

DAVID HIGGS PREMIERES THE  
INAUGURAL  
CB FISK OPUS 100 ORGAN OF THE  
RECITAL  
MEYERSON SYMPHONY CENTER, DALLAS



DE 3148



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## INAUGURAL RECITAL

*David Higgs premieres the C.B. Fisk Organ  
of the Meyerson Symphony Center, Dallas*

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- 1 **J. S. Bach (1685-1750):** Toccata in F Major, BWV 540 (8:04)
- 2 **César Franck (1822-1890):** Chorale No. 2 in B Minor (14:12)
- 3 **Robert Schumann (1810-1856):** Canon in B Minor (2:51)
- 4 **W. A. Mozart (1756-1791):** Andante in F, K. 616 (5:13)  
**David Conte (b. 1955):** Pastorale and Toccata
  - 5 Pastorale (4:45)
  - 6 Toccata (4:39)
- 7 **Franz Liszt (1811-1886):** Prelude and Fugue on B-A-C-H (13:20)
- 8 **Louis-Claude Daquin (1694-1772):** Noël No. 10 (5:56)  
**Calvin Hampton (1938-1984):** Five Dances for Organ
  - 9 The Primitives (3:59)
  - 10 At the Ballet (3:28)
  - 11 Everyone Dance (3:43)
- 12 **Conrad Susa (b. 1935):** March for a Joyous Occasion (3:51)

**TOTAL PLAYING TIME: 75:00**

**David Higgs, C.B. Fisk Opus 100**

**Dedicated to the Memory  
of Russell Saunders**  
Professor of Music, The Eastman School of Music  
Beloved Mentor, Colleague and Friend

Dallas Symphony Association, Inc.

*with*

The American Guild of Organists,

Dallas Chapter

*present*

## THE PREMIERE ORGAN RECITAL

Herman W. and Amelia H. Lay Family

Concert Organ

Monday, September 28, 1992 at 8:15 p.m.

David Higgs, Organist

BACH	Prelude and Fugue in D Major, BWV 532
DAQUIN	Noël No. 10
FRANCK	Chorale No. 2 in B minor
SCHUMANN	Canon in B minor
CONTE	Pastorale and Toccata

*Intermission*

HAMPTON	Five Dances for Organ The Primitives At the Ballet Everyone Dance
MOZART	Fantasy in F, K. 594
LISZT	Prelude and Fugue on B-A-C-H

In this recording David Higgs replaces the opening Bach Prelude and Fugue of the recital program (which he recorded for Delos on an earlier disc: DE 3048 *Bach at Bryn Mawr*) with the Bach Toccata in F Major.

The work by Conrad Susa heard on this recording has been added to the inaugural recital program as an encore.

On the Inaugural Recital Mr. Higgs performed two works by Mozart: the *Fantasy in F*, K. 594 and the *Andante in F*, K. 616. He elected to record one of those works, the *Andante in F*, K. 616.

**B**ach's F Major Toccata comes to us only in copies by hands other than that of the composer and cannot be dated; the best guess is that it was composed some time between 1713 and 1723. It represents a perfect fusion of the *stylus phantasticus* of the seventeenth-century, Italo-German keyboard toccata with the modern, Italian concerto style. The adhesive that binds these disparate elements is the driving, rhythmically continuous counterpoint that is one of the most characteristic features of Bach's instrumental allegros.

The old German toccatas often began with a so-called *passaggio* — a free flow of brilliant, improvisatory, unaccompanied melody for the hands or feet, sometimes punctuated with massive chords. This would then be followed by stricter writing, often fugal, that might or might not be interrupted by more *passaggi*. Here, Bach has imposed the ultimate discipline on his *passaggio* by transforming it into a strict canon — two melodic parts, of which the lower imitates the upper note for note. But even this is not enough, for the canon flows smoothly into a bravura pedal solo made out of parts of the canon, reversed so that the lower one is imitated by the upper. This monumental flourish of two canons and two pedal solos is in principle simply an introduction, but occupies nearly half the space of the whole work.

The rest of the piece is not fugal, but

rather suggests an eighteenth-century Italian concerto, a genre that Bach was studying and imitating around 1713, when he was employed at the court of Weimar. Like the allegro of a concerto, this part of the F-Major Toccata unfolds in a procession of shortish contrasting sections that define a strong tonal architecture and at the same time maintain a relentless rhythmic momentum. But the musical substance — crashing chords, imitative arpeggios spun out in harmonic sequences, trio sections in invertible counterpoint — is far removed from the formulas of a Vivaldi; in fact, there is nothing like it even among Bach's own works. Certainly nothing by him or anyone else generates more sheer power than does this irresistible march of three rapid beats repeated 438 times.

