


DAVID BRIGGS

ORGAN
SPECTACULAR



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 DOLBY SURROUND

David Briggs became Director of Music at Gloucester Cathedral in 1994 following appointments at Truro Cathedral, Hereford Cathedral and King's College, Cambridge. In August 1995 he conducted his first Three Choirs Festival to much critical acclaim. In August 1998 he conducted his second 'home' Festival, including the first performance of his own *Te Deum* for soloists, chorus and orchestra.

As one of the most notable organists of his generation, he circumnavigated the globe three times in 1997. During his U. S. tour in February 1997 he opened the prestigious Los Angeles Bach Festival, where he was compared to Dupré and Horowitz and nominated successor to Virgil Fox and Pierre Cochereau. In April 1997 he led a highly successful tour of Australia and New Zealand with the Gloucester Cathedral Choir. Other highlights of 1997 included a summer recital at the Hallgrímskirkja, in Reykjavik, Iceland, and a solo tour of Australia and New Zealand in October, including a recital on the largest organ in the southern hemisphere, at Sydney Town Hall. In October 1998 David Briggs undertook a three-week tour of the U. S. under the auspices of Phillip Truckenbrod Concert Management. This recording was made during his Los Angeles stop on that tour.

He has made numerous commercial recordings and his recent recording from Gloucester won a 'Soundings' Award in *Gramophone* and a coveted place on the cover CD. The *BBC Music Magazine* recently gave his recording of his own transcription of Mahler's Symphony No. 5 a five-star rating: "Briggs's arrangement of Mahler's Fifth is splendid in every way, full of imaginative touches, thoroughly organistic, and performed here with an unerring sense of style and architectural proportion."

A leading exponent in the art of improvisation, he was the first Englishman ever to win the Tournemire Prize at the St. Alban's International Improvisation Competition and his CD of organ improvisations has broken new ground in the United Kingdom. He is Visiting Tutor in Improvisation at the Royal Northern College of Music.

His greatest ambition is to gain his private pilot's license.

Inaugural recording on the World's Largest Church Organ

- 1 Improvisation: Prelude, Adagio and Chorale Variations on 'Ein Feste Burg' (23:29)
- 2 Coronation March 'Orb and Sceptre' – Sir William Walton (7:42)
- 3 Nocturne (from 'Shylock') – Gabriel Fauré (arr. Virgil Fox) (3:44)
- 4 'Will o' the Wisp' – G. B. Nevin (2:24)
- 5 'Carillon de Westminster' (Pièces de Fantaisie) – Louis Vierne (6:56)
- 6 Sonata on the 94th Psalm – Julius Reubke (23:31)

Grave

Larghetto - Allegro con fuoco

Adagio

Allegro - Allegro assai

DAVID BRIGGS,

THE ORGANS OF FIRST CONGREGATIONAL CHURCH OF LOS ANGELES

TOTAL PLAYING TIME: 67: 46

Executive Producer: *Amelia S. Haygood*
Recording Engineer/Producer: *John Eargle*
Editing: *Jeff Mee*

Recorded October 16, 1998
First Congregational Church, Los Angeles

20-bit Digital Processing: *Prism AD-1*
Digital Editing: *Sonic Solutions*
Postproduction Monitor Loudspeakers: *JBL 250Ti*
Microphones: *Sennheiser MKH-20, AKG 480/CK62*
Console: *Soundcraft Spirit Folio*

Photos: *Harry Pack*

Creative Direction: *Harry Pack, Tri-Arts and Associates*
Graphics: *Mark Evans*

Special Thanks

William Zeiler, Organ Curator



CITATION

Improvisation: Prelude, Adagio and Chorale Variations on 'Ein Feste Burg'

This improvisation, based on one of the best known and strongest Lutheran chorales, dates from the opening concert of the 1997 Los Angeles Bach Festival, given by David Briggs on February 21, 1997. One of the many marvels of the great organs of First Congregational Church is the computerized REPLAY system. The improvisation was stored within this system and what you hear on this CD was actually recorded some eighteen months later, in an empty church, with the improviser silently pacing up and down the building! This is a substantial, twenty-two minute piece in which David Briggs pays a musical homage to his mentor Jean Langlais and, perhaps even more so, to the influence of the great Pierre Cochereau (himself a frequent visitor to this remarkable instrument). The work begins with a slow introduction, with the theme presented in an atmosphere shrouded in mystery. The symphonic *Allegro* begins *agitato*, on the foundation stops 16, 8, 4 and the theme is transformed intervallically, but never lost entirely. The development section, beginning *marcato*, sees a huge crescendo, via the *Tutti Mixtures*, through to the *Tutti*

