

*Virgil Fox Memorial Recital*

October 8, 2000

Sunday Afternoon at Four

The Riverside Church  
in the City of New York  
Riverside Drive and 122nd Street

The Virgil Fox Society

American Guild of Organists  
Pipes Spectacular  
National Flagship Program



# Virgil Fox Memorial Recital

OCTOBER 8, 2000

*The Riverside Church, New York City*

WELCOME TO THE VIRGIL FOX MEMORIAL RECITAL, the National Flagship Program for the **AMERICAN GUILD OF ORGANISTS'** Pipes Spectacular! — World's Largest Organ Concert. The AGO is very pleased to be working in cooperation with the **VIRGIL FOX SOCIETY** in paying honor to one of the most famous concert organists of all time — Virgil Fox — in this, the 20th anniversary year of his death.

Nine organists of national and international distinction have gathered to perform for you this afternoon. All are donating their services in support of this momentous occasion, and in support of the *Virgil Fox Scholarship Fund* that will be established with proceeds from today's recital.

Those gathered here this afternoon who never knew Virgil Fox should know of Virgil's passion for music, and of his aggressively charismatic style of sharing it with others. Throughout his career, Virgil Fox made extraordinary contributions toward educating the general public about the organ and organ music.

Through Pipes Spectacular, the AGO will embrace Virgil's legacy of education and outreach. Pipes Spectacular! — World's Largest Organ Concert will be a unique celebration of the organ in America that will increase appreciation for the enduring majesty of the *King of Instruments* while refocusing public attention on the importance of music education, particularly for young people, and the arts in our culture.

On Sunday, October 15, 2000, the AGO will present more than 2,000 performers in more than 200 concert venues throughout North America. A family audience of more than 100,000 is expected to attend these concerts. In addition, special TV and radio organ music programming promoting the event will reach an estimated 300,000 people or more. This one-day nationwide celebration of the pipe organ is designed to increase public awareness of the organ, and to help raise funds for the AGO's education and professional development programs.

The events comprising Pipes Spectacular! — World's Largest Organ Concert will feature the organ in its historic and evolving roles as a solo, accompanying, and ensemble instrument — showcasing the talents of the nation's leading professional organists in collaboration with some of the country's most distinguished musical artists. Concert programs will feature the organ with dance companies, brass and other instrumental ensembles, acclaimed choral groups and vocal soloists, marching bands, symphony orchestras, and many other musical organizations.

Concerts will be presented in urban, suburban, and rural communities throughout the United States and in a diverse array of settings — from performing arts centers and concert halls to churches, universities, and outdoor pavilions. In addition to the great variety of instruments and performers presented with the organ, programs will feature “informances,” organ “crawls,” multimedia presentations, and audiovisual enhancements. A nationwide listing of Pipes Spectacular concerts was published in the September and October issues of *The American Organist Magazine* and on the AGO Web site at [www.agohq.org](http://www.agohq.org). Please attend a Pipes Spectacular concert next Sunday in a location near you.

Now — sit back, relax, and let the celebration begin!

**John Obetz**

*Pipes Spectacular National Spokesperson*





## *Virgil Fox*

*1912-1980*

**V**IRGIL FOX was born in Princeton, Illinois, on May 3, 1912, and was acknowledged to be a child prodigy. At the age of ten, he was already playing the organ for church services, and at fourteen he played his first recital before a cheering crowd of 2,500 people in Cincinnati. At seventeen he was the unanimous winner of the Biennial Contest of the National Federation of Music Clubs in Boston, the first organist ever chosen.

After graduation as salutatorian of his high school class, he studied for a year with Wilhelm Middelschulte in Chicago and won scholarships to Peabody Conservatory in Baltimore. In his twentieth year he played five recitals from memory, completed eighteen examinations with the highest grades in his class, and became the first one-year student in the history of the school to graduate with the conservatory's highest honor — the Artist's Diploma. Six years later, he returned to Peabody to become head of the organ department and to serve as organist of Baltimore's Brown Memorial Church.

Immediately after being discharged from the Army Air Force in 1946, Virgil Fox performed forty-four major works from memory in a series of three concerts given under the auspices of the Elizabeth Sprague Coolidge Foundation, before sold-out audiences in the Library of Congress. In the same year he was selected to be organist of New York City's famed Riverside Church where he served for nineteen years until 1965.

Virgil Fox became a member of the American Guild of Organists in 1946. Over the years he was presented in recital by many chapters and was a featured performer at many AGO National Conventions. He played three times at the White House and in 1952 was chosen by the State Department to represent the United States at the First International Conference of Sacred Music in Bern, Switzerland. In 1963 he was awarded an honorary doctorate by Bucknell University, and in 1964 he received the Peabody Conservatory's Distinguished Alumni Award.

In his long and brilliant career, Virgil Fox gave recitals on practically every important organ in the world. He was the first non-German artist to perform the

works of J. S. Bach at the Thomaskirche in Leipzig. In 1962 he played the first solo organ recital at New York's Philharmonic Hall, Lincoln Center, and made the first recording of the new organ. He played recitals at Westminster, Durham, and Lincoln cathedrals;



King's College, Cambridge; Notre Dame and Ste. Clotilde, Paris; and the Marienkirche, Lübeck. In 1973 he played to a sold-out house in the 3,000-seat Concert Hall of the Kennedy Center for the Performing Arts, Washington, D.C.

