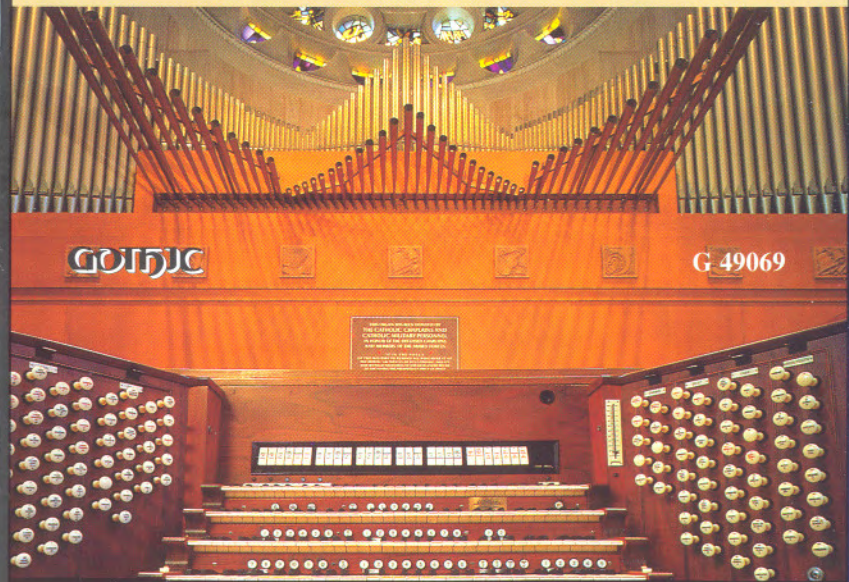


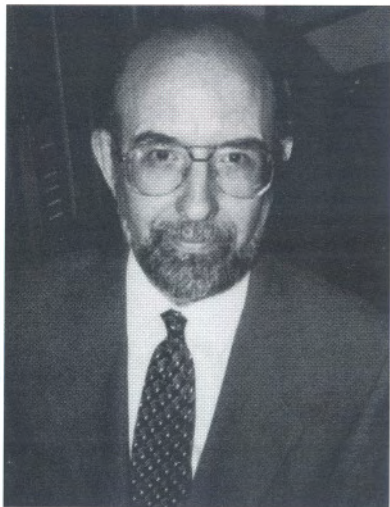
ROBERT GROGAN, ORGANIST

In Dulci Jubilo

CHRISTMAS MUSIC FOR THE ORGAN



BASILICA OF THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION
WASHINGTON, DISTRICT OF COLUMBIA



Robert Grogan, Organist and Carillonneur of the Basilica of the National Shrine of the Immaculate Conception, joined the staff of the Basilica in 1964. He is currently head of the organ department at the Benjamin T. Rome School of Music of The Catholic University of America. Dr. Grogan holds degrees from the University of Kansas; the College of Church Musicians, Washington National Cathedral; and the Catholic University of America. He is a member of the American Guild of Organists and has served as Dean of the District of Columbia chapter and Chairman of the District of Columbia American Guild of Organists Foundation. An organ composition, *Variations on Morning Song*, is included in the *Washington Organ Book* published by Belwin-Mills and the companion compact disc released by Gothic Records. Dr. Grogan has played organ and carillon recitals across the United States, Canada and Europe.

NOTES

by Robert Grogan

In dulci jubilo (G. Schirmer)

Johann Sebastian Bach (1685-1750)

The 14th century German/Latin carol "In dulci jubilo" was apparently a favorite Christmas hymn of the Bach family—J.S. and his uncle Johann Michael both composed notable settings for organ, in widely contrasting styles. BWV 729 is perhaps the most familiar example of the "chorale-with-interludes," in which each musical phrase of the chorale is followed by a free flourish or "cadenza"-style interpolation; joyously festive, this is the Christmas postlude *par excellence*.

