

THE ORCHESTRAL ORGAN

JAN KRAYBILL

TCHAIKOVSKY
JÄRNEFELT
MENDELSSOHN
SAINT-SAËNS
BARBER
GOUNOD
HOLST
SIBELIUS
ŘEZNÍČEK
WAGNER
VERDI

THE JULIA IRENE KAUFFMAN ORGAN
CASAVANT FRÈRES OP. 3875



A 'PROF' JOHNSON 24-BIT **HDCD** RECORDING



As a performer, I treasure moments when a composition, an instrument, or an audience teaches me something new or causes me to think differently about a piece of music, so that my post-concert journey is changed by the interaction. My aim for each performance is to similarly teach and shape listeners, so that when audiences depart they are changed somehow, whether by hearing a new-to-them composition, gaining a new insight into a composer's story, or being inspired by a different view of a familiar piece.

In the same way, the art of organ transcription is inspired by orchestral composers and their works, and in turn, creates new impressions of these compositions.

I am pleased to collaborate with the talented artists at Reference Recordings again to create this second solo recording of the Julia Irene Kauffman pipe organ. This unique instrument, created by organ-building artists at Casavant Frères and shaped by the

visually and acoustically gorgeous Helzberg Hall at the Kauffman Center for the Performing Arts in Kansas City, Missouri, offers distinctive voices and the most exceptional dynamic range of any organ in my experience. These and its many other capabilities allowed us to explore the rich repertoire of orchestral transcriptions for organ.

The producers for this album, Marina and Victor Ledin, were invaluable in their research, repertoire suggestions, and enthusiasm for the project. Within the pieces we've chosen are a variety of tone colors and compositional details that exhibit the abilities of organ and organist.

Each of the works on this disc is spectacular in its original form. These transcriptions are not intended for comparison with, or replacement of, that version. In presenting them we are simply offering fascinating new dimensions for these compositions, some of which are audience favorites and some relatively unfamiliar. It is my hope that, as you listen, you will enjoy and gain insight from your interactions with them. I certainly have as I've prepared and performed them here.

—Jan Kraybill

Music Notes

The term of art—“transcription”—refers to any arrangement of a piece of music involving a change of medium. An organ transcription is an arrangement for the organ from a score originally written for another instrument or collection of instruments, such as a piano or a symphonic orchestra. Since the 19th century the symphonic nature of the organ has allowed creative organists to transcribe orchestral music. Numerous refinements and advancements in organ building in the 19th century allowed the organ the capacity to produce substantial, full sounds, as well as a wide range of textures—thick, thin, contrapuntal, homophonic, and solo with accompaniment. The new organs of the time allowed for a variety of tone colors, sustaining power comparable to an orchestra, and mechanical refinements of the instrument such as electro-pneumatic key action, couplers and combination pistons making it possible for the Romantic organ to generate the rich tonal resources necessary for the purposes of interpreting orchestral music. By the 20th century the improved flexibility in the control of the organs’ resources brought the organ into concert halls, theaters and cinemas. Organists became not only ambassadors of traditional organ music, but also entertainers. Wider audiences with eclectic musical tastes wanted to hear their symphonic, operatic, piano and song favorites interpreted with the full coloristic effects that organs afforded. Organists of exceptional artistic skill developed organ transcriptions of orchestral music into a true art form.

In selecting the program recorded here, we evaluated the original orchestral works and the resulting organ transcriptions. In order to create a varied and eclectic program, we endeavored to select equally varied orchestral music. From soft to loud, from wind band to symphonic orchestra to chamber orchestra to string orchestra—we examined transcription repertoire that not only reflected well the original artwork but that would also stand on its own, reflecting the organist’s ingenuity and creativity.

The resulting program reflects many different composers and an equally varied collection of transcribers whose art is of the highest order.

We hope you enjoy the sonic splendor of this music!

