

The Master Arts Series

presents

DAVID  
BRIGGS

Director of Music  
Gloucester Cathedral, England

Sunday, October 28, 2001 - 3:00 p.m.

Church Street  
United Methodist Church

At the corner of Main, Henley & Hill Streets in downtown Knoxville  
[www.churchstreetumc.org](http://www.churchstreetumc.org)

# Program

## Etude Symphonique

Enrico Bossi

Marco Enrico Bossi was born in Salo, Italy on 25 April 1861 and died at sea on 25 February 1925. He was a brilliant piano student at the Milan Conservatoire and toured many countries as a concert artist. He later became organist at Como Cathedral and professor of organ and composition at the Naples, Venice and Bologna Conservatories. In 1916 he was appointed director of the celebrated St Cecilia Conservatoire in Rome. In 1924, he undertook a long and triumphal tour of the USA (concurrently with Marcel Dupre) and died suddenly during his homeward journey. The 'Etude Symphonique' is one of his most celebrated compositions and is a veritable 'tour de force', particularly for the feet!

## Prelude and Fugue in G major, BWV 541

Johann Sebastian Bach

J S Bach is still the greatest composer to have written for the instrument, and this Prelude and Fugue, often known as the 'Great G major', is one of his most extrovert and high-spirited organ works. Dating from his last years at Weimar (c.1714-16) it displays a youthful energy, brilliance and vitality. The Prelude is introduced by a grand Toccata-like recitative, lasting eleven bars, developed from tonic and dominant chords. The principal motif then enters in the pedals, punctuated by repeated notes. The Prelude develops very much along concertante lines, moving through diverse tonalities. The Fugue subject, possibly inspired by the first chorus of Bach's Cantata BWV 21, with its memorable repeated notes, is developed into a movement of the utmost contrapuntal ingenuity and integrity.

## Three Clock Pieces

Franz Josef Haydn

These charming pieces, originally intended to be heard on the hour, and played mechanically, demonstrate the beauty of the 4 foot flute stops on this instrument. Haydn composed the pieces for use by his principal patron, Prince Eszterhazy.

## Choral No. 3 in A-minor

Cesar Franck

Born in Liege on 10 December 1822, Cesar Franck is hailed as the founder of the modern French organ school. He was the first titulaire of the Basilica of St Clotilde in Paris (appointed in 1858) and was greatly influenced by the famous organ of Aristide Cavaille-Coll. He remained in the post until his death in 1890. The 'Trois Chorals', the proofs of which were checked by Franck on his death-bed, are works of sublime maturity and are devoid of any picturesque or 'showy' influences which were sometimes present in his earlier works. The music is romantic, impulsive and full of passion!

## Fileuse (Suite Bretonne)

Marcel Dupre

Marcel Dupre was one of the most famous French organists of the twentieth century. As well as giving recital tours all over the world, he was, from 1934 through 1971, 'titulaire' of the famous 5-manual Cavaille-Coll organ in St Sulpice, Paris. His 'Suite Bretonne' dates from 1923 and was the composer's Opus 21. All three movements are subdued in terms of dynamic, but are highly colourful and relate to the composer's memories of trips to Brittany. 'Fileuse' depicts the Breton 'Spinning Wheel', creating the lacework which is so famous in that part of France. For the performer, it presents a considerable challenge, due principally to the continuous (and very fast!) 16th notes which are unrelenting from beginning to end!



### Clair de Lune (Pieces de Fantasia)

Louis Vierne

Louis Vierne was born in 1870 and was virtually blind from birth. A pupil of Franck (if only for a few months!) and Widor, Vierne soon gained a reputation as one of the finest organists of his generation, and was one of the first French organists to tour extensively in the United States. He was 'suppleant' to Widor at S Sulpice before being appointed to the cathedral of Notre-Dame de Paris, after a competition, in 1900. He remained in post until his untimely death at the console of Notre-Dame in June 1937, in the course of a recital.

He had a unique voice as a composer, and was prolific. As well as chamber music, songs, piano music etc., he wrote extensively for choirs (his most famous work in this genre being the Messe Solennelle in C sharp minor), and of course for his own instrument - including 4 groups of 'Pieces de Fantasia' (for his US tours) and 6 large scale 'Symphonies' which have become pillars of the romantic organ repertoire. Much of his music has a bittersweet quality, due perhaps to his often sad personal circumstances (blindness, cardiac problems, divorce, losing a child, losing his brother in WWI...) 'Clair de Lune' is a beautiful, evocative and very moving piece of French impressionism. Cast in A-B-A form, it is the penultimate work of Vierne's second 'Pieces de Fantasia', and is to be played 'Adagio, molto espressivo'.

