

Jongen: Symphonie Concertante for Organ & Orchestra, Op.81

**Poulenc: Concerto in G minor for Organ,
String Orchestra & Timpani**

Bruce Shultz & Diane Meredith Belcher, organ
Philadelphia Youth Orchestra, Joseph Primavera, conductor



Joseph Jongen
(1873-1953):
Symphonic Concertante
for Organ and Orchestra,
Op. 81

Graduating with distinction in composition and organ from the Liege Conservatory, Jongen at nineteen was appointed associate professor of harmony and composition there. In 1897 he won the Prix de Rome with his cantata, "Comala". The prize, and another award conferred on him by Belgium's Academie Royale, enabled him to spend four years traveling in France, Germany and Italy. During those years he composed a symphony, a violin concerto, a 'cello concerto, a piano quartet and numerous smaller works.

In 1903 Jongen returned to the Conservatory as professor of harmony and counterpoint, and became organist at the church of Saint-Jacques. On the outbreak of

World War I he took his family to England. Until January, 1919, he lived alternately in London and Bournemouth. He formed a piano quartet and played numerous organ recitals.

Jongen returned to the Liege Conservatory for a year, leaving it to become professor of counterpoint and fugue at the Brussels Conservatory. He was director of the Conservatory from 1925 to 1939. He also conducted the Brussels Concerts Spirituels, at which he introduced new works by Schmidt, Malipiero, Honegger and other contemporary composers.

Despite his official duties, Jongen found time for prolific composition. His works include an unfinished opera, "Felyane", a symphonic poem, "Lalla-Rookh", based on the Thomas Moore poem, orchestral suites, eleven large works for solo instruments and orchestra, a great deal of chamber music, including a quartet for saxophones, choral works and music for piano and

organ solo.

The *Symphonie Concertante* was written in 1933. The opening movement is in free sonata form. The principal subject is a brisk, jaunty tune with sharp accentuation; the second subject is a broad *legato* melody. The themes undergo contrapuntal elaborations in the development section. The recapitulation brings the movement to a serene conclusion.

The second movement, *Divertimento*, is a sprightly, good-humored contrast, marked by continually changing time-signatures. In the third movement (*Lento misterioso*), there is again a change of mood. The music is solemn and rich-textured, modulating freely and heaping up sumptuous masses of organ-orchestral tone.

Since Frescobaldi's time, organists have chosen the *Toccata* (literally, "touch-piece") as a form in which to display their virtuosity. Jongen's *Toccata*, with its spinning perpetual-motion

figure, is a brilliant conclusion and demonstrates what the composer's technique as a player must have been.

**Francis Poulenc
(1899-1963):
*Concerto in G minor for
Organ, String Orchestra,
& Timpani***

Francis Poulenc was one of six popular composers who came together in Paris at the beginning of the 1920s. Dedicated to the avoidance of all kinds of romantic clichés, the group produced a number of works with a characteristic light ephemeral touch. The greatest eminence has come to Milhaud and Poulenc. Gradually in the last decade, Poulenc has developed the most substantial reputation.

Poulenc wrote his organ concerto in 1938. The work was played for the first time privately in Paris in 1939, under the

auspices of Princess Edmond de Polignac who had commissioned it and to whom it is dedicated. The Parisian public's response was unenthusiastic, but the concerto has become very popular outside of France.

The concerto was one of the first pieces composed after Poulenc's rediscovery of religious faith. There is a certain air of gravity throughout the piece. The unusual structural combinations of the organ-string-timpani provide the source of the powerful impression the concerto invariably leaves on musicians and audience alike.

Bruce Shultz

Bruce Shultz has been Chairman of the Music Department and College Organist at Girard College since 1983. In addition to this he serves as Organist-Director of Music at St. Francis deSales Church in

Philadelphia, a post he has held for the past twenty years.

Mr. Shultz's early organ studies began with James Bostwick, a prominent Philadelphia organist and vocal coach. His college and graduate career took him to West Chester University where he was an advanced standing organ student of Dr. Harry Wilkinson, renowned organ pedagogue. The coveted advanced standing award has been given to only eight students in the past 39 years.

Mr. Shultz is known as one of this country's finest improvisors of organ music. He displays this almost lost art form every Sunday during mass at St. Francis deSales Church and for the students at Girard College during Chapel exercises.

Mr. Shultz is also the head of his own organ building company of Shultz and Associates. He was recently featured in an article written in *The Organist's Review*, a British Organ Journal which stated he had "qualifications

necessary for inclusion in the list of those worthy for consideration as possible great organ builders". His instruments have been selected by The Philadelphia Orchestra, Telarc, E.M.I. and Direct-to-Tape for recordings.

Mr. Shultz previously recorded a series of "Christmas Improvisations" (DTR8004) on the DTR label.

