

# SYMPHONIC MASTERWORKS OF GRIEG AND FRANCK

THOMAS MURRAY  
ORGAN



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**GRIEG: FROM HOLBERG'S TIME  
(SUITE IN ANTIQUE STYLE), OP. 40  
ARR. ELLSASSER**

**PRELUDE • SARABANDE • GAVOTTE • AIR • RIGAUDON**

**FRANCK: SYMPHONY IN D MINOR, ARR. HAMPTON  
LENTO—ALLEGRO NON TROPPO • ALLEGRETTO  
• ALLEGRO NON TROPPO**

**TOTAL PLAYING TIME: 65:31**

**GLORIA DEI ORGAN,  
ST. MARTIN'S EPISCOPAL CHURCH  
HOUSTON, TEXAS**



# SYMPHONIC MASTERWORKS OF GRIEG AND FRANCK

**EDVARD GRIEG** (1843-1907):  
*From Holberg's Time* (Suite in  
Antique Style), Op. 40,  
Arr. Richard Ellsasser

1. I. Prelude (3:21)
2. II. Sarabande (3:33)
3. III. Gavotte (3:25)
4. IV. Air (4:47)
5. V. Rigaudon (4:10)

**CÉSAR FRANCK** (1822-1890):  
*Symphony in D Minor*,  
Arr. Calvin Hampton

6. I. Lento — Allegro non  
troppo (19:38)
7. II. Allegretto (12:14)
8. III. Allegro non troppo (13:40)

Total Playing Time: 65:31

**THOMAS MURRAY**, organ

Recording, Editing, Mastering: Brad Sayles (Crescendo Recording, Kingwood, Texas)  
Organ preparation: Jack Bethards and Louis Patterson of Schoenstein & Co.  
Recorded October 7, 2014, at St. Martin's Episcopal Church,  
the Rev. Dr. Russell J. Levenson Jr., Rector  
Dr. David Henning, Director of Music and Parish Organist  
George Mims, Director of Music and Organist Emeritus  
Production Advisor: Michael Coup  
Booklet Editing: Anne Maley  
Design and Layout: Lonnie Kunkel



Grieg's *From Holberg's Time, Opus 40*, a "Suite in Antique Style," was written to honor Baron Ludwig Holberg (1684-1754), often acclaimed as the founder of Danish literature. In Holberg's day, it was said that "Danish was not spoken in the house of a gentleman — Latin was spoken to one's friends, French was spoken to ladies, dogs were called in German, and Danish spoken when swearing at servants." Holberg is noted for his writings on history and law, but most notably for creating a new class of satirical literature in the Danish language and writing satirical plays.

The immediate occasion for Grieg's composing the suite was the bicentenary of Holberg's birth in 1884. Grieg was a native of Bergen, Norway, but his career was based in Copenhagen, at the time considered the cultural center of both countries. His compositional activity was wide-reaching and includes suites of songs and piano pieces, chamber music, staged works, orchestral music, and one of the most often-heard piano-orchestral works, the *Concerto in A minor*, Opus 16. The *Holberg Suite* exists in three versions from the composer's pen — for full orchestra, string orchestra, and piano solo. The organ transcription heard on this recording is freely based on an arrangement by the late American virtuoso Richard Ellsasser.

César Franck's *Symphony in D Minor*, begun in 1886 and premièred in 1889, has long commanded a place of esteem in the orchestral repertory. It is a textbook example of the composer's "cyclical" technique, in which themes from the earlier movements reappear in

the final movement, giving a sense of unity to a multi-movement work. In his *Grande Pièce Symphonique* (1862) Franck employed this technique with great success in an original organ composition; one sometimes reads of that piece being an exercise in preparation for the composer's later writing in large forms. Some conductors have likened Franck's orchestration to organ registration (no compliment intended), but one is hard pressed to find complaints from the great number of music lovers who count the *Symphony in D Minor* among their favorites.

Of the organ version by New York City composer and organist Calvin Hampton (1938-1984), the late Marcella Pambrun (who edited and prepared the complete score on her computer in 1990) writes: "Of all the transcriptions Calvin made of piano or orchestral music, this was the only one he wrote out." Hampton approached his task keeping in mind the primary objective for a convincing arrangement: namely, to create a version entirely idiomatic to the new medium, in this case, the organ. Original instruments known to Franck during his lifetime, forward-looking though they were, resist a full realization of the nuance and kaleidoscopic agility required by music such as this. A monumental work such as the *Symphony in D Minor*, when considered as a candidate for a viable organ arrangement, should perhaps be regarded as "music of prophecy" — a genre that had to wait for the revolutionary technological developments achieved during the twentieth and twenty-first centuries to realize the subtleties inherent in the original.