### Final (from the 'Organ Symphony')

Camille Saint-Saens  
arr. David J. Briggs

Now for a blast on the tutti! The third symphony is, alongside the *Carnival of the Animals*, undoubtedly Saint-Saens' most famous and best-loved composition. Originally scored for organ and full orchestra, I have made this transcription, in which the organist endeavors to play, with two hands and two feet, music that is normally played by an 80-piece symphony orchestra! Saint-Saens himself was a distinguished organist, playing at the Parisian church of La Madeleine as a young man and taking part in the grand re-opening of the Cavaille-Coll instrument in Notre-Dame de Paris in 1862.

He composed six Preludes and Fugues (showing his admiration for Bach) and three highly romantic *Fantasies* for the instrument. I hope he would have approved of this version of the *Final* in its new guise! Saint-Saens, incidentally, was no stranger to Gloucester, having been present at the 1913 Three Choirs Festival for the premiere of his commission *The Promised Land*. He was also the soloist in a Mozart Piano Concerto!

### INTERMISSION

(Members of the audience are warmly invited to submit themes during the interval: five will be chosen out of a hat just before the beginning of the improvisation!)

### Improvisation: Suite Improvisée

Prelude  
Andante cantabile  
Scherzo  
Adagio  
Variations

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*You are invited to greet  
David Briggs  
in the Chancel immediately following today's recital.*

Recordings [by Mayhew and Priory] available for sale.



## David Briggs

Recently hailed by the American Guild of Organists as one of the top 100 organists of the twentieth century, David Briggs enjoys a world-wide reputation as an organ concert artist and is renowned especially for his skill as an improviser. After having won the Silver Medal of the Worshipful Company of Musicians and all the prizes at FRCO at the age of seventeen, he was appointed Organ Scholar at King's College, Cambridge

Subsequently he continued his studies in Paris with Jean Langlais, and in 1995 became the first British winner of the celebrated Tournemire Prize at the St Alban's International Improvisation Competition.

David was appointed Organist and Master of the Choristers at Truro Cathedral in 1989, becoming the youngest Cathedral Organist in the country. In June 1994 he took up the position as Director of Music at Gloucester Cathedral, becoming only the fourth holder of the post during the twentieth century.

As well as fulfilling his busy schedule in Gloucester, he teaches improvisation at the Royal Northern College of Music in Manchester and, from September 2001, has been invited to take up the position of Visiting Professor of Improvisation at the Royal Academy of Music in London. In addition he gives some thirty freelance recitals every year: recent engagements have included concerts in the UK, France, Germany, Australia, New Zealand, Iceland, Canada and the USA, where he is represented by Phillip Truckenbrod Concert Artists. All of his concerts include a \*large-scale improvisation.

He has made sixteen solo commercial recordings, including the highly acclaimed CD of his own transcription of Mahler's Symphony No. 5.

For his U.S. tour, David Briggs is under the management of **Phillip Truckenbrod Concert Artists**. More information about recordings, compositions, etc., may be found on David Briggs home page: <http://www.david-briggs.org.uk/>

## The Organ

In the spring of 1966, a new instrument was dedicated "to the Glory of God" on this site known as Church Street United Methodist Church. Built by the Boston organ builder, Aeolian-Skinner, the organ, with its 47 ranks of pipes and 53 stops on its three manual console, was one of the largest (though not as large as the Pilcher organ that it replaced) and certainly one of the finest in the area. The organ, since its installation, has contributed greatly to the music and worship of the church and has continued to be in demand as a 'recital' instrument.

By the early 1980's, the old electro-pneumatic combination pre-set 'machine' had become undependable. Through a generous gift from a young member of the congregation, Mrs. Nancy Heller, the old 'pre-set piston' machine was replaced with solid state, the console was patched up and nine additional ranks were added to the front organ and some re-voicing of pipe-work was accomplished. All of this work was completed by Randall Dyer & Associates of Jefferson City, TN. This work, along with Dyer's consistent maintenance, has kept the instrument in as good condition as was possible. In the early 1990's, leather failure began to set in. Dead notes, resulting from the breaks in the leather pouches in the pipe chests became regular occurrences and increasingly expensive items to deal with.