General. This section subsides, chromatically and over a dominant pedal, to a shortened reprise, again on the foundation stops 16, 8, 4 of the Chancel and Gallery Organs. The *Adagio* commences, via a linking section on all the 8' flute stops, with the theme presented on pedal 8' foundation stops, supported by an opulent *mélange* of flutes and strings. The pedal foundations 32, 16, 10 2/3, 8 are made available by use of the *Pedal Divide*. Again the development features a crescendo and a growth of harmonic intensity. The theme is presented on the *Chamades*, first alone and later in canon. The movement ends in an ecstatic pianissimo. The last movement is prelude by an Introduction on the *Tutti*, and then follows a grand harmonization on the *Plein Jeu Chamades*. A *Fileuse* ('Spinning Wheel') follows, with the theme hinted at in chromatically altered melodic cells. A humorous *Scherzando*, using mutation stops on both organs, is followed by an energetic *Finale* which begins fugally and develops into a pyrotechnical *Toccata* (with the theme stated in canon between the right hand and pedals). This reaches a cadential climax and the work finishes with a grand diatonic harmonization of the theme, played on the *Tutti*.

Coronation March 'Orb and Sceptre' – Sir William Walton

William Walton, one of the greatest English composers of the twentieth century, was born in Burnley, Lancashire in 1902 and died on Ischia (an island off the Italian coast) in 1983. He was a chorister and later a student at Christchurch, Oxford, and soon found a compositional style which was very much his own. Nevertheless his music has a discernible "Englishness" about it, realizing as it does the importance of a good tune to enhance the English "stiff upper lip"! As well as two symphonies, Walton composed much church music, film music, chamber works and incidental music. *Orb and Sceptre* was composed to accompany the wonderful pageantry of the coronation of Queen Elizabeth II in 1953. The work was arranged for organ by Sir William Mackie, the then organist of Westminster Abbey.

Nocturne (from 'Shylock') – Gabriel Fauré (arr. Virgil Fox)

Like Saint-Saëns, Fauré was also organist at La Madeleine in Paris. Together with Franz Schubert, Gabriel Fauré was one of the greatest song-writers and his music is

characteristically rhapsodic, with refined and beautiful melodic contours nurtured by voluptuous harmonies. This nocturne is a piece of pure romanticism!

Will o' the Wisp' – G. B. Nevin

Once very popular in English Town Hall organ concerts, this charming miniature again shows off the flute stops by way of a humorous *moto perpetuo*. Contrasting thematic material is heard on the *Vox Humana*.

Carillon de Westminster' (Pièces de Fantaisie) – Louis Vierne

Vierne was the celebrated blind organist of Notre-Dame de Paris from 1900 until his death (at the console, during the course of a recital) in June 1937. One of the first French organists to tour extensively in the U.S., he composed four sets of *Pièces de Fantaisie*, the majority of which are dedicated to promoters and organists he met on his foreign travels, *Carillon de Westminster* is based on the chimes of Big Ben and was dedicated to the great English organ-builder, Henry Willis.

Sonata on the 94th Psalm – Julius Reubke

The son of an organ-builder, pupil at the Berlin Conservatory and disciple of Franz Liszt, Reubke left only two major works (this sonata and a large-scale piano sonata) prior to his death at the age of only twenty-four. The *Sonata on the 94th Psalm* dates from 1858 and is one of the classic cornerstones of the high romantic virtuoso organ repertoire. Conceived on a grand plan, the work is inspired by the following text:

Grave: O Lord, thou God to whom vengeance belongeth, shine forth! Lift up thyself, thou judge of the earth: render to the proud their dessert.

Larghetto - Allegro con fuoco:

Lord, how long shall the wicked triumph? They slay the widow and the stranger, and murder the fatherless. And they say, the Lord shall not see, neither shall the God of Jacob consider.

Adagio: Unless the Lord had been my help, my soul had soon dwelt in silence. In the multitude of my thought within me, thy comforts delight my soul.

Allegro - Allegro assai:

But the Lord hath been my high tower; and my God the rock of my refuge. And He hath brought upon them their own iniquity, and shall cut them off in their own evil.

Delos' Dolby Surround™ recordings are encoded naturally during the basic recording session through the use of microphone techniques that randomize stereo pickup of ambient and reverberant cues in the recording space. This creates the spacious sound in normal two-speaker stereo listening for which Delos is noted. Through careful monitoring, these techniques also insure that surround playback enhances the listening experience by reproducing an ambient sound field more closely approaching that of a musical performance in a reverberant space.