Perhaps the most daring concert Virgil Fox ever played was at the mecca of rock music, New York's Fillmore East, where, in 1970, he gave an all-Bach program combined with a light show. He expanded upon a practice he had begun years earlier of speaking to the audience from the stage, discussing the music and bringing new dimensions to his concerts. For nine years the "Heavy Organ" show, combining music with lights, was taken across the country to various cities, colleges, and festivals. Virgil Fox is credited with bringing the music of Bach to many young people with an innovative and exciting style, although he often drew adverse criticism from some of his colleagues in the organ world and from those music critics who found his approach too flamboyant.

As a recording artist, Virgil Fox made many records on famous organs throughout the world. He also arranged many pieces for organ in collaboration with Robert Hebble. At the time of his death, he was working on a book on organ technique.

Virgil Fox's final performance took place on September 26, 1980, at the opening concert of the Dallas Symphony's season. His life, which ended on October 25, 1980, following a four-year fight with cancer, was one of courage, innovation, and dedication. Funeral services were held in Palm Beach, Florida, on October 28, and at the Crystal Cathedral, Garden Grove, California, on November 9.

# *Virgil Fox Memorial Recital*

**OCTOBER 8, 2000**

*The Riverside Church, New York City*

Opening Remarks . . . . . J. Michael Barone  
Program Host

*Tom Hazleton*

Tocatta and Fugue in D Minor, BWV 565 . . . . . J. S. Bach  
Dies Irae . . . . . Richard Purvis

*Dedicated to Virgil Fox*

*Robert Hebble*

Nave . . . . . Robert Hebble  
*Commissioned and premiered by Virgil Fox, 1956*

A Symphony of Light . . . . . Robert Hebble  
*Composed in memory of Virgil Fox, 1985*

III. *“The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined.”* Isaiah 9:2

IV. *“Arise, shine: for thy light is come, and the glory of the Lord is risen upon thee.”* Isaiah 60:1

*Dorothy Papadakos*

Themes related to Virgil Fox . . . . . An Improvisation

*Timothy E. Smith*

Sheep May Safely Graze . . . . . J. S. Bach/Fox/Smith  
Fugue in G Minor (Little), BWV 558 . . . . . J. S. Bach

Remarks . . . . . Richard Torrence  
Virgil Fox's Manager

*Steven Frank*

Roulade . . . . . Seth Bingham  
Toccatà from *Symphonie-Concertante* . . . . . Joseph Jongen

*~ Interval ~*

*Mark Miller*

Trio Sonata No. 6 (Vivace), BWV 530 . . . . . J. S. Bach  
Toccatà on *God Rest Ye Merry* . . . . . Mark Miller

*Robert Tall*

A Solemn Melody . . . . . H. Walford Davies/Tall  
Now Thank We All Our God . . . . . J. S. Bach/Fox

*Carol Williams*

Improvisation on the *Tè Deum* . . . . . Charles Tournemire  
Maple Leaf Rag . . . . . Scott Joplin/Williams

*Frederick Swann*

Fugue on a Credo Theme . . . . . Sigfrid Karg-Elert  
*"I believe in the life of the world to come"*  
Come, Sweet Death . . . . . J. S. Bach/Fox  
*Please withhold applause*  
Closing Hymn . . . . . Our God, Our Help in Ages Past  
*Hymn found elsewhere in this program*



## *Tom Hazleton*

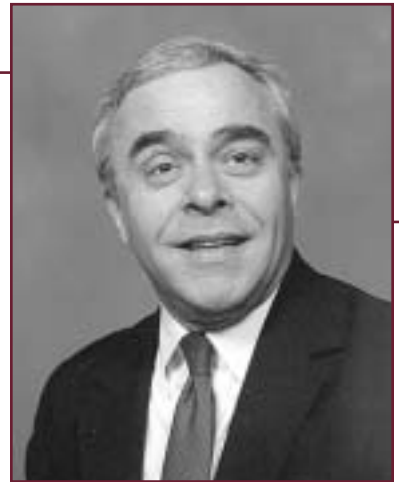
TOM HAZLETON is considered to be one of the few concert organists equally at home with both classical and theater organs. Tom was named “Organist of the Year” in 1986 by the American Theatre Organ Society. As a leading recording artist, Tom has over 35 LPs, cassette tapes, and compact discs to his credit. All have received critical acclaim by the public and critics alike.

Tom studied at the San Francisco Conservatory of Music and with noted organist-composer Richard Purvis at San Francisco’s Grace Cathedral. For over 13 years he was organist and associate director of music at Menlo Park Presbyterian Church. He was formerly professor of organ at the University of the Pacific and was the last staV organist at the San Francisco Paramount Theatre. Tom has concertized at venues worldwide including the Mormon Tabernacle, Sydney Opera House, Radio City Music Hall, John Wanamaker store, and the Crystal Cathedral. He currently resides in Pennsylvania’s Lehigh Valley, where he is on the staV of the Allen Organ Company.

