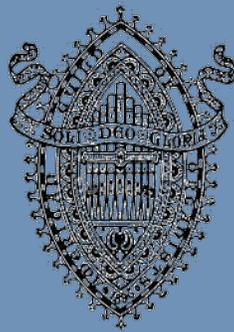


The Lancaster Chapter *of the* American Guild of Organists *presents*

# LANCASTER SUMMER ORGAN RECITAL

*A Livestream Performance  
by Local Organists*



Thursday, June 11, 2020

- 7 PM -

St. John's Episcopal Church  
Lancaster, PA

Visit [LancasterAGO.org](http://LancasterAGO.org) for:  
Livestream Video Link, Printable Program, and to Donate

Donations benefit the Organ Scholarships of the Lancaster Chapter

# - PROGRAM -

**WELCOME**

Frank Dodd, *Dean*

## I

### **Crown Imperial**

**William Walton**

1902, Oldham, England — 1983, Ischia, Italy  
Arranged for Organ by Herbert Murrill

Paul Reese, Organ

Some of the great music for choir and organ or organ transcriptions of orchestral originals comes from the long succession of coronation ceremonies of British royalty. Think of “I Was Glad” (C.H.H. Parry) for choir and orchestra, or Ralph Vaughn Williams’ great setting of “All People That on Earth Do Dwell” with the Old Hundredth tune.

Perhaps best known for his dramatic oratorio *Belshazzar’s Feast* (1931) and his Viola Concerto (1929) first performed by Paul Hindemith, William Walton also achieved notable prominence for music for two coronations: the “Crown Imperial” march

in the Elgar tradition for the coronation of George VI in 1937, and two works for the coronation of Queen Elizabeth II (1953): another coronation march called “Orb and Sceptre” and a majestic setting of the “Te Deum Laudamus” for choir and orchestra.

Rich in harmonic color, Walton’s music lends itself to transcription for the organ, in this case by Herbert Murrill, sometime Professor of Composition in the Royal Academy of Music, London.

### **Messa degli Apostoli, 1635**

Canzone dopo l'Epistola

**Girolamo Frescobaldi**

1583 Ferrara, Italy – 1643 Rome

Dr. Terry M. Heisey, Organ

*Canzona* had a variety of meanings in the late Renaissance and early baroque eras but often referred to a “song” played by instruments, music with a melody in the upper voice and an accompaniment that might be “chordal” in manner when played by an instrumental ensemble. When played on the organ, the “accompaniment” became more polyphonic and often imitative, eventually leading to the baroque-era fugue.

“Canzona after the Epistle [Lesson],” in English translation, comes from a large set of relatively short

organ works by Frescobaldi with the curious title *Fiori Musicali* (“Musical Flowers”), music chiefly for the Mass and particularly for St. Peter’s Basilica in Rome, where he was organist 1608 – 1643. This work served, in effect, as an organ version of the Gradual, as part of Frescobaldi’s complete *Messa degli Apostoli* (“Mass of the Apostles”).

Few organs in America sound like Italian baroque organs, and Dr. Heisey seeks to tease out of the present organ as “Italian” a sound as possible.

## **Prelude & Fugue in D Major, BWV 532**

**Johann Sebastian Bach**

1685, Eisenach – 1750, Leipzig

Frank Dodd, Organ

Few persons present at First Presbyterian Church, Lancaster, on 23 October 1966, four months shy of 54 years ago, will ever forget seeing Mme. Duruflé, wife of French composer Maurice Duruflé, walk out to the organ console in high heels – spikes! — sit down at the Aeolian-Skinner there, and render a stunning performance of this tricky Bach masterpiece! Later that evening she would accompany that church's choir, prepared by the late Reginald Lunt, much-revered organist-choirmaster there, and conducted by her husband, in his own *Requiem Mass*. (Mr. Lunt is now memorialized in the Lunt-McConnell Scholarship for organ students in Lancaster.)

Bach scholars tend to assign this work to Bach's years, 1703 – 1708, at the Neue Kirche (now the "Bach Church") in Arnstadt in the German state of

Thüringen ("Thuringia"), his first professional calling as an organist. It has all the marks of youthful exuberance and also some influences of his study with Buxtehude in Lübeck, Autumn 1705 – early 1706. He'd asked for four weeks' leave from the Arnstadt church but stayed sixteen weeks instead, earning himself a severe reprimand upon his late return to his job. (He would spend much of his life in trouble with his superiors!)

A short *gravé* passage separates the prelude from a high-energy fugue that has few equals in Bach's organ works. Bach was ca. 20 years old when he wrote and presumably played this piece, giving us some insight into his amazing performance skills. He has challenged us organists with this piece ever since.

