

The Anglo-American Classic Organ

CHURCH OF THE INCARNATION, DALLAS, TEXAS
SCOTT DETTRA, ORGAN



GOTHIC



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	Die Meistersinger von Nürnberg	Richard Wagner	
1	Prelude to Act 1	1813-1883	10:33
		transcribed by Edwin Lemare	1865-1934
	from Leipzig Chorales	Johann Sebastian Bach	
2	Schmücke dich, o liebe Seele, BWV 654	1685-1750	7:09
3	Komm, Gott, Schöpfer, Heiliger Geist, BWV 667		2:21
4	Von Gott will ich nicht lassen, BWV 658		3:35
5	Komm, Heiliger Geist, BWV 651		5:59
	Dryden Liturgical Suite, Op. 144	Vincent Persichetti	
6	I Prelude: By whose aid the world's foundations first were laid	1915-1987	3:12
7	II Response: Give us Thyself, that we may see		2:45
8	III Psalm: From sin and sorrow set us free		3:16
9	V Prayer: Make us eternal truths receive		2:54
10	V Toccata: In flame and fire our hearts		6:24
11	Prière, Op. 37, No. 3	Joseph Jongen	8:01
		1873-1953	
12	Fantasia on a theme of Hindemith	James D'Angelo	11:10
		b. 1939	
13	Prelude and Fugue in C minor, Op. 146	Healey Willan	9:42
		1880-1968	
		Total:	70:01

about the music

1 | **Die Meistersinger von Nürnberg**

From the last quarter of the 19th century through the 1930s, when symphony orchestras and concerts were much rarer than today, English and American organists often played transcriptions of orchestral works. These works fell out of favor during the subsequent revival of interest in baroque music and organs, but in more recent decades have again become quite popular. The Prelude to Act 1 of **Richard Wagner's** *Die Meistersinger von Nürnberg*, its grandiosity interrupted by romantic effusions, is particularly effective in a transcription by Edward Lemare. A virtuoso British organist who spent his last three decades in the United States, Lemare held municipal organist positions in San Francisco; Portland, Maine; and Chattanooga. He concertized widely and was particularly known for his arrangements of orchestral pieces.

2-5 | **the Leipzig Chorales**

Throughout his composing career, **J.S. Bach** produced organ preludes, fantasias and variations on Lutheran hymns (chorales). In his last years he prepared the third book of





settings and the so-called “Schübler” Chorales for publication, but what has come to be known as the “18 Great” or “Leipzig Chorales” comes from a manuscript not even entirely in Bach’s hand. Demonstrating considerable variety in approaches to hymn-based pieces for organ, these settings may also date from Bach’s late years, but they’re all reworkings of earlier versions.

“**Schmücke dich, O liebe Seele**” (“Adorn yourself, O dear soul,” BWV 654). The tune of this communion hymn, often sung today in Catherine Winkworth’s translation “Deck thyself, my soul, with gladness,” is given an ornamented treatment in the right hand. Opening intervals of a couple of phrases are anticipated in the otherwise buoyant, flowing accompaniment.

“**Komm, Gott, Schöpfer, Heiliger Geist**” (“Come, God, Creator, Holy Ghost,” BWV 667). The tune of the plainsong Pentecost hymn “Veni Creator Spiritus” is the audible basis of this chorale, with Martin Luther’s German adaptation of the original Latin poem. In the first section of Bach’s setting, borrowed from one in the *Orgelbüchlein*, the melody is in the soprano, with offbeat punctuations in the pedal. But then the flowing accompaniment takes off in a new second