“I have written a large organ piece that I call ‘Chorale.’ It is a chorale, but with much *fantaisie*... You will see: the chorale is not the real chorale; that is created only during the course of the piece.” “Chorale” as title, as genre, as opening theme, as principal theme — the confusion is eloquent testimony that Franck was uncertain what kind of a creature he had made. He was referring to the first of three similarly titled pieces, his last major work. An earlier letter speaks of his intention some day to compose something that would emulate

Bach's great chorale-fantasies; clearly these were the result. But Franck's pieces are totally original in concept, and utterly different from anything by Bach or anyone else. For one thing, the themes were his own, not borrowed; and if they resembled Lutheran chorales, they were chorales as seen through fin-de-siècle art-glass. Moreover, their treatment resembles Liszt's of the *Ad nos* tune by Meyerbeer more than any Baroque model. But if they do not resemble Bach, they rival Bach in craftsmanship and power; and they constitute one of the pinnacles of the whole sweep of French instrumental music.

**T**he three chorales share certain general features. They are of roughly similar dimensions — about 14 minutes; each has three (or possibly four) main themes, and each is divided into two large sections, in the second of which themes are developed and contrapuntally combined. Finally, each culminates at or near the end in a climactic statement of the "chorale" theme on the full organ, in the manner of a Lisztian "apotheosis." But in the case of the second chorale in B Minor, is this theme in fact the "chorale?" It is the same one that the piece begins with (contrary to what happens in the first and third), and the two halves end not with it but with a twelve-bar period of transcendental serenity, played on the vox humana, the same stop on which

the "chorale" of the first chorale is first heard.

However we label the themes, the rather complicated and elusive details of the second chorale (completed September 14, 1890, three weeks before the composer's death) are worth sketching. The opening theme, presented in the bass, has sixteen bars and ends in a different key from the one in which it began. It is followed by two formal variations, a third one beginning outside the main key and returning to it, and a fourth that does not contain the theme at all, but instead a new countermelody with which the theme will later be combined. There follows a symmetrically constructed section of 34 bars in which two statements of a new, modulating eight-bar phrase (it can be understood either as a new theme or as a tail to the countermelody) are flanked by episodes of three-times-three bars. The continuous chromatic modulation of this whole section perfectly fits the delightful epithet "serene anxiety" that has been applied to Franck's style. The anxiety is gone, however, and only the serenity is left in the closing period on the vox humana, to which these passages lead.

The center of the chorale is marked by a powerful, rhapsodic introduction to the second half, in which the themes are now combined and richly developed. First comes a 47-bar fugato on the opening theme, with a countersubject that becomes an important

new motive; then two statements of the opening theme combined with the counter-melody presented at the end of the variations with which the piece began; then a long, tense buildup (using the countersubject motive and the modulating eight-bar phrase from the first half) that culminates in the full-organ "apotheosis" of the opening theme, here combined with the now ponderous countersubject motive. The music subsides rapidly and the piece ends peacefully with the same passage on the vox humana as did the first half. Is this celestial peroration the true "chorale?" Whether yes or no, it alone would justify the title of "Pater seraphicus" by which Franck's disciples knew him.

In April, 1845, Schumann acquired a pedal piano. The purpose, according to Clara, was mainly for organ practice, but Robert soon came to believe that it had a bright future and would give a new impetus to piano music. "Quite wonderful effects can be got with it," he wrote. The acquisition fitted with a new interest in Bach and counterpoint, whose richest fruit was a set of six fugues (op. 60) for organ or pedal piano on the same B-A-C-H theme that Liszt would treat ten years later. His first venture, however, was a set of six canonic studies (op. 56) — notwithstanding the contrapuntal challenge, charming, lyrical pieces, whose style hovers between

piano and organ. The fifth, in B Minor, was Mendelssohn's favorite, again according to Clara. The piece speaks simply and directly for itself, without the need of any descriptive guide, in spite of the fact that the tenor melody follows the soprano throughout no less strictly than in Bach's Toccata in F.

