

Mr. Claflin began playing the piano at the age of four and later went on to study for ten years under the late Cameron McGraw at the Jenkintown (now Settlement) Music School. He began his organ studies under the late Virginia Cheesman and Dr. William T. Timmings before going on to Susquehanna University as a scholarship pupil of Dr. James L. Boeringer in performance and Church music. He concluded his studies at The Philadelphia Musical Academy (now The University of the Arts) as a scholarship pupil of Robert Plimpton, and participated in masterclasses under Robert Elmore, Gerre Hancock, Joan Lippincott, and Robert Carwithen.

As a recitalist, he has appeared on such noted series as Old Christ Church, Philadelphia; Saint Thomas Church, New York City; the Cadet Chapel at West Point, NY; Old Saint Paul's, Baltimore; as well as Trinity Cathedral in Trenton where he also recorded two best-selling releases for the DTR label. For a number of years, Mr. Claflin was an assistant organist at the famed Wanamaker Grand Court in Philadelphia. Of his playing, *The Philadelphia Inquirer* once wrote, "Claflin played with style and enthusiasm in a powerful and dramatic presentation." And the *Philadelphia Evening Bulletin* exclaimed, "a sizzling performance, technically on a very high plane."

Mr. Claflin was a member of The American Guild of Organists and The Presbyterian Association of Musicians. He passed away in 1997.

Acknowledgements

Direct-to-Tape Recording Company especially thanks the clergy, session, and staff of Grace Presbyterian Church, Jenkintown, PA for use of the sanctuary and organ in making this recording on June 3, 1981. Mr. Lee Malone, organist and choirmaster, handled the arrangements for this site which is particularly suitable for the present program.

Direct-to-Tape Recordings

The Direct-to-Tape Recording was made using two Schoeps microphones and two track analog tape. No compression, equalization, or limiting was used during its recording. No splices were made within any movements or pieces.

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Heroic Music for Baroque Trumpet and Organ

**Elin Frazier, trumpet
Leander Chapin Claflin, organ**



Marc-Antoine Charpentier (1634-1704), born in Paris, went to Rome at age 17 to study painting, but was so impressed with the music of Carissimi that he began studies under this master. On returning to France in 1652, Charpentier was in the shadow of Lully (1632-1687), who had a monopoly over all French music and the patronage of Louis XIV. Charpentier's music in general is more religious in nature, while Lully's best efforts centered on the theatre and opera. After Lully's death, Charpentier enjoyed the esteem and benefits of his predecessor. Charpentier set the *Te Deum* canticle at least six times. The one whose prelude is heard here is the only familiar setting. Miss Frazier freely arranged this version, and Mr. Claflin plays his organ "part" directly from the multi-staved and multi-clefed orchestral score!

"Voluntary" is a peculiar English word having its origin in the 16th century when it referred to parts invented or improvised to accompany plainchant. Most often, the word refers now to a piece played in conjunction with, but not liturgically part of, an Anglican church service. Thus the "concluding voluntary" is the "postlude". In the 18th century, the organ voluntaries usually had a slow introduction on the diapason stops followed by a spirited tune in which a solo stop such as a trumpet would often be used. We have kept the organ intradas in these version for trumpet and organ — a performance practice stylistically accurate, but often omitted by today's performers.

John Stanley (1713-1786), blinded at age 2, and **William Boyce** (c.1710-1779) both held important posts in London churches. Both studied with Maurice Greene, organist at St. Paul's Cathedral and Master of the King's Musick. Boyce succeeded Greene in the latter post in 1755 and Stanley followed Boyce in 1779. Boyce's *Ten Voluntaries* were published posthumously, and Stanley's *Thirty Voluntaries* appeared in three volumes in the 18th century. Miss Frazier has again freely arranged two from each of these famous sets.

