

# ARTS & HOLY TRINITY

Anthony  
Newman,  
Organ

9.19.2021  
4 P.M.





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# The Program

<i>Fanfare and Fugue in E</i>	Anthony Newman (b. 1941)
<i>Three Church Sonatas</i> No. 12 in C major No. 1 in E flat major No. 14 in C major	Wolfgang Amadeus Mozart (1756-1791)
<i>Toccatà, Adagio and Fugue in C</i>	Johann Sebastian Bach (1685-1750)
Assorted French Birds <i>Le Coucou</i> <i>Chants d'Oiseaux</i>	Louis-Claude d'Aquin (1694-1772) Olivier Messiaen (1908-1992)
<i>Prelude and Fugue in e minor</i>	J. S. Bach
<i>Alle Menschen müssen sterben</i>	J. S. Bach
<i>Passacaglia and Fugue</i> (World Premiere)	Anthony Newman
<i>Passacaglia and Fugue</i>	J. S. Bach

## Program Notes by Anthony Newman

**Anthony Newman (1941 - )** My own **Fantasia and Fugue on the Te Deum** is built on the opening four notes of this Gregorian chant. I modeled the prelude after J.S. Bach's great *Prelude in E flat major*, BWV 552, and the fugue after Bach's *Fugue in C minor*, BWV 546.

**Wolfgang Amadeus Mozart (1756 – 1791)** Of the sixteen church sonatas Mozart wrote as interlude music while the cardinal moved from one side of the Salzburg Cathedral to the other, these three are amongst the most splendid, and transcribe easily for organ solo (most of the 16 sonatas were written for organ and strings). **Church Sonata No. 12 in C major, K. 278** was written in 1777, **Church Sonata No. 1 in E flat major, K. 67** (transposed to F major for this performance) in 1712, and **Church Sonata No. 14 in C major, K. 329** in 1779.

The **Tocatta, Adagio and Fugue in C** is an early work to show off the staggeringly brilliant organist he must have been. It has been a standard organ concert work since Bach was re-discovered, probably in the early 1800s. The adagio was rediscovered by the great cellist Pablo Casals, and arranged for cello and piano from which its singular fame was started. Vladimir Horowitz played it on his return to public performance, as his first piece in Carnegie Hall. The fugue is completely joyful and rollicking throughout, filled with rhythmic substitutions which make it feel like a dance.

**Louis-Claude Daquin (1694 – 1772)** **Le Coucou** (yes, the bird) is the first movement of the *Troisième Suite* from Daquin's *Pièces de Clavecin*, published in 1735. It has become perhaps the favorite of the shortest possible short works for the organ. Daquin, born in France, was of Jewish ancestry; his great-great grandfather converted to Catholicism and changed his name to D'Aquino when living in Italy. Daquin was a child prodigy and even played for Louis XIV at age six.

**Oliver Messiaen (1908 – 1992)** Back to the bird theme, **Chants d'Oiseaux** is very different from Daquin's ornithomorphic *Le Coucou*. It was written around 1951 and it is a kind of romp through a birdy forest, filled with various birds chirping at each other (wood thrush, blackbird, nightingale) – appropriate since Messiaen was a composer, organist, and an ornithologist. Interestingly, he and I share a characteristic beyond composing and playing the organ: we both have chromesthesia, a subset of synesthesia; we automatically associate colors with notes. Other chromesthetic musicians include Franz Liszt, Nikolai Rimsky-Korsakov, Alexander Scriabin, Leonard Bernstein, Jean Sibelius, Hélène Grimaud, Itzhak Perlman, Duke Ellington, Elvin Jones, Marian McPartland, Billy Joel, and Eddie Van Halen, among others.

The huge **Prelude and Fugue in E minor** is probably Bach's longest work for the organ, given that it is in two movements, as opposed to the *Tocatta, Adagio and Fugue*. The prelude is like a gigantic choral movement arranged for the organ, and the fugue (often nicknamed the 'wedge') is the most brilliant single movement he wrote for the organ. The tremendous speed in the 16th notes reminds us of the solo violin parts of Brandenburg No. 4. It is obviously a late and profound work.

**Alle Menschen müssen sterben** is one of the most beautiful choral preludes from Bach's collection called 'Little Organ Book.'

**Anthony Newman** My own passacaglia, built on an eight measure theme like most passacaglias, has 16 variations followed by a large and complex double fugue, imitating the great Bach passacaglia, which performance ends the program today.

