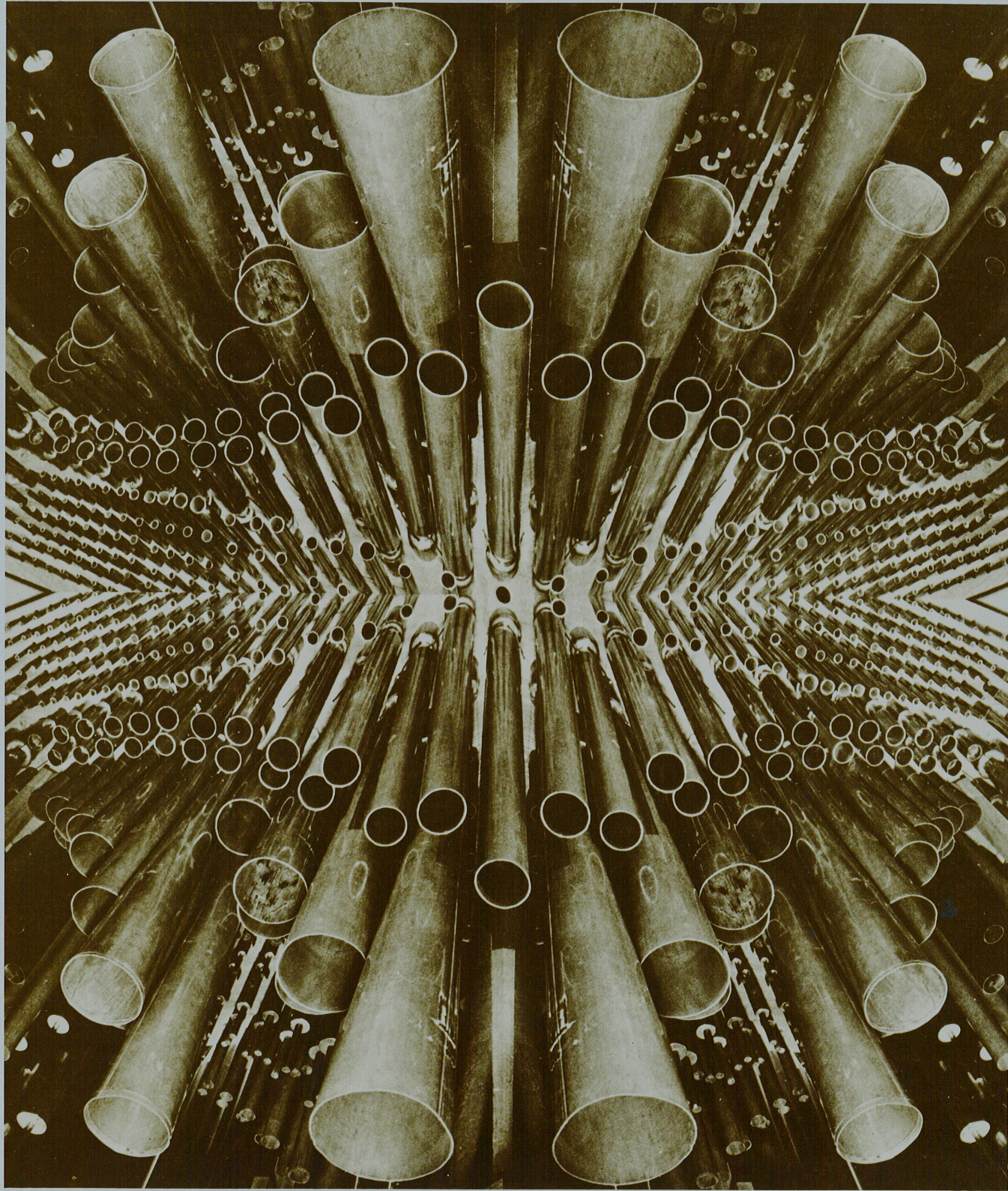


RECITAL

JAMES WELCH, ORGAN
Works of Bach, Carvalho,
Pepping, and Koetsier



RECIITAL

JAMES WELCH, ORGAN Works of Bach, Carvalho, Pepping, and Koetsier

Side 1

JAN KOETSIER (b. 1911)	9:05
<i>Partita for English Horn and Organ</i> , Op. 41, No. 1	
Liberamente, Adagio, Allegro	
Larghetto	
Vivace	
Largo	
Andante sostenuto	
Robert Hubbard, English horn	
JOHANN SEBASTIAN BACH (1685-1750)	4:09
<i>Nun komm' der Heiden Heiland</i> , BWV 659	
ERNST PEPPING (b. 1901)	1:00
<i>Sonne der Gerechtigkeit</i>	
Nun freut euch, lieben Christen gmein	1:05
Freuet euch, ihr Christen alle	1:57
from <i>Kleines Orgelbuch</i> (1940)	