## *Robert Hebble*

ROBERT HEBBLE is a composer and organist of international renown. A graduate of Yale University and the Juilliard School, Robert studied with such musical giants as Vittorio Gianinni and Roger Sessions. For more than thirty years, Robert’s career was closely linked with Virgil Fox’s. Dr. Fox was one of the first to recognize his creative gifts, appointing Robert as his assistant at the age of sixteen at The Riverside Church.

Robert travels extensively as an organist, pianist, composer, and clinician throughout the United States, Canada, and the Far East. Among many choral and organ commissions, his extensive published writings include the dedicatory organ composition *Heraldings* for the Crystal Cathedral; *Hoc Dies Resurgam* to inaugurate the “Trompeta Majestatis” organ stop at The Riverside Church, and a major work, *A Symphony of Light*, as the premier organ composition commissioned in memory of Virgil Fox, which he recently performed in Paris at the Cathedral of Notre Dame. Throughout his career, Robert Hebble has distinguished himself as a colorist: a musician whose conception of beauty finds variety in musical sounds and harmonies the way an artist mixes colors. His prismatic use of musical sounds is the trademark of his concerts, writings, and improvisations.





## *Dorothy Papadakos*



**D**OROTHY J. PAPADAKOS is organist of the Cathedral of St. John the Divine, New York City, and is the first woman to be appointed to this position. A native of Reno and Tahoe, Nevada, where she began her studies in jazz piano at age nine, she graduated from Barnard College in 1982. She subsequently earned a master's degree in organ performance at the Juilliard School in 1986. She has studied organ with Dennis Keene and Jon Gillock, and improvisation with Gerre Hancock and Paul Halley. She has performed with a number of symphony orchestras and worked with many noted singers and instrumentalists; she is also a member of the Paul Winter Consort.

Dorothy Papadakos is a commissioned composer who has received two "Meet the Composer" grants. Her second ballet, in collaboration with choreographer Francis Patrelle, received its premiere at Carnegie Hall in November 1992 and was performed by dancers from the New York City Ballet. Her latest CD of live organ improvisations at the cathedral was released in early 1996.



## *Timothy E. Smith*

**T**IMOTHY E. SMITH has been director of music and organist of The Riverside Church since 1992, prior to which he served for three years on the staff of Trinity Church, Wall Street, New York City. A graduate of Yale University, he holds the DMA degree from the Manhattan School of Music. His organ studies have been with W. Lindsay Smith, Thomas Murray, and John Walker. The recipient of the Theodore Presser and Harry Benjamin Jepson awards at Yale and the Claire Coci award at the Manhattan School, he has concertized throughout the Northeast. His solo performances have been aired on "PIPEDREAMS" and he has directed the Riverside Choir on CBS television.

Together with the American Boychoir and the Saint Thomas Choir of New York, Dr. Smith and The Riverside Choir are heard with soprano Jessye Norman on her latest Christmas album *In the Spirit* (Philips Classics), as well as in their own recordings of Christmas music *Behold the Star* and spirituals *Touch the Spirit* (JAV Recordings). In organ performance, Dr. Smith can be heard on three recordings (Pro Organo and JAV Recordings). With conductor James Simms and the Choir of Trinity Church New York, he has recorded *The Organ and Choral Works of Larry King* (Gothic Records).



## *Steven Frank*

STEVEN FRANK was a student of Virgil Fox and shared the stage with him many times. He is a graduate of the Guilfant Organ School, where he studied organ with George Markey, and Wagner College, where he later spent five years on the music faculty. He also studied with Walter Baker at the Mannes School of Music, Jasper Thorogood from St. Paul's School in London, and Tyler McGlamry.

Mr. Frank has played concerts in most major New York churches, given numerous recitals at the former Gallery of Modern Art, and performed the New York premiere of a work for organ and brass at Alice Tully Hall, Lincoln Center. In addition, he has played four Virgil Fox memorial concerts.

Mr. Frank is currently director of music and organist at St. Pancras Church in Glendale, New York. He is also an active member of the American Guild of Organists, and is currently Sub-Dean of the Queens Chapter. Steven has just completed a new recording, *Autumn Fires*, on compact disc for the Allen Organ Company.

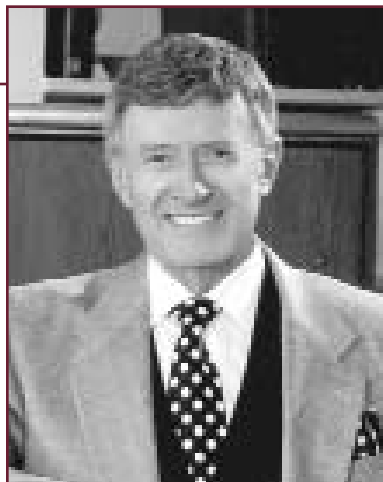
## *Mark Miller*



MARK ANDREW MILLER is a teacher, performer, composer, and student of sacred music. He is the music associate and assistant Organist of The Riverside Church. Mark is also artist-in-residence and director of the Gospel Choir at Union Theological Seminary in New York as well as composer-in-residence for the Harmonium Choral Society of Morris County in New Jersey. Since 1994 he has been director of music for the Drew Theological School in Madison, New Jersey. For the past nine years he has also been an organist for the Nightwatch program at the Cathedral of St. John the Divine in New York City.

