

THE CATHEDRAL OF SAINT PAUL, BIRMINGHAM, ALABAMA

Noack Organ - Opus #164

II - GREAT

Double Diapason	16'
Open Diapason	8'
Viola	8'
Harmonic Flute	8'
Chimney Flute	8'
Principal	4'
Open Flute	4'
Twelfth	2 ² / ₃ '
Fifteenth	2'
Seventeenth	1 ³ / ₅ '
Fourniture II	1 ¹ / ₃ '
Mixture IV	1'
Cornet III	2 ² / ₃ '
Trumpet	8'
Tremolo	

I - CHOIR

Quintaton	16'
Diapason	8'
Gedackt	8'
Viola	8'
Unda Maris	8'
Principal	4'
Chimney Flute	4'
Nasard	2 ² / ₃ '
Fifteenth	2'
Nachthorn	2'
Tierce	1 ³ / ₅ '
Larigot	1 ¹ / ₃ '
Mixture III-IV	1'
Clarinet	16'
Cornocean	8'
Cromorne	8'
Chamade (TC)	8'
Tremolo	

III - SWELL

Bourdon	16'
Diapason	8'
Harmonic Flute	8'
Gamba	8'
Celeste	8'
Stopped Diapason	8'
Prestant	4'
Traverse Flute	4'
Octavin	2'
Mixture IV	2'
Bassoon	16'
Harmonic Trumpet	8'
Oboe	8'
Vox Humana	8'
Harmonic Clarion	4'
Tremolo	

PEDAL

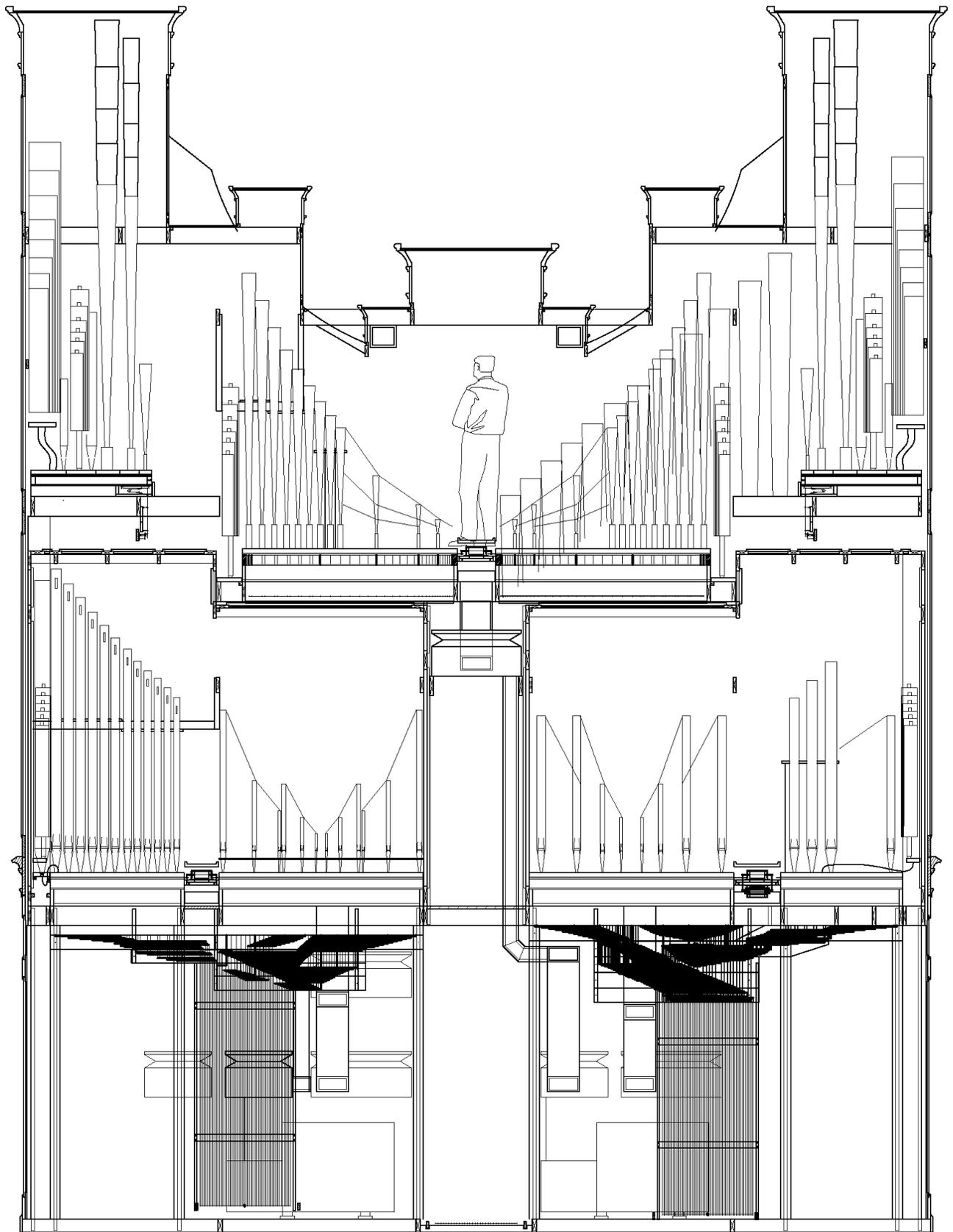
Subbass	32'
Contrabass	16'
Subbass (ext.)	16'
Bourdon (from SW)	16'
Open Bass	8'
Stopped Flute	8'
Octave	4'
Contre Bassoon	32'
Bombarde	16'
Trombone (ext.)	16'
Bassoon (from SW)	16'
Trumpet (ext.)	8'
Clarion	4'