The 1998 Board of Trustees considered the facts. The original instrument was one of extremely high quality and musical integrity; it had been purchased for about \$100,000 in 1966 and its replacement value in current dollars was in excess of \$800,000. Recognition of the intrinsic value, the importance of the organ in worship and the desire to be 'good stewards of our assets' brought the Trustees to the wise decision to "keep what we have, put it back in first-rate condition and make some recommended improvements and additions. After a period of exploring builders and plans of action, Randall Dyer & Associates was chosen to do the work. The contract includes re-leathering of pipe chests, air reservoirs, etc., addition of a few new ranks with some revoicing of pipes in the front organ and, most exciting, the addition of a nine-rank antiphonal division which will be located in the rear balcony (playable from back on its own two-manual/pedal console and from the front on the new four-manual 'state of the art' console which was delivered in August. The new console is *on wheels*, allowing the listener to 'see' the organist as he or she performs in recital. Completion of the antiphonal division is expected during the Advent/Christmas season.

When you look at the new console, you will see a several 'blank' draw knobs. The completed stop list for the organ includes several individual ranks of pipes that funds did not allow for, but are 'prepared for.' Also, at a time after our specification had been decided upon, a generous gift of an 'orchestral' organ of design was given to the church by the Fred Shofner family. Blank draw-knobs in the SOLO division are prepared for the time when funds allow that division to be installed; wonderful array of 'color' stops including harp, tuba, clarinet, grand diapason, flutes and strings await.

Church Street United Methodist Church  
 Aeolian-Skinner, 1965 ~ Randall Dyer & Associates, Inc., 1984 & 2001

**Great Organ**

16'	Violone	61
8'	Principal	61
8'	Bourdon	61
8'	Flute Harmonique*	
8'	Violone	12
4'	Octave	61
4'	Koppelflote	61
2-2/3'	Quint*	
2'	Super Octave	61
1-3/5'	Terz*	
IV	Mixture	244
III	Scharff+	183
16'	[Ch.] Trompete	
8'	[Ch.] Trompete	
	Tremulant	
8'	Trompette Harmonique	61
8'	[Solo] Tuba	
	Chimes	
	Cymbelstern	

**Choir Organ**

16'	Quintadena*	
8'	Geigen Principal	61
8'	Gedackt Pommer	61
8'	Erzähler	61
8'	Erzähler Celeste	49
4'	Spitzprincipal	61
4'	Rohrflote	61
2'	Octave	61
1-1/3'	Quinte	61
III-IV	Cymbel	224
16'	Dulzian	
8'	Trompete	61
8'	Cromorne	61
	Tremulant	
8'	[Gt.] Trompette Harmonique	
8'	[Solo] Tuba*	

**Swell Organ**

16'	Flute Conique	61
8'	Montre*	
8'	Rohrflote	61
8'	Viola Pomposa	61
8'	Viola Pomposa Celeste	61
8'	Flute Conique	61
8'	Flute Celeste*	
4'	Prestant	61
4'	Nachthorn	61
2-2/3'	Nasard	61
2'	Blockflote	61
1-3/5'	Tierce	61
III-IV	Plein Jeu	220
V-VI	Grand Plein Jeu*	
16'	Basson	61
8'	Trompette	61
8'	Hautbois	61
8'	Voix Humaine*	
4'	Clairon	61
	Tremulant	

**Solo Organ**

8'	Grand Diapason*	
8'	Doppel Flute*	
8'	Violoncello*	
8'	Violoncello Celeste*	
4'	Open Flute*	
8'	Tuba*	
8'	Clarinet*	
8'	English Horn*	
	Tremulant	
16'	[Gt.] Trompette Harmonique	
8'	[Gt.] Trompette Harmonique	
	Harp*	
	Chimes*	

**Antiphonal Organ**

8'	Principal	61
8'	Gedackt	61
8'	Gemshorn	54
4'	Octave	61
4'	Spitzflote	61
2'	Doublette	
III	Mixture	183
8'	Fagott	61

**Antiphonal Pedal**

16'	[Ant.] Gedacktbass	12
8'	[Ant.] Gedackt	
8'	[Gt.] Trompette Harmonique	

**Pedal Organ**

32'	Subbass	23
16'	Open Wood*	
16'	Contrebass	32
16'	[Gt.] Violone	
16'	Subbass	32
16'	[Sw.] Flute Conique	
16'	[Ch.] Quintadena	
10-2/3'	[Gt.] Gross Quinte	
8'	Octave	32
8'	[Gt.] Violone	
8'	Gedackt	32
8'	Spitzflote	32
4'	Choralbass	32
4'	Gedackt	12
III	Mixture	96
IV	Grand Cornet	
32'	Contre Bombarde	12
16'	Bombarde	32
16'	[Ch.] Trompete	
16'	[Sw.] Basson	
8'	Trompette	12
8'	[Sw.] Hautbois	
4'	Clairon	
4'	Rohrschalmei*	

**Chapel Organ**

8'	Rohrflote*	
4'	Gemshorn*	

**Chapel Pedal**

16'	[Chp.] Rohrbass*	
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