



Pipes Alive!

Ted Alan Worth at the Great Skinner
Organ at Girard College, Philadelphia



Mozart's organ output is very curious. Aside from the *Festival Sonatas* for organ and orchestra, there really are no original solo organ works. The ones we know were written for a mechanical organ and have since been transcribed by a number of people for a real organ with pedals.

One Count Josef Deym (1750-1804) ran a bizarre wax museum in which memorials of famous persons recently deceased could be observed weekly with music commissioned for a clock-organ. Conflicting research confuses us on the issue of the commissions of the *Fantasia in F Minor* (K. 594), the *Andante with Variations* (K. 616), and the present *Fantasia in F Minor* (K. 608). Deym apparently did commission K. 594 as funeral music for his museum in 1790, but H. C. Robbins Landon claims the other two pieces were Deym's commissions only by conjecture. Hans Haselböck's research claims that Josef Niemez (1750-1806), a builder of large mechanical organs, was responsible for both F minor fantasias.

There is no confusion that K. 608 dates from 1791. It was played at Deym's gallery at an exhibit he set up for a famous field marshal. Mozart hated hearing it on such a hurdy-gurdy.

In a famous letter to his wife Constanze Mozart complained that had such music been for a real organ he would have enjoyed it more. The "little pipes, which sound too high-pitched and too childish for my taste" distressed him. After all, Mozart had played large instruments in reverberant spaces such as the Thomaskirche in Leipzig where Bach had been Kapellmeister. But always needing cash, Mozart took the commission(s) and created in the K. 608 a monumental masterpiece whose full effect he never knew. Harmonically, K. 608 is so far advanced it anticipates Beethoven who himself was so taken with the concluding double fugue that he copied out the piece. Later in Mozart's last year of 1791 came the

operas *Die Zauberflöte* and *La clemenza di Tito*. In the former, Mozart alludes to mechanical instruments, perhaps recalling Deym's. But in the central *andante* section, isn't there a touch of the "magic flute" to come?

Frederick Delius wrote no original organ music, yet his singular, colorful orchestral works lend themselves beautifully to the symphonic organ. New transcriptions have appeared in recent years. Two of the Delius pieces heard on this recording were arranged by Robert Hebble at Ted Alan Worth's request. In 1967, *Sleigh Ride* was only "available" on a Sir Thomas Beecham recording. The score was missing and had never been published. Mr. Hebble took down the work from the recording, and Mr. Worth soon after recorded it for the first time on the Organarts label. Since then the manuscript resurfaced and the score was published. The work actually originated as a piano piece, *Norwegian Sleigh Ride*, which was played on Christmas Eve 1887 by Delius at a party for Grieg and Sinding. It was orchestrated the next year as No. 2 of the *Three Small Tone Poems* and then called *Winter Night*. As this particular winter journey ends (literally, as there was a raging sleet storm going on during the recording), you can hear the plaintive cries of some birds outside the chapel windows.

Fennimore and Gerda (1908-1910) is the last of Delius's six operas and is set as "eleven pictures". It is based on the J. P. Jacobsen novel *Niels Lyhne*. In 1936 Eric Fenby arranged the preludes of the last two "pictures" to create the *Intermezzo*. This famous miniature was arranged by Mr. Hebble for organ in 1972 and remains unpublished.

James Elroy Flecker's play *Hassan* (or *The Golden Journey to Samarkand*) opened at His Majesty's Theatre, London, on September 20, 1923,

and ran for 281 performances. Producer Basil Dean had contemplated a production of *Hassan* for some time and tried without success to get a commitment from Ravel to write the incidental music. In 1920 Dean and George Harris wandered into a production of Delius's opera *A Village Romeo and Juliet* and were so taken by *The Walk to the Paradise Garden* that Delius was engaged to score the *Hassan* music. The already-ill Delius managed to come to London from his home in France for two dress rehearsals and two performances. Generally satisfied with the results, he was outraged with the chattering audience which gorged itself on chocolates during much of the music! The *Serenade* has had many varied arrangements. Eric Fenby's, for organ, dates from 1934.

Bach's *Come, Sweet Death (Komm, süsser Tod)* appears in Georg Christian Schemelli's *Musicalisches Gesangbuch* of 1736. Bach composed 24 of the 69 sacred hymns and chorales, and an unknown poet set three verses to the sublime *Komm, süsser Tod*.

The first begins: "Come, sweet death, come blessed rest! Come, lead me into peace."

Often played as an orchestral transcription, the work has many associations with Philadelphia. Leopold Stokowski and Jesse Taynton, a librarian for The Philadelphia Orchestra, both made arrangements for this great orchestra and which have been played as memorials for departed colleagues many times. But for organists, the ultimate transcription is Virgil Fox's made for the great Grand Court Organ in the John Wanamaker department store when he was still in his teens. The inspiration was the 88-rank string division of this huge instrument.