PYOTR TCHAIKOVSKY



In 1883 Pyotr Tchaikovsky (1840-1893) was commissioned to compose a grand ceremonial march and a cantata, *Moscow*, to grace the coronation of Tsar Alexandr III (1845-1894). The resulting *Festival Coronation March* in D major received its first performance in Sokolniki Park, Moscow, conducted by Sergei Taneyev. Tchaikovsky wrote to Taneyev on April 7th, “The march is noisy but bad, but the cantata is not nearly as poor as might be thought, considering how quickly it was composed.” Tchaikovsky must have changed his negative view of the march, as he chose to conduct it in New York at the opening concert of Carnegie Hall on May 5, 1891. A student of Hans Barth, Friedrich Kiel and Josef Rheinberger, English composer/organist George John Bennett (1863-1930) was organist at Lincoln Cathedral (Cathedral Church of the Blessed Virgin Mary of Lincoln is the seal of the Anglican bishop). Bennet transcribed Tchaikovsky’s march for the final cathedral organ built by Henry Willis, which was also Britain’s first cathedral organ to be electrically powered.

SAMUEL BARBER



From grandiose and ceremonial to subtle, plaintive and meditative—Samuel Barber’s (1910-1981) *Adagio for Strings* (1936), began its musical life as the second movement of his String Quartet, Op. 11. After Arturo Toscanini conducted the string orchestra version of the work at an NBC Symphony Orchestra radio broadcast in 1938, the *Adagio* quickly became Barber’s best known and most performed composition. Alexander J. Morin commented that the work is “full of pathos and cathartic passion, that rarely leaves a dry eye.” No wonder that it was broadcast over the radio and television at the

announcements of Franklin D. Roosevelt's and John F. Kennedy's death, and played at the funerals of Albert Einstein and Princess Grace of Monaco. William Remsen Strickland (1914-1991) was conductor of the Cathedral Choral Society in Washington, D.C., and founder and first conductor of the Nashville Symphony. Strickland heard Toscanini's 78rpm recording of Barber's *Adagio* while he was assistant organist at St. Bartholomew's Church in New York. Strickland then transcribed Barber's work and submitted it to G. Schirmer for publication in 1939. Barber had received several other organ transcriptions but was reticent to approve any of them since he knew little of the organ. While Strickland was music director during WW II at Fort Meyer in Virginia, he championed many of Barber's works and corresponded with the composer. In 1945, Barber contacted Strickland and suggested that Strickland revisit the transcription with the composer so that he may discuss it with him and hear it. The transcription was finally published in 1949.

CHARLES FRANÇOIS GOUNOD



Charles François Gounod (1818-1893) grew up in an artistic family—his father was an accomplished painter and his mother was a pianist, who supervised Charles' literary, artistic and musical education. At the Paris Conservatoire Gounod studied with Halévy and in 1839 won the Grand Prix de Rome for his cantata *Fernand*. Gounod's greatest success came with the production of *Faust* in 1859. In 1869 he added additional recitatives and the now famous ballet music. Without a doubt, *Faust* was his greatest masterpiece and indeed the most successful French opera of the 19th century. His prodigious output included 17 operas, 17 masses, numerous other liturgical works, oratorios, cantatas, sacred and popular songs, many piano works, chamber music, 2 symphonies, and pedagogical works. In 1872 Gounod composed his *Funeral March of a Marionette*, a

work he had hoped would be part of a larger piano suite. The suite never was completed and Gounod orchestrated this delightful work in 1879. The opening march music describes a procession of pallbearers carrying a dead marionette to the cemetery. The musical tone turns brighter as the pallbearers stop at an inn. Then the procession continues. The funereal atmosphere of the closing measures speaks of the ephemeral nature of all life, even the life of a marionette. In the score, Gounod provides explanatory headings lest we miss the humorous intent of the work—"The puppet is broken;" "Murmurs of regret of the followers;" "Procession of mourners;" "A number of the mourners stop here to refresh themselves;" and lastly "They return home." Alfred Hitchcock used the music as the signature theme of his television show. English organist and pianist William Thomas Best (1826-1897) was an eccentric and in the main a recluse—he refused a knighthood and an honorary doctorate of music, never joined the Royal College of Organists, and refused to play on any organ whose pedal-keyboard had been constructed on the plan recommended by that college. His repertoire was rumored to be in excess of five thousand compositions. As a composer he wrote numerous works, including works for organ and orchestra, and hundreds of transcriptions. His transcription of Gounod's *Funeral March of a Marionette* was published in 1884.