— Thomas Murray



**T**homas Murray, concert organist and recording artist, is University Organist and Professor in the Practice of Organ at Yale University, where he was named to the faculty in 1981. Widely known for his interpretations of Romantic repertoire (Elgar, Saint-Saëns, Franck, Schumann, Mendelssohn, for example) and transcriptions of orchestral music, his recordings are highly acclaimed. *High Fidelity* credited him with "... consummate skill and artistry in treating the organ as a great orchestra." Born in California in 1943, his international performing career of nearly a half century has taken him to virtually all the countries of Western Europe, as well as to Argentina, Japan, and Australia. The American Guild of Organists named him International Artist of the Year in 1986, and in 2003 he was elected a Fellow of the Royal College of Organists in England. He is a recipient of the Gustave Stoeckel Award for excellence in

teaching; some of the most distinguished performers and teachers of a younger generation are numbered among his former Yale students.



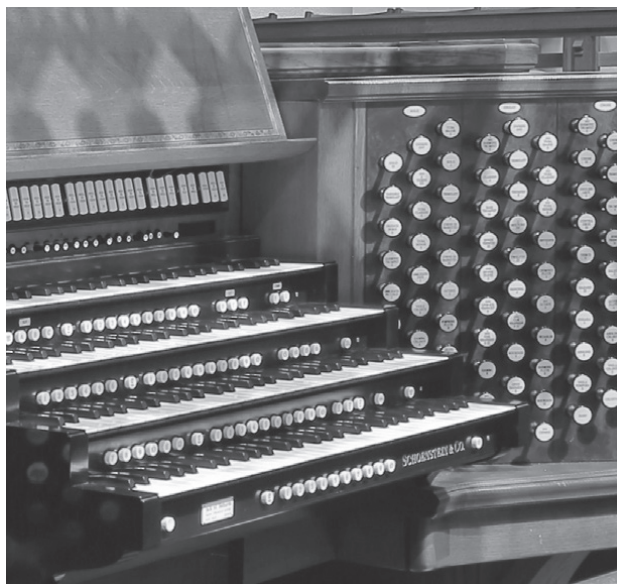
**W**hen Felix F. Schoenstein (1849-1936) left his home in Villingen, Germany, to assemble and install a large orchestra in San Francisco, he brought to the Far West an example of the art constructed by his brothers. Like many others, he succumbed to the lure of California and remained to establish a new company in 1877 known today as Schoenstein & Co.

As fashions in organ building shifted in the hundred years that followed, the firm of Schoenstein, primarily a business with a presence on the west coast, was a minor-league player until purchased in 1977 by Jack Bethards, a musician and lifelong connoisseur and student of organ building and playing. Under his artistic guidance and management, the firm was revived dramatically to become a unique presence on the musical scene. More than any other individual in the late twentieth century, Bethards confidently and unapologetically pioneered a kind of instrument offering orchestrally inspired color and versatility to the performer — and this, during a time when organs of a Romantic style were routinely dismissed as categorically decadent. Recreating instruments from the 18th and 17th centuries was then the predominant orthodoxy, especially in academia.

From this counter-cultural position Bethards has emerged as the designer and builder of bold

(in some circles controversial) instruments for concert halls, universities, conservatories, and churches. The Gloria Dei Organ at St. Martin's Episcopal Church in Houston, heard in this recording (opus 145, with 80 ranks of pipes) is a notable example. A major thrust of Bethards' exhaustive study has been Romantic period organ building in France, Germany, England, and America, and it is noteworthy that three ranks of century-old "legacy" pipes have been incorporated in the instrument.

Professor Murray, who played the opening events at the Houston organ's dedication in October 2004 (including a collaboration with the Houston Symphony in Jongen's *Symphonie Concertante*), returned ten years later for an anniversary program that included the works on this recording, which was made a few days later on October 7, 2014.



## ST. MARTIN'S EPISCOPAL CHURCH, HOUSTON, TEXAS

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### ***GREAT** (4" and 5 1/4" Wind)*

16'	Gamba	61	Pipes
16'	Bourdon	61	"
8'	Grand Open Diapason	(Solo)	
8'	Open Diapason	61	"
8'	Harmonic Flute	61	"
8'	Gamba	12	"
8'	Bourdon	12	"
8	Erzähler	61	"
8	Lieblich Gedeckt	(Choir)	
8'	Cor Seraphique II	(Swell)	
4'	Cor Seraphique II	(Swell)	
4'	Octave	(Solo)	
4'	Principal	61	"
4'	Chimney Flute	61	"
4'	Silver Flute	(Choir)	
2 2/3'	Twelfth	61	"
2'	Fifteenth	61	"
1 3/5'	Seventeenth	54	"
2'	Mixture IV	207	"
16'	Bass Trumpet	12	"
8'	Trumpet	61	"
4'	Clarion	61	"
8'	Tuba Minor	(Solo)	
4'	Tuba Clarion	(Solo)	
	Tremulant	(Flutes)	
8'	Harmonic Trumpet	(Solo)	
8'	Tuba Major	(Solo)	
	Chimes	(Digital)	
	Cymbelstern	(Digital)	

**SWELL** (4½", 6" and 10" Wind)

16'	Lieblich Bourdon	12 Pipes
8'	Open Diapason	61 "
8'	Stopped Diapason	61 "
8'	Echo Gamba	61 "
8'	Gamba Celeste	61 "
8'	Aeoline (Choir)	
8'	Aeoline Celeste (Choir)	
4'	Gemshorn	61 "
4'	Harmonic Flute	61 "
4'	Aeoline (Choir)	
4'	Aeoline Celeste (Choir)	
2'	Flageolet	61 "
2½'	Tierce Mixture III	183 "
8'	Flügel Horn	61 "
8'	French Oboe	61 "
	Tremulant	