The famous **Passacaglia and Fugue in C minor** is really written for pedal harpsichord. Performing it on the organ, one needs to play the larger note values shorter than written, as opposed to a harpsichord performance where the note values automatically die out quickly. Depending on how one is counting, the number of variations is around 22-23, followed by a massive and magnificent double fugue, with space for a short cadenza near the end.

Described by Wynton Marsalis as "The High Priest of Bach", and by Time Magazine as "The High Priest of the Harpsichord," Newman continues his 53-year career as America's leading organist, harpsichordist and Bach specialist. His prodigious recording output includes more than 200 CDs on such labels as Columbia, CBS, SONY, Deutsche Grammophon, and



Vox Masterworks. In 1989, Stereo Review voted his original instrument recording of Beethoven's Third Piano Concerto as "Record of the Year." His collaboration with Wynton Marsalis on Sony's "In Gabriel's Garden" was the bestselling classical CD in 1997.

As keyboardist, he performed more than sixty times at Lincoln Center in New York, and collaborated with many of the greats of music: Kathleen Battle, Itzhak Perlman, Eugenia Zukerman, John Nelson, Jean-Pierre Rampal, James Levine, Lorin Mazel, Mstislav Rostropovich, Seiji Osawa, and Leonard Bernstein.

As conductor, he worked with the greats of chamber music orchestras: St. Paul Chamber, LA Chamber, Budapest Chamber, Scottish Chamber, and the 92nd St. Y Chamber Orchestras. Larger symphonic groups include: Seattle (over forty appearances), Los Angeles, San Diego, Calgary, Denver, and New York Philharmonic Orchestras.

Audiences around the world delight to hear the works of this prodigious composer— in Paris, Vienna, Budapest, Krakow, Warsaw, New York, and London. Newman's output includes 4 symphonies, 7 concerti, 4 large choral works, 2 operas, and a large assortment of piano, chamber, organ, and guitar works. Complete works are published by T. D. Ellis Publishing. Mr. Newman received 34 consecutive composer's awards from ASCAP. As the music director of Bedford Chamber Concerts, he serves on the Visiting Committee for the Department of Musical Instruments at the Metropolitan Museum of Art, and as a board member of Musical

Quarterly Magazine. Committed to outreach, he volunteered for Stamford Hospital (a member of Hospice International) from 1995 to 2004. Newman also serves as Music Director of St. Matthew's Episcopal Church in Bedford, New York.

Of German and Mexican ancestry, Anthony Newman was born in Los Angeles, California on May 12, 1941. His mother, a professional dancer and amateur pianist, arranged for him to have piano lessons when, at the age of four, he began to play the family piano by ear. He first heard the music of J.S. Bach at the age of five and was, as he tells it, "delighted, elated and fascinated." He could read music before he could read words. At the age of five, he decided his instrument would be the organ after hearing his first Bach organ recording, but had to be content with the piano until, at age ten, his feet could first reach the organ pedals. From the age of ten to seventeen he studied organ with Richard Keys Biggs.

At eighteen, Mr. Newman traveled to Paris to study with Pierre Cochereau (organ), Madeleine de Valmalete (piano), and Marguerite Roesgen-Champion (harpsichord) at l'École Normale de Musique. He received the Diplôme Supérieure, with the commendations of the legendary pianist Alfred Cortot. Returning to the United States, Mr. Newman studied organ with Edgar Hilliar, piano with Edith Oppens and composition with William Sydemann at the Mannes School of Music where he received his B.S. in 1963. In 1964, Mr. Newman won the Nice prize for organ composition. While a master's student in composition at Harvard University, he studied with Leon Kirchner and worked as a teaching fellow at Boston University. He attended Boston University for his doctoral degree, studying organ there with George Faxon and composition with Gardner Read and Luciano Berio, for whom he also served as a teaching assistant.