In August, 1855, Liszt wrote to a friend, "Tomorrow and the day after I will try to dispose of my burdensome correspondence; then I will begin to write my Fantasy on BACH." The piece was intended for the dedication on September 26 of an even bigger organ than the Dallas instrument; the 5685-pipe instrument just completed by Friedrich Ladegast for the cathedral of Merseburg. But as so often happens in such cases, it was not ready — at least in time for the brilliant 21-year-old virtuoso, Alexander Winterberger, to learn it, and Liszt's *Ad nos* was substituted. BACH had to wait for the second concert of that season, on May 13. That summer, Winterberger took it and the *Ad nos* on tour to Holland, where it had triumphal success, according to Liszt's letters. It was first published in 1855, then in a revised version in 1870, and the following year in a piano transcription. There is also a newly (1986) discovered manuscript by Winterberger with corrections by Liszt, as well as copies of the first print with further

annotations by the composer, many of which were suppressed in the 1870 edition. Thus it is impossible to speak of any one definitive version of this work.

If its main outline was inspired by Bach's preludes and fugues, the dynamics of its structure and substance could not be more different. There is, to be sure, a more or less "correct" fugal exposition near the middle of the piece; this is the only extended quiet portion. But the real organizing force is not the balance and contrast between a prelude freely composed on some conventional model and a fugue whose effect arises from the tension between contrapuntal discipline and the expressive implication of the materials. Instead, Liszt's BACH is like a sea of fluid whose basic molecule is the expressively neutral B-A-C-H motive (German "H" is our B-natural, and "B" is our B-flat) driven by the wind into great waves of rising and falling energy. Upon this oscillation the player may, as in this disc, impose his own, with myriad retards and accelerations of the written rhythms and modulations of the power of the organ. The remarkable homogeneity of the musical fluid is created by the relentless falling half-steps of the theme, repeated hundreds of times at every pitch level. These, along with the ambiguous diminished seventh harmonies that permeate the texture, also inhibit the emergence of any sense of

key or tonal goals that might conflict with the dynamic ebb and flow.

The waves may be formed of surges of loudness or velocity or both, and they often crest in massive chords; this happens rapidly at the beginning, over the obsessively repeated B-A-C-H motive, and then more slowly. The music again subsides, and then surges again as at the beginning. Other more complex wave patterns ensue, until after the most massive statement of the theme so far there is an abrupt shift to extreme quiet, which signals the end of the "prelude" and the coming of the fugue.

The subject enters tentatively, *misterioso*, and with its "tail" comes a new motive with which BACH must now share the second half of the piece. The motive is not really so new, however, since it consists of more falling half-steps, speeded up and spaced out. The music gathers energy gradually in a series of steadily mounting waves, and finally peaks in a burst of virtuosity that Liszt thought difficult enough to require the provision of a simplified alternate version. From here on, the dynamic curves overlie a series of sections differentiated by contrasting figurations, but as at the end of the "prelude," they again culminate in a grandiose chordal statement of the theme, made more massive in this performance by the introduction for the first time in this piece of the vast 32' Tuba Profunda.

Another surge and the fugue subject is given out by the high-pressure trumpet, after which (again as in the first half of the piece) an abrupt shift to *pianissimo* signals the close.

**T**he old French Noël was a popular Christmas song, more or less the French equivalent of our Christmas carols, sung in or out of church, but especially during the offertory of the midnight mass on Christmas eve. Large collections were published, from the sixteenth century on. In the 1680s, Noël's began to appear in organ arrangements, sometimes as sets of variations, and organists made their reputation with them. People flocked to church on Christmas eve to hear famous organists play Noël's. At St. Roch, where Claude Balbastre was organist, so many of the faithful would press together in the dim candlelight that in 1762 the bishop felt obliged to forbid Noël's, doubtless in the interest of public morals.

Louis-Claude Daquin was an organist's organist; both Marchand and Rameau placed him at the top of his profession, and it is a pity that no other organ music than his twelve Noël's has survived. But the tenth of these, recorded here, is the most popular of its genre in the modern repertory, and its sparkling virtuosity displays at least one aspect of the composer's talent. The piece is in two main halves; in the first, the tune in

two parts on the cromorne, a variation on the cornet and cromorne, and the tune harmonized on the *grand jeu* — the ensemble of trumpets; in the second, two more variations of increasing brilliance followed by the *grand jeu* again, this time with echoes.