Mark received his Bachelor of Arts in Music from Yale University and his Master of Music in Organ Performance from the Juilliard School. His organ teachers have been John Weaver, Robert Baker, Charles Krigbaum, and Robert MacDonald. As an undergraduate he was the recipient of the Yale Bach Society Prize and in 1989 was first prizewinner of the National Association of Negro Musicians National Organ Competition. Since that time, he has given numerous organ recitals around the country and in Bermuda. He is currently in the second year of the Ph.D. program in Liturgical Studies at Drew University.

## *Robert Tall*



**R**OBERT TALL has devoted most of his life to the study of music. His tenure at the University of Utah culminated in 1967 with a Doctor of Philosophy degree in Music and Psychology. He has held prestigious positions in churches and universities and performed in many of the fine concert halls in the United States. For twelve years he served as principal organist and program director of the famed Hollywood Bowl Easter Sunrise Service. He is an active member of the American Guild of Organists, currently serving on the Los Angeles Board of Directors as convention coordinator for the National AGO Convention, which will be held in Los Angeles in the year 2004.

Dr. Tall has developed remarkable MIDI skills as evidenced in his latest CD, "The Modern Organ for the New Millennium." As a result, he is in demand as a performer and clinician in the United States. He resides in Glendale, California, devoting most of his time to his company, Robert Tall & Associates, Inc., one of the world's leading distributors for Rodgers organs and Roland digital music products.



## *Carol Williams*

**F**ollowing studies at Guildford Cathedral, CAROL WILLIAMS spent five years at the Royal Academy of Music, where she specialized in organ performing as a student of David Sanger after a brief period with the late Douglas Hawkrige. Carol has also visited Paris to study with Daniel Roth, the organist at St. Sulpice. She was at one time the deputy organist at St Columba's Church of Scotland in London's Knightsbridge neighborhood.

Carol obtained the Academy's prestigious Recital Diploma, an LRAM (organ), an LRAM (piano) and was awarded all the major prizes for organ performing. She is also an FRCO, an FTCL, an ARCM and has received the honor of being elected an Associate of the Royal Academy.

In addition to undertaking advanced study for a doctorate under the supervision of McNeil Robinson at the Manhattan School of Music, Carol now devotes all her time to concerts. She is a regular broadcaster on both American classical radio stations, on BBC radio, and on Classic FM. Carol is also featured in the national organ-awareness video *Pulling Out All the Stops* when she was filmed "in concert" at St. Thomas Church, Fifth Avenue, New York City.



## *Frederick Swann*

FREDERICK SWANN was associated with the music ministry of The Riverside Church from 1952 through 1982 – first as substitute organist, then co-organist with Virgil Fox (starting 1957), then organist, and finally (1967–1982) as director of music and organist. Following graduation from Union Theological Seminary School of Sacred Music, he served two-year periods concurrently as acting organist/director at the Brick Presbyterian Church and associate organist at St. Bartholomew’s Episcopal Church in New York City. From 1982 to 1998 he was director of music and organist of the Crystal Cathedral in Garden Grove, California, and is currently organist-in-residence at the First Congregational Church of Los

Angeles, where he plays weekly recitals and services on the largest church organ in the world (over 21,000 pipes and 346 ranks).

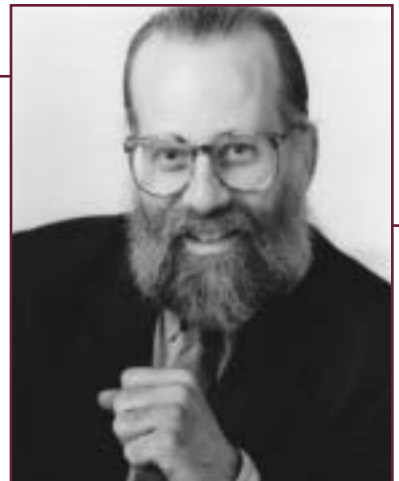
Fred’s recital career has included over 2,200 performances throughout the United States, Europe, and Asia. His years of teaching included ten years as chair of the organ department of the Manhattan School of Music. He has made numerous recordings and is a published composer.

After 60 years of playing for church every Sunday, Fred plans to retire from full-time church work in the summer of 2001 and will limit both church and recital performances after that time.

## *J. Michael Barone*

JMICHAEL BARONE is a graduate in music history from the Oberlin Conservatory, where his principal applied instrument was, perhaps not surprisingly, the organ. He has been with Minnesota Public Radio virtually since its beginning, having joined the then lean-and-hungry small staV in 1968. He has since been involved in every facet of music production and programming on the MPR system.

