



Grace Church  
presents an Organ Concert featuring

**FREDERICK HOHMAN, D.M.A.**

Celebrating the Additions to the  
Four Manual – 101 Rank Schantz – Widener Organ

*September 12, 2006*  
*Eight o'clock in the Evening*



458 Ponce de Leon Avenue, NE • Atlanta, Georgia 30308 • 404-876-2678

The Reverend Dr. John A. Beyers  
*Senior Minister*



# The Program



WELCOME

Sue Goddard, A.A.G.O.

## CARNEVAL OVERTURE, OPUS 92 (transcribed by Edwin Lemare)

Antonin Dvorak

Tonight's program includes many symphonic works which rank among the "Top 100" of classical favorites. One of Dvorak's most popular symphonic works, *Carneval*, is one of three overtures comprising a trilogy centering on themes of Nature, Life and Love. The *Carneval*'s main subject depicts life with its hustle and bustle. Its second theme, in G major, and in great contrast to the main theme, is meant to represent death. This death motive is actually from Dvorak's *Requiem*, where it appeared in a minor key. If one has the imagination engaged, one can conjure up various exotic images as the episodes of the *Carneval* pass before our ears: horse-and-carriage traffic, gentle rural pastures, belly-dancers, jugglers and snake-charmers in the circus.

## ARIOSO FROM ORCHESTRAL SUITE IN D

Johann Sebastian Bach

The *Arioso* is better known as the "Air on the G String". When transcribed for the organ, various solo voices have the opportunity to shine as each tone combination has its phrase in succession. Tonight's presentation of the *Arioso* is not just a transcription for organ, but an embellishment and extension which takes us on a musical detour before bringing us back home.

## TOCCATA IN F, BWV 540a

Johann Sebastian Bach

The *Toccata in F* is one of the few documented scores we have that indicates how Johann Sebastian Bach took pride and pleasure in exhibitions of press-worthy pedal technique. Organ-building in Bach's time had evolved to the point where the pedalboard had a range and scope similar to today's modern pipe organ. Newspaper critics wrote how Bach appeared to have "wings on his ankles and feet" when he played this *Toccata* at St. Thomas Church in Leipzig during the late 1720s. After two extended pedal solos near the start of the work, we are taken through a succession of developments and episodes in 3 musical keys. While we might not think it very special today to find a single toccata that takes us through several keys in a short time, in 1730, this demonstration was significant. Equal temperament, that is the tuning of the organ so that all keys have the same "in-tune" qualities, was a newly evolved standard in the early 18th century. This tuning system was utilized by Bach, and was probably in use when Bach first played this *Toccata*. But aside from these points, the *Toccata in F* still stands as one of the milestones of organ literature.

## FANTASY-OVERTURE TO ROMEO AND JULIET (trans. Edwin Lemare)

Pyotr Illich Tchaikovsky

*Tchaikovsky's Fantasy-Overture to Romeo and Juliet* is the longest, and one of the most demanding of organ transcriptions made by the legendary concert organist Edwin Henry Lemare (1865-1934). Although we might not recognize the opening strains, most classical music listeners are familiar with the main themes in this overture, from concerts, and from the popular uses these themes have had in other areas of the culture. Examples of this are the love theme becoming a popular ballad in the big band era, and the agitated "fight theme" appearing during scenes of conflict in 1940s Flash Gordon film serials.

**Ten Minute Intermission**



### THREE PRELUDES FOR PIANO

George Gershwin

George Gershwin's *Three Preludes for Piano* were one of the composer's many formal attempts to bridge the gap between jazz and the world of established serious music. Published in the late 1920s, the preludes have become part of the established concert piano repertoire. The two bold and boisterous outer preludes are in sharp contrast to the slow and seductive middle prelude. Transcribing the piano preludes for organ lends an extra dimension to the music, as the organ's variety of tone color underscores the moods of these miniatures.

### INTERMEZZO FROM ORGAN SYMPHONY NUMBER 6 IN G

Charles Marie Widor

Widor is known today primarily for his *Toccata from the Fifth Organ Symphony*. His Toccata is one of the most played of organ postludes at Easter and for wedding ceremonies. Widor's ten organ symphonies, composed between 1860 and 1900, were inspired by the Cavaille-Coll pipe organs he played in France. The *Intermezzo from the Sixth Organ Symphony* tells us a lot about Widor, as it conveys his energetic, authoritative and light-hearted qualities. In the *Intermezzo* we hear an A-B-A contrast, perhaps the difference between busy urban life and a rural, pastoral scene.

