

# *Dauphin Way United Methodist Church*



## *Sanctuary Organ*

*1507 Dauphin Street - Mobile, Alabama*





1507 Dauphin Street  
Mobile, Alabama 36604

# *Duo Concert*

*Ken Cowan*

Organ

*Lisa Shihoten*

Violin

*September 27, 2009*

# Dauphin Way United Methodist Church

September 27, 2009

2:00pm

## PROGRAM

*Chaconne in G minor*

Tommaso Antonio Vitali (1663-1745)  
Arr. Leopold Auer

*Capriccio* for Violin and Organ

Naji Hakim (b. 1955)

*Stimmen der Nacht*

From *Three New Impressions*, Op. 142

Sigfrid Karg-Elert (1877-1933)

*Vocalise*, Op. 34, No. 14

Sergei Rachmaninoff (1873-1943)

*Allegro*, from *Symphonie VI*, Op. 42

Charles-Marie Widor (1844-1937)

## INTERMISSION

*Caprice* No. 24 for Violin Solo

Niccolò Paganini (1782-1840)

*Violin Concerto in E minor*

*Allegro molto appassionato*

*Andante*

*Allegretto non troppo-Allegro molto vivace*

Felix Mendelssohn-Bartholdy (1809-1847)

## Notes

*Chaconne in G minor* for Violin and Organ

Tommaso Antonio Vitali  
Arr. Leopold Auer

Tommaso Antonio Vitali was born in Bologna, where his renowned father, Giovanni Batista, was cellist in the instrumental ensemble at the Church of San Petronio. His father joined the musical establishment of the Duke of Ferrara when Tommaso was eleven and a year later Tommaso himself joined the Duke's orchestra. He would spend the rest of his career there, most of it as leader of that group. Tommaso wrote only instrumental music, in the elegant style of his father and of Archangelo Corelli, also of San Petronio. Interestingly, some scholars doubt whether the well-known Chaconne for violin and continuo was written by Vitali at all. Its powerful opening melody is nonetheless immediately memorable and the subsequent variations inspired and imaginative in their embellishment of the theme. Leopold Auer, one of the great teachers in the early twentieth century Russian tradition of violin playing made this expanded, and virtuosic arrangement for violin and organ.



Naji Hakim is among the most important representatives in the last three decades of the historical French tradition of organist-composer-improvisers. Born in Beirut in 1955, he studied organ and composition at the Paris Conservatoire, as well as with Jean Langlais. He is presently titular organist of La Trinité in Paris, France.

*Capriccio* for violin and organ develops a lively and dancing theme in an abridged sonata form. The exposition unfolds by developing thematic derivations of a joyful theme on the violin. A contrasting and sensual second theme with soft percussive accompaniment on the organ leads to a varied recapitulation of both ideas before a brilliant concluding coda.

*Vocalise*, Op. 34, No. 14

Sergei Rachmaninoff (1873-1943)

Rachmaninoff was one of the last representatives of the Russian romantic compositional style, and his lyricism was strikingly beautiful. *Vocalise* was originally scored for voice and piano and remains one of Rachmaninoff's most famous melodies. The song has no words, thus a singer would perform it on a vowel of their choosing. Numerous transcriptions have been made, including an orchestral arrangement by Rachmaninoff himself.

*Intermezzo and Toccata*, from *Deuxième Symphonie*, Op. 26

Marcel Dupré (1886-1971)

Marcel Dupré's *Deuxième Symphonie* was published in 1930. The work is arranged in three movements- Preludio, Intermezzo and Toccata. The Intermezzo, a theme and variations, is developed from a mischievous melody introduced on flute stops and accompanied by increasingly rapid and complex figurations. The finale, a dramatic Toccata, introduces a sharp chordal accompaniment followed a spirited, and rather rollicking melodic theme. Its infectious rhythmic drive and variety of textures provides an adventurous conclusion to the Symphony.

*Caprice* No. 24 for Violin Solo

Niccolò Paganini (1782-1840)

Niccolò Paganini's 24 caprices were published in 1820, forever changing the art of violin playing and drawing attention to the notion of musical athleticism. His performances of his own polyphonic compositions were so spectacular that he was able to perform complete recitals with no accompaniment on stage, making him the first violinist in history to perform "solo" violin recitals. His revolutionary performances made him one of classical music's first superstars and he traveled extensively, wowing audiences with his breathtaking virtuosity. So unbelievable were his abilities that some suspected him of having sold his soul to the devil to attain them.

The 24th is the most famous of the Caprices and arguably the most recognizable piece in the solo violin repertoire. The theme was further popularized by many well known composers including Brahms, Liszt, and Rachmaninoff who wrote very successful pieces based on the tune.

The piece is a set of eleven variations based upon a short theme 16 bar phrase. The variations are all unique in that they each have contrasting styles, moods, and technical challenges.