Introduzione e pastorale (Schott)*Bernardo Pasquini (1637-1710)*

To evoke the “shepherd musicians from the hills” with their rustic instruments who came down to the towns at Christmastime to play (in Italy they were known as the *pifferari*), such composers as Frescobaldi, Corelli, Handel and Bach wrote their *pastorales* (shepherd-music) for organ or instruments. Bernardo Pasquini, organist at S. Maria Maggiore and S. Maria in Araceoli, Rome, imitates the shepherd’s pipes and reeds dancing back and forth from the soprano to the bass of the organ keyboard.

Two Chorale Preludes (W. Hansen)*Dieterich Buxtehude (1637-1707)***In dulci Jubilo (BuxWV 197)****Puer natus in Bethlehem (BuxWV 217)**

Organist of St. Mary’s in Lübeck, Buxtehude is credited as having had the greatest influence on the young J.S. Bach, who late in 1705 made a pilgrimage to hear his music. These two brief chorale-settings are of the ornamented-melody type, the carol tunes singing out on soloistic registrations in the rh. above the accompanying lines of the lh. and pedal.

Noël Suisse (Scholas Cantorum/Kalmus)*Claude Balbastre (1727-1799)*

In the succession of French organist-composers noted for their Noël variations, both improvised and composed, running from the 17th century to the present, Claude Balbastre’s work for the church (he was one of the team of four “quarterly” organists at Notre-Dame Cathedral, Paris) was brought to a halt by the Revolution. Even more than his predecessors Dandrieu and Daquin, he won admiration and acclaim by writing for the organ in the styles and idioms belonging to the other keyboard instruments, the harpsichord and, especially, the piano which was just then coming to fashion. The “Swiss Carol” variations are archtypical, in their captivating facility, of Balbastre’s extroverted musical personality.

Adeste Fideles (Pastorale) (Saint Mary’s Press)*Thomas Adams (1785-1858)*

A late-Classical style marks this brief setting (one verse in length) of “O Come, All Ye Faithful” (one of the very earliest organ arrangements of the 18th-century melody). Thomas Adams was organist of several London churches and known as a keyboard virtuoso.

Three Excerpts from “The Christmas Tree:” (Hinrichsen)

Franz Liszt (1811-1886)

An Old Christmas Carol (Psallite)

The Shepherds at the Manger (In dulci jubilo)

An Ancient Provençal Carol

In 1875 Franz Liszt began what was to be known as his “Christmas Tree” with several pieces intended as well for organ or harmonium as for piano: the first (on “Psallite,” also familiar in an early choral setting by Praetorius), the third (The Shepherds at the Manger,” on the In dulci melody) and the fifth (“Old Christmas Song from Provence”). Fascinating both as 19th-century evocations of a distant past and as music designed to be suitable for household use, the book is inscribed to his granddaughter Daniela von Bülow.

Noël: Or, nous dites Marie (Oxford University Press) *Charles Alexis Chauvet (1837-1871)*

Chosen as one of the organists to perform at the inauguration of the Cavaillé-Coll organ of Notre-Dame Cathedral, Paris in 1868, Chauvet published the next year a set of nine *Offertoires...pour le temps de l'Avent et de Noël*, of which this is the third. Chauvet's music is now little known but is worth investigation: the present set of variations, perfectly in character with the charming tune, seems at one point to be paying homage to the J.S. Bach of the Passacaglia in C Minor (Chauvet was a subscriber to the complete Bach Gesellschaft Society edition).

Offertoire sur des Noëls (R. Forberg)

Léon Boëllmann (1862-1897)

A student of his uncle, Eugène Gigout, Boëllmann was a contemporary of Debussy who died before reaching his fortieth birthday. His offertory is based on two noëls, “Quelle réjouissance dans ces bas lieux” and “Vous qui désirez sans fin”.

Variations on an Old Carol Tune (Puer nobis nascitur)

Geoffrey Shaw (1879-1943)

(Cramer/Belwin-Mills)

Shaw was a music educator and brother of Martin Shaw (co-editor of *The Oxford Book of Carols*), whom he followed as organist of St. Mary's, Primrose Hill, London. Published in 1925, his five variations on the well-known tune from *Piae Cantiones* include a richly imaginative one in D minor, marked “Andante con moto quasi Pastorale.”