Just which **Johann Christoph Bach** composed the *Sonata in D Minor*, presumably a transcription of a work probably for flute or violin, remains a mystery to us. The score gives no dates for the composer nor any other information on the piece — something this publisher often provides. There are at least ten Johann Christoph Bachs and Johann Christoph Friedrick Bach, the 16th child and eldest son of J.S. Bach. The sonata stylistically represents a bridge between the Baroque and classical idioms and would seem to belong to the period of Bach's son (1732-1795). The Johann Christophs all predate J.S. Bach, and several were major composers who might have written the piece in a style advanced for their day. In any case, the work is delightful, and is here presented without splices or edits within any movements, demonstrating the superb control and artistry of Miss Frazier.

Jean Joseph Mouret (1682-1738), born in Avignon, settled in Paris in 1707 and subsequently held important musical posts including that of Superintendent of Music for the Duchess of Maine and director of the "concert Spirituel". The *Rondeau* from the first of two *Suites* composed by Mouret is familiar in an orchestral performance that served as the theme for the popular Masterpiece Theater television series.

The Instruments

Miss Frazier's silver-plated, uncoiled, 4-valved piccolo trumpet in G was made by C. Mahillon in Belgium around 1950. It is an exceptionally rare instrument because so few were made of this type, and they have long since been discontinued.

The organ was built by the Gress-Miles Organ Company of Princeton, NJ in 1975. Presently, the 4-manual console controls swell, great, positiv, and pedal divisions with an antiphonal division and *en chamade* trumpet prepared for.

Elin Frazier

Elin Frazier received her early trumpet training under Roger Voisin in her native Boston. Later study was with Samuel Krauss at The Curtis Institute of Music in Philadelphia and with William Vacchiano and Carmine Caruso in New York. Now living in Philadelphia, Miss Frazier teaches privately and at Rutgers University. She has appeared as principal

trumpet for the Chamber Symphony of Philadelphia and frequently performs with leading ensembles including the Opera Company of Philadelphia, Pennsylvania Pro Musica, Penn Contemporary Players, Pennsylvania Ballet Orchestra, and the Philadelphia Bach Festival. Now a specialist on the Baroque trumpet, Miss Frazier's recording debut here presents a brilliant display of the art of ornamentation.

Leander Chapin Claflin

In 1996 Leander Chapin Claflin celebrated his 25th year as Music Associate and Organist at historic Abington Presbyterian Church in suburban Philadelphia. The extensive music program and concert series of this parish has gained national recognition.

In addition to his duties at Abington, Mr. Claflin was in great demand as a concert organist and choral accompanist. During his years at Abington, he has performed major organ/orchestral works of Handel, Mozart, Poulenc, Jongen, and Copland. As an accompanist, he has performed in a number of Philadelphia premieres, including Howard Blake's *Benedictus* under Sir David Willcocks, *Visions from Hildegard* by Stephen Paulus as well as the world premiere of Kenneth Leighton's *The Beauty of Holiness* for the 201st General Assembly of The Presbyterian Church, USA. At Abington, he has performed in Philadelphia premieres of major choral works of Respighi, Rutter, Rheinberger, and Vaughan Williams.

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|-----|---|-------|
| [1] | Marc-Antoine Charpentier: <i>Prelude to the "Te Deum"</i> | 1:50 |
| | John Stanley: <i>Two Voluntaries in D</i> | |
| [2] | Number 1 | 5:19 |
| [3] | Number 2 | 4:16 |
| | William Boyce: <i>Two Voluntaries in D</i> | |
| [4] | Number 1 | 4:10 |
| [5] | Number 2 | 5:26 |
| | Johann Christoph Bach: <i>Sonata in D Minor</i> | |
| [6] | Allegretto no troppo | 4:15 |
| [7] | Andante | 11:25 |
| [8] | Allegro | 3:55 |
| [9] | Jean Joseph Mouret: <i>Rondeau from First Suite of Symphonies</i> | 2:18 |

Producer and engineer: Bob Sellman
Artist and Repertoire Coordinator: William Marsh
Recorded June 3, 1981, at Grace Presbyterian Church, Jenkintown, PA.
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