Diane Meredith Belcher

Diane Meredith Belcher, a native of Strafford, PA, on Philadelphia's Main Line, is a young concert artist whose appearances have attracted critical acclaim from coast to coast. Miss Belcher is a graduate of The Curtis Institute of Music in Philadelphia where she studied with John Weaver. Miss Belcher also did graduate work with David Craighead at The Eastman School of Music, Rochester, NY, from which she holds a Master's Degree. Private study has been

with Clarence Watters, a former pupil of the late Marcel Dupre.

Miss Belcher has often appeared at the 6-manual Grand Court Organ in the famed John Wanamaker Store, Philadelphia, and she was a featured recitalist at the 1983 Region IX Convention of The American Guild of Organists. Diane Meredith Belcher presently is organist/Director of Music at St. Luke Lutheran Church, Memphis, Tennessee. Miss Belcher's first DTR release was DTR8403, *The Girard College Organ*, recorded in 1984.

Philadelphia Youth Orchestra

Forty-eight years ago in Germantown, a small group of high school musicians began to meet in each other's homes to read through symphonic scores. Feeling the need for professional assistance, they sought the help of Ruth Zippler, a junior high

Organ Specifications--E. M. Skinner Organ (1933) Girard College Chapel, Philadelphia, Pennsylvania

Great Organ	Swell Organ	Choir Organ	Solo Organ	Pedal Organ
32' Violone	16' Bourdon	16' Dulciana	8' Flauto Mirabilis	32' Resultant
16' Diapason	8' Open Diapason	8' Geigen Diapason	8' Gamba	32' Open Diapason
8' First Diapason	8' Geigen Diapason	8' Spitz Flute	8' Gamba Celeste	32' Violone
8' Second Diapason	8' Gedeckt	8' Concert Flute	4' Flute	16' Diapason
8' Third Diapason*	8' Salicional	8' Viol d'Orchestre	VII Grand Fourniture	16' Contra Bass
8' Principal Flute	8' Voix Celeste	8' Viol Celeste	16' Contra Tuba	16' Metal Diapason
8' Stopped Diapason*	8' Viol d'Orchestre	8' Dulciana	16' Corno di Bassetto	16' Dulciana
8' Erzahler*	8' Flauto Dolce	8' Unda Maris	8' Harmonic Tuba	16' Bourdon
8' Erzahler Celeste*	8' Flute Celeste	4' Octave Dulciana	8' Tuba Mirabilis	16' Echo Lieblich
8' Cello*	4' Octave	4' Flute d'Amore	8' French Horn	8' Octave Diapason
5 1/3' Quinte	4' Flute Triangulaire	2 2/3' Twelfth Dulciana	8' English Horn	8' Gedeckt
4' Octave	2 2/3' Nazard	2' Fifteenth Dulciana	8' Corno di Bassetto	8' Principal
4' Principal	2' Flautino	2' Piccolo	4' Clarion	8' Still Gedeckt
2 2/3' Twelfth	V Chorus Mixture	III Carillon Mixture	Chimes	4' Flute
2' Fifteenth	IV Cornet Mixture	16' Bassoon	Tremolo	V Mixture
V Chorus Mixture	16' Posaune	8' Clarinet		32' Bombarde
IV Harmonics	8' Cornopean	8' Orchestral Oboe	Echo Organ	32' Fagotto
16' Trumpet	8' French Trumpet	8' Harp	8' Diapason	16' Bassoon
8' Tromba	8' Oboe d'Amore	4' Celesta	8' Waldflute	16' Fagotto
8' Trumpet*	8' Vox Humana	Chimes	8' Dulcet	16' Trombone
4' Clarion	4' Clarion	Tremolo	4' Flute Triangulaire	8' Tromba
8' Harp	8' Harp		8' Vox Humana	Chimes
4' Celesta	4' Celesta		Tremolo	
Chimes	Chimes			
*(encl. in choir box)	Tremolo			

Couplers: Full complement of unison, sub-, and super-couplers. Unusual ones are an 8' Pedal and a Ch. to Gt. 5 1/3'.

school music teacher. And so the Germantown Youth Orchestra began.

The appeal of such an ensemble was evident immediately as audition applications came in from all parts of Philadelphia and its suburbs. Adolph Sorian was the group's conductor during its initial season in 1940-41. J.W.F. Leman was on the podium in 1942 and remained there for ten years.

The Orchestra was incorporated in 1948, and in 1951 its name was changed to the Youth Orchestra of Greater Philadelphia. At the beginning of the 1952-53 season, William R. Smith assumed the post of conductor and continued until shortly after his appointment as Assistant Conductor of the Philadelphia Orchestra. Joseph Primavera succeeded him in 1954.

The Orchestra received its present name of Philadelphia Youth Orchestra in 1982. The original purpose of its founders--

to provide for gifted young instrumentalists a full-sized symphony orchestra in which they can work together toward musical excellence under the guidance of a professional conductor--remains unchanged. The only qualifications for membership are unusual talent, good character, and age--students must be between the ages of fourteen and twenty-two. All races and creeds are represented and membership is not limited to a particular school or school system. On Saturdays and some Sundays from September through May, students have travelled from as far away as Washington, D.C., to rehearse and perform.