Puer natus est

(Esquisses Liturgiques, 1968)(J. Fischer & Bro.)

Paul Benoit, O.S.B. (1893-1979)

From the plainsong introit of the Christmas Day Mass, Dom Paul Benoit, Benedictine monk and organist of the Saint-Maurice Abbey at Clervaux, Luxembourg, as if improvising, creates a berceuse or cradle-song in an Impressionistic style akin to Debussy or Ravel.

Rhapsody on “Sussex Carol” (Harold Flammer)

Norberto Guinaldo (b. 1937)

Last of a set of *English Carols for the Organ* published in 1985, this rollicking toccata-finale cannot contain itself in its home key of G major. Explorations into related keys and surprising successions of unrelated chords contribute towards maintaining throughout the piece the air of spontaneous excitement and vitality of the opening. Guinaldo, of Argentinean descent, is a church musician and composer of the Los Angeles area in California.

Variations on “The Coventry Carol” (Oxford University Press) *Robin Milford (1903-1960)*

Six variations which take shape quite naturally from the familiar carol sung on the Feast of the Holy Innocents, one of the “days of Christmas” (December 28), these settings are admirably well-conceived for the technical capabilities and registrational resources of the organ.

Prelude and Chorale “Wie schön leuchtet der Morgenstern”

Hugo Distler (1908-1942)

(Bärenreiter)

Thought to be based on Distler’s improvised preludes to the singing of chorales, the “Little Chorale-Arrangements for Organ” collection opens with the atmospheric prelude to, and accompaniment of, the Epiphany hymn “How Brightly Shines the Morning Star.” Distler was organist of the St. Jacobikirche in Lübeck, where he instituted a series of musical Vespers inspired by Buxtehude’s famous *Abendmusiken* (Musical Evenings) at the Marienkirche in the same city more than two hundred years earlier.

Pastorale on “Jesu, meine Freude” (Waterloo Ltd.)

Barrie Cabena (b. 1933)

Cabena is noted for his “musical portraits”: homages to musician friends with tongue-in-cheek titles alluding to personality traits and musical predilections. One of the first collections of these,

of which there are now five sets, was *Cabena's Homage* (1967) which gives alternative titles for use when the pieces are played liturgically. The original title of the Pastorale is "Raymond's Rownde" (for Raymond Daveluy, organist of Saint-Joseph's Oratory, Montreal); the Epiphany-season chorale melody is presented in canon on two contrasting keyboards, with a pastoral-style accompaniment (in 6/8 dotted rhythm) on a third manual.

Heer Jesus heeft een hofken (Lord Jesus Has a Garden)
(Van Rossum)

Albert de Klerk (b. 1917)

Played entirely on the Rückpositiv division of the Gallery Organ (located in twin pipechests suspended on the facade wall below the organ gallery), this set of four "verses" (*thema* and three *variaties*) of a Dutch folk-carol was composed by the organist of the Haarlem, Netherlands Catholic Cathedral, Albert de Klerk, who was also co-Organist, with Piet Kee, of the City of Haarlem (organ of the St. Bavo Kerk).

Chorale Prelude on "Silent Night" (from *Die Natali*, Op. 37)
(G. Schirmer)

Samuel Barber (1910-1981)

Transcribed for organ by the composer himself, this prelude places the melody on a 4-ft. reed stop in the pedal (the 4-ft. pitch causes the pedal line to become the highest voice, sounding above the accompaniment played by the hands), in 7/8 meter which gives an effect of *rubato* or free tempo (notes may seem slightly delayed or subtly elongated).

Toccatino "In dulci jubilo" (Hinrichsen)

Hendrik Andriessen (1892-1981)

After settings by Bach (festive-ceremonial), Buxtehude (liturgical-reflective) and Liszt (intimate-mystical) of the signature theme, Andriessen's "Little Toccata" presents the carol in yet a different light (playful-dramatic), combining elements of the scherzo and fantasia. Andriessen preceded de Klerk as organist of the Haarlem Cathedral and was director of the conservatories of Utrecht and The Hague.