Side 2

JOHANN SEBASTIAN BACH (1685-1750)	7:47
<i>Concerto in G major</i> (after J. Ernst), BWV 592	
(Allegro)	
Grave	
Presto	
<i>Herzlich tut mich verlangen</i> , BWV 727	2:14
<i>Fugue in g minor</i> ("Little" Fugue), BWV 578	3:53
JOÃO DE SOUSA CARVALHO (1745-1798)	7:15
<i>Sonata in D major</i>	
Allegro	
Larghetto	
Allegro	

PROGRAM NOTES

KOETSIER: *Partita for English Horn and Organ*

Dutch composer Jan Koetsier was born in Amsterdam in 1911 and commenced his studies in Berlin. He was active as an opera conductor in Germany and made his first appearance as a composer and conductor with the Amsterdam Concertgebouw Orchestra in 1937. From 1942 until 1948 he was the orchestra's second conductor. In 1950 he accepted Eugen Jochum's invitation to become the first conductor of the Bavarian Radio Symphony Orchestra. He has also conducted the Munich Philharmonic and the Bamberg Symphony. In 1966 Koetsier was appointed professor for the conducting class at the Munich Conservatory. His compositions include three symphonies, chamber music, an opera, an oratorio, and various other compositions. The *Partita for English Horn and Organ* was commissioned in 1954 by a friend of Koetsier's in Munich who specified the English horn as the solo instrument as well as the chorale melody "Wie schön leuchtet der Morgenstern" ("How Lovely Shines the Morningstar") which is heard in the final movement.

Robert Hubbard is well known in the San Francisco Bay Area as an oboist and English horn player. He has studied at the San Francisco Conservatory of Music, was a founder of the Midsummer Mozart Festival, and is a member of the San Jose Symphony.

BACH: *Nun komm' der Heiden Heiland*

This chorale prelude, or hymn arrangement, belongs to a collection of Bach's chorale-based works referred to as the *Eighteen Chorales*. These large chorale preludes were probably sketched in Bach's Weimar period (1708-1717) and re-written in Leipzig, not long before Bach's death.

Truly one of the most exquisite pieces in all the organ literature is the Advent chorale from this collection, a coloratura treatment of *Nun komm' der Heiden Heiland* ("Now Comes the Savior of the Gentiles"). In this work a highly ornate soprano melody is spun above the sedately-moving lower parts.

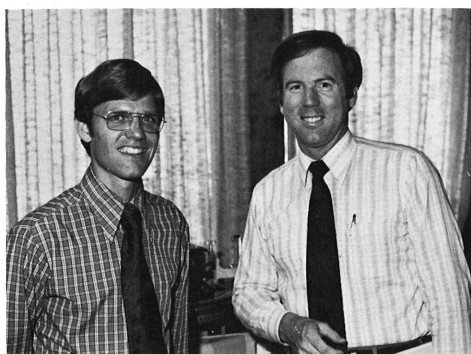
Concerning this chorale prelude, Albert Schweitzer has stated, "It is music that leads the listener into the dark of the Advent and makes the stars of the heavens shine in promise. The rapturous melisma of the two penultimate measures is of particular beauty."

The registration for the soprano line consists of the Gedekt 8', Roerfluit 4', Sesquialter II, and Tremulant on the Borstwerk.

PEPPING: Three Chorale Preludes from *Kleines Orgelbuch*

Ernst Pepping was born in 1901 in Duisberg, Germany, and studied with Walter Gmeindl in Berlin. In 1948 he was made professor at the School of Church Music in Spandau-Berlin, and in 1953 he was appointed professor of composition at the Hochschule für Musik in Berlin. He is well trained in the musical styles of the 16th and 17th centuries and is one of the acknowledged leaders of the new Lutheran Church music in Germany.

Pepping writes in a contrapuntal, tonally free style with modal coloring in many of his works. The short, neo-Baroque settings of chorale melodies found in his



JAMES WELCH, Organist, and DAVE WILSON, Recording Engineer

Kleines Orgelbuch exhibit a textural, rhythmic, and harmonic language unique to Pepping, yet they reveal a profound understanding of the organ and the chorale prelude as media for expressing the hymn texts.