## **Prelude on "St. Columba"**

**Healey Willan**

1880, Balham, England – 1968, Toronto

Michael Good, Organ

After all the sweat of the Bach prelude and fugue we just heard, Mr. Good gives us a welcome respite with one of Healey Willan's better-known chorale preludes.

The folk tune ST. COLUMBA memorializes St. Columba (521 – 597), Irish saint who also brought Christianity to Scotland. It now commonly sets the metrical psalm text "The King of Love My Shepherd Is."

Willan sets the tune to a gentle, quiet chorale prelude with introduction, then half of the hymn

tune with decorative accompaniment, an interlude, the second half of the hymn tune, again with decorated accompaniment, and a gentle conclusion.

Just the opposite in scale, Willan also left us one of the chief concert works in the entire organ repertoire, his Introduction, Passacaglia, and Fugue, of Reger-like proportions and manner.

Willan used to joke about his somewhat international *persona*: Irish by extraction, English by conception, Canadian by adoption, and Scotch by absorption.

## **Suite Gothique, Op. 25**

- I Introduction - Choral
- II Menuet gothique
- III Prière à Notre-Dame
- IV Toccata

**Léon Boëllmann**

1862, Ensisheim, Haut-Rhin, Alsace – 1897, Paris

Dr. Ross Ellison, Organ, C.A.G.O., Ch.M.

Known chiefly for this suite and especially its third and fourth movements, Boëllmann wrote the piece in 1895, two years before his death, likely from tuberculosis. The “Prayer to Our Lady” typifies the slow-movement manner of much late 19<sup>th</sup> century French organ music, much as the last movement does as well for the French toccata of the era. This toccata is the only example of that

famous French style to be included in tonight’s program.

The complete work gets rather few performances these days in America, and we are afforded a real treat to hear the complete suite this evening. It deserves more performances than it gets.

## **ANNOUNCEMENTS & BRIEF PAUSE**

### **II**

## **Trois Chorales**

No. 2 in B minor

**César Franck**

1822 Liège, Belgium – 1900, Paris

Douglas Wimer, Organ

Of the Three Chorales, Franck’s last organ works and the summit of his creative genius at the organ, No. 2 is the most intensely spiritual and perhaps so of all of his organ works. Franck involved himself in the Niedermeyer movement, an attempt to restore Christian spirituality to French church music after secular and even theatric excesses of the early 19<sup>th</sup> century, post-Napoleonic years. All the while, he also maintained a firm place in the Paris concert music scene, as per his “Pièce Heroïque” and his Grande Pièce Symphonique.

The present work falls into two-sections, each closing with essentially the same quiet, pious chorale-like passage. The first section opens somewhat in the manner of a passacaglia, though with a bass theme twice as long as the normal 8-bar passacaglia theme. The second section begins with a strong, improvisatory introduction, leading to a fugal section based on half of the opening bass theme but now in the manner of a fugue on two

subjects. It eventually gives way to a freer style and states the two subjects at “full organ,” one subject in the right hand, the second in the pedals, before reducing the sound for a slightly-varied repeat of the closing material of the first section.

The Franck style makes rather heavy demands on the organ generally, and Franck left very specific instructions on what stops to use, based on the three-manual Cavaillé-Coll he played weekly at St. Clotilde Church in Paris. While no organ in Lancaster can be precisely faithful to Franck’s expectations, the present organ for this evening is quite capable of expressing the over-all “inner soul” of this music and its composer.

Together, this work and the two other organ chorales of this threesome are some of the greatest masterpieces of the organ repertoire of all time. Of the three, this one is almost like prayer in musical sound.

## Master Tallis's Testament

**Herbert Howells**

1892, Lydney, Gloucestershire – 1893, London

Joy Ide, Organ

Of all of Howells' music, we are likely most acquainted with his hymn tune MICHAEL, composed and named in memory of his beloved son Michael, who died in 1935 from polio. His hymn tune enjoys increasing popularity across the English-speaking world, coupled with the text "All My Hope on God is Founded" by Joachim Neander, 17<sup>th</sup> century German Reformed organist and schoolmaster at Düsseldorf.

Along with Howells' best-known organ work, "De Profundis," No. 1 of Set I of his Three Psalm Preludes, 1940, the present work came in the same

year and as a tribute to Thomas Tallis (c. 1505 – 1585), arguably the first of the truly outstanding English Renaissance church music composers. The work consists of three variations on a theme which curiously is in three phrases (8 bars + 6 bars + 4 bars). Howells builds to a climax near the end of the third variation but then closes with a quiet coda.

Joy Ide provides us a somewhat rare opportunity to hear this music, perhaps more significant than familiar. Having been inspired by the late Richard Fritsch's performance of the Howells piece at hand, she plays it tonight in his memory.