THE GREAT ORGAN

The National Shrine of the Immaculate Conception was completed and dedicated in November 1959. It is the largest Catholic Church in the United States and one of the largest in the world. In October, 1990, it was designated a Basilica by Pope John Paul II.

The Great Organ and Chancel Organ (not used in this recording) were built and installed by the Möller Organ Company of Hagerstown, Maryland, in 1964. The Great Organ is located in the South Gallery and has the largest exposed divisions of any organ in America, including a compelling Pontifical Trumpet. The organ is played from a four-manual console also located in the gallery.

GREAT		8' Krummhorn	8' Voix Humaine	8' Violoncello
16'	Geigen Principal	Cymbelstern	4' Clarion	8' Viola (Swell)
8'	Principal	Tremulant	Tremulant	8' Quintaton (Choir)
8'	Rohrflöte			8' Flute Couverte
8'	Geigen	BOMBARDE	CHOIR	5 1/3' Octave Quint
5 1/3'	Gross Quint	8' Diapason	16' Quintaton	4' Super Octave
4'	Principal	8' Holzflöte	8' Geigen Principal	4' Holzflöte
4'	Spitzflöte	4' Octave Major	8' Orchestral Flute	2' Hohlpipeife
2 2/3'	Octave Quint	2' Grande Plein Jeu V	8' Gemshorn Celeste	Gross Cornet VIII
2'	Super Octave	1 3/5' Harmonics IV	4' Fugara	4' Mixture III
2'	Blockflöte	16' Bombarde	4' Chimney Flute	1 1/3' Acuta IV
	Cornet II-IV	8' Trompette	2' Zauberflöte	32' Contra Trombone
1 1/3'	Fourniture IV	Harmonique	1' Carillon III	16' Trombone
1/2'	Scharf III	4' Clairon Harmonique	16' Bass Clarinet	16' Bombarde
16'	Fagot	SWELL	8' Petite Trompette	(Bombarde)
8'	Trompette	16' Contra Viola	4' Schalmei	16' Fagot (Great)
4'	Klarine	8' Principal	8' Pontifical Trumpet	16' Hautbois (Swell)
		8' Bourdon	Tremulant	8' Trumpet
RUCKPOSITIV		8' Viola	PEDAL	8' Bombarde
8'	Principal	8' Viola Celeste	32' Subprincipal	(Bombarde)
8'	Singend Gedeckt	4' Octave	32' Soubasse	8' Fagot (Great)
4'	Prestant	4' Flute Traversiere	16' Contrebasse	4' Clarion
4'	Koppelflöte	2 2/3' Nazard	16' Principal	4' Rohrschalmei
2 2/3'	Rohrnatat	2' Flageolet	16' Violone	2' Cornettino
2'	Oktav	1 3/5' Tierce	16' Geigen (Great)	
2'	Spillflöte	2' Plein Jeu V	16' Viola (Swell)	
1 3/5'	Terz	2/3' Cymbale IV	16' Quintaton (Choir)	
1 1/3'	Larigot	16' Contra Hautbois	16' Bourdon	
1'	Siffelöte	8' Trompette	10 2/3' Gross Quint	
1'	Mixtur IV	8' Hautbois	8' Octave	
1/4'	Zimbel III			

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| 2 | Introduzione e Pastorale— <i>Bernardo Pasquini</i> | 5:47 |
| | Two Chorale Preludes— <i>Dieterich Buxtehude</i> | |
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| 5 | Noël Suisse— <i>Claude Balbastre</i> | 4:23 |
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| 11 | Offertoire sur des Noëls— <i>Léon Boëllmann</i> | 5:45 |
| 12 | Variations on an Old Carol Tune— <i>Geoffrey Shaw</i> | 4:53 |
| 13 | Puer Natus Est— <i>Paul Benoit</i> | 3:08 |
| 14 | Rhapsody on “Sussex Carol”— <i>Norberto Guinaldo</i> | 5:35 |
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| 20 | Toccatina “In Dulci Jubilo”— <i>Hendrik Andriessen</i> | 4:19 |

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Recording Engineer:
Harry Munz

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