

Second Presbyterian Church

Staunton Virginia
Saturday, November 11, 2000
3:00 pm.

A recital commemorating the renovation of the 1947 Moller organ
in fond memory of Betty Wall, Dr. Carl Broman, Dr. Ruth McNeil
and the Barckhoff organ which burned in the church fire.
Played by the organbuilder and three organists who studied with Dr. Broman

Invocation, Welcome, and Announcements

Largo, from "Xerxes" George Frederick Handel

Howard Hanson plays the first piece that Betty Wall played for a service on the organ.

Remarks Bob Lent, organbuilder
Selections, ad lib, in the theater style Bob Lent

Old Hundredth Johann Pachelbel (1653-1706)
We know it as "the Doxology" but the tune was a Lutheran chorale.

Christ lag in Todesbanden J. S. Bach (1685-1750)
Dr. Broman had his students learn this chorale on an Easter Sunday text.

Benedictus Max Reger (1873-1916)
*Another of Dr. Broman's favorites, his students often included the Benedictus in recitals.
It shows off the color and dynamic range of the organ quite well.*

Voluntary on a Tune of Many Names Dale Wood
Dale Wood is a Lutheran church musician on the West Coast. While a college student in the 1970's he entertained as a theater organist. He was master of choristers at Grace Cathedral in San Francisco and is editor emeritus at the Sacred Music Press. Over eight million copies of his published works have been used in this country and abroad, with performances noted in 59 foreign countries. His hymn tunes are included in the hymnals of several denominations and he composed music for the Lutheran liturgy.

Now God Be Praised Healy Willan (1880-1968)
A Canadian composer, conductor, and teacher, Dr. Willan was a practicing church musician/organist in the Anglican tradition as well as a composer of symphonies, operas, choral and organ music. The Canadian government featured him on a postal stamp.

David Shue, organist at Covenant Presbyterian

Pieces written before there was a Second Presbyterian Church or an organ here:

Fugue in C Major Johann Pachelbel(1653-1706)
A large body of work of this period was intended for either harpsichord or cabinet organ. Only one stop, the 8' Trumpet, is used.

Basse et Dessus de Trompette Louis-Nicholas Clerambault(1676-1756)
From "Suite on the First Tone" the title is descriptive of the musical form. The trumpet stop plays a melody accompanied by foundation stops, first with the trumpet in the bass, and then in the treble and finally with the trumpet in duet with itself.

The Gloria, alio modo Georg Philip Telemann(1681-1767)
From Luther's chorale adaptation of the Mass. Alio modo treatments are usually for manuals only and are often for two musical lines only.

“Little” Prelude and Fugue in F Major J. S. Bach (1685-1750)

Played the style taught by Virgil Fox, which I heard in 1961 in a recital by Ronald Davis on the Skinner organ at St. Paul’s Church, Charlottesville

Pieces written/arranged while the Barckhoff organ was in use at Second Presbyterian:

(This instrument’s “sister” is still in use at St. Francis Catholic Church)

“Silent Night” Dudley Buck (1903)

Buck had an organ studio in Chicago which burned in the great fire. He relocated to Brooklyn, established a studio there and was one of the most prolific composers of the late 19th/early 20th century in America.

He is listed in a number of texts on American Opera and Art Song. Almost every choir in the country sang his anthems and arrangements.

Among his recorded organ works are a Fantasy on the “Star Spangled Banner” and a Fantasy on “The Last Rose of Summer”

The registrations used are typical of organs and performance practices of the period.

Melody in F Anton Rubenstein, arr. Lott (1905)

Transcriptions of piano and orchestral works were a mainstay of organ repertoire during the early years of the 20th century.

The “melody and accompaniment” style shows off the solo colors of the Great and Choir organs accompanied by Swell strings.

On the Lake of Galilee Isaac Barton (1916)

The “rippling waters” effects are typical of the period. This is “program” or story music as applied to the organ.

Christmas in Sicily Pietro Allesandro Yon (1917)

Yon was organist/choirmaster at St. Patrick’s Cathedral in New York City. His assistant was Charles Courboin, who taught Hugh Porter

(accompanist for the Robert Shaw Chorale) who taught Carl Broman, who taught Howard Hanson, David Shue, and Bob Moody.

We hear the church bells calling the congregation to worship and then enter the church where local bagpipers join in the celebration.

In Dulci Jubilo Marcel Dupré (1938)

Marcel Dupré did the dedicatory recital on the new organ in 1948--one of 2178 recitals he played during his lifetime.

Dr. Ruth McNeil, professor of organ at Mary Baldwin until her retirement in 1972 and organist at First Baptist and later at Emmanuel, had studied organ with Dupré in Paris, and arranged for his appearance.

Dupré was as organist at St. Sulpice in Paris and professor of organ at the Paris Conservatory.

He made a number of recordings on the 19th-century Cavialle-Coll organ at St. Sulpice, Paris.

“Hosanna” and “The Last Supper” from Bible Poems Jaromir Weinberger (1938)

Very romantic and a bit theatrical these were often played by Dr. McNeil at the organ of First Baptist in the late 1940’s.

They worked quite well on the Robert Morton organ which had been relocated from the Strand Theater to First Baptist in the mid 1930’s.

That organ was replaced in 1963 with the McManis organ currently in use in the church. Bob Lent recently rebuilt that organ.

Weinberger was Czech, and settled in New York in 1939.

He is known for his operas Schwanda and the Bagpiper(1921) and The Outcasts of Poker Flats(1932)

Litanies Jehan Alain (1939)

Composed in the French Impressionistic style, this was one of Alain’s last works. Jehan Alain died a premature death in the French Army during the early days of World War II. You can almost hear the clouds of war gathering, as the same chant repeats over and over. In his inscription Alain

writes “reason has met its limit... only faith can go farther.” Alain was a student of Marcel Dupre.

Greensleeves Richard Purvis (1944)

Purvis was organist at Grace Cathedral in San Francisco in the 1940’s

Played by Bob Moody, director of the Stonewall Brigade Band

organist and choirmaster in several churches from 1960 through 1982 and

an occasional substitute/interim organist at Second Presbyterian and other local churches

from the 1960’s to the present.

Improvisation Howard Hanson

Organist and choirmaster at Second Presbyterian

Prayer of rededication of the organ