

**Pro  
organo**

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South Bend, Indiana.  
[www.zarex.com](http://www.zarex.com) [www.proorgano.com](http://www.proorgano.com)

Recorded on 1 and 2 March 2013

# SEMPRE ORGANO

This recording represents not just the culmination of the journey following my application to the AGO National Competition in April of 2011, but also one that encompasses a unique set of connections and influences that have made this life-changing event such a resonant experience. Each of the pieces in this repertoire carries a special significance to me because they connect an experience from my past with a set of remarkable individuals who have pushed me forward, taught me, and helped me grow and evolve into a stronger person and the performer that I aspire to be.

Several of the pieces required in the 2012 competition, and recorded here, were the very ones that drew me to the organ at a young age. It was David Higgs who, through his recording at Meyerson Symphony Center

in Dallas, first introduced me to the Franck and Liszt works, and with whom I had the privilege to coach extensively with for the competition. Likewise, Robert Bates and Matthew Dirst nurtured me during my undergraduate years and provided key insights to me as the competition drew near, both were present at the Final Round to offer their support. In preparing for this recording, Ken Cowan has gone above and beyond by challenging, inspiring, and always encouraging me to think outside the box; shaping me for both immediate and future career goals.

A first CD only happens once in life, and I am forever grateful to David Ashley White forcreating such a wonderful new work of art for this occasion. Finally, I have been very fortunate to work with John Lehmann, who

## ACKNOWLEDGMENTS

The artist, producer and the American Guild of Organists extend sincere thanks to the Administration, Faculty and Staff of Rice University, The Shepherd School of Music, Houston, Texas, for their permissions and assistance, allowing this recording to be produced in the facilities on its campus.

Thanks also to Emily Nelson and Grant Williams for providing the handbell ringing on the work:  
*Come Pure Hearts: Introduction, Theme, and Variations* by David Ashley White.



The American Guild of Organists (AGO) promotes the highest level of organ performance through its **National Young Artists Competition in Organ Performance (NYACOP)**. The competition is open to organists between the ages of 22 and 32, and serves as a springboard for emerging organists. The final round is a featured event of the AGO's biennial National Convention. In addition to cash prizes for first, second and third place, and an audience-choice prize, the first place NYACOP winner receives the exposure of a recital played during the AGO national convention, professional career development assistance and a commercially released and distributed Compact Disc audio recording. Additional details, competition repertoire and official rules are published periodically in *The American Organist* magazine and may be found at [www.agohq.org](http://www.agohq.org).

**DSD**  
Direct Stream Digital

**Engineering Details:** Location recording was made with a custom-modified MultiChannel DSD® (Direct Stream Digital®) audio recorder from Genex Audio, Inc., supplied with analog input from Zarex HD analog pre-processors. DSD's sampling rate of 2,822,400 one-bit samples per second per channel offers superior performance compared to all existing PCM (Pulse Code Modulation) digital audio recording methods, including extended frequency response up to 40,000 Hertz. The superior audio fidelity of DSD audio is most apparent in high-definition audio products such as SACD (Super Audio Compact Disc), which uses DSD as its native audio format; however, DSD's benefits are also evident to the discerning ear when multichannel DSD location recordings are mastered and released in conventional CD formats and as in MP3 audio.

To contact the studio: [www.zarex.com](http://www.zarex.com) To contact the CD label: [www.proorgano.com](http://www.proorgano.com)

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Available from the American Guild of Organists, [www.agohq.org](http://www.agohq.org) and from [www.proorgano.com](http://www.proorgano.com)



**Gifts From Above • Yoon-mi Lim**  
2004 AGO NYACOP WINNER  
Pro Organo CD 7205



**Water and Light • Scott Montgomery**  
2006 AGO NYACOP WINNER  
Pro Organo CD 7224



**Universe of Poetry • Michael Unger**  
2008 AGO NYACOP WINNER  
Pro Organo CD 7235



**Modal Inspiration • Dongho Lee**  
2010 AGO NYACOP WINNER  
Pro Organo CD 7245

prepared my recordings for the early stages of the competition and with Fred Hohman, whose patience and encouragement have been invaluable throughout the production of this recording.

I hope that this CD will provide a means for you to sense the resonance of this personal journey, a journey that would not have been possible without family and friends, many of whom were with me not only in spirit, but who traveled with me to Cleveland and Nashville to support and encourage me as I prepared and competed. A heartfelt “thank you” to each of you, including the members of the 2012 NYACOP committee, for this wonderful gift I will always cherish.