*Stops Under Double Expression*

16'	Cor Seraphique	12 "
8'	Cor Seraphique	61 "
8'	Voix Angelique (TC)	49 "
4'	Cor Seraphique	
4'	Voix Angelique	
16'	Posaune†	61 "
8'	Trumpet†	61 "
4'	Clarion†	61 "
2'	Quint Mixture III-V	266 "
8'	Vox Humana†	61 "

Orchestral Harp (*Digital*)†*Separate Two-Stage**Expression and**Two-Speed Tremulant.***CHOIR** (4½" Wind)

16'	Aeoline	12 Pipes
8'	Viola Pomposa	61 "
8'	Viola Celeste	61 "
8'	Concert Flute ( <i>Lieblich</i> <i>Gedeckt Bass</i> )	49 "
8'	Lieblich Gedeckt	61 "
8'	Aeoline	61 "
8'	Aeoline Celeste (TC)	49 "
4'	Fugara	61 "
4'	Silver Flute	61 "
2½'	Nazard	61 "
2½'	Twelfth	61 "
2'	Salicet	61 "
2'	Harmonic Piccolo	61 "
1¾'	Tierce (TC)	42 "
1½'	Nineteenth	54 "
1'	Twentysecond	49 "
16'	Contra Oboe	61 "
8'	Trumpet	61 "
8'	Clarinet	61 "
8'	English Oboe	12 "
	Tremulant	
8'	Harmonic Trumpet ( <i>Solo</i> )	
8'	Tuba Major ( <i>Solo</i> )	
	Harp ( <i>Digital</i> )	
	Celesta ( <i>Digital</i> )	

**SOLO** (10" and 12" Wind)

8'	Grand Open Diapason	61 Pipes
8'	Symphonic Flute	61 "
8'	Stentor Gamba	61 "
8'	Gamba Celeste	61 "

2' **Obbligato Piccolo** (TC)

1'	Obbligato Fife	49 "
8'	French Horn	61 "
8'	Tuben III ( <i>Swell</i> )	
	Variable Tremulant	

*Stops Under Double Expression*

8'	Viole d'orchestre	61 "
8'	Viole céleste	61 "
4'	Octave	61 "
16'	Corno di Bassetto	61 "
8'	Tuba Minor	61 "
8'	Harmonic Trumpet	61 "
8'	Corno di Bassetto	12 "
4'	Tuba Clarion	61 "
	Orchestral Bells ( <i>Digital</i> )	
	Chimes ( <i>Great</i> )	
	Unenclosed Stop	
8'	Tuba Major (15" wind)	61 "

**PEDAL** (4½" to 15" Wind)

32'	Diapason (EEEE)	8 Pipes
32'	Sub Bass	12 "
32'	Sub Bass <i>mp</i>	
16'	Open Wood	32 "
16'	Diapason	32 "
16'	Gamba ( <i>Great</i> )	
16'	Sub Bass	32 "
16'	Aeoline (Choir)	
16'	Bourdon ( <i>Great</i> )	
16'	Cor Seraphique ( <i>Swell</i> )	
16'	Lieblich Bourdon ( <i>Swell</i> )	
8'	Open Wood	12 "
8'	Principal	32 "

8'	Sub Bass	12	"	16'	Contra Oboe ( <i>Choir</i> )
8'	Gamba ( <i>Great</i> )			16'	Corno di Bassetto ( <i>Solo</i> )
8'	Flute ( <i>Great</i> )			8'	Tromba <sup>†</sup> 12 "
8'	Viola Pomposa ( <i>Choir</i> )			8'	Trumpet ( <i>Great</i> )
8'	Aeoline ( <i>Choir</i> )			8'	Posaune ( <i>Swell</i> )
8'	Bourdon ( <i>Great</i> )			8'	English Oboe ( <i>Choir</i> )
8'	Stopped Diapason ( <i>Swell</i> )			8'	Clarinet ( <i>Choir</i> )
4'	Fifteenth 32	"		4'	Clarion <sup>†</sup> 12 "
4'	Flute ( <i>Great</i> )			4'	French Oboe ( <i>Swell</i> )
4'	Bourdon ( <i>Great</i> )			4'	Corno di Bassetto ( <i>Solo</i> )
2'	Flute ( <i>Great</i> )			8'	Pizzicato Bass <sup>††</sup>
2 <sup>2</sup> / <sub>3</sub> '	Mixture III 96	"			Chimes ( <i>Great</i> )
32'	Contra Trombone <sup>†</sup> 12	"			<sup>†</sup> Trombone unit in an expression box.
32'	Cornet ( <i>Wired</i> )				<sup>††</sup> Draws Open Wood at octave pitch through pizzicato touch relay
16'	Trombone <sup>†</sup> 32	"			
16'	Posaune ( <i>Swell</i> )				
16'	Bass Trumpet ( <i>Great</i> )				

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