In addition to a wide range of organ compositions, Pepping has composed numerous choral works, three symphonies, string quartets and trios, and four piano sonatas.

BACH: *Concerto in G major* (after Johann Ernst)

As a youth, J.S. Bach had studied and adapted to the organ four of the string concerti of Antonio Vivaldi. He realized that composers first need a model to instruct their efforts, and opportunely Vivaldi's concerti for the violin, then recently published, gave him the guidance he needed. Bach had often heard them praised as admirable works of art and conceived the happy idea of arranging them for keyboard instruments. Vivaldi was a master of clear form and construction, and Bach transferred with great success what is essentially string music to the keyboard instrument.

During his Weimar period (1708-1717), while he officiated as organist and Konzertmeister, Bach needed to provide a large amount of music for the Court. He did not hesitate to borrow, on occasion, material by other composers, such as the Prince, Johann Ernst, here represented by the Concerto in G major. The Prince, who was a nephew of the Duke of Weimar, a composition student of Johann Gottfried Walther, and possibly a violin student of J. S. Bach, was thoroughly familiar with the recent Italian achievements, evidenced by his emulation of them in a series of violin concerti. Bach obviously considered them to be musically worthy and transcribed two concerti by the talented Prince, who died in 1715, hardly nineteen years old.

BACH: *Herzlich tut mich verlangen*

The chorale prelude on *Herzlich tut mich verlangen* ("My Heart is Filled with Longing") is possibly the most beautiful and sincere organ version of this famous melody by Hans Leo Hassler. The tune, as is well known, originally belonged to the secular love song, "Mein G'müt ist mir verwirret." It was, however, soon adopted into Evangelical and also into Catholic congregational singing, and received its last consecration in its version in the St. Matthew Passion. The date of composition for this work is not known, but it may belong to Bach's Weimar period.

Bach is extremely subtle in the use of voices in this chorale prelude: the movement of the voices accompanying the melody is almost unnoticeable. The melody is only very lightly ornamented. The total effect, however, is one of great impact.

The registration for the soprano line in this chorale prelude consists of the Gedekt 8' and Sesquialter II on the Borstwerk.

BACH: *Fugue in g minor*

The so-called "Little" *Fugue in g minor* is one of the most popular and effective in all of Bach's creative output in the medium. The suppleness of its theme and its rhythmic interest have made it a favorite. It is also very Italian in character, and the influence of Vivaldi, Corelli, and Legrenzi are felt throughout.

The interest of the *Fugue* as a whole is indebted to the beauty of its subject. In this fugue Bach refrained from making a tonal answer, thus preserving the characteristic fugue subject. The counterpoint is fairly florid, but it is always kept subordinate to the subject. The texture rarely exceeds three-part writing, but its musical merits are so great that it finds itself justly among the fugues of Bach played most frequently.

The crisp tracker action and the clear voicing of the Flentrop organ also enhance this simple but satisfying work.

CARVALHO: *Sonata in D major*

The works of 18th-century Portuguese composers, like those written throughout Europe at that time, were orientated stylistically to the music of the predominant musical centers of the age, such as Mannheim, Vienna, and Italy. Musicians from all parts of Europe spent years at those centers of musical life, completed their training there, and received important stimuli for their own works.

João de Sousa Carvalho, the outstanding Portuguese composer of his generation, was born in Estremoz in 1745 and died in Lisbon in 1798. He began studying music in the School of the Three Magi in the Ducal Palace at Vila Viçosa and showed so much talent that at the age of 16 he set off for Italy where he was

enabled to stay as a result of royal patronage. He began his studies in 1761 in Naples, working with Porpora, Cotumacci, and other Italian masters. Upon his return to Portugal in 1767 he was appointed professor of counterpoint and *mestre de capela* at the Patriarchal Seminary. In 1778 he became teacher to the royal princes in succession to David Perez.

In addition to being a respected teacher, Sousa Carvalho composed operas, serenades, sacred music including two masses and five psalms, and a variety of works for keyboard instruments.

Following the then international fashion, his music became Italianate in its form and spectacular appeal, but Portuguese national characteristics are also present in melodic and harmonic features of his works. The keyboard sonatas of João de Sousa Carvalho, with their established succession of three movements and their emphasis on the contrast of themes in the first movements, make a fairly modern impression for their time. In the galante style, the movements of this sonata feature alternation of virtuosic and cantabile passages above frequent Alberti basses.

