Hail Mary)* is a

superbly varied treatment of this famous plainsong theme. The gradual unfolding of musical ideas gives the sense of a finely-sculpted improvisation. The same composer's *Song of Peace* is a free floating musical

meditation. Time is suspended, and one can easily imagine the setting sun illuminating stained glass windows.

Todd Wilson

TODD WILSON is Organist & Director of Music at the Church of the Covenant (Presbyterian) in Cleveland, Ohio, and is also Head of the Organ Department at The Cleveland Institute of Music. Prior to these appointments, Mr. Wilson was Organist and Master of the Choristers at the Cathedral of the Incarnation (Episcopal) in Garden City, New York, where he directed one of the longest-running choirs of men and boys in continuous existence in the United States. Mr. Wilson received his Bachelor and Master of Music degrees from the University of Cincinnati's College-Conservatory of Music, where he studied organ with Wayne Fisher and piano with John Quincy Bass. Further coaching was with Russell Saunders at The Eastman School of Music. Mr. Wilson holds the Fellow and Choirmaster certificates from the American Guild of Organists, and has been a featured recitalist at regional and national conventions of the Guild.

An active church musician, recitalist and teacher, Mr. Wilson has performed and given master classes at many prominent conferences and workshops on church music. He has served as a jury member for major competitions, including the American Guild of Organists National Competition, the Fort Wayne Competition, and the international competitions held in Calgary, Canada, and St. Alban's, England. His Delos recording of the complete organ works of Maurice Duruflé was hailed by the New York Times as "a ravishing organ disc."

THE KING OF THE CATHEDRAL

"Here we will sit and let the sounds of music
Creep in our ears;
Soft stillness and the night become the touches
Of sweet harmony."

Shakespeare, *Merchant of Venice*

The lion is often called king of beasts. With a resounding roar and a toss of his golden mane, he prowls his jungle kingdom. All of the other animals seem to shrink in comparison to this powerful monarch.

The pipe organ is also a king—king of instruments. Its kingdom, though, is usually a church, sometimes a very large church, such as a cathedral. Or, sometimes pipe organs are found in very old theaters. The roar of the organ at its most powerful fills the soul with awe, just as the lion's roar commands the respect of his subjects.