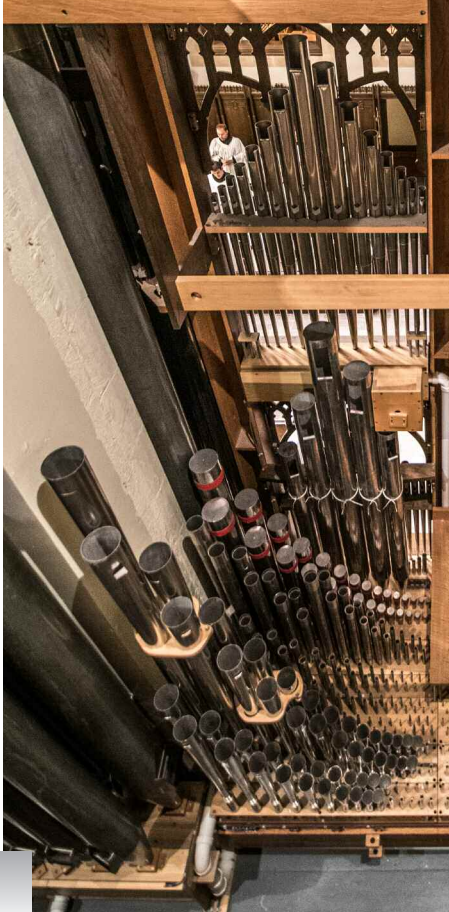
section, possibly suggesting the rushing mighty wind of the original Pentecost, the melody now in the pedal.

“Von Gott will ich nicht lassen” (“From God will I not depart,” BWV 658). As with “Schmücke dich,” the opening of the accompaniment anticipates the first intervals of the chorale melody, but thereafter makes much of a rising figuration. The actual melody appears in the pedal, one source specifying a 4’ stop.

“Komm, Heiliger Geist” (“Come, Holy Ghost,” BWV 651). This chorale is an adaptation, in both words and music, of another plainsong Pentecost hymn, “Veni Sancte Spiritus.” Again, the rushing wind of Pentecost may be suggested by the perpetual-motion manual figurations, with imitative development, episodes and little recurrent motifs. The chorale melody is triumphantly proclaimed in the pedal.

6-10 | Dryden Liturgical Suite, Op. 144

Vincent Persichetti was trained in piano, organ and double bass at the Combs Conservatory in his native Philadelphia, continuing studies in piano and composition at the Philadelphia Conservatory, from which he received a doctorate in 1945. Early on, he also performed as a pianist and organist—for nearly 20 years as organist and choir director





of Philadelphia's Arch Street Presbyterian Church. He taught theory and composition at both those Philadelphia conservatories before joining The Juilliard School faculty in 1947.

A prolific composer of fluency and stylistic flexibility, in many genres, Persichetti produced two volumes of *Hymns and Responses for the Church Year*, for choirs and congregations. Among his new hymn tunes for existing texts was one for John Dryden's English paraphrase of the Latin Pentecost hymn "Veni Creator Spiritus." The tune is variously elaborated in the five movements of Persichetti's 1980 *Dryden Liturgical Suite*. Evincing a neoclassical clarity and energy clearly influenced by Paul Hindemith, each movement is related to specific words from the hymn text.

Prelude: "**By whose aid/the world's foundations first were laid.**" After an introduction on soft strings, the tune is introduced on the Clarinet stop. Energetic trio writing ensues, the strings returning for the last quiet words.

Response: "**Give us Thyself, that we may see/the Father and the Son by Thee.**" Contrapuntal elaborations on the theme.

Psalm: "**From sin and sorrow set us free.**" Dancing, sometimes shifting rhythms interspersed with quasi-fanfares.

Prayer: “**Make us eternal trusts receive.**” A gently flowing meditation on flutes and strings.

Toccata: “**Inflame and fire our hearts.**” A virtuoso toccata, its nimble scurries introduced and punctuated with fanfares. After a triumphant proclamation of the hymn tune, a final frenzy ends with a dissonant superimposition of F Major and E Major chords.

11 | **Prière, Op. 37, No. 3**

Joseph Jongen, trained at the Conservatory in his native Liège, Belgium, Jongen subsequently taught there and at the Brussels Conservatory. Also active as a pianist and organist, he broadened his musical horizons during a four-year tour of European capitals. Another prolific composer in many genres, he’s mainly remembered today for his flamboyant *Sonata eroica* for solo organ and *Symphonie concertante* for organ and orchestra.