Several years later, Mr. Fox recorded *Come, Sweet Death* on the then new Skinner organ at Girard College for RCA. The score was published many years later. Virtuoso organists playing orchestral

instruments have mastered the technical difficulties of keeping a seamless legato while constantly manipulating stops, pistons, toe studs, and other console accessories to create what often is an emotional experience. Mr. Worth now plays *Come, Sweet Death* at all of his concerts in memory of Virgil Fox.

Cesar Franck's *Six Pièces pour grand orgue* date from 1860-1862 when he was early in his tenure at Ste-Clotilde, Paris, where a magnificent Cavallé-Coll organ had been installed in 1858. This type of organ sound, coupled with the resonance of the great churches and cathedrals in which Cavallé-Coll's instruments stood, inspired Franck and later Widor and Vierne, among others, to break new ground with the big organ symphonies.

The *Grande Pièce Symphonique, Op. 17*, is the second of the *Six Pièces* but the first of Franck's two great symphonies. The D minor for orchestra was to come in 1886-1888. The Op. 17 was dedicated to Charles-Henri Valentin Alkan, the pianist whose difficult compositions now seem to be relegated to a few specialists.

The brooding opening in F# minor sets up a brilliant *allegro* which is announced on the pedals and soon calls for the full resources of the instrument. After some development, the movement ends peacefully while recalling the opening bars. The middle *andante* movement in B major with its ravishingly beautiful melodies heard on flutes and reeds and accompanied by color stops and strings is sometimes played alone. It represents a major turn in French organ composition; nothing like this had been heard before. The *scherzo* section rivals Mendelssohn. Then comes the finale which goes from minor to major and which ultimately recalls the opening movement. The final peroration is enhanced by powerful pedal and reed stops in an incomparable acoustic.--
-William Marsh

Organ Specifications--E. M. Skinner Organ (1933) -- Girard College Chapel, Philadelphia, Pennsylvania

Great Organ	Swell Organ	Choir Organ	Solo Organ	Pedal Organ
32' Violone	16' Bourdon	16' Dulciana	8' Flauto Mirabilis	32' Resultant
16' Diapason	8' Open Diapason	8' Geigen Diapason	8' Gamba	32' Open Diapason
8' First Diapason	8' Geigen Diapason	8' Spitz Flute	8' Gamba Celeste	32' Violone
8' Second Diapason	8' Gedeckt	8' Concert Flute	4' Flute	16' Diapason
8' Third Diapason*	8' Salicional	8' Viol d'Orchestre	VII Grand Fourniture	16' Contra Bass
8' Principal Flute	8' Voix Celeste	8' Viol Celeste	16' Contra Tuba	16' Metal Diapason
8' Stopped Diapason*	8' Viol d'Orchestre	8' Dulciana	16' Corno di Bassetto	16' Dulciana
8' Erzähler*	8' Flauto Dolce	8' Unda Maris	8' Harmonic Tuba	16' Bourdon
8' Erzähler Celeste*	8' Flute Celeste	4' Octave Dulciana	8' Tuba Mirabilis	16' Echo Lieblich
8' Cello*	4' Octave	4' Flute d'Amore	8' French Horn	8' Octave Diapason
5 1/3' Quinte	4' Flute Triangulaire	4' Twelfth Dulciana	8' English Horn	8' Gedeckt
4' Octave	2 2/3' Nazard	2' Fifteenth Dulciana	8' Corno di Bassetto	8' Principal
4' Principal	2' Flautino	2' Piccolo	4' Clarion	8' Still Gedeckt
2 2/3' Twelfth	V Chorus Mixture	III Carillon Mixture	Chimes	4' Flute
2' Fifteenth	IV Cornet Mixture	16' Bassoon	Tremolo	V Mixture
V Chorus Mixture	16' Posaune	8' Clarinet		32' Bombarde
IV Harmonics	8' Cornopean	8' Orchestral Oboe	Echo Organ	32' Fagotto
16' Trumpet	8' French Trumpet	8' Harp	8' Diapason	16' Bassoon
8' Tromba	8' Oboe d'Amore	4' Celesta	8' Waldflute	16' Fagotto
8' Trumpet*	8' Vox Humana	Chimes	8' Dulcet	16' Trombone
4' Clarion	4' Clarion	Tremolo	4' Flute Triangulaire	8' Tromba
8' Harp	8' Harp		8' Vox Humana	Chimes
4' Celesta	4' Celesta		Tremolo	
Chimes	Chimes			
	Tremolo			

*(encl. in choir box)

Couplers: Full complement of unison, sub-, and super-couplers.

Ted Alan Worth

Ted Alan Worth began his musical training in San Francisco, where the well-known organist and composer, Richard Purvis, first taught him to play the organ.

After studying at the Peabody Conservatory of Music in Baltimore, he studied with America's most famous virtuoso organist, Virgil Fox--whose genius most inspired Worth's style of playing. At the invitation of Virgil Fox, Mr. Worth made his New York debut at the Riverside Church, and for many years he assisted Mr. Fox at the Riverside Church organ console and at recording sessions in the United States and Europe.

