



VINTAGE: ELECTRIFIED

Helen Lukman-Fox

Come, Thou Long-Expected Jesus	Rowland Pritchard (1811-1887) arr. Mark Kellner
I Love Thee	anonymous arr. David W. Music
Adagio (<i>from a voluntary</i>)	John Bennett (1735-1784)
Chorale Prelude on 'St Theodulph'	Simon Sechter (1788-1867)
Canon in D Seek Ye First with Susan Gaddis, <i>piano</i>	Johann Pachelbel (1653-1706) Karen Lafferty (b.1948) arr. Ron and Linda Sprunger
O Sacred Head <i>Passion Chorale</i>	Hans Leo Hassler (1564-1612) arr. unknown
There is a Redeemer	Melody Green (b.1946) arr. Mark Kellner
Pastorale, op. 19	César Franck (1822-1890)
Crown Him Lord of All! Diadem Coronation with Susan Gaddis, <i>piano</i>	James Ellor (1819-1899) Oliver Holden (1765-1844) arr. Lloyd Larson
Now Thank We All Our God	Johann Crüger (1598-1662) arr. Mark Kellner
Be Thou My Vision	Traditional Irish Melody Arr. Roy Brunner
Paraphrase on a chorus in <i>Judas Maccabaeus</i> (Handel), Op. 90, No. 16 Alexandre Guilmant (1837-1911)	

“Vintage: Electrified” encapsulates the idea of fusing the old and the new, familiar hymn tunes presented in a different light – just like St Andrew’s hybrid instrument that combines the sound of real pipes and digital. The order of music is arranged to reflect the various parts of Sunday service a particular piece is normally suitable for: Preludes, Processional, Offertory, Holy Communion, and Recessional. Note that some of them could fit into more than one part of the service.

Rowland Pritchard was a Welsh musician best remembered today as the composer of the hymn tune *Hyfrydol* – in Welsh it means “delightful, agreeable, pleasing, pleasant, beautiful, fair, fine, sweet, melodious”. It was originally published in the composer’s handbook to the children’s songbook *Cyfaill y Cantorion* (The Singers’ Friend) in 1844. Apart from *Come, Thou Long-Expected Jesus*, *Hyfrydol* is commonly used with the texts for *Alleluia*, *Sing to Jesus!* and *Love Divine, All Loves Excelling*.

Mark Kellner graduated from Moody Bible Institute, where he studied organ and composition. His only book of hymn arrangements for organ features well-known hymn tunes arranged in the style of Widor, Franck, Brahms, Mendelssohn, and Bach. I wished he had lived long enough to produce more of his delightful arrangements.

David W. Music is Professor Emeritus of Church Music at Baylor University. He was a committee chair for two different hymnal projects, *Baptist Hymnal* (1991) and *Celebrating Grace* (2010). His arrangement of *I Love Thee* has bagpipe-like sound. It seems fitting to play this at St Andrew’s church, as a nod to Saint Andrew, the patron saint of Scotland.

John Bennett was an English composer. His *Ten Voluntaries for the Organ or Harpsichord* was published in 1758. On comparing the score with the registration of the organ at St Dionis Backchurch (where he served as organist), it’s clear that the stop indications point specifically towards that particular instrument which had been installed by Renatus Harris and son John in 1724. The *Adagio* I’m playing today uses only one stop: Diapason 8, as indicated on the music score. Note that a particular characteristic that is occasionally heard in Bennett’s voluntaries, but hardly ever in those of other composers of the period, is that of false relation, a type of dissonance that sometimes occurs in polyphonic music, most commonly in vocal music of the Renaissance.

Simon Sechter was one of the most prolific composers who ever lived - he wrote about 5,000 fugues (he tried to write at least one fugue every day), masses and oratorios. His music is largely forgotten. He’s now mainly remembered as a strict

music teacher, most notably of Anton Bruckner, his successor, whose teaching methods were based on Sechter's.

Theodulph of Orleans in France wrote the text for *All Glory, Laud and Honour* c. 820, in Latin. An apocryphal story from the early 16th century tells how he had been accused of rebellion against Emperor Louis the Pious and imprisoned at Angers, but was freed by the Emperor again after hearing Theodulph sing this hymn during a Palm Sunday procession which took place outside his prison cell.

Ron and Linda Sprunger's arrangement of *Canon in D/Seek Ye First* reflects their aim of blending music styles to help people discover the richness of both (old) hymns and (more modern) choruses. During his lifetime **Johann Pachelbel** was best known as an organ composer. He wrote more than 200 pieces for the instrument, both liturgical and secular, and explored most of the genres that existed at the time. The famous *Canon in D* was originally scored for 3 violins and a basso continuo, and paired with a gigue in the same key. **Karen Lafferty** was inspired by a sermon on Matthew 6:33 to write the first stanza of *Seek Ye First* in 1971.

Hans Leo Hassler was a German composer, organist, and a consultant to organ builders. He composed *Mein G'müt ist mir verwirret* (My Mind is Confused), a five-part secular love song. Its melody was later combined with the text *O Haupt voll Blut und Wunden* (*O Sacred Head Now Wounded*) of Paul Gerhardt, in which form it was used by Bach in his St. Matthew Passion.