Eight divisional pistons for each manual and four divisional pistons for the Pedal

Ten general pistons, each on 100 levels

SW/GR, CH/GR, SW/CH, SW/PD, CH/PD, GR/PD

NOACK



NATHAN LAUBE

Biography

Nathan Laube is a leading performer and pedagogue who is beloved around the world. His extensive recital career includes major venues spanning four continents, with appearances at the Vienna Konzerthaus, the Hamburg Elbphilharmonie, the Berlin Philharmonie, the Dortmund Konzerthaus, and the Sejong Center in Seoul. Highlight performances in the USA include Walt Disney Concert Hall, Los Angeles; Verizon Hall, Philadelphia; Davies Symphony Hall, San Francisco; The Meyerson Symphony Center, Dallas TX; Overture Hall, Madison, WI; the Schermerhorn Symphony Center, Nashville, TN; Washington National Cathedral; the Kauffman Center in Kansas City, MO; and Spivey Hall in Morrow, GA. He has performed in the most famous churches and cathedrals of Europe, including Notre-Dame Cathedral in Paris, St. Paul's Cathedral in London, Canterbury Cathedral, York Minster, the Frauenkirche in Dresden, and the Berlin Dom. In summer 2017 he was chosen as the first Organist in Residence at the celebrated 1738 Christian Müller Organ of the St.-Bavokerk in Haarlem as part of the Municipal Organ Recital Series. In May of 2018 he returned to the Berlin Philharmonie to perform Hindemith's *Kammermusik VII* with the Karajan Academy of the Berliner Philharmoniker. In 2019 he performed J.S. Bach's complete *Clavier-Übung III* at London's Royal Festival Hall. Highlights of the upcoming season include recitals at Saint-Sulpice (Paris), Maison Radio France (Paris), and Salle Maurice Ravel (Lyon).

He is regularly called upon to inaugurate important organs across the world, including the restored Harrison & Harrison organ of King's College Chapel, Cambridge (UK). In the USA, they have included the monumental C.B. Fisk organ at The Holy Name of Jesus Cathedral in Raleigh, NC, and restored Aeolian-Skinner at Northrop Auditorium at University of Minnesota. Most recently he participated in four notable European inaugurations: the new William Drake organ at Chelsea Old Church in London, the Mühleisen organ at Moscow's new Zaryadye Concert Hall, the restored Lundén organ at the Vasa Church in Göteborg, Sweden, and in October 2020 he performed the first solo recital on Austria's largest pipe organ at St. Stephen's Cathedral (Stephansdom) in Vienna, built by the Rieger firm. Passionate about organ design and aesthetics, he also serves on reference groups for new instruments, including the new Rieger organ for the Concert Hall in Göteborg, Sweden, among others.