His present involvements are as host and producer of two nationally syndicated series, PIPEDREAMS, and the Saint Paul Chamber Orchestra concert broadcasts. Also, he is host of a regional New Releases review program, and served as executive producer for Artists in Concert, a weekly showcase of regional in-concert performances of choral, chamber, and solo instrumental and vocal repertoire. In 1996, he received the American Guild of Organists’ “President’s Award” for outstanding service to the organ community.



## *Virgil at The Riverside Church*

**V**IRGIL FOX is one of the very few organists who requires no introduction. Born in 1912, he achieved his fame early on: a debut at the New York Wanamaker Store in 1932, chairman of the Peabody Conservatory organ department in 1938, organist of The Riverside Church in 1946, voted America's most popular organist by the American Guild of Organists in 1952. "Virgil" (as his crowds came to hail him) combined talent and flair with equal parts drama and melodrama. Matched to an electrifying technique and a diligent practice regime, Fox handily commanded five decades of capacity audiences all over the world. The Riverside Church was a prestigious pedestal from which to launch a concert career, and the Fox-Riverside marriage seemed an ideal one.

Upon assuming the position of Riverside organist, Fox's top priority was a new organ, and it would come from none other than the Æolian-Skinner Organ Company of Boston, the premier builder of the day. First to arrive was a new console in 1948, with five manuals and every feature Fox could dream



up. Installation of the organ itself began in 1953, incorporating certain pipes from the old instrument but recasting them according to new musical purposes and Fox's particular desires.

## *The ORGANISTS of RIVERSIDE*

Harold Vincent Milligan  
*Organist 1930- '44*

Frederick Kinsley  
*Organist 1944- '46*

Virgil Fox  
*Organist 1946- '57*  
*"Titular Organist" 1957- '65*

Frederick Swann  
*Assistant Organist 1952- '57*  
*Organist 1957- '67*

*Director of Music  
& Organist 1967- '82*

John Walker  
*Director of Music & Organist 1982- '92*

Timothy E. Smith  
*Director of Music & Organist from 1992*

*Jonathan Ambrosino*

## **GOthic**



**G**OTHIC RECORDS will be recording this special event for production on compact disc. This recording is anticipated for release by December 2000. If you would like to be on the mailing list to be contacted when this special disc is available, please contact Gothic Records at 800.735.4720 or [gothicrec@aol.com](mailto:gothicrec@aol.com). In the meantime, please visit their website at [www.gothicrecords.com](http://www.gothicrecords.com) to see the many other organ recordings that are available.

## *The Riverside Church*

CONSTRUCTION OF RIVERSIDE'S BUILDINGS BEGAN IN MARCH 1927 and the doors opened in October 1930. Both congregation and building were the fertile combination of two ideas: the liberal Social Gospel of Harry Emerson Fosdick, Riverside's minister, and the energy of evangelical Protestantism of John D. Rockefeller, Jr., Riverside's active lay leader and benefactor.

These strands continue to shape Riverside's identity and they characterize the present leadership of The Rev. Dr. James A. Forbes, Jr., called to be Riverside's senior minister in 1989. He grew up in the southern Pentecostal tradition, but is now the voice of a congregation known for its political action and outspoken sense of justice.

Not only did Fosdick oppose fundamentalism, he was a pacifist during World War II. His successor, Robert James McCracken, is well remembered for his stand against McCarthyism, and during his tenure, Martin Luther King, Jr. chose Riverside's pulpit from which to make his anti-Vietnam speech in 1967.

But it was during the years of Ernest T. Campbell that Riverside emerged as a fully diverse community, and it was he who led the church to create the Riverside Fund for Social Justice in 1969 in response to the Black Manifesto of the National Black Economic Development Conference.

When Riverside called William Sloane CoY n, Jr. in 1977, it continued its opposition to "warring madness" and established a program to reverse the arms race. It also confronted two other controversial issues. In June 1984, it became a sanctuary church and for a year housed a refugee family from Guatemala. A year later, it aY rmed the acceptance and inclusion of gay men and lesbian women in the full life of the church.

Dr. Forbes has carried forward Riverside's commitment to diversity and justice. In 1990, he welcomed Nelson Mandela, who came to Riverside to thank the churches of America for their support during South Africa's struggles. This year Riverside reaY rmed its commitment to grass-roots development groups by participating in loan guarantee funds for small businesses in South Africa and social investment projects in urban America.

Music sustains and strengthens the church in its mission. In addition to enthusiastic congregational singing, Riverside boasts six choirs, a magnificent organ, and carillon. Over the years the country's most accomplished organists, Virgil Fox, Frederick Swann, John Walker, and Timothy Smith, have also directed the music program. Frequent concerts have recently attracted such outstanding guest artists as Jessye Norman and Kathleen Battle, Billy Taylor, and conductors Kurt Masur and Christoph von Dohnányi.

Riverside welcomes all who share in its commitment to a world that embraces diVerence within a solidarity of God's love for all of God's people.