**I**n his own catalogue, under the date of May 4, 1791 (almost exactly seven months before his death), Mozart entered the title of this piece as "An andante for a barrel in a little organ," that is to say, "for a little barrel organ," or what we would call a player organ. If a letter to his wife of October, 1790, mentioning a similar piece (now lost), is any indication, he hated writing it and did so only for the money. There he complained of having to force himself to fulfill a similar commission, not because he disliked the organ, or even automatic organs, but because the organ was too small. But perhaps the instrument for which this piece was written was somewhat larger than the earlier one — it requires three octaves of pipes beginning with the F below middle C — for there is nothing perfunctory or dutiful about the music. On the contrary, it is a movement of considerable length, complexity and sophisticated development of its materials, which belie the faintly infantile effect produced by the lack of any bass pitches. The form is "sonata-rondo," with an exposition of two themes in tonic and dominant, a



return to the first in the tonic leading directly into an extensive development section, a recapitulation (in which the second theme is not transposed back to the tonic, as one would expect), and a coda which again begins with the main theme.

**C**ommissioned by the American organ builder Walter Holtkamp Jr. for his new instrument at Park Avenue Christian church in New York city, and dedicated to him and to Karen McFarlane on the occasion of their marriage, Hampton's *Five Dances for Organ* was given its first performance by David Higgs at Park Avenue Christian Church in 1982. Each of the five movements is based upon a single rhythmic ostinato combined with contrasting melodic materials.

David Fuller

**P***astorale and Toccata* was written for David Higgs, who gave the first performance in the fall of 1991.

The *Pastorale* evokes the music of the shepherds, their pipes and shawms. The main portions of the work are characterized by angular melodies supported by long-held drones and lilting ostinatos. Contrasting sections are improvisatory in character. The mood of the work, though amiable and bucolic, is also by turns sly and elusive.

The *Toccata* opens with full organ playing massive chords, setting a declamatory, oratorical tone. The music quickly gathers energy and breaks into a fast, virtuosic gigue. After this extended central gigue section, the opening declamatory chords return, this time in the form of a chorale accompanied by a walking bass. The work ends with a brilliant coda in French-toccata style.

David Conte

**T**he nearly one hundred scores of incidental music to Shakespeare that I have composed at the Old Globe Theatre in san Diego have included dozens of marches and legions of fanfares. The joyous occasion of this march was the wedding of the Globe's general manager, Tom Hall, to Jill Baldauf in 1985. Our mutual friend and the Globe's artistic director, Jack O'Brien commissioned the work. So the march celebrates our friendship as well as the wedding.

The fanfares of the introduction begin in the "wrong" key — E Major. They are woven with the codas as well as the canonic trio over a ground (C Major). The march itself is open, confident and in the correct "noble" key of E-flat. David Higgs looked at the piece recently and made many valuable suggestions, one of which I incorporated. He plays it splendidly.

Conrad Susa



## DAVID HIGGS

One of America's leading concert organists, David Higgs is Head of the Organ Department at The Eastman School of Music, where he has been a faculty member since September, 1992. In great demand as a recitalist and teacher, Mr. Higgs performs extensively throughout the United States and abroad. The 1992-1993 concert season included the first solo recital on the new organ at Meyerson Symphony Center in Dallas, recitals in Osaka and Tokyo, and a recital appearance and adjudication at the first Naples International Organ Festival in Naples, Florida, where he inaugurated the new organ three years ago.

Recent appearances by Mr. Higgs have included the inaugural series for the new organ at St. Stephen's Cathedral, Vienna; five concerts with the Chamber Music Society of Lincoln Center at Alice Tully Hall in New York; the Piccolo Spoleto Festival; the Bermuda Festival; the International Congress of Organists in Cambridge, England; the Milwaukee Bach Festival; and at national and regional conventions of the American Guild of Organists. During April of 1993, Mr. Higgs opened the new organ at the Church of St. Ignatius Loyola in New York City, attracting a capacity audience of almost 2,000 people.

David Higgs made his orchestra debut

with the San Francisco Symphony in 1987 and now performs with this orchestra regularly, appearing as soloist, ensemble player, lecturer and as organist with the Symphony Chorus. Since 1988 he has played annual Christmas recitals to capacity crowds, in addition to two all-Bach recitals for the San Francisco Symphony Bach Festival.