JAMES B. WELCH, University Organist and Carillonist since 1977 at the University of California, Santa Barbara, is a native of California. He studied from 1968 to 1969 at Brigham Young University. In 1970 he attended the Mozarteum Akademie in Salzburg, Austria, where he studied with Professor Josef F. Doppelbauer. In 1972 he began his studies at Stanford University with Professor Herbert Nanney. As a graduate student he was appointed University Assistant Organist, and in 1975 he served as Acting University Organist. In 1974 he completed his Master's Degree Project with Josef Doppelbauer in Salzburg, and in 1975 he studied pipe organs in South America on a grant from Stanford University. His doctoral project at Stanford was entitled "A Critique of Albert Schweitzer's Interpretation and Recorded Performances of 22 Bach Chorale Preludes." He was awarded the degree of Doctor of Musical Arts in June 1977. Dr. Welch is an Associate Member of the American Guild of Organists and performed for the Far Western Regional Convention of the Guild in 1975. He has also studied with Alexander Schreiner in Salt Lake City and Jean Langlais at Ste. Clotilde in Paris. He has performed in England, France, Germany, Austria, and Brazil; in the United States he has performed at Duke University in Durham, N.C., Grace Cathedral in San Francisco, Central Union Church in Honolulu, and in Utah, Idaho, Oregon, and throughout California.

A previous recording of organ music, entitled "Concert," was released by Dr. Welch in 1977 and is available from Wilson Audio Specialties. Featured are works of Buxtehude, Bach, Walther, Haydn, Vienne, and Durufle.

DAVE WILSON is a project engineer with Cutter Laboratories in Berkeley, California. He first became involved in audio in 1958, and an interest in pipe organs soon began.

To capture the inner musical structure and harmonic texture for which tracker-action organs are justifiably renowned, AKG C-414E microphones were selected. These microphones do not exhibit the hardness and nasality which are characteristic of certain other popularly used studio condenser microphones.

The microphones were placed 12 feet in front of the organ in order to capture sufficient instrument detail. In the recording of the *Partita* by Koetsier, Mr. Hubbard was approximately 3 feet from the left microphone. This intimate proximity reveals the characteristic sound of the valves of the English horn. Ambience decay time in the church is from 1½ to 2 seconds.

A modified vacuum tube mic preamp developed by Dave was chosen because of its great dimensionality, wide band width, and ample overload margin. 3M #250 studio mastering tape was used because of its low distortion and superior asperity modulation characteristics. Half-speed transfer from tape to disc was performed at the JVC Cutting Center by Stan Ricker, an acknowledged master among cutting engineers. Reference speakers were Dahlquist DO-10's modified by Dave. Other loudspeakers used were Infinity QLS-1 (equalized), KEF-105, and Magnaplanar Tympani 1-D. The reference cartridge was a Denon 103-D.

The church is located at a busy intersection, and in spite of late-night recording sessions, occasional traffic noise will be heard on playback systems with extended low frequency response. These systems will also reveal the sound of the tremulant mechanism when the stop is drawn immediately prior to the Bach chorale prelude *Nun komm' der Heiden Heiland*.

THE ORGAN used in this recording is a tracker-action organ built in 1966 by Dirk A. Flentrop of Zaandam, Holland, for All Saints' Episcopal Church in Palo Alto, California. Some of the principles of organ construction embodied in this superb instrument include: a free-standing case, so that the sound of the pipes is unhampered; tracker action, so that the organist's fingers have direct control over the speaking of the pipes; slider chests, so that all pipes of a division speak synchronously and harmoniously; low wind pressure with lightly-nicked pipes, so that each rank speaks with its characteristic clarity and beauty; and, most important of all, perfect voicing so that the tone is even and perfectly blended throughout the entire range of the instrument. The organ has 1144 pipes arranged in 22 ranks. The specifications are as follows:

Hoofdwark	Borstwerk	Pedaal	Couplers
Prestant 8'	Gedekt 8'	Subbas 16'	Borstwerk/Hoofdwark
Octaaf 4'	Roerfluit 4'	Bourdon 8'	Hoofdwark/Pedaal
Octaaf 2'	Prestant 2'	Octaaf 4'	Borstwerk/Pedaal
Mixtuur IV	Cymbel I-II	Fluit 2'	
Roerfluit 8'	Sesquialter II	Dulciana 16'	
Fluit 4'	Regaal 8'		
Trompet 8'	Cimblester		
	Tremulant		

Engineering by David A. Wilson, Wilson Audio Specialties, 147 San Felipe Way, Novato, CA 94947/Cutting Engineer, Stan Ricker, JVC Cutting Center/Cover design and notes by James Welch/Front cover photo: Organ of Cathedrale St. Etienne, Toulouse, France; photo by Jean Dieuziade; used by permission/Back cover photo by L. T. Jamison/Manufactured by KM Records, Burbank, CA/© 1978 by James Welch.



