

building, completed one of his most important works: the organ of St. Patrick's Old Cathedral. Remarkable in its tonal and visual design, with craftsmanship that is second to none, it is a work

of musical and visual art. It remains one of the great treasures of New York City. In service for 135 years, it is the only intact three-manual Erben organ in the world, and the largely unaltered pipework speaks with grandeur and eloquence. It has 2,644 pipes.

Henry Erben, with one of the largest factories in New York by the mid-1800's (and a branch in Baltimore), shipped organs around the country and led a group of competitors in New York. Installed just after the Civil War, this organ was brought by horse and carriage and was assembled by hand. The organ cost, in 1868 dollars, approximately \$15,000--a kingly ransom.

Henry Erben was the son of a music teacher, organist, and builder of organs and pianos, Peter Erben (1771-1863). Henry married, had three children, and in 1836 became an alderman of the Sixth Ward. His displays of "artistic" temperament are the stuff of legend: "If a committee attempted to urge upon him plans inconsistent with his own, it was dismissed with denunciations emphasized by words from his private vocabulary, expressive if not elegant, his walking-stick frequently assisting both emphasis and exit." In a famous quarrel with Dr. Hodges, organist of Trinity Church, Erben tossed Hodges arms and legs out of the organ loft, leaving the organist on his hinder end. Erben the *impresario* also put on "exhibitions" where organists, over the course of a couple days, would take turns at the new instrument's console. For the exhibition at Trinity Church, 17,939 people attended the two-day marathon (the notable exception being Dr. Hodges).

To conclude, it is a long-term effort to preserve,

conserve and document this irreplaceable instrument. Donations made today will be used for the following: minor repair and tuning of the instrument, stabilization of the instrument, and the prevention of deterioration or inappropriate measures from being taken which may alter the historic importance of the instrument. All work should be done only after appropriate research and documentation have taken place. Eventually,

we hope to raise an endowment for the care and regular maintenance of the instrument. In the meantime, we hope to sponsor more musical programs as the community grows.

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## The Music of the Invisible

### Jared Lamenzo, Organ

Sunday, April 24, 2005

8:00PM

## Program Notes

**Johann Sebastian Bach** (1685-1750)  
Passacaglia, BWV 582

**Alexandre Guilmant** (1837-1911)  
Communion, Opus 74, No. 4

**Felix Mendelssohn-Bartholdy** (1809-1847)  
Sonata VI in d minor, Opus 65  
Chorale (Vater Unser) and variations  
Allegro molto  
Fuga  
Finale: Andante

**Dudley Buck** (1839-1909)  
Variations on Foster's Melody "Old Folks at Home", Opus 18  
Introduction: Allegro moderato  
Theme: Andante patetico  
Var. I: Poco animato  
Var. II: Poco adagio  
Var. III: Poco maestoso  
Var. IV: Poco animato ma non troppo

## Program Notes

All of the works chosen for the recital have a theme, followed by variations on the theme. This approach was chosen in the hope that listener would be able to follow the theme throughout, making the listening process more active. In the mid-nineteenth century, a typical recital would have selections from popular music, opera, orchestral transcriptions, and marching band music. The new generation of American organists coming back from Europe at the time were beginning to play the organ works of Bach, and the new works for organ written by Brahms, Liszt, Franck, Reger, and especially Mendelssohn.

At this time, it was typical to show one's Continental learning by playing one of Bach's great organ works. The *Passacaglia* BWV 582 is a monumental architectonic construction based upon a 15-note pedal *ostinato* (repeating pattern). It is one of the major achievements in the history of music and has the power to fascinate a musician throughout a lifetime. Among organ compositions, few have been interpreted in so many ways during the past few hundred years. It is full of allegorical meanings, hidden numerical constructions, subtle harmonic nuances, abbreviations, mirrors, and rhetorical allusions. The 21<sup>st</sup> variation is a crowning, epic fugue that takes the *basso ostinato*, cuts it in half, and superposes the pieces; there are 12 entrances of the subject. This majestic piece rises like flying buttresses, conveying hidden power to the walls of a nave, to the summit of a great Gothic arch. It is a statement as impressive in its domain as Newton's *Principia*, proclaiming the power and order of the universe.

One of the superstars of the music world in the late nineteenth century was Alexandre Guilmant, who, along with Liszt and Chopin, was a household name. He was Organist of La Trinité, Paris, and Professor of Organ at the Paris Conservatory. Guilmant performed before tens of thousands at the 1878 Exposition Universelle, Paris, the 1893 Chicago Columbian Exposition, and the 1904 St. Louis Exposition, where he performed on the largest organ in the world

(now the Wanamaker Organ in Philadelphia). An affable and talented teacher, students came from all over the world to study with him in Paris. To meet the growing demand for organ study in America, William C. Carl, a former student of Guilmant and organist of First Presbyterian Church in New York opened the Guilmant Organ School in 1899. The School was the first of its kind in America, and students from all over the country came there to study. Jared Lamenza was Organ Scholar there from 2002-2004, and studies with the current Organist of First Presbyterian Church, Dr. William Entriiken.

Mendelssohn was the first composer of stature to address the organ after Bach. In 1840, Mendelssohn, an accomplished organist himself, presented a recital of Bach's organ music at the Leipzig's Thomaskirche, where Bach was director of music until 1750. This performance led to the rediscovery of Bach's organ works. Robert Schumann wrote the day after hearing the recital, "Again I thought how we are never at an end with Bach, how he seems to grow more profound the more often he is heard."

Mendelssohn's Opus 65 brought the organ into the mid-19th century, the vintage of the Erben. By applying the orchestral vocabulary of the times to the instrument, he set the course for a whole new genre. The sixth sonata of Opus 65 is an orchestrally-inspired exploration of the chorale "*Vater Unser*" ("Our Father"). The chorale theme develops in three variations, leading to the freeform *Sturm und Drang* of the *Allegro molto*. The *Fuga* that follows is motivated by a three-four time signature, which sets off a chain of musical events that are tremendously satisfying to play. The soaring calm of the *Finale* foils the *Fuga*'s fury. The piece was played at the dedicatory recital of the Erben Organ at St. Patrick's Old Cathedral in 1852 by Mayerhofer.

At the age of sixty-eight, Henry Erben, a monumental figure in the history of organ