John Eargle

A STOP LIST OF THE GREAT ORGANS OF FIRST CHURCH

CHANCEL & TRANSEPTS

CHANCEL GREAT

(Manual II, Unenclosed, above North Choir)

- 16' Principal
- 16' Holz Gedeckt
- 8' Montre
- 8' Diapason
- 8' Harmonic Flute
- 8' Spitz Flute
- 8' Bourdon (m)
- 8' Gamba
- 5-1/3' Quint
- 4' Octave
- 4' Hohl Flute
- 3-1/5' Tierce
- 2-2/3' Twelfth
- 2' Fifteenth
- 1-3/5' Seventeenth
- IV-V Mixture
- III Scharf
- 16' Fagotto
- 8' Tromba
- 8' Trumpet
- 4' Clarion
- Chimes (solo)
- Unison Off

CHANCEL ITALIAN

(Floating, unenclosed, above the South Choir)

- 8' Principal
- 8' Voce Umana
- 8' Flauto
- 4' Ottava
- 4' Flauto in Ottava
- 2' Quinta Decima
- 1-1/3' Decima Nona
- 1' Vigesima Seconda
- 2/3' Vigesima Sesta
- 1/2' Vigesima Terza
- 1/3' Trigesima Terza
- Cymbelstern

CHANCEL SWELL

(Manual III, Enclosed, above the South Choir)

- 16' Bourdon
- 8' Diapason
- 8' Hohl Flute (w)
- 8' Gedeckt
- 8' Gemshorn
- 8' Gemshorn Celeste
- 8' Salicional
- 8' Voix Celeste II
- 8' Echo Viole Celeste II
- 8' Orchestral Strings III
- 8' Flute Celeste II
- 4' Octave
- 4' Flauto Traverso
- 4' Chimney Flute
- 4' Unda Maris, II
- 2-2/3' Nasard
- 2' Wald Flute
- 1-3/5' Tierce
- 1-1/3' Larigot
- V String Mixture
- V Chorus Mixture
- III Scharf
- 32' Double Waldhorn
- 16' Waldhorn
- 8' Trumpet
- 8' Flugel Horn
- 8' Oboe
- 8' Vox Humana
- 4' Clarion
- Tremulant
- Unison Off
- Sub
- Super

CHANCEL SOLO

(Manual IV, Enclosed, above the North Choir)

- 8' Grand Diapason
- 8' Flauto Mirabilis
- 8' Doppel Flute
- 8' Violone Pomposa
- 8' Violone Celeste
- 8' Gross Gamba II
- 4' Gross Octave
- 4' Flute Ouverte
- 2-2/3' Gross Nazard

- 2' Flute Fife
- V Grand Chorus
- 16' Posaune
- 16' Como di Bassetto
- 8' Posaune
- 8' French Horn
- 8' English Horn
- 8' Rohr Schalmey
- 8' Tuba Mirabilis
- 4' Harmonic Clarion
- Tremulant
- Solo Chimes
- Unison Off
- Sub
- Super

EPISTLE

(Manual V, Unenclosed, South Transept Gallery)

- 8' Diapason
- 8' Rohr Flute
- 4' Octave
- 2' Octavin
- IV Grand Plein Jeu
- IV Harmonics
- 16' Bombarde
- 8' Trompette
- 4' Clarion
- 8' Trumpet Royale
- Tremulant

CHANCEL CHOIR

(Manual I, Enclosed, above the North Choir)

- 16' Contra Viola
- 8' Diapason
- 8' Concert Flute
- 8' Lieblich Flute
- 8' Muted Viole
- 8' Viola da Gamba
- 8' Unda Maris II
- 8' Erzahler Celeste II
- 4' Principal
- 4' Flauto D'Amour
- 2-2/3' Nazard
- 2' Block Flute
- 1-3/5' Tierce
- III-IV Mixture
- 16' Cor Anglais
- 8' Trompette

- 8' Hautbois
- 8' Clarinet
- 8' Tremulant
- Harp
- (Celesta)
- Unison Off
- Sub
- Super
- 8' Trumpet Royale

MUSICIAN'S GALLERY

(Unenclosed, above South Choir)

- 8' Gedeckt
- 4' Flute
- 2' Principal
- 1-1/3' Quint

GOSPEL ORGAN

(Floating, Enclosed, North Transept Gallery)

- 8' Principal
- 8' Rohrflote
- 4' Principal
- 2-2/3' Spitz Nazard
- 2' Schwegel
- IV Mixture
- 8' Cromorne
- 8' Petite Trompette

GOSPEL STRING

(Unenclosed, with Gospel Organ)

- 16' Contra Violes II
- 8' String Organ VII
- 8' Celestial Strings III
- 4' Salicet Celeste III
- Tremulant

CHANCEL PEDAL

(Unenclosed, above North Choir)

- 64' Gravissima
- 32' Diapason Bass
- 32' Contra Violone
- 32' Sub Bourdon
- 16' Open Bass
- 16' Montre
- 16' Contra Bass
- 16' Principal (Great)
- 16' Violone
- 16' Bourdon