ACKNOWLEDGMENTS

PRODUCED BY: Wilson Audiophile Recordings, LLC

ORIGINAL RECORDING ENGINEER: David A. Wilson

PROJECT MANAGER: Daryl C. Wilson

ANALOG TO HIGH DEFINITION DIGITAL TRANSFER:
Bruce Brown, Puget Sound Studios

TRANSFER EDITING: Bruce Brown, Puget Sound Studios

SONIC EVALUATION: David A. Wilson, Sheryl Lee Wilson, Daryl C. Wilson

DIRECTOR OF MORAL SUPPORT: Sasha Wilson

TECHNICAL NOTES:

Description of equipment and processes used for Master Tape transfers at
Puget Sound Studios:

PUGET SOUND STUDIOS RECEIVED THE TAPES FROM WILSON AUDIOPHILE RECORDINGS, LLC, IN A WOODEN CRATE. MASTER TAPES WERE THEN CATALOGUED IN AN EXCEL SPREADSHEET. EACH MASTER TAPE WAS THEN INSPECTED, CLEANED WITH AN ANTI-FUNGAL SOLUTION, AND THEN A LUBRICANT WAS APPLIED TO PREPARE THE MASTER TAPES FOR THE TRANSFER PROCESS. APPROXIMATELY 8 OF THE FIRST 13 REELS HAD TO BE BAKED TO REFORMULATE THE BINDING. THIS WAS DONE IN AN INCUBATOR AT 135 DEGREES FOR 24 HOURS AND THEN THEY WERE LEFT TO COOL BACK DOWN TO ROOM TEMPERATURE FOR THE NEXT 24 HOURS. ALL SPLICES WERE INSPECTED AND REPAIRED, IF NECESSARY.

EACH TRANSFER WAS EXECUTED ON A STUDER A-80 RC MK II, WHICH HAD EITHER A FLUX MAGNETICS EXTENDED RESPONSE REPRO HEAD OR A WOLKE DIN BUTTERFLY REPRO HEAD. CUSTOM MODIFICATIONS TO THE MACHINES HAVE BEEN PERFORMED BY JOHN FRENCH AND/OR KI CHOI.

EACH MASTER TAPE WAS STORED BY WILSON AUDIOPHILE "TAILS-OUT" IN WHICH PUGET SOUND STUDIOS DID A LIBRARY WIND TO THE TAKE-UP REEL. ALL LEVELS WERE SET ACCORDING TO INCLUDED EQ SHEETS AND EACH 1KHZ TONE WAS FURTHER SET AT PRECISELY 1KHZ, VIA A CUSTOM VARI-SPEED ADJUSTMENT. THIS PROVIDED THE EXACT SPEED THE MASTER TAPES WERE RECORDED AT. ALL CABLING USED IN THIS PROCESS WAS JPS LABS ALUMINATA AND ELECTRICAL POWER WAS PROVIDED BY AN EQUI=TECH BALANCED WALL CABINET USING OYAIDE RECEPTACLES.

A TOTAL OF FIVE DIFFERENT ANALOG-TO-DIGITAL CONVERTERS WERE USED TO PROVIDE SAMPLES FOR THE WILSONS TO EVALUATE. ULTIMATELY AN EMM LABS ADC-8 MK IV, CUSTOM MODIFIED BY ANDREAS KOCH, WAS CHOSEN BY DAVE AND DARYL WILSON FOR THE TRANSFERS INTO A SONOMA DSD WORKSTATION FOR CAPTURE AND EDITING. ALL SIGNALS WERE ROUTED THROUGH A RUPERT NEVE ANALOG MASTERING CONSOLE IF ANY GAIN, PANNING, OR EQ CHANGES NEEDED TO BE MADE.

ALL DSD FILES WERE TRANSFERRED INTO A MERGING TECHNOLOGIES PYRAMIX DSD/DXD MASSCORE WORKSTATION FOR SAMPLE RATE CONVERSION, FORMAT CONVERSION, AND META-DATA TAGGING. THE PYRAMIX APODIZING FILTER WAS USED FOR CONVERSION TO PCM. FILES WERE THEN UPLOADED TO A SECURE SERVER FOR THE WILSONS TO DOWNLOAD AND QA.