## Romanian Folk Dances (1915)

**Béla Bartók**

- I. *Joc cu bâță* (Stick Dance)
- II. *Brâul* (Sash Dance)
- III. *Pe loc* (In One Spot)
- IV. *Buciumeana* (Dance from Bucsum)
- V. *Poarga Românească* (Romanian Polka)
- VI. *Mărunțel* (Fast Dance)

1881, Nagyszentmiklós, Hungary – 1945, New York

Arranged for Organ by John Zielinski (2020)

John Zielinski, Organ

The Hungarian composer Bela Bartok (1881-1945) spent a significant part of his career collecting, analyzing, and arranging folk songs of Eastern European cultures. He traveled throughout Hungary, Slovakia, Romania, and Bulgaria, recording and notating the songs of local traditions.

Many of these songs found their way into his serious compositions. The Romanian Folk Dances, written in 1915, include a variety of festive and sentimental melodies which Bartok harmonized using ancient

modes: Dorian, Lydian, Mixolydian, Aeolian, and even the so-called Gypsy Scale. Bartok's particular amalgamation of these modes creates an exotic and alluring soundscape that is both poignant and jovial.

The Romanian Folk Dances were so popular that the composer arranged them for small orchestra in 1917. It is primarily this later arrangement on which I've drawn to create an organ transcription, although I have incorporated elements of the original piano version. (*Note by Mr. Zielinski.*)

## Music for the Royal Fireworks

Overture

**George Frideric Handel**

1685, Halle, Germany – 1759, London; buried, Westminster Abbey  
Transcribed for Organ by Angelo Maria Trovato/Christopher Prestia

Christopher Prestia, Organ

Had they known about the “Peter Principle,” they’d have dubbed *The Royal Fireworks* premier that way! King George II of England (reigned 1727 – 1760) wanted to celebrate the end of the War of Austrian Succession (1740 – 1748), which had overextended His Majesty’s military forces, with an outdoor festival that included fireworks: nearly 10,000 rockets and 101 cannons! He built a large wooden pavilion for dignitaries and commissioned Handel to write appropriate music for the event.

Things did not go well. Many rockets misfired,

some did not fire at all, and one misguided rocket hit the pavilion, setting it on fire and burning it to the ground! If there were any winners in this fiasco, it was Handel, whose score for brass, woodwinds, and percussion, went over big, despite Handel’s disgust with the king’s requirement that there be no strings. He would re-score the suite later to include strings, the version we usually hear these days in concerts, but the origin of the work established the bold, militaristic aesthetic that we all have come to expect of the piece. It makes a wonderful challenge for an organ transcription. Enjoy the “fireworks!”

## SHORT BIOGRAPHIES OF THE PERFORMERS

*(In Order of Performance)*

**PAUL REESE** holds degrees in Bible and Organ Performance from Philadelphia Biblical University and a master’s degree in organ performance from Westminster Choir College. His organ teachers include Karl Schrock, Robert Carwithen, Stefan Engels, and Ken Cowan. He has also continued in violin performance from his school years to the present day. Having previously held church music and school positions in the greater Philadelphia area, Paul became Organist and Minister of Music at St. John's Episcopal Church, Lancaster, in 2012.

**DR. TERRY HEISEY** studied organ at Lebanon Valley College with the late Dr. Pierce Getz and proceeded to earn the Ph.D. at Rutgers University. Retired after many years as librarian and musician at Myerstown Theological Seminary, he continues as organist at St. Luke’s Episcopal Church, Lebanon. In 2006 he published a history of the Evangelical Congregational Church, arguably the most authoritative such work to date.

**FRANK DODD**, dean of the Lancaster Chapter, American Guild of Organists, is a native of western Pennsylvania and took a music education degree at Grove City College with performance studies in organ. He proceeded immediately to a master’s degree in organ performance and church music from the Yale University Institute of Sacred Music where he studied with the much-lauded Professor Thomas Murray. After several years of teaching classroom and instrumental music at Lititz Area Mennonite School, he took a position in instrumental music, including as bandmaster, at Delaware County Christian School in Newtown Square, PA. In 2019 he began his music ministry at Westminster Presbyterian Church, Lancaster, overseeing a comprehensive program of vocal choirs and instrumental ensembles for one of Lancaster’s largest congregations.

**MICHAEL GOOD** is organist at historic Saint James Episcopal Church in downtown Lancaster. He studied music at Eastern Mennonite university and more recently has studied with Mark Laubach, Sandor Kadar, and Wesley Parrott. Previous church positions include organist at All Saints Episcopal Church, Hanover and interim organist and choir director at Saint John's Episcopal Church, Lancaster.

A native of Hershey, **DR. ROSS ELLISON, C.A.G.O., CH.M.** earned his B.A. in organ performance at Lebanon Valley College and both his M.M. in organ performance and Ph.D. in musicology at The University of North Carolina at Chapel Hill. He has been an adjunct member of the Music Department faculty at Millersville University since 1991 and has taught organ there since 1995. He performs both on and off campus, and notably has presented 24 recitals to date in historic Bruton Parish Church in Colonial Williamsburg. Dr. Ellison holds both the Colleague and Choirmaster certifications from the American Guild of Organists.