# *Virgil Fox Memorial Recital*

**OCTOBER 8, 2000**

*The Riverside Church, New York City*

## *Acknowledgments*

Len Levasseur, *Concert Coordinator*

Marilyn Brennan & Steven Frank  
*The Virgil Fox Society*

James Thomashower, *Executive Director*;  
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and the National Headquarters StaV of the *American Guild of Organists*

Anthony Baglivi, *Editor*;  
and the StaV of *The American Organist Magazine*

The AGO *Pipes Spectacular* National Task Force

New York City Chapter, AGO  
Stephen Hamilton, *Dean*

The Rev. Dr. James A. Forbes, Jr., *Senior Minister*;  
Timothy Smith, *Director of Music and Organist*;  
and the StaV of *The Riverside Church*

Marta Istomin, *President*;  
and Robert Smith, *Director of Community Outreach*  
of the Manhattan School of Music

Gothic Records, *Event Recording*

John Curtis-Michael, *Reception*

Paul Stephen

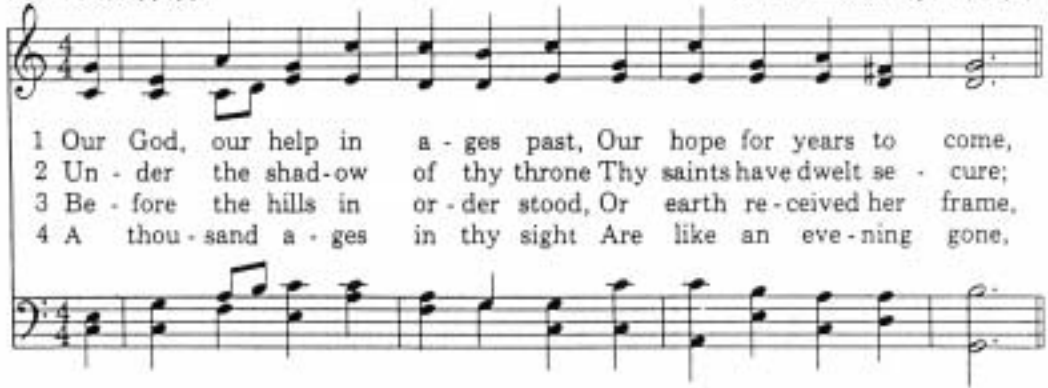
Lance Levasseur, *Video Presentation*



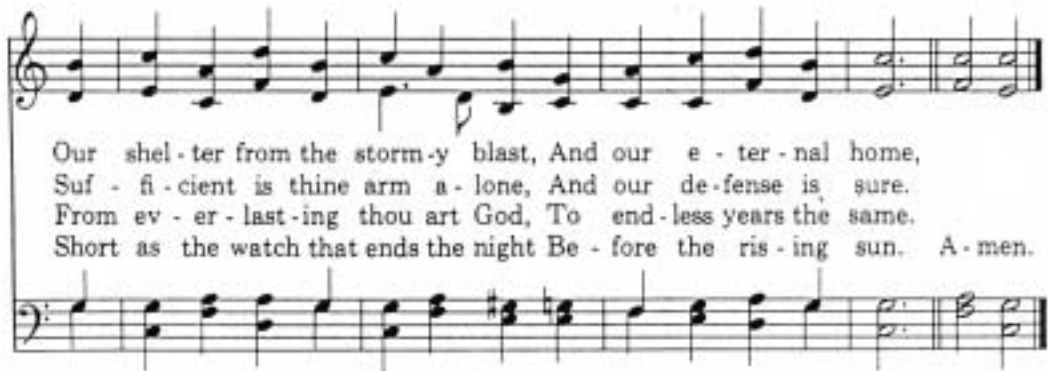
# *Our God, Our Help in Ages Past*

Based on Psalm 90  
Isaac Watts, 1674-1748

ST. ANNE C.M.  
Attr. to William Croft, 1678-1727



1 Our God, our help in a - ges past, Our hope for years to come,  
2 Un - der the shad - ow of thy throne Thy saints have dwelt se - cure;  
3 Be - fore the hills in or - der stood, Or earth re - ceived her frame,  
4 A thou - sand a - ges in thy sight Are like an eve - ning gone,



Our shel - ter from the storm - y blast, And our e - ter - nal home,  
Suf - fi - cient is thine arm a - lone, And our de - fense is sure.  
From ev - er - last - ing thou art God, To end - less years the same,  
Short as the watch that ends the night Be - fore the ris - ing sun. A - men.

5 Time, like an ever-rolling stream,  
Bears all its sons away;  
They fly, forgotten, as a dream  
Dies at the opening day.

6 Our God, our help in ages past,  
Our hope for years to come,  
Be thou our guard while troubles last,  
And our eternal home.



## *The Virgil Fox Scholarship Fund*

**T**HE VIRGIL FOX SCHOLARSHIP FUND will be established with the proceeds from today's recital. The fund will encourage and support talented young organ virtuosos pursuing a future in organ playing by providing a scholarship or prize award.

The artists for today's recital are generously donating their time and talent in support of the Virgil Fox Scholarship Fund. Contributions to this fund in memory of Virgil Fox will be gladly accepted.

## *The Virgil Fox Society*

**T**HE VIRGIL FOX SOCIETY was established in 1979 at the request of Virgil Fox's manager, Richard Torrence, to provide a central source for information about the life and career of Virgil Fox. The Society publishes a quarterly newsletter, sponsors concerts, promotes the release of Virgil Fox's recordings, and acts as an archival facility for unreleased recordings and videos. For membership information or to make a contribution to the Virgil Fox Scholarship Fund, please contact Steven Frank at 718.456.9741 or visit [www.virgilfox.com](http://www.virgilfox.com).