But powerful roaring is not all that lions and organs do. The lion king is



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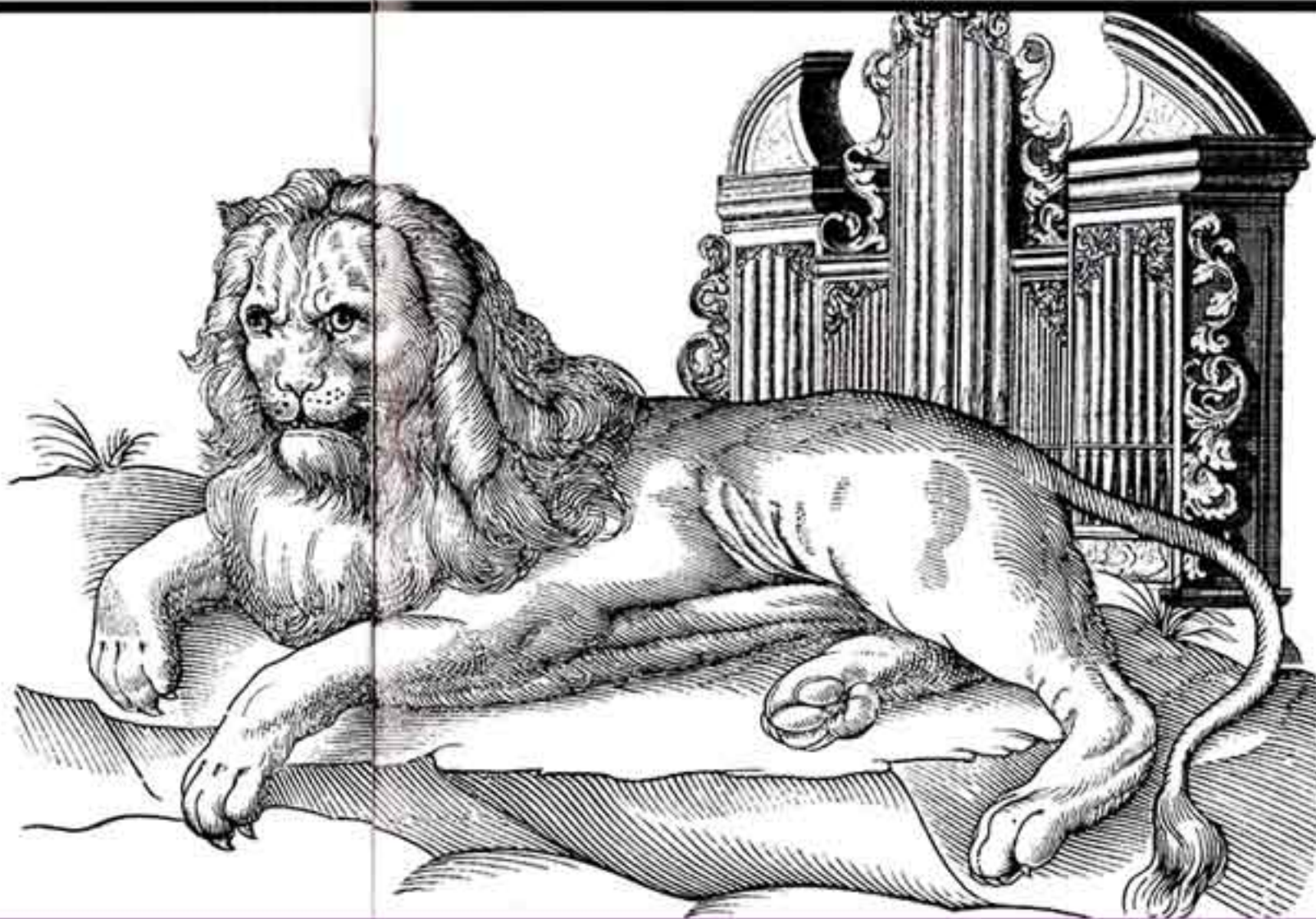
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But powerful roaring is not all that lions and organs do. The lion king is



head of a very large family of cats. His relatives are tigers and leopards and perhaps in-laws, related by marriage, of cheetahs and jaguars. Even the common house cat is undoubtedly a distant cousin, although several times removed. And we all know that house cats are soft and furry. If we touch them just right and are very, very quiet, it is possible to hear something that sounds like a tiny little roar from a faraway jungle. Its an odd thing, but that tiny little roar, that purr, knows how to slip into the ear and tickle just the right spot. That tickle spot makes us feel warm and loving.

The organ king is head of a smaller family than the lion king, a family of keyboard instruments. The organ is really

the grandfather of keyboard instruments. Some of its descendants are the harpsichord, clavichord and celeste. But its most famous descendant still in common use today is the piano, which is not limited to a life in a church or theater, but can live almost anywhere.

The piano has hammers that strike strings of different lengths in order to produce sound at different pitches. It can be very powerful, but the organ, which often has as many as three or four keyboards (and most players have only two hands!), is even more powerful. And the feet have their very own keyboard, played by alternately pressing heel, toe! It is also possible to connect all of

the organ's keyboards to each other so that when one key is depressed, many other keys sound at the same time. This is called coupling.

The sound of the organ is produced by air passing through pipes of different lengths. The very long pipes, which can be as much as thirty-two feet in length, produce the lowest sounds, and the very short pipes produce the highest sounds. The piano can play very softly, too, and evoke different colors. But the organ can sing in the tiniest whisper and paint pictures with an enormous palette of colors. In fact, by pressing tabs called *stops*, the organist can produce sounds that imitate flutes, reed instruments, strings and some-

times, especially on theater organs, percussion instruments.

When the organ tries to imitate the lion's purr, that sound also has its own way of slipping quietly into the ear and finding its special place. An organ purr, though, instead of being an echo of the jungle kingdom, takes us to a safe and quiet place, a refuge and a sanctuary. The music on these discs is of the sort heard in such places at times when meditation and prayer take place. If you are not already in your favorite place of comfort and solitude, then, if you close your eyes and open your heart, the music will take you there.