#### NOTES ON THE MUSIC

##### *Scherzo symphonique* Pierre Cochereau (1924-1984)

Described as a “phenomenon without equal in the history of the contemporary organ” by Marcel Dupré, **Pierre Cochereau** is still highly regarded for his remarkable gift of improvisation.

Appointed Organiste Titulaire of Notre-Dame de Paris in 1955 at the age of 31, he also served as director of conservatories in Le Mans and Nice and made numerous

international tours, including 25 tours to the United States.

*Scherzo symphonique* was performed live in a concert at Notre Dame in 1974 and subsequently transcribed in 1998 by Jeremy Filsell from a recording. Opening with a declamatory tutti, the work proceeds with relentless drive—a characteristic often found in Cochereau’s improvisations, one that features changing textures, dramatic color changes, and a primitive-like pedal ostinato in the final pages. As a final “joke,” the piece winds down to a *pianissimo* “ending,” employing only two stops, but the listener is suddenly jolted with the final chords, which instantaneously use the full resources of the organ.

##### *Harmonies du soir, Op. 72/1* Sigfrid Karg-Elert (1877-1933)

**Sigfrid Karg-Elert** was one of the most prolific of composers for organ, and he succeeded another prolific organ composer, his friend and adviser Max Reger, as director of the Leipzig Hochschule in 1919. Renowned as a practical joker, Karg-Elert was also prone to irritating outbursts of bad temper and clownish behavior.

In total contrast to the Cochereau, this work opens softly with the Flute harmonique of

the Grand Orgue accompanied by strings of the Récit. Following the opening A-section, a shift from D-flat major to F-sharp minor leads to a more tumultuous B-section, which builds in both harmonic density and volume, arriving at a climax that returns us to D-flat major for the return of the opening melody—here re-harmonized and presented on the Clarinette of the Récit. The final section oscillates between D-flat and a whole-tone scale, creating a mysterious and serene conclusion.

### **Tanz-Toccata**

**Anton Heiller** (1932-1979)

Born and trained in Vienna, **Anton Heiller** was a brilliant organist, harpsichordist, composer, and conductor. In 1945, after graduating from the Music Academy, he was appointed instructor of organ and later, in 1957, named professor of organ. Well-known for his interpretation of the music of J.S. Bach and his skill as an improviser, Heiller won First Prize in improvisation at the 1952 International Organ Competition in Haarlem, and went on to build a career comprising numerous concert tours, lectures, and recordings. Composed in 1970, the **Tanz** (Dance) **Toccata** does not use any of the 12-tone rows often employed by Heiller, but

does make extensive use of added rhythmic values to create measures that are metrically uneven. As to be expected of such an accomplished organist, Heiller's registrations are meticulously marked in the score. Following an extended "dance" coda, the work ends abruptly on two thunderous chords.

### **Deuxième Choral en si mineur, M. 39** **César Franck** (1822-1890)

**César Franck** was one of the most important figures of the French organ school. Known as organist, composer, and pedagogue, Franck became organist of Saint-Clotilde in Paris in 1858 and professor at the Paris Conservatoire in 1872. His **Trois chorals** were composed in the summer of 1890 while he was recuperating from an accident, complications from which would ultimately claim his life. The chorales are said to have been composed on his deathbed and are now regarded as the pinnacle of his musical *oeuvre*. The **Deuxième choral** is of particular note, as it possesses both mystical and passionate qualities. Unlike many of his contemporaries, Franck was keenly aware of older musical forms, such as passacaglia and fugue, and both appear in this work. This piece is particularly suited to

### **THE ARTIST**

Prizewinning organist **Daryl Robinson** is quickly emerging as a solo and collaborative artist, praised for his innovative programming, impeccable technique, imaginative organ registrations, and unique depth of interpretative skill. A recipient of the First Prize and Audience Prize at the 2012 American Guild of Organists National Young Artists Competition in Organ Performance, Mr. Robinson also received First Prize at the 2009 William C. Hall Organ Competition (Undergraduate Division) and a fellowship to the 2007 Summer Institute for French Organ Studies.