GUSTAV HOLST



Gustav(us Theodore von) Holst (1874-1934) was born in England of Swedish descent. At the Royal College of Music he studied with Charles Villiers Stanford and was recognized as a talented organist, pianist and trombone player. Plagued by suspicions of his Germanic sympathies at the outbreak of World War I, Holst removed the Germanic-looking (actually Swedish) particle "von" from his surname and truncated his first name to Gustav. Although he taught at numerous schools during his life, including London's Morley College

and the Royal College of Music, Holst is best remembered as director of music at St. Paul's Girls' School, Hammersmith (1905-1934). He lectured and conducted in the USA in 1923 and 1932; however, his delicate health plagued him much of his life and his daughter, Imogen Holst, described his last years as "closed in gray isolation." Today he is best known for his large-scale orchestral work, *The Planets* (1914-16). A prolific composer, Holst left a huge legacy of musical works, including, operas, ballets, chamber works, songs and many works for symphonic and wind orchestras. His *Suite No. 1 in E-flat Major*, for Military Band, Op. 28, No.1 was composed in 1909 and consists of 3 movements. The opening *Chaconne*, in $\frac{3}{4}$ time, is based upon medieval English carols. The organ transcription of this movement was published in 1933 by Henry George Ley (1887-1962), who was organist at Christ Church Cathedral, Oxford, Professor of organ at the Royal College of Music, and Precentor at Radley College and at Eton College. This is the first recording of the transcription.

JEAN SIBELIUS



Jean Sibelius (1865-1957) studied at the Helsinki Conservatory with Ferruccio Busoni and in Berlin with Albert Becker, Robert Fuchs and Karl Goldmark. By 1891 he had returned to his native Finland. Nicolas Slonimsky wrote that: "the music of Sibelius marked the culmination and growth of national Finnish art... He opened a new era in Finnish music... The thematic materials employed by Sibelius are not modeled directly on known Finnish folk songs; rather, he re-created the characteristic melodic patterns of folk music. The prevailing mood is somber, even tragic, with a certain elemental sweep and grandeur." *Finlandia*, Op. 26 (1900) is one of Sibelius' earliest national compositions, and to this day it is his most famous. The tone-poem is a revision of incidental music he wrote entitled "Tableaux from the Past" (1899). These tableaux were presented by

the Finnish nationalist party, in an effort to raise press funds. The final tableau, “Finland Awakes,” became *Finlandia*. According to Sibelius’ biographer, Karl Ekman, this piece “was of greater value to the nationalist cause than were hundreds of pamphlets and newspaper articles.” English-Canadian organist and composer, Herbert Austin Fricker (1868-1943) was organist at the Canterbury Cathedral and Leeds Music Festival. After World War I he moved to Canada and was on the faculty of the University of Toronto and President of the Royal Canadian College of Organists. With Sibelius’ blessing Fricker transcribed *Finlandia* for organ, publishing it in 1907.

EMIL VON ŘEZNÍČEK



Emil Nikolaus Joseph, Freiherr von Řezníček (1860-1945) was an Austrian composer and nobleman of Czech ancestry. A student of Wilhelm Meyer, Solomon Jadassohn and Carl Reinecke, Řezníček conducted in Zürich, Weimar, Graz, Mannheim, Pargue, and Wiesbaden. In 1902 he settled in Berlin where he was a professor at the Scharwenka Conservatory and at the Hochschule für Musik in Berlin. When in 1933 the Nazi Party came into power, Řezníček refused any participation, fearing for his daughter Felicitas who was working for MI6 (British Special Intelligence Service). He composed 14 operas and one operetta, of which, *Donna Diana* (1894) is best known for its effervescent overture. Additionally, he composed four symphonies, chamber works including three string quartets, songs, piano pieces and organ music.