### POET AND PEASANT OVERTURE (transcribed by Edwin Lemare)

Franz Von Suppé

Just as the themes of Tchaikovsky's *Romeo and Juliet* are known to us through their popularization in movies and in popular song, the various themes found in von Suppé's *Poet and Peasant* might be known to us in the music that accompanies melodramatic silent movies. Just as Widor paints stark contrasts in his *Intermezzo*, after a lyrical introduction, von Suppé's *Overture* makes similar musical contrasts, as the composer repeats a succession of three clever themes. True to the operatic nature of the work, the *Overture* ends with a galloping *tour de force*.

### THE RIDE OF THE VALKYRIES (transcribed by Edwin H. Lemare)

Richard Wagner

*The Ride of the Valkyries* is music that accompanies the magical ride to Valhalla in Wagner's opera "Die Walküre". Like the themes we have heard tonight from von Suppé and Tchaikovsky, *The Ride of the Valkyries* has been popular enough to have been parodied, and even trivialized, perhaps best in Warner Brother's cartoons as Elmer Fudd goes in pursuit after the rascal Bugs Bunny. Again, as with the great works of Dvorak, von Suppé, and Tchaikovsky, this transcription is one of more than 100 symphonic masterpieces penned into organ solo transcriptions between 1888 and 1925 by Edwin H. Lemare.



The popularity that organ transcriptions enjoyed during the golden age of the symphonic organ (1880-1930) may never be equaled again. The symphonic organ, and organ transcriptions, were a functional part of musical culture. At that time, symphony orchestras were few in number, concerts by them were not all that frequent, and orchestra concerts were afforded only by the most well-to-do. Organ transcriptions and symphonic organ concerts allowed the common folk to hear great music as rendered on the symphonic organ. But organ transcriptions and symphonic organ concerts faded from popularity as orchestras increased in number, and as other forms of entertainment (radio, talking motion pictures) gained the limelight. Although symphonic organ-playing was virtually a forgotten art from 1930 through 1980, and although the symphonic style of organ-playing was even shunned by many organists and organ teachers for decades, its recent revival allows us to once again relive the art. And today we have the chance to relive it better, because the 21st-century pipe organ gives the symphonic organist even greater possibilities for making the best possible symphonic experience.

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Grace Church Extends a Special Welcome to the Members of  
The Atlanta Chapter of The American Guild of Organists  
Michael Morgan, Dean



## The Organist

Frederick Hohman was reared in St. Louis, Missouri where both parents were professional jazz and big band musicians. Under the tutelage of St. Louis professor Charles Cordeau, his early studies included classical piano and organ. He played for church services from age 12, and gave his first solo organ recital at age 13. Today, Dr. Hohman is noted most often for his symphonic approach to organ-playing. Critics have noted his intense energy "*like a victorious athlete*" [Portland Press Herald, Maine], thoughtful interpretations "*full of fantasy*" [Raleigh News and Observer], creative use of tone with "*registrations appropriately kaleidoscopic*" [The American Organist magazine], and his pedal technique "*the best you'll ever hear*" [St. Louis Post Dispatch].

From 1976 to 1978, while in the organ class of David Craighead at the Eastman School of Music, where he earned the Performer's Certificate, Mus.B., M.M. and D.M.A. degrees, Dr. Hohman was heard on FM radio performing the gamut of organ literature in 26 weekly half-hour radio programs, which was syndicated nationally and aired by affiliates with National Public Radio (USA).

In 1987, "Lemare Affair", the first of his CD recordings, appeared on the CD label which he founded: Pro Organo. Dr. Hohman's CD releases have won critics' favor in the pages of The Absolute Sound, Fanfare, The American Organist, The Diapason and Britain's Musical Opinion, The Gramophone and Organists' Review. In 1996, Dr. Hohman undertook the production of a weekly half-hour television series, entitled "Midnight Pipes". This series, in which Dr. Hohman was host and principal performer, aired over several public television affiliates in the USA. Performance segments of the series are still seen on Classic Arts Showcase, seen worldwide on the ARTS Cable Channel. Current details on Frederick Hohman's musical life are found on the internet at [www.frederickhohman.net](http://www.frederickhohman.net).