Neil Stannard

AEOLIAN-SKINNER, 1961: ADDITIONS 1991 • 4 manuals - 96 ranks

Great Manual II

16 Violon
8 Prinzipal
8 Holzgedackt
8 Spitzflöte
4 Octav
4 Rohrflöte
2 2/3 Quint
2 Super Octave
IV-VI Fourniture
IV Scharf
8 Major Trumpet (Solo)

Swell Manual III

16 Cor de Nuit
8 Geigen Prinzipal
8 Rohrflöte
8 Viole de Gambe
8 Viole Célèste
8 Flûte Conique
8 Flûte Conique Célèste
4 Prestant
4 Gemshorn
4 Flûte Harmonique
2 Octavin
IV Plein Jeu
III Acuta
16 Hautbois
8 Trompette
8 Hautbois (from 16')
4 Clarion
Tremulant

Solo Manual IV

8 Violon Cello
8 Cello Célèste
4 Flûte Harmonique
8 English Horn
8 French Horn
8 Bombarde
8 Major Trumpet
Tremulant

Positiv (Floating)

8 Pommer Gedackt
4 Koppelflöte
2 2/3 Nasat
2 Octav
1 3/5 Terz
1 1/3 Larigot
I Siffelöte
III Cymbal
Tremulant

Choir Manual I

16 Gemshorn
8 English Diapason
8 Spitzflöte
8 Klein Erzähler
8 Erzähler Célèste (TC)
4 Fugara
2 Blockflöte
16 Dulzian
8 Petite Trompette
8 Cromorne
4 Chalumeau
Tremulant

Pedal

32 Contra Bourdon
16 Contra Bass
16 Bourdon
16 Violon (Great)
16 Cor de Nuit (Swell)
16 Gemshorn (Choir)
8 Octave
8 Gemshorn
8 Bourdon
8 Cor de Nuit (Swell)
4 Choral Bass
4 Nachthorn
4 Gemshorn
2 Waldflöte
IV Mixture
32 Contra Posaune
16 Posaune (from 32')
16 Hautbois (Swell)
16 Dulzian (Choir)
16 Major Trumpet (Solo)
8 Trumpet (from 32')
8 Petite Trompette (Choir)
8 Hautbois (Swell)
4 Clarion (from 32')
4 Petite Trompette (Choir)

Gallery Organ

8 Hellpfeife
4 Octav
III Mixtur

Celestial Organ

Celestial I (Expressive)

8 Viole Sourdine
8 Schwebung (TC)
8 Spillflöte (TC)
8 Spillflöte (from 8')
8 Menschenstimme
Tremulant I & II

Celestial II (Expressive)

8 Flauto Dolce
8 Flauto Celeste
4 Erzähler
8 Orlos
Tremulant I & II

Celestial Pedal (Expressive)

32 Resultant
16 Contra Flute
8 Viole Sourdine (Celestial I)
4 Erzähler (Celestial II)

Cymbalstern (Fast/Slow)
Manual Switch

OTHER RECORDINGS BY TODD WILSON ON DELOS:

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GREAT FRENCH VIRTUOSIC ORGAN MUSIC: Jongen / Langlais / Dupré / Demessieux / Widor • The Holtkamp Organ at the University of Alabama [DE 3123]

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THE KING OF INSTRUMENTS: A Listener's Guide to the Art and Science of Recording the Organ • A tour of great American organists and organs [DE 3503]

Delos' Dolby Surround™ recordings are encoded naturally during the basic recording session through the use of microphone techniques that randomize stereo pickup of ambient and reverberant cues in the recording space. This creates the spacious sound in normal two-speaker stereo listening for which Delos is noted. Through careful monitoring, these techniques also insure that surround playback enhances the listening experience by reproducing an ambient sound field more closely approaching that of a musical performance in a reverberant space. *John Eargle*

Executive Producer: *Amelia S. Haygood*
Recording Producers: *John Eargle, Carol Rosenberger*
Recording Engineer: *John Eargle*
Recorded March 29-31, 1993
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P.O. Box 343, Sonoma, California 95476-9998
(800) 364-0645 • (707) 996-3844
contactus@delosmusic.com • www.delosmusic.com
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