An active teacher and lecturer, Mr. Higgs has given master classes at the Montreat Conference on Church Music, the Evergreen Conference on Church Music in Colorado, the Summer Institute of Church Music in Ontario, Canada and St. Olaf College in Minnesota. In 1990 he served as a judge for the American Guild of Organists National Young Artist Competition in Organ Performance, held in Boston. During the summer of 1992, he taught and performed for the Association of Disciples' Musicians Convention in Tulsa and the Oundle International Organ Festival, England.

A native of New York City, Mr. Higgs held his first position as a church organist at age ten. As a teenager he toured with several rock/gospel/soul-music groups as keyboardist and singer. He earned the Bachelor and Master of Music Degrees at the Manhattan School of Music, where he was appointed to the organ faculty upon graduation, and holds the Performer's Certificate from the Eastman School of Music. His teachers have included

Claire Coci, Peter Hurford, Russell Saunders and Frederick Swann. In New York City he was Director of Music and Organist at Park Avenue Christian Church, and later, Associate Organist of The Riverside Church where he also conducted the Riverside Choral Society. Until summer, 1992, he was Director of Music/Organist at St. Mark's Episcopal Church in Berkeley, California, Director of Church Music Studies at the Church Divinity School of the Pacific Episcopal Seminary, and Organist/Choir Director at Temple Emanu-El in San Francisco.

#### THE HERMAN W. AND AMELIA H. LAY FAMILY CONCERT ORGAN

**T**he Lay Family organ in the McDermott Concert Hall of the Morton H. Meyerson Symphony Center is one of the largest mechanical action organs ever built for a concert hall. It is Opus 100 of C.B. Fisk, Inc., a firm internationally recognized for innovation, craftsmanship, architectural sensitivity, and the tonal quality of its instruments, achieved by the meticulous voicing of each pipe.

Rising the full height of the concert chamber behind the stage, the organ serves as the focal point of the hall. The massive cherry case with its brass detailing reflects the sim-

licity and grandeur of I.M. Pei's remarkable design for the building. The polished tin front pipes reach a height of 32 feet.

Tonal inspiration for the instrument comes from many different national styles and periods of organ building, enabling it to showcase a wide variety of the organ literature. The key action is mechanical, directly linking each key to a valve controlling wind to the pipe and imparting sensitive control to the player's touch. A servopneumatic lever of Fisk design assists the key action to the large Résonance division. The stop action is electrically controlled and has a solid-state combination action for instant access to nearly limitless combinations of preset registrations.

The instrument has 84 ranks and six divisions which are played on four manual keyboards and the pedal keyboard. The Great, Swell, Positive, and Pedal divisions form the classical core of the organ. La Résonance, playable on either manual or pedal keyboard, is a powerful division of French Romantic influence designed to be used with full orchestra. An English inspired Tuba division, also played on either manual or pedal keyboard, is voiced on high wind pressure and is especially suited for climactic passages in the repertoire for organ and orchestra. There are 4,535 pipes in the instrument.

The Inaugural Gala and Dedication of the

organ took place in September 1992. The instrument stands as a major achievement for the Dallas Symphony Association, a landmark for C.B. Fisk, Inc., and a monument to art and culture for the City of Dallas.

RECORDING THE FISK ORGAN IN McDERMOTT HALL,  
MEYERSON SYMPHONY CENTER, DALLAS, TEXAS.

For too many years, most orchestral performance venues in the United States have been inhospitable to the pipe organ. The usual orchestra shell in proscenium type houses left no place for the instrument, and reverberation times were often on the shy side for organ literature.

Acoustician Russell Johnson's new hall in Dallas has changed all of this, in many ways taking us *back* to a golden era typified by Symphony Hall in Boston. The hall is essentially a shoebox design, but a bit narrower and considerably higher than usual.

The upper portion of the total space occupied by the hall is rimmed on sides and back with a series of concrete lined reverberation chambers. These can be selectively opened into the hall to provide added reverberation, as the music requires. For this premier solo organ recording at McDermott Hall, we adjusted the openings to provide a rather long "double slope" reverberation curve that

is rapid at first, then lengthening as the decay gets underway. The result of this is a sense of long reverberation, but with no trace of muddiness.

The massive canopy that normally reflects the orchestra outward was raised to expose the entire organ to the hall, and the feeling we got walking the hall during the recording checks was that of being in a mid-size Parisian church!

A single pair of omnidirectional microphones (Sennheiser MKH-20) was placed between rows one and two and raised about fifteen feet above the orchestra floor. From this position we achieved an ideal balance of direct sound from the instrument and reverberation from the hall.