The authorship of *There is A Redeemer* is sometimes attributed to Keith Green and sometimes to **Melody Green**. It has been suggested that this song was intended to be a contemporary take on Job 19:25, 'I know that my Redeemer liveth'. **Mark Kellner's** arrangement is reminiscent of César Franck's style, with a hint of American church music style of hymn arrangement.

Born in Liege, Belgium, **César Franck**, was a French improviser who often gave dedicatory recitals on newly installed organs built by Aristide Cavallé-Coll. Franck was one of the first organist/composer to experiment with the tonal colours that would become the hallmarks of French symphonic organ style. *Pastorale* is dedicated to Cavallé-Coll. It begins with an Andantino, which uses long pedal points. A harmonized chorale periodically disrupts the regular pace, providing a religious touch to the tableau. A short recitative creates a bridge to the contrasting section, Quasi allegretto, a toccatina of staccato chords in A minor. Vacillating between major and minor, a beautiful countermelody emerges but is soon broken up by a brief fugato with a four-voice exposition. In the recapitulation the previous theme from Andantino returns, this time enriched with lyrical counterpoint cleverly combined with the chorale theme. Franck had huge hands capable of

spanning the interval of a 12th on the keyboard – mine only reaches 8th, so at times I have to use acrobatic finger tricks to reach the upper manual from the lower manual.

Lloyd Larson is a freelance composer/arranger whose choral, handbell, keyboard and instrumental works are widely published. I think his organ/piano duet arrangement *Crown Him Lord of All* reflects his pianistic background. He uses both the English (**James Ellor's** Diadem) and American (**Oliver Holden's** Coronation) tunes that are commonly used for the hymn *All Hail the Power of Jesus Name*.

Johann Crüger wrote music instruction manuals and tirelessly promoted congregational singing. His publication *Praxis Pietatis Melica* (1664) is considered one of the most important collections of German hymnody in the 17th century. His best-known composition is *Nun Danket Alle Gott (Now Thank We All Our God)*.

Mark Kellner's arrangement is heavily influenced by Widor's Toccata.

Roy Brunner has published many arrangements and compositions for organs. His hauntingly beautiful take on *Be Thou My Vision* is dedicated to Joanne Collins.

Alexandre Guilmant was a French organist and composer who devoted himself almost entirely to works for his own instrument, the organ. Guilmant, along with Franck, Widor, and Vierne reintroduced the organ to the public after it fell out of favour during the classical period. They have the organ builder Cavallé-Coll to thank for, whose improvement of the English swell box, as well as his creations of orchestral sounds such as bassoon, oboe, and flute allowed for compositions to be written that could mirror a symphony orchestra. Guilmant's *Paraphrase of Thine Be the Glory* starts with a simple harmonization of the tune on the manual. It then turns into a fugue, with pedal part that imitates other parts on the hands. It keeps getting louder and louder as it goes towards the end, including the use of octave on the pedals. I hope your ears survive it!

Thank you for being a part of this joyous occasion.



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Helen Lukman-Fox grew up in Indonesia. She became a chorister when she turned 4. A few years later she wanted to learn violin but was forced to learn piano and Yamaha Electone because “learning piano from uncle is free!” Such is life.

Her growing up years were filled with various musical performances, including playing bell lyre and being “volunteered” to do a few competitions. She immensely enjoyed the fabulous food and friendships that came with those events – music was (and still is) a means to an end to her.

She relocated to Singapore for her Bachelor of Church Music degree, learning theology and music. As an organ major she studied under Dr Margaret Co Chen for 3 years, learning solely on German tracker organs (Laukhuff at Singapore Bible College and Klais Orgelbau at Victoria Concert Hall), followed by a year of Keyboard Accompaniment under Miss Lanny Yap. She secured various vocal and academic scholarships, including the privilege of travelling around the region with the school's most elite choral group and the handbell choir. Polishing the brass was her least favourite part of being in that handbell choir.

She did an organ summer course at St Andrews, Scotland, in the same year Prince William started studying there. Needless to say, she never bumped into him.

So far she has lived in 5 countries (Indonesia, Singapore, UK, Australia, and New Zealand), 20 cities and counting. Australia is the country she proudly calls home. Her seasoned expat life means she has encountered some interesting pipe organs.

She can play anything she can sing, in any key, but pretty rubbish at remembering lyrics. She doesn't have perfect pitch either. Just good at pitching ideas to others.

Her improvisational skills reflect her attraction to all things quirky. Her impromptu *Sharkacaglia* (a mash-up of Baby Shark and Bach's Passacaglia in C Minor) is well-known in certain circles. She has threatened to transcribe, refine and elaborate it, to sell to the public one day.

Her repertoire includes music from movies (Disney and Marvel!), pop, light jazz, fusion, and Bach.

Currently she's the organist at All Saints Anglican, Ponsonby.