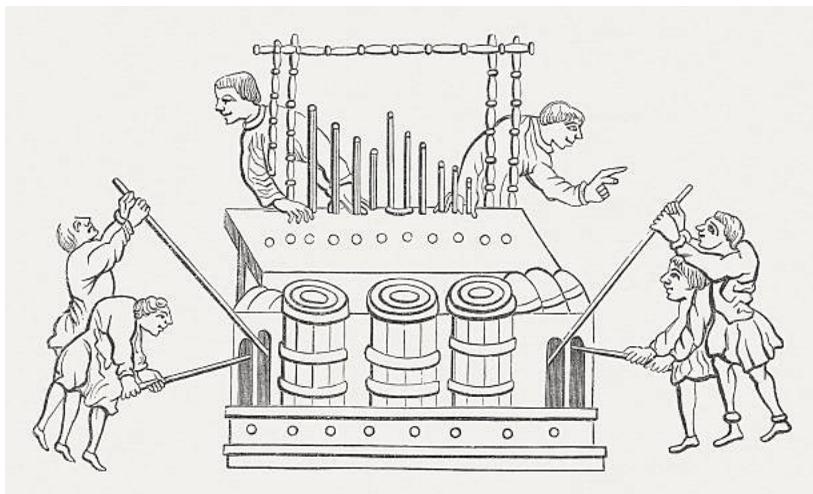
Of Mr. Newman's 1967 professional debut, the New York Times wrote, "His driving rhythms and formidable technical mastery...and intellectually cool understanding of the structures moved his audience to cheers at the endings." Based solely on the Times' review, and without an audition, Columbia Records signed him to a recording contract.

Columbia Records' marketing of Mr. Newman as a counterculture figure successfully attracted young people to Mr. Newman's concerts as noted by Time magazine in a 1971 article in which they dubbed him the "High Priest of the Harpsichord." Mr. Newman's rapid tempos and use of rhythmic alterations and improvised ornamentation aroused controversy in those early years and, although many early music performers now have adopted Newman's faster tempos and emphasis on authentic baroque performance practice, there continues to be some controversy about Newman's style because of those who still teach the slow, reverent style which is not typical of 17th and 18th century performance practice.

Although initially intensely interested in composition, Newman became discouraged by the non-tonal music that was the focus of conservatory composition departments in the '50s and '60s. He returned to composition in the 1980s and developed a post-modern compositional style that took over from where pre-atonal, post-modernism left off. He makes use of musical archetypes from the 17th, 18th, and 19th centuries as well as 20th century archetypes he devised himself.

Mr. Newman lives in Connecticut and is a student of Zen Buddhism. He has practiced meditation several hours a day since his late 20s. He is married to record producer, conductor, organist, and harpsichordist Mary Jane Newman.

For a listing of Mr. Newman's upcoming concerts, visit: [bedfordchamberconcerts.org](http://bedfordchamberconcerts.org).



## HISTORY OF THE HOLY TRINITY ORGAN

In 1914, Holy Trinity Lutheran Church built its present building on N. Prospect Street. The organ was a gift of the Seiberling Family in memory of their parents, Mr. and Mrs. J.F. Seiberling, Charter Members of this Church. It was built by the M.P. Moeller Organ Company of Hagerstown, Maryland, and dedicated December 13, 1914. The instrument was composed of 44 ranks of pipes and was considered one of the finest organs of its day. It incorporated all the latest advances in its construction and its tonal palette was very much in line with the tonal qualities popular at the time.

In the mid-1950s, it became apparent that the instrument was in need of replacement or major rebuilding. The congregation engaged Dr. William Barnes, probably the most famous organ architect of his day. On his recommendation, the organ was redesigned and rebuilt by the Reuter Organ Company of Lawrence, Kansas, incorporating some of the principles of the movement that was taking shape at the time to return to more classical organ building. The tonal design of the organ was restructured and the rebuilt organ specification now included 47 ranks of pipes.

Between 1970 and 1973, eight ranks of pipes and a new three-manual console were installed by the Schantz Organ Company of Orville, Ohio. The pipework continued to move in the direction of a more classical sound.

By the early 1980s, it again became apparent that the organ was in need of evaluation, due in large part to problems with the heating system and some water damage. A task force was formed to study and evaluate the problems and make a recommendation. They engaged Thomas E. Gieschen of Concordia College, River Forest, Illinois, as a consultant. In his report, Dr. Gieschen recommended that the organ be rebuilt rather than be replaced, primarily because of the expense of the pipework. The Berghaus Organ Company of Bellwood, Illinois, was awarded the contract. Dr. Gieschen and Leonard Berghaus worked to ensure that the instrument would be designed in as classic a manner as possible.

While in fact the organ was rebuilt, from a technical point of view, it could be considered a new instrument. The major work on the organ included gutting the chambers, removing the screen of dummy pipes, rebuilding and rescaling most of the retained pipes, installing new slider chests, and completely revoicing the instrument. The Choir division was changed to a Positiv. Twenty-nine ranks of new pipework were added.