The Fisk organ is a glorious achievement. It is a mechanical action instrument with servo assist on the bottom manual for coupling the four manuals together. It is remarkably stable and required almost no tuning touch-up during three days of recording. Tonally, we could ask for nothing more; its resources satisfied David Higgs' eclectic program with no limitations whatever.

*John Eargle*

**THE LAY FAMILY CONCERT ORGAN**  
**THE MEYERSON SYMPHONY CENTER, DALLAS, TEXAS**  
**C.B. FISK, OPUS 100**

**Résonance I and/or IV**

Prestant 32'  
 Montre 16'  
 Montre 8'  
 Violoncelle 8'  
 Flûte harmonique 8'  
 Bourdon 8'  
 Quinte 5½'  
 Prestant 4'  
 Octave 4'  
 Quinte 2¾'  
 les Octaves III  
 les Quintes VI  
 Plein jeu VIII  
 Bombarde 16'  
 Trompette 8'  
 Clairon 4'

**Great I**

Principal 16'  
 Quintadehn 16'  
 Octava 8'  
 Spillpfeife 8'  
 Octava 4'  
 Rohrflöte 4'  
 Superoctava 2'  
 Mixtur VIII-XII  
 Trommeten 16'  
 Trommeten 8'

**Positive II**

Bourdon 16'  
 Principal 8'

Dulciane 8'  
 Gedackt 8'  
 Octave 4'  
 Baarpijp 4'  
 Nazard 2¾'  
 Doublette 2'  
 Tierce 2' & 1½'  
 Sharp VI-VIII  
 Trompette 8'  
 Cromorne 8'  
 Trechterregal 8'

**Swell III**

Flûte traversière 8'  
 Viole de gambe 8'  
 Voix céleste 8'  
 Bourdon 8'  
 Prestant 4'  
 Flûte octavante 4'  
 Octavin 2'  
 Cornet III  
 Basson 16,  
 Trompette 8'  
 Hautbois 8'  
 Voix humaine 8'  
 Clairon 4'

**Tuba IV**

Tuba Magna 16'  
 Tuba 8'  
 Royal Trumpet 8'  
 Tuba Clarion 4'

**Pedal**

Prestant 32'  
 Untersatz 32'  
 Prestant 16'  
 Contrebasse 16'  
 Montre 16'  
 Bourdon 16'  
 Quinte 10½'  
 Montre 8'  
 Flûte 8'  
 Violoncelle 8'  
 Flûte harmonique 8'  
 Bourdon 8'  
 Quinte 5½'  
 Prestant 4'  
 Octave 4'  
 Quinte 2¾'  
 Mixture VI  
 Tuba Profunda 32'  
 Bombarde 16'  
 Tuba Magna 16'  
 Posaune 16'  
 Trompette 8'  
 Tuba 8'  
 Royal Trumpet 8'  
 Clairon 4'

General Tremulant,  
 Résonance Flue  
 Tremulant

**COUPLERS:**

Great to Résonance,  
 Positive to Résonance,  
 Swell to Résonance,  
 Tuba to Résonance,  
 Résonance octaves  
 graves, Positive to  
 Great, Swell to Great,  
 Tuba to Great, Swell to  
 Positive, Résonance to  
 Pedal, Great to Pedal,  
 Positive to Pedal, Swell  
 to Pedal, Swell 4' to  
 Pedal.

**VENTILS:**

Pedal reeds off,  
 Résonance reeds off,  
 Great reeds off, Positive  
 reeds off, Swell reeds  
 off, Résonance off.

Eighty-four ranks, sixty-  
 five stops;

Four manuals and  
 pedal: manual key com-  
 pass 61 notes, pedal  
 compass 32 notes

Mechanical key action,  
 electric stop action

Executive Producer: *Amelia S. Haygood*  
Recording Engineer/Producer: *John Eargle*  
Production Assistant: *Phyllis Bernard*  
Editing: *Ramiro Belgardt*

Digital Recording/Editing: *Sony*  
Console: *Soundcraft Folio*  
Microphones: *Sennheiser MKH-20*



Recorded January 4 & 5, 1993

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E.C. Schirmer for help with the Conte and the Susa.

Wayne Leupold Editions for their help with the Hampton Dances.

Steven Diecks and the C.B. Fisk Opus 100 team. *It is impossible to imagine anything more they could have done towards making this recording of David Higgs at the Meyerson the most outstanding that could be achieved sonically and artistically.*







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