At the age of 22 he played his San Francisco concert debut and became interim organist of Grace Cathedral. He then became a church organist in the Philadelphia area, playing first at Saint Mark's Church in Frankford, and then at St. Mary's Episcopal Church in Wayne. While Organist of St. Mary's he designed and oversaw the installation of a 60-rank, three-manual, Italian organ--the first American installation by Fratelli Ruffatti of Padua, Italy.

Mr. Worth played the funeral service for Virgil Fox in the Crystal Cathedral, Garden Grove, CA, in 1980 and then assumed the role of consultant on the large Ruffatti organ then being designed by Mr. Fox.

Mr. Worth's current concert schedule brought him to Ursinus College, Collegetown, PA, the week prior to the Girard College recording sessions where he renewed friendships with many friends and colleagues from his Philadelphia days. Mr. Worth previously recorded in Philadelphia on the famed organ in Irvine Auditorium at the University of Pennsylvania.

Direct-to-Tape Recordings

This Direct-to-Tape Recording was mastered on digital equipment using two Schoeps microphones. No limiting, equalization, or compression was used during the mastering or manufacture of this recording. For a catalog of all Direct-to-Tape recordings available on CD, cassettes, and DAT, write to Direct-to-Tape Recording Co., 14 Station Ave., Haddon Heights, NJ 08035-1456 USA, 609-547-6890.

Acknowledgements

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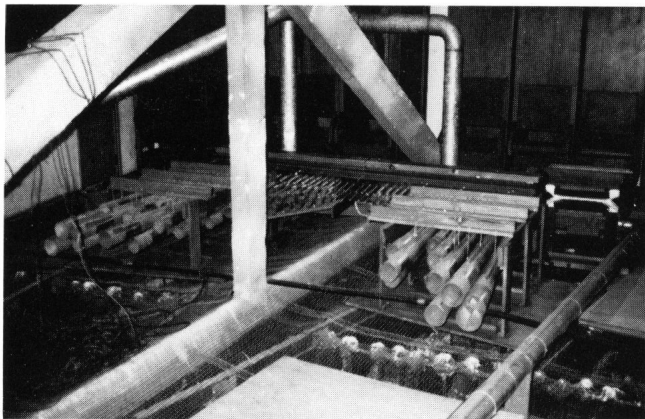
Girard College, Chapel, & Organ

Girard College was founded in 1848 by the terms of the will of financier and banker, Stephen Girard, the French businessman who figured prominently in the American Revolution. Originally for "poor white male orphans", the courts in recent years have changed admission policies to include motherless boys as well as fatherless boys between 6 and 18, other races, and now girls. Founder's Hall is a supreme example of Gothic Revival architecture, and the Chapel is unique among buildings anywhere.

The Grecian, wedge-shaped building contains a 2400-seat auditorium for non-sectarian services. Huge stone columns line the windowed walls, while the organ is installed in the triangular ceiling above gold-leafed lattice work. The distance at the highest point above the floor is perhaps 90 feet. The famed English organ builder, G. Donald Harrison, worked with the E. M. Skinner Organ Company of Boston in this 1933 installation. Organ and building were completed together. The 102-stop, 6587-pipe organ is controlled by a 4-manual console placed in the front of the chapel in the choir area. The organ chambers in the ceiling are built around a huge fan-shaped mixing chamber from which the sound descends through the lattice to the chapel below. In

1986 Austin Organs, Inc., rebuilt the console within the original Skinner shell. The console was rotated 180° and placed on a lift so that it and the organist may be seen at concerts.

The Girard College Organ can also be heard on DTR8403CD, *The Great Skinner Organ at Girard College*, in a highly-acclaimed performance by Diane Meredith Belcher; and on DTR8804CD, Poulenc: *Concerto in G minor for Organ, Strings, and Timpani*, Jongen: *Symphonie Concertante for Organ and Orchestra, Op. 81*, a concert recording featuring Diane Meredith Belcher and Bruce Shultz with the Philadelphia Youth Orchestra, Joseph Primavera conducting.



The 8' Tuba Mirabilis mounted horizontally on the ceiling grill some 90 feet above the floor with the bottoms of the 32' Open Diapason pipes behind.

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|---|--------------------------------------------------------|-------|
| 1 | Fantasia in F Minor, K. 608 (Mozart) | 13:17 |
| | Allegro | |
| | Andante | |
| | Allegro | |
| 2 | Come, Sweet Death (J.S. Bach, arr. Virgil Fox) | 8:56 |
| 3 | Intermezzo from <i>Fennimore and Gerda</i> | 6:39 |
| | (Delius, arr. Robert Hebble) | |
| 4 | Sleigh Ride (Winternacht) (Delius, arr. Robert Hebble) | 6:40 |
| 5 | Serenade from <i>Hassan</i> (Delius, arr. Eric Fenby) | 3:13 |
| | Grande Pièce Symphonique, Op. 17 (Franck) | |
| 6 | Andantino serioso | 10:53 |
| 7 | Andante | 9:42 |
| 8 | Allegro non troppo e maestoso | 6:31 |

Producer and engineer: Bob Sellman

Artist and repertoire coordinator: William Marsh

Photographs: William Marsh

Recorded March 1993 at Girard College, Philadelphia, Pennsylvania

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