Mr. Laube is a regular guest at notable music festivals around the world as a performer and pedagogue: Berlin Orgelsommer (DE), the Stuttgart Internationaler Orgelsommer (DE), the Naumburg Orgelsommer (DE), the 300th Anniversary festival of the 1714 Silbermann organ in the Freiberg Cathedral (DE), the Dresden Music Festival (DE), the Hamburg International Music Festival (DE), the Orléans Organ Festival (FR), Bordeaux Festival d'Été (FR), the Lapua Festival (FI), the Lahti Organ Festival (FI), the Smarano Organ Academy (IT), the Göteborg International Organ Festival and

Academy (SE), the Stockholm OrganSpace Festival (SE), the Max Reger Foundation of America's 2015 Max Reger Festival (USA), the WFMT Bach Project in Chicago (USA), and several EROI Festivals at the Eastman School of Music in Rochester (USA).

Performances for conventions and conferences are frequent. Mr. Laube has been a featured performer at the national conventions of the Organ Historical Society (OHS) in 2009, 2011, 2012, 2015, 2016, 2017, and 2018. He also served in leadership roles for the OHS: as Chair of the Friends of the Library and Archives, and as co-chair of the 2018 OHS national convention in Rochester, NY. For the American Guild of Organists (AGO), Nathan was a featured performer at their national conventions in 2010 in Washington, DC and in 2012 in Nashville, TN, and performed for multiple regional conventions of the Guild in 2013, 2015, 2017, and 2019.

Mr. Laube has two CD recordings available: the Stephen Paulus *Grand Concerto* on the Naxos label (NAXOS 8.559740) recorded with the Nashville Symphony, Giancarlo Guerrero, conducting, for which the Nashville Symphony received a GRAMMY Award for Best Classical Compendium; and a solo recital recording on the Ambiente label (AMBIENTE ACD-1062), recorded at the Stadtkirche in Nagold, Germany. He has collaborated with solo artists including Andreas Ottensamer, principal clarinet with the Berliner Philharmoniker; Chris Martin, principal trumpet of the New York Philharmonic; and violinist Rachel Barton Pine. Many of Mr. Laube's live performances have been featured on American Public Media's "Pipedreams."

In April 2019, Mr. Laube launched the documentary-style radio program, "All the Stops," on the WFMT Radio Network Chicago, consisting of four two-hour programs which feature many of the world's most famous organs in Europe and the United States and explore their unique histories and repertoire. For more information, visit www.wfmt.com/programs/all-the-stops/.

In October 2020, Mr. Laube joined the organ faculty at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany, succeeding his mentor, Ludger Lohmann, at his alma mater. There he takes part in one of most dynamic and international centers for organ study, situated in the heart of Europe. Prior to his move to Europe, he served on the organ faculty of the Eastman School of Music in Rochester, New York from 2013 to 2020. Since 2018 Laube additionally holds the post of the International Consultant in Organ Studies at the Royal Birmingham Conservatoire, UK. He will serve on the juries for the Silbermann and Albert Schweitzer competitions in 2021, and for the Schnitger competition in 2022.

Mr. Laube is a graduate of the Curtis Institute of Music in Philadelphia, where he studied with Alan Morrison. The recipient of a William Fulbright fellowship, he continued his studies at the Conservatoire Rayonnement Régional in Toulouse with Michel Bouvard and Jan Willem Jansen. He received his Masters at the Musikhochschule in Stuttgart, Germany, where he studied with Ludger Lohmann, under the auspices of a DAAD Grant.

Updated March 2021

— PROGRAM NOTES —

Charles-Marie WIDOR

A decade defined by violent political upheaval and sweeping social and cultural changes, the turbulent 1840s also witnessed other revolutions—not political, but in music composition and instrument building—that would set the stage for a glittering renaissance of French organ culture in the second half of the 19th Century. By the late 1870s, at the zenith of the artistic *Golden Age* of the Third Republic, a Parisian concert goer could hardly fathom that just under a century ago, the pipe organ and its rich tradition in monarchical France was all but swept away in the fury of that earlier Revolution of 1789.