The gentle “*Prière*” is one of four pieces composed in 1910 and 1911 and published as Jongen’s Op. 37. An opening “song without words” spins off a downward-flowing eight-note pattern that becomes a secondary theme, sometimes treated in canon, the two ideas interspersed with more chordal transitions. In a chromatic language

variously evoking Franck, Fauré and Vierne, the piece explores the organ’s quieter string, flute and solo reed stops.

12 | **Fantasia on a theme of Hindemith**

American composer **James D’Angelo** has also been active as a classical and jazz pianist, organist, teacher and writer. He holds two degrees from the Manhattan School of Music and a PhD from New York University. His teachers included Vittorio Giannini, Nicholas Flagello, Lester Trimble, Gunther Schuller, William Russo, Jean Catoire and Jan Gorbaty. After teaching at the New York College of Music, New York University and City University of New York, he emigrated to England, where he joined the faculty of Goldsmiths College in London.

D’Angelo’s doctoral research focused on Paul Hindemith’s opera *Die Harmonie der Welt*, about the 17th century German astronomer Johannes Kepler. A passacaglia theme from the opera’s finale, in which the planets, personified by singers, join in “a great noise, a voice in God’s chorale,” is the basis of D’Angelo’s *Fantasia on a Theme of Hindemith*. Dating from 2009, it’s a set of seven quite free variations on the theme, sometimes only suggested, sometimes in inversion. In a musical language variously

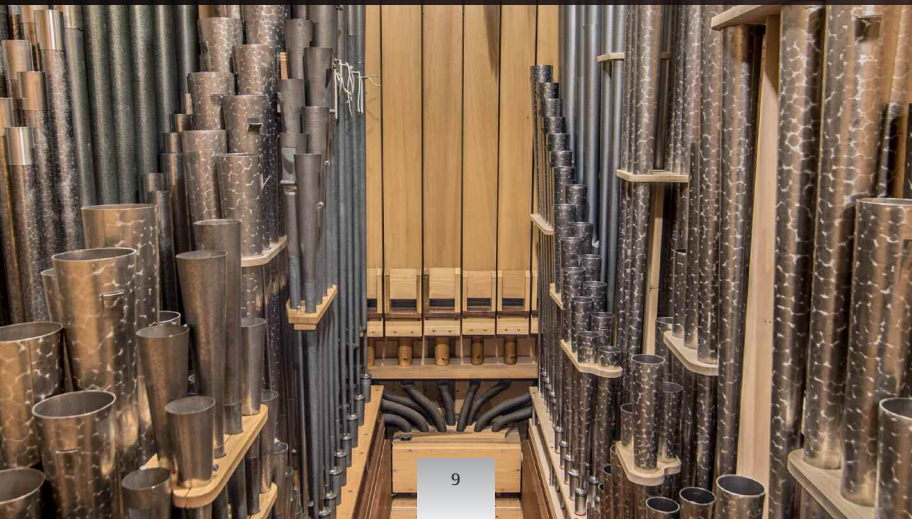
evoking Hindemith's neoclassicism and minimalist pattern-work, it's also quite a virtuoso workout.

13 | **Prelude and Fugue in C minor, Op. 146**

Although he mainly studied privately in his native England, **Healey Willan** early on achieved enough authority to be named head of theory at Canada's Toronto Conservatory and organist of St. Paul's Church there. Subsequently a professor at the University of Toronto, he left St. Paul's for a 47-year tenure at St. Mary Magdalene. The

best known works in his extensive oeuvre for choirs and organ often reveal influences from plainsong and Renaissance music, but earlier works, including the 1908 Prelude and Fugue in C minor, favor a late Romantic musical language. Here sometimes complex textures and gnarly chromaticism suggest Willan's German contemporary Max Reger. The two themes of the double fugue, one slower-moving, one more mobile, are combined in impressive contrapuntal mastery.