## The Organ

In 1962, a committee was formed to research and recommend a new organ for Grace Church. The old organ, built by the Hall Organ Company of West Haven, Connecticut in 1923 at a cost of \$12,500, was inadequate in size and past the point of repair. The committee studied the organs of the city then traveled to Augusta and Birmingham to look and listen to the Schantz organs recently installed, a company with no organs installed in Atlanta at that time. The decision was made to sign with The Schantz Organ Company of Orrville, Ohio, who was represented in Atlanta by John Widener and Company. The contract was signed in 1963 for an organ of 60 ranks, costing \$80,000. Following several years of building delays, the organ was installed in 1969, played for the first time in April, and opened to the public with three recitals in the summer of 1969. Many music lovers came to rejoice with Grace Church. After the opening recital was played by Sue Goddard, special guest recitalists were the leading artists in the country at that time – Virgil Fox and E. Power Biggs.

The first addition was the Diapason 8' in the Swell Organ in 1986. A major renovation and expansion occurred in 1991. The console was rebuilt, replacing pneumatics with all-electric, solid-state combination actions, and drawknobs were added to accommodate more ranks of pipes. Some stops were moved from one division to another and 20 ranks were added to give different tonal colors and more versatility in accompanying choral works – in essence, to become a "Symphonic" organ. Most noticeable was the moving of the organ's loudest stop – the Bombarde 8' – from the Choir Organ in the Chancel to become a vertical reed in the South Gallery balcony. In 1993, a Mounted Cornet V was installed in the Great Organ – a truly noble and rich sound.

In 2000, two ranks were installed in the East Transept Chapel, providing an intimate directional sound and visual beauty. In 2001, the Pedal Organ's three 32' stops, the lowest bass sounds of the organ, were replaced with improved Walker digital stops. The delightful Harp 8' and Celesta 4' stops were added in 2003.

2006 has seen the completion of dreams with the addition of three ranks in the Great and Pedal Organs to fill out the tonal design, the thrilling creation of a South Gallery balcony division of 10 ranks to assist in congregational singing and provide special effects, and, most glorious of all, the majestic Trompette-en-Chamade 8', any organ's crowning glory, extending from the South Gallery rail.

Because of the new division in the South Gallery balcony, the vertical Festival Trumpet 8' needed to be moved once again, and has been strikingly placed in the Chancel flanking the Ascension Window. The total number of pipes is now 5,398 and the organ's size is 101 ranks. The replacement value exceeds \$2 million.

Many persons have been involved in this development. Widener and Company, Inc. has been the sole curator. The original specifications were drawn up in 1963 by John Widener and his associate, Breck Camp. The installation was completed by John Widener and Thomas L. McCook, as were all following additions. The very significant expansion into the realm of a "symphonic organ" in 1991 was largely due to Gregory Colson's knowledge of what sounds were needed to provide the tone colors for more effective accompanying. The last expansions into the East and South Galleries and the majestic Trompette-en-Chamade 8' were dreamed of and encouraged by our Senior Minister, Dr. John Beyers. Most important of all is the fact that the Grace Organ truly belongs to the people of Grace for it has been given by the entire congregation over these past 40 years.