Renovations and maintenance continue under the care of Leek Pipe Organ Company of Berea, Ohio.

## ORGAN SPECIFICATIONS

### GREAT

16' Quintadena  
 8' Principal  
 8' Querfloete  
 8' Gemshorn  
 8' Gedackt  
 4' Octave  
 4' Holzfloete  
 2 2/3' Quinte  
 2' Octave  
 1 1/3' Mixture IV-V  
 1/2' Nonenzimbel III  
 8' Trompete  
 16' Bombarde (ext)  
 8' Bombarde  
 4' Bombarde (ext)  
 Chimes  
 Zimbelstern

### SWELL

16' Flauto Dolce (ext)  
 8' Principal  
 8' Viole de Gambe  
 8' Viole Celeste  
 8' Flauto Dolce  
 8' Dolce Celeste  
 8' Rohrfloete  
 4' Octave  
 4' Flauto Dolce (ext)  
 4' Nachthorn  
 2 2/3' Nasat  
 2' Blockfloete  
 1 3/5' Terz-Sept II  
 2' Mixture IV-V  
 16' Fagott  
 8' Trumpet  
 8' Oboe  
 8' Vox Humana  
 4' Clarion  
 Tremulant

### POSITIV

8' Principal  
 8' Voce Umana  
 8' Rohrgedackt  
 4' Octave  
 4' Koppelfloete  
 2' Gemshorn  
 1 1/3' Quintfloete  
 2 2/3' Sesquialtera II  
 1' Scharff IV  
 16' Rankett  
 8' Musette  
 8' Bombarde (Gt)  
 Tremulant

### ANTIPHONAL (Rear gallery)

16' Gedacktbass (Ped)  
 8' Principal  
 8' Bourdon  
 4' Octave  
 4' Rohrpfeife  
 2' Mixture V  
 16' Trompette-en-Chamade  
 8' Trompette-en-Chamade

### PEDAL

32' Contrabourdon (ext)  
 16' Principal  
 16' Holzprincipal  
 16' Subbass  
 16' Lieblich Gedackt  
 10 2/3' Lieblich Quint (ext)  
 8' Octave (ext)  
 8' Bourdon (ext)  
 8' Gedackt (ext)  
 4' Octave  
 4' Hohlfloete  
 2 2/3' Mixture IV  
 1 1/3' Rauschquinte II  
 32' Contrabombarde (ext)  
 16' Bombarde (Gt)  
 16' Holzdulzian  
 8' Bombarde (Gt)  
 4' Hautbois

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*A complete list of our 2021-22 underwriting donors will appear in the November 14 program.*

**Arts @ Holy Trinity**  
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...Upcoming Events...

Sunday, November 14, 4:00pm: **Prism Percussion \***

Elizabeth Hall

Divesh Karamchandani

guest artists Nicholas Pavkovic & Emily Hall

Friday, December 3, 7:30pm: **Advent Procession of Lessons & Carols**  
featuring musicians from Holy Trinity & St. Sebastian Parish

Tuesday, March 1, 2022, 7:00pm: **Trio Terzetto \***

Claudio Ragazzi, guitar

Cameron Sawzin, cello

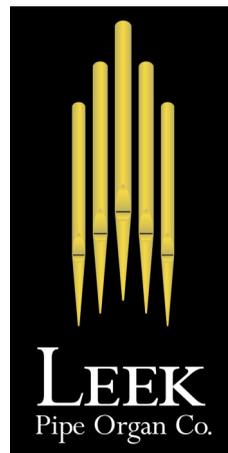
Nando Michelin, piano

Sunday, March 27, 2022, 4:00pm: **Inna Faliks**, piano

Sunday, April 24, 2022, 2:00pm: **Marek Kudlicki**, organ

\* Includes a limited-seating 'Meet-the-Artist' Patron Meal.  
For details and reserved meal tickets, visit: [artsholytrinity.org](http://artsholytrinity.org).

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- ◆ **Morning Devotions:** 8 a.m. Monday through Friday on Facebook Live.
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- ◆ **Bible Study:** Wednesday at 11 a.m. on Zoom and at 5:30pm in-person.
- ◆ **The Luther & Lager Hour:** Informal theological study returning soon via Zoom.
- ◆ **Pandemic Check-in:** Conversation, Study, and Prayer on Friday at 9 a.m. on Zoom.



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- ◆ **Orff Ensemble:** children's ensemble, currently on hiatus

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# HOLY TRINITY LUTHERAN CHURCH

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