~ *Scott Cantrell*





The Chancel Organ

Church of the Incarnation, Episcopal | Dallas, Texas

Aeolian-Skinner Organ Company | Op. 1370

1960 new organ in new church; 43 voices, 54 ranks, 3,203 pipes

Noack Organ Company | Op. 127

1994 new organ, incorporating many Aeolian-Skinner pipes; 57 voices, 71 ranks, 4,067 pipes

1998 Festival Trumpet, rear gallery, 61 pipes

2007 32ft Trombone extension, 12 pipes

2015 renovation, re-engineering, revoicing, six new ranks; 58 voices, 73 ranks, 4,090 pipes

Richard Houghten

2014 new keyboards, balanced swell shoes, other console modifications

about the organ

The organ in Dallas' Church of the Incarnation is the product of three generations of work. Originally Op. 1370 of the Aeolian-Skinner Organ Company, it was installed in 1960, six years after the dedication of the present simplified Gothic building. A product of the firm's later and more neoclassical style, promoted by then-president Joseph Whiteford, it proved too lean for accompanying the church's core English and American choral repertory. In 1994 Noack completed an essentially new organ, with new electric-action slider chests and a new console but including much of the Aeolian-Skinner pipework. The opportunity was also taken to improve the acoustics, by removing carpet and hardening wall surfaces.

Two decades later, some mechanical problems prompted reconsideration of tonal aspects not fully satisfying in the 1994 project. With Jonathan Ambrosino as consultant, the Noack firm, now under the direction of Didier Grassin, repaired mechanical issues and made significant tonal changes, particularly in the previously underpowered Swell. Enlarging the Swell box, with more and tighter-sealing shades, raising the wind pressure and replacing the 16', 8' and 4' chorus reeds has made a huge difference in the impact and flexibility of that division. A new unenclosed 8' Tuba stop has proved remarkably versatile, more tubalike in the bass and tenor, brightening as the pitch ascends; it serves as a solo reed in less full combinations, but also blends perfectly as a final reedy cap to the ensemble. A formerly feeble wooden-resonator 32' pedal reed extension now rumbles nicely. Thanks to lowered wind pressure and re-regulation, a formerly overpowering horizontal Festival Trumpet at the rear of the nave now provides controlled power as a solo stop, and can even be played in chords. As part of the project, Richard Houghten reworked the console with new manuals and pistons.

As completed in 2015, with selective revoicing of earlier pipework, the organ now seems the instrument it has always wanted to be: **the Anglo-American Classic**, its plenum clear but solid for German music, with great richness for English music and enough fire to chorus reeds for French repertory. More romantic voices include lush strings, English horn and French horn. Above all, it's a many-colored and -textured instrument for accompanying hymn singing and Anglican choral music. This recording demonstrates something of its versatility.

stop list

GREAT 61 notes, unenclosed $3^{1/4}$ " wind pressure

16	Diapason	1-7	<i>A-S Pedal 16 Kontra Bass</i>
		8-61	<i>Noack 1994, partly in facade</i>
8	Diapason	1-61	<i>Noack 1994, partly in facade</i>
8	Second Diapason	1-61	<i>A-S Great 8 Principal</i>
8	Spielflöte	1-12	<i>Noack 1994</i>
		13-61	<i>A-S Positiv 4 Gemshorn</i>
8	Bourdon	1-61	<i>Noack</i>
4	Octave	1-61	<i>A-S Great 4 Octave</i>
4	Harmonic Flute	1-61	<i>A-S Swell 4 Flute Harmonique</i>
$2^{2/3}$	Twelfth	1-61	<i>A-S Great $2^{2/3}$ Grossnasat</i>
2	Fifteenth	1-61	<i>A-S Positiv 2 Oktav</i>
$1^{3/5}$	Seventeenth	1-61	<i>A-S Positiv $1^{3/5}$ Tierce</i>
	Mixture IV	1-61	<i>A-S Great Mixtur IV-VI, reworked</i>
	Sharp III	1-61	<i>Noack 1994</i>
16	Trumpet	1-61	<i>A-S Swell 16 Bombarde (1-12 half-length)</i>
8	Trumpet	1-61	<i>Noack 1994</i>
4	Clarion	1-61	<i>Noack 1994</i>