It is midway between these political signposts of 1789 and 1848 that so many of the visionaries of a new type of *romantic* organ art are born, including the organbuilder Aristide Cavaillé-Coll in 1811. In the course of his illustrious career, Cavaillé-Coll would erect grandiose *symphonic* pipe organs of unprecedented size, power, and poetry in nearly all the great Parisian churches and French Cathedrals. Such new instruments demanded a new organ repertoire to exploit their tonal possibilities, comparable with the drama and flexibility of the ever-evolving modern orchestras of Hector Berlioz and Richard Wagner. Charles-Marie Widor, organist from 1870 to 1937 at Cavaillé-Coll's largest organ (St. Sulpice in Paris), was among the first in a long line of great organist-composers to take advantage of these new possibilities in organ design to develop a suitable compositional language, namely, the new *Organ Symphony*. As Cavaillé-Coll constructed one monumental organ after another, he would invite his preferred recitalist, Widor, to inaugurate his organs. Widor, in turn, would sometimes compose a new symphony for the occasion to exploit the particular tonal resources of the new instrument. Such was the case with excerpts of his *Fifth Symphony for Organ*, Op. 42, first heard under his hands in 1878 for the inauguration of one of Cavaillé-Coll's most celebrated concert organs at the *Salle de Fêtes* (Festival Hall) at the Trocadéro in Paris. Widor later performed the entire symphony in 1880 for the inauguration of Cavaillé-Coll's masterpiece at St. François de Sales in Lyon, Widor's childhood parish, and the church where his father had served as organist.

The *Allegro Vivace*, cast in the form of whimsical symphonic variations, show Widor at his most inspired, truly orchestrating at the organ. The buoyant and martial opening theme, reminiscent of Schumann's *Symphonic Etudes*, Op. 13 for piano, is scored as a dialogue between woodwinds and the string orchestra. The contrasting lyricism of the first variation features the lyrical 'harmonic' flute stops, a specialty of the Cavaillé-Coll organ. In the second variation, Widor introduces the fiery reed stops (equivalent to orchestra brass) in sharp chords, answered by the sweeping gestures of the foundation stops (themselves the equivalent of orchestral strings). Perhaps most ingenious of all is the following effervescent chatter of syncopated *pizzicato* basses, flutes, and fluttering violas of the fourth variation. The fifth variation invokes the solemnity of a Cathedral, scored as a stately choral on the signature foundation stops of the organ. In the final variation and *finale*, Widor recalls to the opening woodwind theme, gradually increasing the tempo and successively adding all the powerful reed stops until the thundering *Tutti* of the organ is achieved.

Jean ROGER-DUCASSE:

Roger-Ducasse's sundrenched, watercolor scene may strike the listener as a far cry from the famous Baroque models of the 18th-century from composers like Bernardo Storace, Domenico Zipoli, Arcangelo Corelli, and Johann Sebastian Bach. On the surface, some of the generating patterns are preserved in Ducasse's updated 20th Century version: drone basses, the lilting 12/8 meter, references to shepherds' piping, and even the historically 'Christmas-y' tonality of F-major. But beyond those tendencies, it is worth looking at a different collection of *pastoral* works, fashioned out of a post-Enlightenment, 19th Century consciousness, deeply concerned with a return to nature while the Industrial Revolution transformed European society.

By 1808, Ludwig van Beethoven's *Symphony No. 6* ("Pastoral") sheds those Baroque Christmastime connotations, supplanting them with quasi-programmatic texts that help guide the listeners' imagination towards the following bucolic scenes:

«Awakening of cheerful feeling on arrival in the countryside...» «Scene by the brook...» «Merry gathering of country folk...» «Thunder, Storm...» «Shepherds' Song» «Cheerful and thankful feelings after the storm...»