A native of Houston, Texas, Mr. Robinson is currently pursuing a Master of Music in organ performance at Rice University as a student of Ken Cowan. He holds a Bachelor of Music in organ performance from the University of Houston, where he was a student of Robert Bates (Organ), Matthew Dirst (Harpsichord) and Betsy Cook Weber (Choral Conducting). He has also worked extensively with David Higgs of the Eastman School of Music.

Already a seasoned performer, Robinson has performed in venues throughout the United States as well as in Austria, Czech Republic,

France, Hungary and Wales. For four years, he served as Collaborative Keyboard Artist for the internationally-acclaimed Moores School Concert Chorale, traveling with the chorus to perform and compete at two international music festivals: the 2011 Florilège vocal de Tours in France and the 2009 Llangollen International Musical Eisteddfod in Wales, where his accompaniments were especially singled out for praise over the course of the competition by the international panel of judges.

In recent seasons, he has appeared with the Grammy-nominated ensemble *Ars Lyrica Houston*, the *Houston Symphony*, the *Houston Chamber Choir*, *Mercury Baroque* and the *Immanuel and Helen Olshan Texas Music Festival Orchestra*. He has performed under world-renowned conductors including John Rutter, Carl St. Clair, Mei-Ann Chen, Anton Armstrong and Mack Wilberg.

Mr. Robinson currently serves as Organist and Artist-in-Residence for South Main Baptist Church in Houston. His concerts from 2012 to 2014 are being administered through *Karen McFarlane Artists, Inc.*

Further information on his recordings and current engagements can be found at:

**[www.darylrobinson.com](http://www.darylrobinson.com)**

showcase many of the French Classical registration possibilities available on the Fisk-Rosales organ, sounds often not available on organs outside of France.

### **Clavier-Übung III**

**Johann Sebastian Bach** (1685-1750)

Published in September of 1739 in four volumes, the *Dritter Theil*, or the Third Volume, of Bach's "Keyboard Practice" is his first publication for organ. The collection contains 27 works organized to create the "German Organ Mass." There are numerous allusions to the Trinity within the collection, including three Gloria settings (in the keys F-G-A, forming a third). One of these Glorias, *Allein Gott in der Höh sei Ehr'* (All glory be to God on high) **BWV 676**, features an elaborate three-voiced trio texture in which the chorale melody serves as cantus firmus, surrounded by invertible counterpoint. The Credo, *Wir glauben all' an einen Gott* (We all believe in one God) **BWV 680** is in the form of a fugue that is based on the opening notes of the chorale melody; the fugue, played in the hands, is undergirded by an ostinato motive in the pedals, also derived from the chorale melody, perhaps reaffirming our need for a constant faith in God.

### **Präludium und Fuge uber den Namen BACH, S. 260**

**Franz Liszt** (1811-1886)

**Franz Liszt** set new standards as a flamboyant performer in the middle of the 19th Century, an age already obsessed with virtuoso performer/composers, and that quality informs many of his compositions. His *Prelude and Fugue on B-A-C-H* was originally written in 1855 and revised in 1870 (the version heard here). Composed for the inauguration of the Ladegast organ in the Merseburg Cathedral, the work is dedicated to Alexander Winterberger, who premiered the work in 1856. The B-A-C-H motif—B-flat, A, C, B-natural—was used by Bach, himself, as well as other composers in numerous compositions. While a "composed" piece, the work has the overall effect of an improvisation, having both virtuosic and expressive sections and sudden tempo and dynamic shifts, which help to showcase the dynamic range possible on the organ.

– notes by Daryl Robinson



Rice University's Fisk-Rosales organ, which was designed with many of the tonal characteristics of Cavallé-Coll organs in mind, allowing all of the colors required by Franck to emerge here with convincing authority.

### **Come, Pure Hearts: Introduction, Theme, and Variations**

**David Ashley White** (b. 1944)

A composer whose catalogue contains a variety of sacred and secular works, with an emphasis on choral music, **David Ashley White** is Professor of Composition and Director of the University of Houston Moores School of Music, where he holds the Margaret M. Alkek and Margaret Alkek Williams Endowed Chair.