SWELL 61 notes, enclosed 5" wind pressure

16	Bourdon	1-12	<i>Noack 1994</i>
		13-61	<i>A-S Swell 8 Gedeckt</i>
8	Diapason	1-9	<i>A-S Choir 16 Gamba EEE-BBB, rescaled 8 notes larger</i>
		10-61	<i>Noack 1994, revoiced 2015</i>
8	Gamba	1-61	<i>A-S Choir 8 Gamba</i>
8	Celeste	1-61	<i>A-S Choir 8 Gamba Celeste</i>
8	Chimney Flute	1-19	<i>Noack 1994</i>
		20-61	<i>A-S Positiv 2^{2/3} Quintflöte, revoiced 2015</i>
4	Octave	1-61	<i>A-S Swell 4 Prestant, revoiced 2015</i>
4	Koppelflöte	1-61	<i>A-S Positiv 4 Koppelflöte</i>
2	Principal	1-61	<i>Noack 2015</i>
	Mixture IV	1-61	<i>Noack 1994, revoiced 2015</i>
	Cornet III, g20-d51		<i>2^{2/3}: Noack 1994, revoiced 2015</i>
			<i>2: A-S Great 2 Hellflöte, revoiced 2015</i>
			<i>1^{3/5}: Noack 1994, revoiced 2015</i>
8	Oboe	1-61	<i>Noack 1994, recycled early 20th c. American</i>
16	Bassoon	1-61	<i>Noack 2015</i>
8	Trumpet	1-61	<i>Noack 2015 (A-S 8 Fanfare Trumpet shallots)</i>
4	Clarion	1-61	<i>Noack 2015</i>
	Tremolo		

SOLO 61 notes 8" wind pressure
enclosed

- | | | | |
|---|-----------------------|-------|---|
| 8 | Harmonic Flute | 1-12 | <i>A-S Choir 8 Wald Flute (stopped wood)</i> |
| | | 13-61 | <i>Noack 1994, revoiced 2015 (harmonic 31-61)</i> |
| 8 | Salicional | 1-61 | <i>A-S Swell 8 Viola Celeste; revoiced 2015</i> |
| 8 | Celeste | 1-61 | <i>A-S Swell 8 Viola Pomposa; revoiced 2015</i> |
| 4 | Open Flute | 1-61 | <i>1994 Noack; revoiced 2015</i> |
| 8 | French Horn | 1-61 | <i>1994 Noack (recycled early 20th c.); revoiced 2015</i> |
| 8 | English Horn | 1-61 | <i>A-S Swell 8 English Horn; revoiced 2015</i> |
| | Tremolo
unenclosed | | |
| 8 | Tuba | 1-56 | <i>Noack 2015</i> |
| | | 57-73 | <i>A-S Great 8 Fanfare Trumpet</i> |
| 8 | Festival Trumpet | 1-61 | <i>Noack 1998; gallery; pressure lowered 2015</i> |

CHOIR 61 notes, enclosed 4" wind pressure

- | | | | |
|----|----------|-------|--|
| 16 | Gemshorn | 1-12 | <i>A-S Great 16 Spitzflöte</i> |
| | | 13-61 | <i>Noack 1994 8 Flute Dolce,
exchanged and revoiced 2015</i> |
| 8 | Geigen | 1-61 | <i>Noack 2015</i> |
| 8 | Gedackt | 1-61 | <i>A-S Positiv 8 Holzgedeckt (all metal pipes)</i> |