19th-century French improviser-composers like Louis Lefébure-Wély (1817-1869) adopted this type of pictorial music for Parisian organ lofts, as evidenced by his technicolor 1857 *Scène Pastorale*. Typical of the colorful works from his *l'Organiste Moderne*, a collection responding to a need for a new repertoire for Cavallé-Coll's organs, it draws inspiration from the popular operatic and symphonic music of its time, with an emphasis on 'special effects' to evoke natural phenomena from birdsong to thunder. Some decades later, Roger-Ducasse's *Pastorale* represents a logical extension of this long tradition. Appropriating elements of each of these various aforementioned *pastorale* models, his highly-perfumed 1909 canvas dons the sensual harmonic language associated with Gabriel Fauré, Claude Debussy, and Maurice Ravel. Roger-Ducasse, who succeeded Fauré as professor of composition at the Paris Conservatoire, offers us an unforgettable trip into the French countryside—complete with an obligatory and ferocious storm scene worth of Rossini or Beethoven—illustrating his complete mastery of both large-scale form and remarkable contrapuntal details, and above all, his gift for powerful suggestion.

Johann Sebastian BACH

The *passacaglia* occupies a unique place in the organ's repertoire, affording the composer an opportunity to explore the art of variation within a highly structured framework through an exploration of texture, sound, musical gestures, and—certainly in Bach's case—large-scale architecture. The form was first brought to, and explored at, the keyboard in the Renaissance, but its flourishing in the high Baroque period produced increasingly exhaustive essays on this variation form from composers such as Frescobaldi, Kerll, Cabanilles, and eventually Dietrich Buxtehude and J.S. Bach.

In Spanish, *passacalle* describes the repetitive act of walking (*pasar*) on/down a street (*calle*), in which the signature repeating bass line suggests the traversing of distances and the passing of time. Considering that at the organ, said bass line is principally played by feet in perfect alternation, the physical action of walking is hardly abstract. Bach famously walked over 200 kilometers from Arnstadt to Lübeck to study with Buxtehude, whose *Passacaglia* BuxWV 161, was perhaps the first of its kind to feature such a bass line

assigned to the organist's two feet. The youthful Bach must have recognized both the solemn beauty of Buxtehude's *Passacaglia* and the potential for further development of the form—not only are their themes remarkably similar, but significantly, their respective *passacaglias* appear together in the same 18th-century collection of keyboard works, the *Andreas Bach Buch*. But the locus of Bach's youthful study extended far beyond his voyages on foot to Lübeck and Hamburg; he copied scores by his predecessors and contemporaries from France and Italy with rigor. A brief movement from André Raison's 1688 *Première Livre d'Orgue* (First Organ Book) entitled *Trio en Passacaille*, using the exact same first eight notes of Bach's own theme, is surely no coincidence. Characteristic of Bach's work in the twilight years of the high Baroque, he took the best generating concepts from these various sources of inspiration and developed them to unprecedented heights.

Including the simple opening statement of the theme, Bach's *Passacaglia* BWV 582 consists of 21 variations over a repeating bass (*basso ostinato*, or *obstinate bass*). The work reads like a lexicon in the art of Baroque figuration, exploring in each of the variations a particular musical *figure*, or a small motive or cell of musical information. If the *passacaglia* chronicles the passing of time and distance, the listener is amazed by the vast and diverse musical terrain Bach traverses, exploring every peak and valley of the organ keyboard and pedals, and both the thinnest and densest of textures. And to go where no one had dared to venture before, following the 21st variation, Bach launches himself into a prodigious double fugue, taking up the *passacaglia* theme as its subject for yet further development. A lifelong disciple of symbolic numerology, it is perhaps no surprise that Bach chooses to introduce that fugue subject 12 times (i.e. the inversion of the number of variations in the *passacaglia*: 21), and that cumulatively, the number of appearances of the *passacaglia* theme in total amounts to 33: the age of Christ at the time of his death.

Jean-Philippe RAMEAU

While the sovereign sonorities of the great organs of the Clicquot dynasty of organbuilders—sounds recaptured with great fidelity in this Noack Op. 164—would have been well known to Jean-Philippe Rameau, he left us no printed organ music. Despite the fact that he was employed as an organist and was an accomplished keyboard player, it is principally for his inestimable contributions to the French Baroque opera repertoire and his groundbreaking theoretical writings for which he is celebrated today. His 1722 *Treatise on Harmony Reduced to its Natural Principles* remains a seminal work on the study of tonal harmony in Western art music.