In August, 1987, as part of President Reagan's "Year of the Americas", the Youth Orchestra concluded a successful season with a three-week concert tour to Buenos Aires, Montevideo, Sao Paulo, Rio de Janeiro, and Salvador/Bahia. The 102-member Orchestra also joined South American youth music groups in

inter-cultural events and appeared on television and radio broadcasts. At a performance in the famed Teatro Colon in Buenos Aires, the capacity audience leaped to its feet at the close of the program and demanded four encores. *La Prensa* wrote of this concert, "We believe we attended the performance of an extraordinary orchestra".

Joseph Primavera

Joseph Primavera has been conductor and music director of the Philadelphia Youth Orchestra for the past thirty-four years. Born and educated in Philadelphia, he began his career as a violist with the Philadelphia Orchestra under the direction of Leopold Stokowski and Eugene Ormandy, receiving in 1960 the coveted C. Hartman Kuhn Award for "musical ability and enterprise of such character as to enhance the standards and reputation of the orchestra".

After seventeen years he left the orchestra to devote full time to conducting and teaching. He has been music director and conductor for feature films and television specials, directed a ten-day recording session with the London Philharmonic, and directed and conducted the Opera Barga in Lucca, Italy. He is a member of the American Symphony Orchestra League and the American Guild of Conductors.

Maestro Primavera is especially proud of his recognition as master teacher, a recognition based upon his long and productive association with secondary and collegiate institutions in the Philadelphia area, among them Germantown Academy, Temple University and Combs College of Music. Since 1976 he has been professor of orchestration, chamber ensembles, and musicianship at the Philadelphia College of the Performing Arts, now University of the Arts.

Maestro Primavera conducts the University of the Arts Symphony and the Delaware Valley Philharmonic Orchestra as well as the Philadelphia Youth Orchestra. He is the 1986 recipient of the Service to Youth in the Performing Arts Award presented by the Philadelphia Civic Ballet Company.

Girard College, the Chapel & the Skinner Organ

Girard College was founded in 1848 by the terms of the will of financier and banker, Stephen Girard, the French businessman who figured prominently in the American Revolution. Originally for "poor white male orphans", the courts in recent years have changed admission policies to include motherless boys as well as fatherless boys between 6 and 18, other races, and now girls. Founder's Hall is a supreme example of Gothic Revival

architecture, and the Chapel is unique among buildings anywhere.

The Grecian, wedge-shaped building contains a 2400-seat auditorium for non-sectarian services. Huge stone columns line the windowed walls, while the organ is installed in the triangular ceiling above gold-leafed lattice work. The distance at the highest point above the floor is perhaps 90 feet. The famed English organ builder, G. Donald Harrison, worked with the E. M. Skinner Organ Company of Boston in this 1933 installation. Organ and building were completed together. The 102-stop, 6587-pipe organ is controlled by a 4-manual console placed in the front of the chapel in the choir area. The organ chambers in the ceiling are built around a huge fan-shaped mixing chamber from which the sound descends through the lattice to the chapel below.

Acknowledgements

DTR is grateful to the Philadelphia Youth Orchestra, Joseph Primavera; Dr. John Lander, President of Girard College; and the Board of Trustees for permitting the recording of this important concert and providing the program notes. We also want to thank Bruce Shultz for his assistance in organizing it.

This Direct-to-Tape

Recording was recorded using two Schoeps microphones and DAT digital equipment. No limiting, equalization, or compression was used during the mastering or manufacture.

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The Girard College

Organ can also be heard on DTR8403, *The Great Skinner Organ at Girard College, Philadelphia*, featuring Diane Meredith Belcher.

Bruce Shultz can also be heard on DTR8004, *Christmas Improvisations*.

Both of the above recordings are available on real time duplicated cassette & Digital Audio Tape (DAT).

Credits

Producer & engineer: Bob Sellman

Cover photograph of Girard Chapel: Bob Sellman

Recorded April 10, 1988, at Girard College Chapel, Philadelphia, Pennsylvania.

Joseph Jongen:

Symphonie Concertante for Organ & Orchestra, Op. 81

Diane Meredith Belcher, organ

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| 1 | I Allegro molto; moderato | 9:33 |
| 2 | II Divertimento: Molto vivo | 8:52 |
| 3 | III Lento misterioso | 13:43 |
| 4 | IV Toccata (Moto perpetuo): Allegro moderato | 7:33 |

Francis Poulenc:

- 5** ***Concerto in G minor for Organ, String Orchestra & Timpani*** 23:33

Bruce Shultz, organ

Philadelphia Youth Orchestra
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DDD Direct Digital Recording

DTR8804CD



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