*Violin Concerto in E minor*

*Allegro molto appassionato*

*Andante*

*Allegretto non troppo-Allegro molto vivace*

Felix Mendelssohn-Bartholdy (1809-1847)

The Mendelssohn Violin Concerto achieved instant popularity and analysts ever since 1845 have been extolling its purity, perfection and resourceful scoring. In form it is rather revolutionary. In a classically designed concerto, the custom was for the orchestra to present much of the substance of the first movement before the soloist arrived to comment and elaborate on these ideas or to present new ones. Here, with a sublime opening tune, the solo violin takes center stage immediately. Mendelssohn structures the opening movement in a straightforward sonata form, with clearly defined first and second themes, development and eventual recapitulation. Between these he makes room for the soloist's cadenza, which here introduces the recapitulation and is written as to seem an integral part of the movement's architecture, rather than (as is sometimes the case) an extraneous virtuoso improvisation.

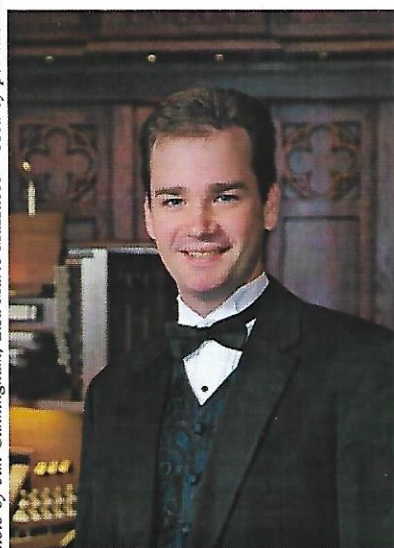
Another unusual feature in this concerto is the link Mendelssohn provided between the first and second movements. In the orchestration, a bassoon initiates this transition, leading to one of Mendelssohn's most serene melodies. A contrast is provided by an agitated central section with effective fast-moving double stops in the solo part. So concerned was Mendelssohn about the solo part's effectiveness that he consulted his friend Ferdinand David, concertmaster of the Leipzig Gewandhaus orchestra repeatedly regarding the violin writing.

If the first two movements of the concerto owe their charm to the characteristic sweetness of Mendelssohn's lyrical writing, the finale shows a return to the elfin vivacity and lightness, of such works as *A Midsummer Night's Dream*. After a brief introduction its festive spirit is unleashed, providing a wonderfully entertaining conclusion to treasured masterpiece.





Violinist **Lisa Shihoten** enjoys an active career as a chamber musician, recitalist, and teacher. She made her New York solo debut at Avery Fisher Hall with the Juilliard Orchestra under the direction of Kurt Masur, and has received top prizes and awards from the National Foundation for Advancement in the Arts, the Marcia Polayes National Competition, and the Seventeen Magazine/General Motors National Competition. Ms. Shihoten appears frequently with the ensemble Concertante and with the Jupiter Symphony Chamber Players, and has performed at numerous summer festivals, including the Caramoor Music Festival, the Ravinia Festival, the Verbier Music Festival, the Aspen Music Festival, and the Norfolk Chamber Music Festival. She has also toured throughout Israel, Greece, and Turkey, and in this country regularly tours in duo recital with organist Ken Cowan. Ms. Shihoten received her Bachelor's degree from the Juilliard School, and her Master's degree from the Yale University School of Music. She makes her home in Princeton, New Jersey, and teaches at the Lawrenceville School and Princeton University.



**Ken Cowan** is one of North America's finest concert organists. Praised for his dazzling artistry, impeccable technique and imaginative programming by audiences and critics alike, he maintains a rigorous performing schedule which takes him to major concert venues across America, Canada and Europe.

Recent and upcoming feature performances include appearances at Grace Cathedral San Francisco, Philadelphia's Verizon Hall, Spivey Hall, Walt Disney Concert Hall, and the Cathedral of Notre-Dame, Paris, France. In addition, Mr. Cowan has been a featured artist in recent years at the national conventions of the American Guild of Organists held in Los Angeles and Minneapolis, has performed at many regional conventions of the AGO, and has been featured at several conventions of the Organ Historical Society and the Royal Canadian College of Organists.

Numerous critically acclaimed compact disc recordings are available by Mr. Cowan. His most recent releases are *Ken Cowan Plays Romantic Masterworks* (on the Raven label), which was recorded on the 110-rank Schoenstein organ at First Plymouth Congregational Church in Lincoln, Nebraska, and *The Art of the Symphonic Organist Vol 4* (on the JAV

label), which was recorded on the Michael Quimby organ at First Baptist Church in Jackson Mississippi. In addition to his solo recordings, Mr. Cowan also joined organist Justin Bischof in the world premiere recording of American composer Aaron Miller's *Double Concerto* for organ, recorded with the Zurich Symphony Orchestra on the Kleuker organ in the Tonhalle, Zurich, Switzerland (Ethereal Recordings). Many of Mr. Cowan's recordings and live performances are regularly featured on the nationally distributed radio show *PIPEDREAMS* from American Public Media.

A native of Thorold, Ontario, Canada, Mr. Cowan received the Master's degree and Artist Diploma from the Yale Institute of Sacred Music, studying organ with Thomas Murray. Prior to attending Yale, he graduated with a Bachelor of Music degree from the Curtis Institute of Music in Philadelphia where he studied with John Weaver.