Composed in winter 2013 at the commission of Daryl Robinson, *Come, Pure Hearts* is based on the composer's hymn tune MARGARET (1982), named for Margaret Flowers, onetime parish musician at Palmer Memorial Episcopal Church in Houston. After a brief introduction and statement of the tune, four variations follow, each comprising manipulations of fragments from the original melody. Following a scherzo-like first variation, the following movement not only includes *zimbelstern* at its joyful

climax, but, reflecting the composer's fondness for bell sounds in general, handbells are also employed at the atmospheric conclusion of this variation. The dramatic focus of the overall composition is the third variation for solo pedals, which is then followed by a more lyrical final variation that strongly references the pentatonic nature of the theme.

### **Offertoire pour le Jour de Pâques: O filii et filiae**

**Jean-François Dandrieu** (1682-1738)

A child prodigy, **Jean-François Dandrieu** gave his first public performances at the age of five, playing the harpsichord for King Louis XIV and his court, marking the beginning of his successful career as harpsichordist and organist. He held several posts as organist, including the Chapelle royale at Versailles and the churches of Saint-Merri and Saint-Barthelémy, both in Paris. Dandrieu's only collection of organ works was published in 1739 and also includes compositions by his uncle, Pierre.

The *Offertoire on O filii et filiae* is a set of variations, each increasing in difficulty, and provides an opportunity to

Program notes conclude on page 8.

**C.B. Fisk, Inc., Op. 109/Rosales Organ Builders, Inc., Op. 21**  
**64 voices, 84 ranks, 4,493 pipes**

<b>Grand Orgue</b>	<b>Positif</b> (Expressive)	<b>Récit</b> (Expressive)	<b>Pédale</b>
Montre 16'	Quintaton 16'	Bourdon 16'	Montre 32' (ext)
Bourdon 16'	Principal 8'	Diapason 8'	Contrebasse 16'
Montre 8'	Salicional 8'	Violo de gambe 8'	Montre 16' (G.O.)
Violoncelle 8'	Unda maris 8'	Voix céleste 8'	Violonebasse 16'
Flûte harmonique 8'	Flûte harmonique 8'	Flûte traversière 8'	Bourdon 16' (G.O.)
Bourdon 8'	Cor de Nuit 8'	Bourdon 8'	Quinte 10 2/3' (ext)
Octave 4'	Dulciane 4'	Prestant 4'	Octave 8'
Flûte ouverte 4'	Flûte douce 4'	Flûte octaviante 4'	Flûte 8' (ext)
Grosse Tierce 3 1/5'	Nasard 2 2/3'	Nasard 2 2/3'	Violoncelle 8' (G.O.)
Quinte 2 2/3'	Doublette 2'	Octavin 2'	Bourdon 8' (G.O.)
Nasard 2 2/3'	Tierce 1 3/5'	Tierce 1 3/5'	Octave 4'
Doublette 2'	Larigot 1 1/3'	Plein jeu II-IV	Flûte 4' (ext)
Quarte de Nasard 2'	Piccolo 1'	Bombarde 16'	Contre Bombarde 32' (ext)
Tierce 1 3/5'	Plein jeu IV-VI	Trompette 8'	Bombarde 16'
Grosse Fourniture II	Cor Anglais 16'	Hautbois 8'	Basson 16' (G.O.)
Petite Fourniture V-VIII	Trompette 8'	Clarinete 8'	Trompette 8'
Bombarde 16'	Cromorne 8'	Voix humaine 8'	Basson 8' (G.O.)
Basson 16'	Tremblant (G.O. & Positif)	Clairon 4'	Clairon 4'
Trompette 8'		Trémolo Récit	
Basson 8'		Trémolo Récit rapide	
Clairon 4'			

Accessories:  
 Kowalyshyn Servo-pneumatic Lever  
 Ôter machine  
 Octaves grave Grand Orgue  
 Vent flexible  
 Rossignol (2 pipes in water)  
 Clochettes (4 bells)