St Andrew's, Epsom — Organ specification (2022)

George Croft & Son pipe organ (1956); Makin digital organ (2022) (hybrid)

**Information provided by Stephen Hamilton*

<i>Division / Current stop name</i>	<i>Pitch</i>	<i>Pipe / Digital</i>	<i>Hybrid (H)</i>	<i>Prev. name</i>
Great				
Bourdon	16'	D	D	
Open Diapason I	8'	P	P	Open Diapason
Open Diapason II	8'	P	P	Principal
Hohl Flute	8'	P	P	Stopped Diapason
Gamba	8'	P	P	Dulciana
Principal	4'	P	P	Octave
Harmonic Flute	4'	P	P	Wald Flute
Twelfth	2 ² / ₃ '	P	P	Twelfth
Fifteenth	2'	P	P	Fifteenth
Mixture IV	19.22.26.29	D	D	
Trumpet	8'	P	D	Trumpet
	16'	* P		Trumpet
<i>Great Chorus to Antiphonal</i>			D	
<i>Choir to Great</i>			D	
<i>Swell to Great</i>		P	D	
Swell (under expression)				
Lieblich Bourdon	16'	P	P	Contra Dulciana
Geigen Diapason	8'	P	P	Open Diapason
Lieblich Gedackt	8'	P	P	Rohr Flute
Salicional	8'	P	P	Dulciana
Voix Celeste	8'	P	P	Celeste
Gemshorn	4'	P	P	Gemshorn
Lieblich Flute	4'	P	P	Lieblich Flute
Fifteenth	2'	P	D	Gemshorn
Mixture IV	15.19.22.26	P	D	Mixture II
Oboe	8'	P	P	Oboe
Vox Humana	8'	D	D	
Contra Fagotto	16'	D	D	
Cornopean	8'	P	P	Cornopean
	8'	* P		Trumpet
Clarion	4'	* P	D	Clarion
<i>Tremulant</i>		P	D	
<i>Octave</i>		P	D	
Choir (under expression)				
Stopped Diapason	8'	D	D	
Viol d' Orchestra	8'	D	D	
Viole Celeste	8'	D	D	
Rohr Flute	4'	D	D	
Nazard	2 ² / ₃ '	D	D	
Blockflute	2'	D	D	
Tierce	1 ³ / ₅ '	D	D	
Larigot	1 ¹ / ₃ '	D	D	
Corno di Bassetto	8'	D	D	
Tuba	8'	D	D	
<i>Tremulant</i>		D	D	
<i>Octave</i>		D	D	
<i>Swell to Choir</i>		D	D	

Division / Current stop name	Pitch	Pipe / Digital	Hybrid (H)	Prev. name
Antiphonal (West end)				
Open Diapason I (coupled to Great)	8'	D	D	
Open Diapason II (coupled to Great)	8'	D	D	
Principal (coupled to Great)	4'	D	D	
Twelfth (coupled to Great)	2 ² / ₃ '	D	D	
Fifteenth (coupled to Great)	2'	D	D	
Mixture IV (coupled to Great)	19.22.26.29	D	D	
Trumpet (coupled to Great)	8'			
Fanfare Trumpet (played on Choir)	8'	D	D	
<i>Fanfare Trumpet (Melody coupler to Gt)</i>	8'	D	D	
Pedal				
Contra Violone	32'	D	D	
Open Wood	16'	P	P	Principal
Violone	16'	P	P	Bourdon
Bourdon	16'	P	P	Sub Bass
	10 ² / ₃ '	* P		Quint
Principal	8'	P	P	Principal
Bass Flute	8'	P	P	Bass Flute
Choral Bass	4'	P	P	Principal
	4'	* P		Octave Flute
Contra Trombone	32'	D	D	
Trombone	16'	P	D	Trumpet
Trumpet	8'	D	D	
Schalmei	4'	D	D	
Great & Pedal Combinations Coupled		P	D	
Choir to Pedal		D	D	
Great to Pedal		P	D	
Swell to Pedal		P	D	

Key:

P = Pipe organ ranks (in addition to duplicate Digital voices available)

* P = Pipe organ extension ranks (not matched by Digital voices)

D = Digital voices (no Pipe ranks available)

H = Current selection of Digital (D) and Pipe (P) ranks

Current setting of Swell tremulant (D) mainly effective with Vox Humana (D)

Reed ranks (Pipe / Digital) — marked in red

The George Croft & Sons pipe organ (1956)

The current pipe organ is the third such St Andrew's organ. It replaced the second pipe organ which was installed, also by George Croft, in 1923. This second organ was reinstalled in the Campbells Bay Methodist Church. In addition to some tuning and quality issues associated with a few of the ranks of organ pipes in the current organ, the organ console was connected to the pipes (subsequent to 1956) by an electrical cabling system which was increasingly prone to unpredictable failure, and which had effectively become obsolete and unserviceable. The Makin organ project has resolved this problem and delivered a 'value added' outcome in many other respects. The project has been funded by the generous donations of many parishioners, and the financial support of the St Andrew's Foundation.