Description of the Equipment used in the Provo, Utah "Wilson Music Room" that Wilson Audiophile Recordings, LLC put to use for Sonic Evaluation:

SPEAKERS: WILSON AUDIO ALEXANDRIA XLF, THOR'S HAMMER
ELECTRONICS: APPLE MAC MINI, AMARRA & AUDIRVANA PLUS, WEISS INT 202, AUDIO RESEARCH DAC8, AUDIO RESEARCH 40TH ANNIVERSARY PRE-AMP, VTL SIEGFRIED AND/OR D'AGOSTINO MOMENTUM AMPLIFIERS
CABLES: AUDIOQUEST FIREWIRE, TRANSPARENT OPUS

© *Wilson Audiophile Recordings, LLC*
2233 Mountain Vista Lane
Provo, UTAH 84606
801.377.2233

WILSON AUDIO MODULAR MONITOR LOUDSPEAKER SYSTEM
QUALITY RECORDING ENGINEERING / PRODUCTION
WILSON AUDIOPHILE DEFINITIVE RECORDINGS
CUSTOM DESIGN / CONSULTATION

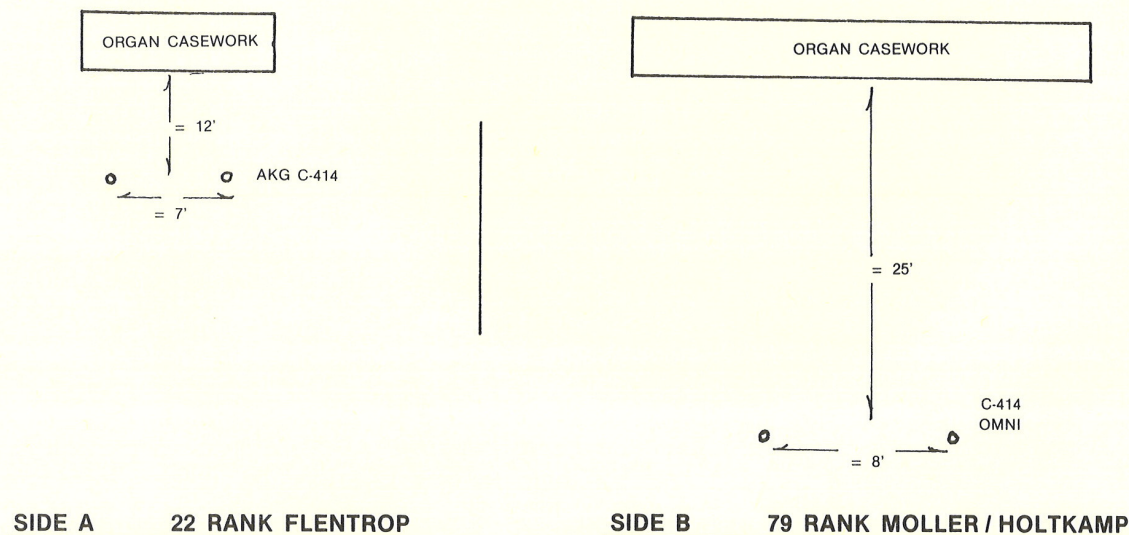
655 LOUISE AVE.
NOVATO, CA 94947
(415) 897-8440

WILSON AUDIOPHILE DEFINITIVE RECORDINGS

H-1-77 "CONCERT," James B. Welch, Organist

WALTHER, J.G.: Concerto No. 3 in B minor; HAYDN, F.J.: Four Pieces for Musical Clock; BACH, J.S.: Fugue in G Major ("Jig Fugue") BWV577; BUXTEHUDE, D.: Præludium, Fuge and Ciacona; DURUFLE, M.: Prelude et Fugue sur le nom d'Alain; VIERNE, L.: Impromptu from Pieces de fantaisie, Op. 54.

RECORDING PERSPECTIVE



LISTENING NOTES:

Low Frequency Response: The Buxtehude piece has the best example of eigenmode reinforcement I have ever heard. 32 Hz notes, if sustained in the Air Force Academy Chapel will reflect off the far wall and return to the organ loft. At certain points the "outgoing" note will be reinforced by the "incoming" note. The mics were at one such point. Hang on! The AKG C414 are up almost 5 db at 32 Hz, and you can bet your bottom dollar that Stan Ricker did **not** filter it during mastering.

Good Listening!