Les Indes Galantes of 1735 belongs to the rich tradition of the French *opéra-ballet*, featuring rather loosely connected plots in four acts set in Turkey, Peru, Persia, and North America. The *Chaconne* which concludes the fourth act, *The Savages*, is one of Rameau's most famous instrumental works, is a spirited celebration of peace between the Native Americans and French and Spanish colonists. *Chaconnes* and *Passacaglias* function roughly on the same basic parameters, though unlike Bach's, Rameau's freely changes tonality from *major* to *minor* and uses multiple repeating basses. As the lines between keyboard music and instrumental music were rather blurred in the 18th-century, it was quite common for organists to perform instrumental music in transcription at the organ (as J.S. Bach would do with Vivaldi's Concerti from *L'estro Armonico*, and a trio from Couperin's *Les Nations*). Today we hear Rameau's *Chaconne* on the boisterous and regal *Grands Jeux*

registration, featuring the battery of powerful and lyrical reed stops in alternation to evoke the splendor of the French Court.

Maurice DURUFLÉ

Immortalized by his *Requiem*, Op. 9, of 1947, and a handful of masterful organ works composed between 1926 and 1964, Maurice Duruflé was a man of quiet intensity, profound modesty, and uncompromising ideals. An indefatigable defender and advocate of sacred music in the Catholic liturgy, the high standards he demanded of others were always eclipsed by his own intense, even severe, self-criticism. He likely destroyed many more scores than he ultimately left to posterity, but what we have inherited is also of inestimable value and exceptional quality. Born a year earlier in 1902, Duruflé's youthful experience as a chorister at the Cathedral of Rouen was informed by the flourishing of Gregorian Chant (associated with the Solesmes Abbey) and vocal polyphony of the Renaissance. By 1904, Pope St. Pius X's *Tra le sollecitudini* mandated its use in liturgy. The organ repertoire followed suit, and Gregorian themes (authentic or invented) often became an integral part of its fabric, announcing a shift away from the dramatic concert music of the *Belle Époque* towards a more introspective, mystical, and indeed sacred expression. Charles Tournemire, author of a vast collection of liturgical chant-based works entitled *L'Orgue Mystique* and Duruflé's organ teacher during much of the 1920s, further solidified the generating role of chant in new organ composition during the interwar years.

The winds of change of the early 20th-century often gusted in seemingly paradoxical directions. A modernist movement, announced by Claude Debussy in the 1890s and brought to a boiling point by Stravinsky in his epoch-defining *Rite of Spring* in 1913 incited a scandalized audience to rioting. Concurrently, a neo-classical movement, inspired by the music of the Renaissance and Baroque eras and the clarity and purity of the sonorities of ancient instruments, looked to the past for answers for the future. In his 1932 *Suite pour Orgue*, Op. 5, Duruflé reconciles the mysticism of chant-infused organ lofts; the apollonian coolness, freshness, and clear design of classicists; and the explosive and percussive drama of the modernists.

In the *Prélude*, intoned by an ominous, sustained siren in the distance, a serpentine theme moves inexorably forward, gradually erecting a tremendous cathedral of sound. The work adopts the motivations of a *passacaglia*, whose chant-like theme is truncated upon each subsequent hearing: a sort of musical foreshortening that imparts a sense of urgency like an approaching storm. Receding back into the distance as quickly as it appeared, an extended soliloquy heard on the *Cromorne* stop brings the movement to a somber conclusion. The *Sicilienne* possesses some of Duruflé's most intimate and plaintive writing, achieving a perfect balance of the poise and buoyancy of the Baroque dance its name summons, and the modern post-impressionist harmonies of interwar Paris. If the title *Suite* would historically suggest a collection of dance movements, only this lilting pastoral dance of the Sicilian shepherds demonstrates this legacy. The *Toccata* ranks among of the oldest keyboard genres, and that which first clearly distinguished *keyboard music* from other instrumental or vocal music. It also affords the player an opportunity to display one's technical and expressive prowess at the keyboard. While famously unsatisfied with this notoriously complex movement, Duruflé's remains the *non plus ultra* of French *Toccatas*, featuring an unrelenting flurry of digital activity, punctuated by violent eruptions of dissonant, syncopated chords.

–Notes by the Artist