8	Flute Douce	1-61	<i>A-S Swell 8 Flute Celeste II, rank 1</i>
8	Flute Celeste FF	6-61	<i>A-S Swell 8 Flute Celeste II, rank 2</i>
4	Principal	1-61	<i>Noack 1994, revoiced 2015</i>
4	Rohrflöte	1-61	<i>A-S Great 4 Rohrflöte</i>
2	Blockflöte	1-61	<i>A-S Choir 2 Blockflöte</i>
1 ^{1/3}	Larigot	1-61	<i>A-S Great 16-8 Spitzflöte + random A-S trebles</i>
	Mixture III	1-61	<i>A-S Choir Mixture III</i>
8	Trompette	1-61	<i>A-S Swell 8 Trompette</i>
8	Clarinete	1-49	<i>1994 Noack Swell 16 Bassoon, revoiced 2015</i>
		50-61	<i>A-S Choir 8 Krummhorn flue trebles</i>
8	Vox Humana	1-49	<i>A-S Swell 8 Vox Humana</i>
		50-61	<i>A-S Great Mixture IV-VI, doubled trebles</i>
	Tremolo		

PEDAL 32 notes, unenclosed 4" wind pressure

32	Bourdon (ext.)	1-4	<i>Noack 1994, 10^{2/3} (these notes also play 16 Stopt Bass)</i>
		5-12	<i>A-S 32 Bourdon</i>
16	Open Wood	1-32	<i>Noack 1994 (recycled early 20th c.)</i>
16	Diapason Great		
16	Stopt Bass	1-32	<i>A-S</i>
16	Gemshorn Choir		
8	Diapason	1-32	<i>A-S Pedal 8 Principal</i>
8	Gedackt	1-32	<i>A-S Great 8 Bourdon</i>
4	Octave	1-32	<i>A-S Pedal 4 Choralbass</i>
	Mixture IV		<i>Ranks 1 and 2: A-S Pedal Mixture II</i>
			<i>Ranks 3 and 4: from A-S Swell Plein Jeu IV</i>
32	Trombone (ext.)	1-12	<i>Noack 2007; revoiced 2015, 6" wind pressure</i>
16	Trombone	1-32	<i>Noack 1994; revoiced 2015, 6" wind pressure</i>
8	Trumpet	1-32	<i>A-S Pedal reed unit, revoiced 2015</i>
4	Clairon (ext.)	1-12	<i>A-S Pedal reed unit, revoiced 2015</i>

the artist

Hailed as a “brilliant organist” (*Dallas Morning News*) and an “outstanding musician” (*The Diapason*), **Scott Dettra** is acclaimed as one of America’s leading concert organists. Mr. Dettra’s playing is praised for its clarity, rhythmic intensity, and musical elegance, and has been described by *The American Organist* as “music making of absolute authority and sophisticated expression.” He combines an active performance schedule with his post as Director of Music and Organist at the Church of the Incarnation in Dallas, where he leads a vibrant music ministry in one the country’s largest Episcopal parishes. He is also a member of the organ faculty at Southern Methodist University. For the five years prior to his appointment in Dallas, Scott was Organist of Washington National Cathedral.

Recent and upcoming performances include appearances in New York, Los Angeles, Chicago, Boston, Washington, Atlanta, Houston, San Diego, Phoenix, Kansas City, Barbados, Canada, and Germany. Festival appearances include the Lincoln Center Festival, the Carmel Bach Festival, the Arizona Bach Festival, the Bermuda Festival of the Performing Arts, and the Piccolo Spoleto Festival. He has been a featured performer at national conventions of the American Guild of Organists, the Association of Anglican Musicians, and the Association of Lutheran Church Musicians, and is in demand as a clinician and adjudicator for master classes, workshops, and competitions.

A native of Wilmington, Delaware, Mr. Dettra began piano study at age three and organ study at age eight as a student of his father, Lee Dettra, holding his first church organist position at the age of nine. Mr. Dettra holds two degrees from Westminster Choir College in Princeton, where he was a student of Joan Lippincott, and has also studied organ and jazz piano at Manhattan School of Music.



Scott Dettra





credits

The Anglo-American Classic Organ

Church of the Incarnation, Dallas, Texas

Scott Dettra, Organ

Recording dates: June 6-8, 2016

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Producer:	Malcolm Bruno
Recording:	Mark Willey
Program notes:	Scott Cantrell
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NOACK ORGAN COMPANY | OP. 127

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Richard Wagner

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Dryden Liturgical Suite, Op. 144

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