*Mike Douglas ~ Virgil Fox ~ Liberace ("The Mike Douglas Show," June 15, 1973)*

# The Riverside Church

## Great—*unenclosed, manual II*

32	Manual Untersatz ( <i>prepared for</i> )
16	Brumm bass ( <i>prepared for</i> )
16	Violone 61
8	Diapason 61
8	Prinzipal 61
8	Flute Oktaviant 61
8	Holz Gedackt 61
8	Gemshorn 61
5	' Quinte 61
4	Octave 61
4	Spitz Prinzpal 61
4	Flüte couverte 61
2	' Octave Quinte 61
2	Super Octave 61
2	Blockflöte 61
13/1'	Tierce (3/ 'at c# ) 61
1	' Kleine Mixtur iv 244
1	' Fourniture v-vii 343
1/2'	Scharf iv 244
vii	Grand Chorus (Gal. Great)
16	Posaune 61
8	Trompete 61
4	Klarine 61
	Tremulant
	Chimes (Solo)
	Harp (Choir)
	Celesta (Choir)
	Sub
	Unison OV
	Positiv
	Positiv Sub
	Manual v

## Swell—*enclosed, manual III*

32	Contre Gambe
	( <i>ext. 16', flexible pipe bodies</i> ) 12
16	Gambe ( <i>ext. 8', to g</i> ) 12
16	Flüte conique 68
16	Rohr Bordun 68
8	Montre 68
8	Viole de Gambe 68
8	Viole Celeste 68
8	Salicional 68
8	Voix Celeste (GG) 61
8	Rohrflöte * 68
8	Flauto Dolce 68
8	Flute Celeste ( <i>tenor c</i> ) 56
4	Prestant 68
4	Flüte harmonique * 68

## Swell—*continued*

4	Unda Maris i 136
2	' Nazard * 61
2	Doublette 61
2	Spillflöte * 61
13/1'	Tierce (3/ 'at c# ) * 61
8	Cornet v ( <i>draws stops marked*</i> )
2	Dolce Mixture iii-v 221
1	' Plein Jeu iv 244
	' Cymbale iv 244
16	Contre Trompette 68
8	Trompette 68
8	Hautbois 68
8	Oboe d'Amour 68
8	Clarinet 68
8	Menschenstimme 68
4	Clairon 68
4	Octave Trumpet 68
	Tremulant
8	Trompeta Majestatis (Gal. Gt.)
	Sub
	Super
	Unison OV
	Positiv
	Manual v

## Choir—*enclosed, manual I*

16	Quintaton 61
8	Viola Pomposa 68
8	Viola Celeste 68
8	Dulcett i 136
8	Concert Flute 68
8	Cor de Nuit * 68
8	Erzähler 68
8	Erzähler Celeste 68
4	Prinzpal 68
4	Koppelflöte * 68
2	' Rohr Nasat * 61
2	Zauberflöte * 61
13/1'	Tierce (3/ 'at c# ) * 61
1	' Larigot (2' 'at c# ) 61
	1 Siz öte (2' 'at c# ) 61
8	Cornet v ( <i>draws stops marked*</i> )
1	Mixtur iii-iv 190
1/4'	Zimbel iii 183
2/8'	Jeu de Clochette i 122
16	Serpent 68
8	Petite Trompette 68
8	Krummhorn 68
4	Rohr Schalmei 68

## Choir—*continued*

8	Festival Trumpet (Bomb.)
	Tremulant
(8)	Harp ( <i>extension Celesta</i> )
(4)	Celesta ( <i>unenclosed</i> ) bars 61
	Nachtigall on Ped. toe-stud
	Sub
	Super
	Unison OV
	Positiv
	Manual v

## Bombarde—*unenclosed, man. v*

8	Mounted Cornet v 185
	Tremolo
16	Festival Trumpet ( <i>t.c. ext. 8'</i> )
8	Festival Trumpet 61
4	Festival Trumpet ( <i>ext. 8'; to c</i> )
8	Tuba Mirabilis 61
8	Trompeta Majestatis (Gal. Gt.)

## Solo—*enclosed, manual IV*

8	Gambe 68
8	Gambe Celeste 68
8	Doppelflöte 68
4	Orchestral Flute 61
2	' Quinte Flute 61
2	Fife 61
16	Corno di Bassetto 68
8	Trompette Harmonique
	(14" wind pressure) 61
8	French Horn 68
8	English Horn 68
8	Orchestral Oboe 68
4	Clairon Harmonique 61
8	Tuba on Solo (Bomb.)