# THE SCHANTZ – WIDENER SANCTUARY PIPE ORGAN SPECIFICATION Four Manuals – 101 Ranks

21 18 GREAT ORGAN – Manual 2 Unenclosed		22 15 CHOIR ORGAN – Manual 4 Enclosed, Expressive	
16'	Violone	16'	Quintaton
8'	Principal	8'	Holzgedackt
8'	Harmonic Flute	8'	Viola Pomposa
8'	Bordun	8'	Viola Celesta
8'	Viol	8'	Gemshorn
8'	Erzähler	8'	Gemshorn Celeste
4'	Octave	4'	Geigen Prinzipal
4'	Quintade	4'	Spitzflöte
2'	Super Octave	2 2/3'	Nazat
V	Cornet (Mounted)	2'	Blockflöte
IV	Mixture	1 3/5'	Terz
III	Scharff	16'	English Horn
16'	Contra Trumpet	8'	Oboe
8'	Trumpet	8'	Rohr Schalmel
4'	Clarion	8'	Tremulant
	Tremolo	8'	Goddard Tuba
	Great Unison Off		Choir 16
8'	Trompette-en-Chamade (South Gallery)		Choir Unison Off
8'	Festival Trumpet (Keycheek, Chancel)		Choir 4
8'	Goddard Tuba (Choir)		Choir Harp Celeste
	Chimes		
23 16 SWELL ORGAN – Manual 3 Enclosed, Expressive		24 8 POSITIV ORGAN – Manual 1 Exposed	
16'	Bourdon	8'	Nason Gedackt
8'	Diapason	4'	Koppelflöte
8'	Flute a Cheminee	2'	Principal
8'	Viole	1 1/3'	Quinte
8'	Viole Celeste	1'	Siffelöte
8'	Flute Celeste II	III	Zymbel
4'	Principal		Positiv 16
4'	Flute Harmonique		Positiv Off
2'	Cor de Chamois	8'	Regal (Keycheek) (encl m ch)
IV	Plein Jeu	8'	Festival Trumpet (Chancel)
16'	Basson		
8'	Trompette		
8'	Hautbois		
8'	Voix Humaine		
4'	Clarion		
	Tremblant		
	Swell 16		
	Swell Unison Off		
	Swell 4		
8'	Festival Trumpet (Keycheek, Chancel)		
		29 PEDAL ORGAN Unenclosed	
		32'	Diapason
		32'	Sub Bordun
		16'	Principal
		16'	Brumbass
		16'	Violone (Great)
		16'	Bourdon (Swell)



**PEDAL ORGAN**

Unenclosed

16' Quintaton (Choir)  
 10 2/3' Viol  
 8' Octave  
 8' Bordun  
 8' Viol (Great)  
 8' Flute a Cheminee (Swell)  
 4' Choral Bass  
 4' Nachthorn  
 4' Viol (Great)  
 2' Flachflöte  
 IV Viol Cornet (Great)  
 II Rauschquinte  
 II Quartane  
 32' Contre Bombarde  
 16' Posaune  
 16' Contra Trumpet (Great)  
 16' Basson (Swell)  
 8' Trompete  
 8' Basson (Swell)  
 4' Klarion  
 4' Schalmey  
 8' Trompette-en-Chamade (South Gallery)  
 8' Festival Trumpet (Chancel)  
*Chimes*

**7 SOUTH GALLERY ORGAN**

Floating, Exposed

8' Geigen Diapason  
 8' Bourdon  
 8' Voix Angelique  
 8' Voix Celeste  
 4' Principal  
 2' Flute  
 IV Mixture  
 8' Trompette-en-Chamade

**2 EAST GALLERY ORGAN**

Floating, Exposed

8' Bourdon  
 4' Fugara

**4 WEST GALLERY ORGAN**

Floating, Exposed

8' Gedackt  
 4' Principal  
 2 2/3' Twelfth  
 2' Fifteenth

**CHANCEL**

Exposed

8' Festival Trumpet

**PERCUSSION**

8' Harp (in Choir)  
 4' Celesta (in Choir)  
 Pedal Chimes  
 Great Chimes  
 Choir Chimes

**KEYCHEEK PUSHBUTTONS**

8' Festival Trumpet (Great)  
 8' Festival Trumpet (Swell)  
 8' Regal (Positiv – enclosed with Choir)  
 Pedal MIDI  
 Positiv MIDI Great MIDI  
 Swell MIDI Choir MIDI

**REVERSIBLES***By Piston and Toestud*

Great to Pedal  
 Swell to Pedal  
 Choir to Pedal  
 Positiv to Pedal  
 Reeds Off  
 Full Organ/Sforzando

*By Toestud*

32' Diapason  
 32' Sub Bourdon  
 32' Contre Bombarde  
 Zimbelstern (in Great)

*By Piston and Rocker*

Positiv-Choir Transfer

**COUPLERS**

Usual Complement of Couplers including Great to Swell 8' and Positiv-Choir Transfer

**GENERAL**

Crescendo Settings 1 through 4  
 Full Organ Settings 1 and 2  
 Swell Expression Pedal  
 Choir Expression Pedal  
 Crescendo Pedal  
 99 Level Memory Capture System

Schantz Organ Company, Orrville, Ohio – 1969  
 Widener & Company, Inc. additions – 1991, 2000 & 2006  
 Widener & Company, Inc. – Organ Curator

*The Organ presently contains 5,398 pipes.*