Mr. Cowan is Assistant Professor of Organ at Westminster Choir College of Rider University in Princeton, NJ, where he was recently awarded the 2008 Rider University Distinguished Teaching Award. Previous positions have included Associate Organist and Artist in Residence at Saint Bartholomew's Church, New York City, Assistant Organist posts at St. James Episcopal Church, the Church of Saint Mary the Virgin in New York City, and Saint Clement's Church in Philadelphia.



## **ABOUT THE PIPE ORGAN**

Dauphin Way United Methodist Church's new pipe organ is a four-manual and pedal instrument containing 71 ranks of pipes. The pipe organ is designed to fulfill a wide range of musical and liturgical functions. The instrument is not intended to copy any one particular school or period of pipe organ building, but rather to be capable of playing the wide-range of liturgical requirements in worship, and music from all periods and national schools. The tonal specification was drawn up by Michael Quimby in consultation with Colleen Morton, Organist.

The casework, is matched to the classical architecture of the church. In particular, the casework of the Antiphonal division is modeled on the Greek revival cases produced in the middle of the nineteenth century by American organ builders such as the Hook Brothers of Boston. Tonally the instrument is unusual in a number of ways. First, it has four enclosed manual divisions. Secondly, the 32' and 16' reed ranks are full-length. There are no "digital" electronic ranks. The instrument contains certain features of the "Symphonic" style of pipe organ, prized in the early twentieth century, which Quimby Pipe Organs has played a leading part in reviving and developing over the last decade. For the first time in a new instrument by Quimby Pipe Organs, the Dauphin Way United Methodist Church pipe organ has revived the use of the Flared Gamba stop similar to those used by the legendary pipe organ builder Ernest M. Skinner. There is a matching Flared Gamba Celeste stop, and indeed the instrument contains a total of five Celeste stops, a feature generally confined to instruments more than double the size. Another significant feature is the chorus reeds of the Trumpet family and orchestral reeds which include the Tuba, French Horn, English Horn, Oboe, and Clarinet voiced by Quimby Pipe Organs Inc. Of special interest are the two contrasting large solo reeds of the Trumpet family, the Tuba and Harmonic Trumpet ranks, voiced on 20" and 10" wind pressure and were constructed and voiced in our workshop. Unlike many pipe organs of "Symphonic" design each division of the instrument features a complete Diapason chorus that is designed to be equally versatile with classical, romantic, and symphonic styles of music. A significant feature of the Diapason chorus ranks is the unusually thick metal required to ensure stability of pipe speech, and to achieve the optimum harmonic development. The instrument incorporates 27 ranks from the previous 1956 Reuter pipe organ which have been revoiced and rescaled to function with the new tonal specification. The fine acoustics of the church significantly enhance the voicing in ways that cannot be achieved in a worship space with no acoustical ambience.

The mechanism features Quimby Pipe Organs' version of the Blackinton slider windchest with pneumatic pallets, allowing the flue pipes of each division to speak to their optimum on common wind channels. There are electro-pneumatic pouch style windchests for all reeds except for the Choir 8' Clarinet and extended ranks. The four-manual and pedal solid walnut drawknob console, built by Quimby Pipe Organ associates, is in the Aeolian-Skinner style and features the latest in solid-state control systems.

Associates of Quimby Pipe Organs, Inc. who made significant contributions to the construction and installation of this instrument were: Mark Cline, Bart Colliver, Tim Duchon, Chris Emerson, Charles Ford, Rubin Frels, Eric Johnson, Wes Martin, Brad McGuffey, J. O. Love, Joseph Nielsen, Michael Quimby, Janille Rehkop, Brad Richards, Michael Shields, Jim Schmidt, John Speller, Chirt Touch, and Rathana Touch.

## **ABOUT QUIMBY PIPE ORGANS**

Quimby Pipe Organs, Inc., located in Warrensburg, Missouri, has specialized in the building, rebuilding, tuning and servicing of pipe organs for 38 years. The company has a national reputation and examples of their work may be found throughout the United States. The firm additionally maintains a tuning and maintenance service throughout the Midwest and in other locations where QPO has built and rebuilt instruments. The firm is currently President of the Associated Pipe Organ Builders of America (APOBA).

## **ABOUT THE BUILDER**

Michael Quimby, organ builder, is a graduate of the University of Central Missouri (formerly Central Missouri State University), Warrensburg, Missouri, where he received a Bachelor of Music Education degree in 1973, and a Master of Arts degree in music history and literature with applied emphasis in organ in 1975. Mr. Quimby is a member of Pi Kappa Lambda national honor society of music and the American Institute of Organ Builders (AIO), of which he has served as president. Additionally, he has served on the Board of Directors and has also chaired the AIO Ethics Committee. His firm is presently serving a four-year term as President of the Associated Pipe Organ Builders of America. He is a member of the American Guild of Organists, having served as dean of the Greater Kansas City Chapter; the Organ Historical Society; and the International Society of Organ Builders. Mr. Quimby presently serves as organist at First United Methodist Church in Warrensburg, Missouri.