## Tremulant

	Chimes ( <i>g<sup>2</sup> to g</i> ) tubes 3
	Chimes Forte ( <i>opens tube enclosure</i> )
	Celesta (Choir)
	Zimbelstern bells 5
	Sub
	Super
	Unison OV
	Positiv OV
	Manual v

# Organ Stoplist

## Positiv—*unenclosed, manual iv*

8	Prinzipal	61
8	Singend Gedeckt	61
4	Oktav	61
4	Rohrflöte	61
2	Superoktav	61
1	Larigot	61
1	Mixtur v	305
	Terzzymbel $\text{iii}$	183
8	Trichter Regal ( <i>c<sup>a</sup> to c</i> )	37
	Tremulant	
	Sub	
	Unison OV	

## Pedal—*unenclosed*

32	Contre Basse ( <i>ext. 16'</i> )	12
32	Contra Bourdon ( <i>ext. 16'</i> )	12
32	Contre Gambe (Swell)	
16	Contre Basse	32
16	Prinzipal	32
16	Violone (Great)	
16	Gambe (Swell)	
16	Flüte conique (Swell)	
16	Bourdon	32
16	Rohr Bordun (Swell)	
16	Quintaton (Choir)	
8	Prinzipal	32
8	Spitz Prinzipal	
	(7 <sup>th</sup> wind pressure, <i>cc to GG</i> )	32
8	Cello (Great Violone)	
8	Flute Oktaviant (Great)	
8	Bourdon ( <i>ext. 16'</i> )	12
8	Rohrflöte (Swell $\text{16}$ )	
5	Quinte	32
4	Choral Bass	32
4	Nachthorn	32
4	Flöte (Great Flute Oktav.)	
4	Rohrflöte (Swell $\text{16}$ )	
2	Blockflöte (Great)	
2	Mixture $\text{iii}$	96
1	Cymbel $\text{iii}$	96
32	Harmonics $\text{vi}$ ( <i>Ped.+Sw. Bdns.</i> )	
32	Contre Bombarde ( <i>ext. 16'</i> )	12
16	Bombarde (7 <sup>th</sup> wind)	32
16	Rankett	32
16	Contre Trompette (Swell)	
16	Serpent (Choir) ( <i>in Ch. jamb</i> )	
8	Trumpet (7 <sup>th</sup> wind)	32
8	Rankett ( <i>ext. 16'</i> )	12

## Pedal—*continued*

4	Clarion ( <i>ext. 8'</i> )	12
4	Trompette (Solo Clairon)	
4	Rankett ( <i>ext. 8'</i> )	12
8	Trompeta Majestatis (Gal. Gt.)	
	Chimes (Solo)	

## Gallery Great—*enc., man. II*

16	Quintade	68
8	Principal	61
8	Flüte harmonique	61
4	Octave	61
4	Flüte à cheminée	68
2	Fifteenth	61
1	Fourniture $\text{iv}$	244
8	Trompette	61
8	Trompeta Majestatis	
	(22½ <sup>th</sup> wind pressure)	61
	Tremulant	
	Chimes ( <i>knob in Solo jamb</i> )	25
	Sub	
	Super	
	Unison OV	
	Manual v	

## Gallery Swell—*enc., man. III*

16	Bourdon	68
8	Gedeckt	68
8	Salicional	68
8	Voix Celeste ( <i>tenor c</i> )	56
8	Aeoline	68
8	Vox Angelica ( <i>tenor c</i> )	56
4	Octave Geigen	68
4	Flute Octaviant	68
2	Doublette	61
2	Sesquialtera $\text{i}$	122
1	Plein Jeu $\text{iv}$	244
16	Fagotto	68
8	Trompette	68
4	Hautbois	68
	Tremulant	
	Sub	
	Super	
	Unison OV	
	Manual v	

## Celestial—*enclosed, manual v*

8	Viole Ætheria	68
8	Viole Celeste	61
8	Flute Celeste $\text{i}$ ( <i>cel. t.c</i> )	124
8	Cor de Nuit	68
4	Flüte traversière	68
2	Nasat	61
8	Cor d'Amour	68
8	Cromorne	68
8	Voix Humaine	61
	Tremulant	
(8)	Harpe Séraphique ( <i>prepared for</i> )	
	Harpe Forte ( <i>prepared for</i> )	
	Sub	
	Super	
	Unison OV	

## Grand Chorus—*unenc., man. II*

8	Diapason	61
4	Major Octave	61
2	Grand Plein Jeu v	305

## Organo Piccolo—*prepared for*

8	Flauto	
4	Ottava	
4	Flauto in Ottava	
2	Decima Quinta	
1	Decima Nona	
1	Vigesimaseconda	
	Vigesimasesta	
½	Vigesimanona	
2	Ripieno v ( <i>collective</i> )	

## Gallery Pedal—*unenclosed*

16	Open Wood	32
16	Prinzipal	32
16	Bourdon	32
16	Lieblich Gedeckt (Gal. Sw.)	
16	Quintade (Gallery Great)	
8	Octave	32
8	Pommer ( <i>ext. 16' Bourdon</i> )	12
4	Super Octave ( <i>ext. 8' Oct.</i> )	12
2	Mixture $\text{iii}$	96
32	Grand Cornet $\text{vi}$	
16	Bombarde	
	( <i>ext. Gal. Great Trompette</i> )	12
16	Fagotto (Gallery Swell)	
8	Trompette (Gallery Great)	