16' Holz Gedeckt (Great)
 16' Lieblich Bourdon (Swell)
 16' Contra Viola (Choir)
 8' Octave
 8' Principal (Great)
 8' Gemshorn
 8' Violoncello
 8' Bourdon
 8' Lieblich Flute (Swell)
 4' Choral Bass
 4' Holz Gedeckt (Great)
 2' Nachthorn
 IV Mixture
 V Harmonics
 32' Ophicleide
 32' Double Waldhorn (Swell)
 32' Contra Cor Anglais (Choir)
 16' Trombone
 16' Posaune (Solo)
 16' Fagotto (Great)
 16' Waldhorn (Swell)
 10-2/3' Posaune Quint (Solo)
 8' Tromba
 8' Trumpet
 4' Clarion
 4' Waldhorn (Swell)

GOSPEL PEDAL
 (Enclosed, with Gospel Organ)
 16' Pedal Bourdon

WEST GALLERY

GALLERY GREAT
 (Manual II, Unenclosed,
 West Gallery Case)
 16' Principal
 16' Pommer
 8' Octave
 8' Rohrfloete
 8' Spillfloete
 4' Octave
 4' Nachthorn
 2-2/3' Quint
 2' Octave
 IV-V Mixture
 VI-VII Grossmixture
 IV Scharf
 V Cornet Ten. F
 16' Trumpet

8' Trumpet
 4' Trumpet
 8' Trompeta Real
 (Horizontal)
 Unison Off

GALLERY RUECK-POSITIVE
 (Manual I, Unenclosed,
 Gallery Rail Case)
 8' Principal
 8' Rohrgedeckt
 4' Octave
 4' Spitzfloete
 2-2/3' Quint
 2' Octave
 2' Blockfloete
 II Sesquialtera
 IV-VI Mixture
 III Terzzimbel
 16' Dulzian
 8' Krummhorn
 4' Schalmel
 Tremulant
 Unison Off

GALLERY SWELL
 (Manual III, Enclosed,
 West Gallery Case)
 16' Lieblich Gedeckt
 8' Principal
 8' Flute Harmonic
 8' Bourdon
 8' Gamba
 8' Gamba Celeste
 8' Dolce
 8' Dolce Celeste
 4' Octave
 4' Traversfloete
 2-2/3' Nasat
 2' Nachthorn
 1-3/5' Tierce
 1-1/7' Septieme
 IV-VI Mixture
 III Cymbel
 16' Fagott
 8' Trompette
 8' Schalmel
 8' Vox Humana
 4' Clarion
 Tremulant

Unison Off
 Sub
 Super

GALLERY ETHEREAL
 (Manual V, Enclosed,
 West Gallery)
 8' Stentorphone
 8' Gross Gedeckt
 8' Flaute Major
 8' String Organ IV
 8' Violoncello
 8' Cello Celeste
 8' Vox Coelestis II
 8' Celeste Harmonique II
 8' Ludwigtone
 8' Eolian harp II
 4' Orchestral Flute
 4' Vox Seraphic II
 16' Musette
 8' French Horn
 8' Euphonium
 8' English Horn
 Tremulant

GALLERY PEDAL
 (Unenclosed, West Gallery Case)
 32' (Principal) (Great)
 16' Octave
 16' (Kontrabass) (Great)
 16' Gemshorn
 16' Subbass
 10-2/3' Quint
 8' Octave
 8' Flachfloete
 8' Gedeckte
 5-1/3' Quint
 4' Choralbass
 4' Dolcan
 4' Hohlfloete
 2' Nachthorn
 1' Gemshorn
 V Hintersatz
 VI Mixture
 III Rauschpfeife
 32' Kontra Bombarde
 16' Trompeta Real (Great)
 16' Bombarde
 16' Fagott (Swell)
 8' Trompeta Real (Great)

8' Trumpet
 4' Clarion
 4' Schalmel
 2' Kornett

GALLERY BRUSTWERK
 (Manual IV, Unenclosed,
 West Gallery Case)
 8' Gedeckt
 8' Quintadena
 4' Principal
 4' Spitzgedeckt
 2' Octave
 2' Rohrfloete
 1-1/3' Larigot
 1' Siffloete
 II Terzian
 IV-V Scharf
 8' Baerpfeife
 4' Regal
 Tremulant
 Unison Off
 16' (Trompeta Real)
 8' (Trompeta Real)
 4' (Trompeta Real)
 8' Fanfare Trumpet

GALLERY ECHO
 (Manual V, Enclosed,
 West Gallery Chamber)
 8' Cor de Nuit
 8' Vox Angelica II
 8' Unda Maris II
 4' Fern Flute
 4' Celeste Divinaire II
 IV-V Dolce Cornet
 8' Clarinet
 8' Vox Humana
 Tremulant
 Unison Off
 Sub
 Super

GALLERY ECHO PEDAL
 (Enclosed with Echo Organ,
 West Gallery Chamber)
 16' Echo Gedeckt
 10-2/3' Quint
 8' Gedeckt



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