**DOUGLAS WIMER**, a former dean of this AGO chapter, graduated Magna Cum Laude from Philadelphia College of Bible (now, Cairn University) with a Bachelor of Science degree in Bible and Bachelor of Music degrees in Piano Performance and Vocal Performance; his teachers included Dr. David Shockey (voice), Dr. Sheila Threlfall (piano), Dr. Roy Brunner (organ) and the late Dr. Samuel Hsu (piano). Post-graduate studies followed at Westminster Choir College (Princeton, NJ) where he received the Master of Music degree with distinction in Organ Performance as a student of Mr. Robert Carwithen. Continued vocal studies were with Master Voice Teacher George McKinley and Choral Music/Conducting study with Mr. Carwithen as the Associate Organist of Tenth Presbyterian Church, Philadelphia. Doug is currently the organist and choirmaster of St. Stephen Reformed Presbyterian Church, New Holland, PA and is the owner/president of the Buch Organ Company in Ephrata, PA. He also resides in the Ephrata area with his beloved wife, Joy.

A native of Canada, **JOY IDE** first studied art and education after high school, but at age 27 began organ study with Alan Reesor at St. Peter's Anglican Cathedral in Charlottetown, Prince Edward Island. (Reesor descends from a branch of the Risser clan who moved from Lancaster County to Franklin County in the 19<sup>th</sup> century, after which some of that group moved to Ontario and adopted *Reesor* as their new surname.) Eventually moving to Lancaster, she studied piano with Frances Veri and Dr. Anita Renfroe and organ with Reginald Lunt and Carl Schroeder. Having served several churches in prior years, she now is organist at Trinity Lutheran Church, Mt Joy, and hosted this past September's AGO annual fall picnic and hymn sing there. She also teaches piano at the Lancaster Conservatory of Music.

**JOHN ZIELINSKI** was born and raised in Seattle, where he attended Seattle University and the University of Washington. He has performed concerts throughout the United States, Canada, South America, and Europe. Mr. Zielinski was a staff pianist and member of the extension faculty at the Boston Conservatory of Music for ten years. He has performed with the Seattle University Chamber Symphony, the Broadway Symphony, and the Claflin Hill Symphony, among many other ensembles. John began his career as a church organist at the age of 13 and is currently Minister of Music at Ascension Lutheran Church in Willow Street, PA.

**CHRISTOPHER PRESTIA** currently serves as Cantor (director of music) at Lutheran Church of the Good Shepherd in Lancaster, and organist at Temple Ohev Sholom in Harrisburg. Additionally, he maintains an active studio of piano, organ, and cello students, plays in a Dixieland Jazz band based in York, and performs regularly as an organ soloist. Christopher has lived in many places, having spent his childhood years in Garland, Texas, high school years in Wantage, New Jersey, his undergraduate years at Marywood University in Scranton, Pennsylvania under Mark Laubach, and graduate school years at Indiana University in Bloomington, Indiana under Janette Fishell. Since then his musical endeavors have taken him from Mechanicsburg to Manhattan to Carlisle, and now Lancaster where he has enjoyed making his musical home.

Program notes prepared by Dr. Karl E. Moyer, F.A.G.O.

*Special Thanks for Today's Program is Extended to:*

St. John's Episcopal Church, Lancaster, PA

~ ~ ~

**Lancaster Chapter *of the* American Guild of Organists  
ESTABLISHED 1947**

**THE MISSION OF THE AMERICAN GUILD OF ORGANISTS**

*is to enrich lives through organ and choral music*

**TO ACHIEVE THIS, WE:**

- Encourage excellence in the performance of organ and choral music
- Inspire, educate, and offer certification for organists and choral conductors
  - Provide networking, fellowship, and mutual support
  - Nurture future generations of organists
  - Promote the organ in its historic and evolving roles
- Engage wider audiences with organ and choral music

~ ~ ~

**2019 -2020 OFFICERS**

DEAN .....	FRANK DODD
SUB-DEAN .....	GREG GEHMAN
SECRETARY .....	JENNY FRITSCH
TREASURER .....	NANCY FRUSH
MEMBERS-AT-LARGE .....	MURRAY FOREMAN
.....	DAVID SCHULZ
.....	JOHN KRACKER
.....	CHRISTOPHER PRESTIA
CHAPLAIN .....	BOB KETTERING
PLACEMENTS/SUBSTITUTES .....	DR. TERRY HEISEY
NEWSLETTER EDITOR .....	PAUL REESE
WEBMASTER .....	JOHN ZIELINSKI