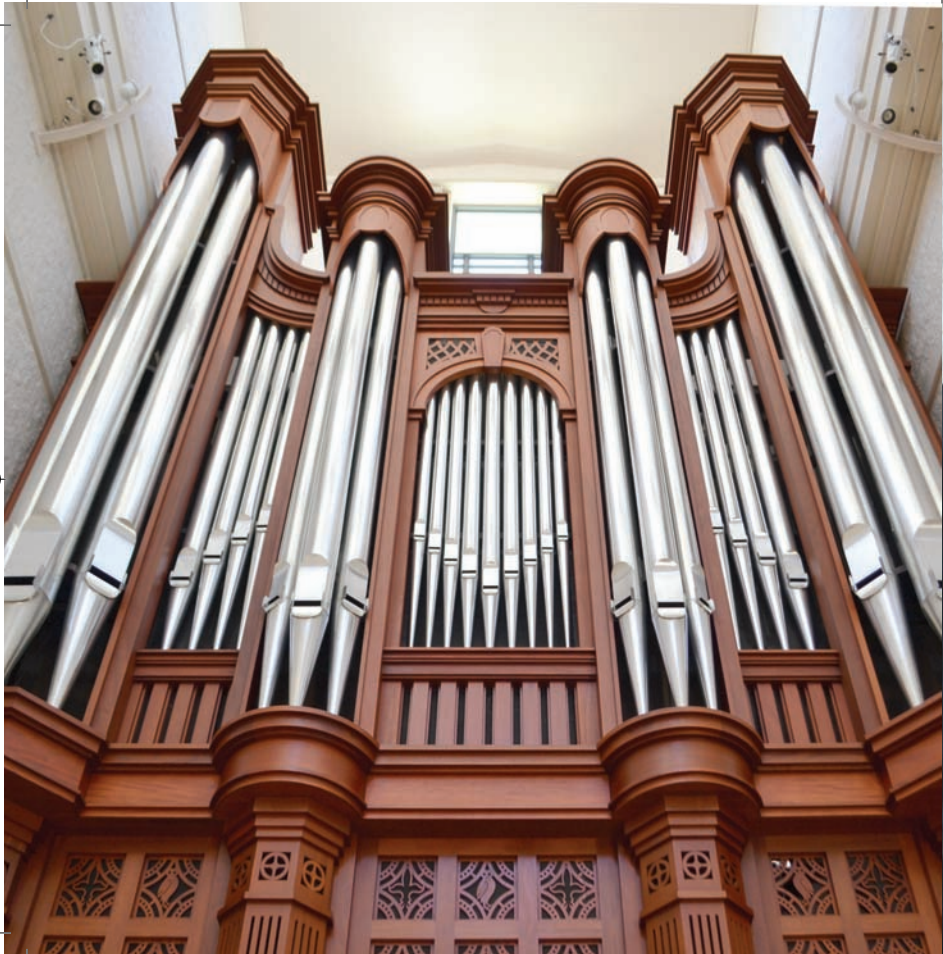
**History of the Edythe Bates**  
**Old Grand Organ**

From its earliest conception, the grand concert organ for The Shepherd School of Music at Rice University was designed to be a singular instrument with a unique identity and voice, capable of playing four centuries of organ literature in a convincing way. After extensive study, organ builder Manuel Rosales of Rosales Organ Builders, Inc. of Los Angeles and Clyde Holloway, Professor of Organ at The Shepherd School of Music, determined that an organ with the tonal characteristics valued in France during the 18th, 19th, and 20th centuries would offer the greatest flexibility in playing the largest segment of the literature.

Acoustician Lawrence Kirkegaard, in conjunction with Spanish architect Ricardo Bofill, designed an acoustically resplendent hall that produces a reverberation time of nearly six seconds. The stunning environment for this instrument measures seventy-eight feet tall, thirty-four feet wide, and eighty-seven feet in length, and is finished with four foot-thick split-faced block walls, sealed to ensure maximum reflection. The organ case of Honduras mahogany, inspired by French Classical examples, features dramatic

vertical towers, the tallest of which rise to a height of over fifty feet. The case incorporates an attached three-manual and pedal console with ebony and cocobolo draw knobs arranged en amphithéâtre, a configuration that puts control of the stops within easy reach of the performer. Pipes are of burnished tin, hammered tin, scraped tin, spotted metal, hammered lead, poplar, pine, basswood, and cherry. The largest pipe in the façade is FF of the Pédale Montre 32'. The instrument was built entirely in the Fisk workshop during 1995 and was delivered to the Shepherd School on 15 January 1996. The voicing of the organ pipes began six weeks later and was accomplished by a team of five voicers including: David Pike, Michael Kraft, Casey Dunaway, Stephen Malioneck, and Manuel Rosales.





# SEMPRE ORGANO

## DARYL ROBINSON

2012 First Prize Winner  
American Guild of Organists  
National Young Artists Competition  
in Organ Performance

Fisk-Rosales Organ  
Edythe Bates Old Recital Hall  
The Shepherd School of Music  
Rice University  
Houston, Texas USA

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