Řezníček composed the *Praeludium und fuge cis-moll* in 1904 as a piece for large orchestra. In 1905 he prepared a version for string quartet, which he used as the new final movement of his unpublished *String Quartet in C minor*. Finally in 1920 he transcribed for organ his orchestral score and published the version for organ in 1921. This dark and complex work is the only transcription on this recording that

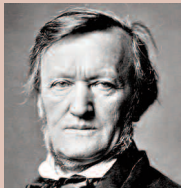
was transcribed by the composer himself. Its coloristic elements mirror eloquently and masterfully the orchestral score. This recording is a world premiere.

CAMILLE SAINT-SAËNS



Camille Saint-Saëns (1835-1921) was a master craftsman who had an unerring musical sense and an astonishing ability to produce masterpiece after masterpiece. He left an incredible volume of work including thirteen operas (of which *Samson et Delila* is considered one of the greatest works of the French lyrical stage), ten concertos (including the delightful *Carnival of the Animals* for two pianos and orchestra), seven symphonies, numerous choral works, over a hundred songs, symphonic poems, piano and organ compositions, chamber sonatas, as well as works for military band, cadenzas to piano concertos of Mozart and Beethoven, and transcriptions and arrangements of numerous works of Bach, Schumann, Mendelssohn and others. He was organist in Paris at L'église de la Madeleine (1858-1877), a Roman Catholic Church, which boasted one of the finest organs in the world, a pipe organ built in 1845 by Aristide Cavaillé-Coll. In 1863 Saint-Saëns wrote his *Piano Trio No.1 in F Major*, Op. 18, the extraordinary *Introduction and Rondo Capriccioso for Violin and Orchestra*, Op. 28, and the five-movement *Suite in D Major for Orchestra*, Op. 49. The fourth movement, entitled *Romance*, was transcribed by Albert Félix Joseph Renaud (1855-1924). In 1922 Renaud published an album of ten organ transcriptions of the music of Saint-Saëns. Renaud was a supremely gifted organist and composer, who studied at the Paris Conservatoire with Delibes, Franck, Gounod, Saint-Saëns and Massenet. This is the first recording of this evocative organ transcription.

RICHARD WAGNER



What can one add that has not been written about Richard Wagner (1813-1883)? Wagner sought to revolutionize the opera by making it a fusion of the arts: dramatic, musical, and scenic. He succeeded in achieving this integration, through the elaborate use of the *Leit-motif* (a leading musical motive that identifies a character, a setting, an emotion or mood, and which returns throughout whenever that character or mood is referred to or reappears). He brought symphonic writing into the opera – musical writing that was always spacious, rising completely to meet the demands of his theories and concepts, creating an art of fabulous proportions. The popular concert excerpt from Wagner's *Siegfried* known as the *Waldweben*, or *Forest Murmurs*, is actually an independent symphonic poem arranged by the composer from those parts of Act II wherein the young Siegfried, just before and just after slaying the dragon Fafner, finds himself alone in the forest. We hear the rustling of the forest, the call of birds and the scampering of small creatures in the underbrush.

American organist James Hotchkiss Rogers (1857-1940) was an Alexandre Guilmant and Charles-Marie Widor student who was organist of Unity Church and Euclid Avenue Temple in Cleveland, Ohio, taught at the Cleveland School of Music, and was also critic for the *Cleveland Plain Dealer*. Among his compositions, "The Man of Nazareth," and "The New Life" are two of his best-known cantatas. His morning and evening services for the New Year were used in all prominent Jewish temples. Rogers is perhaps best known for his song "At Parting" (1886), which was recorded by Mary Garden, Julia Culp, Geraldine Farrar, Louise Homer, Ernestine Schumann-Heink, John McCormick and numerous others. Rogers' 1911 very effective transcription of Wagner's *Forest Murmurs* is full of color and shows the organ capable of sensitive tone painting.

FELIX MENDELSSOHN



Felix Mendelssohn (1809-1847) wrote music of immaculate taste and refinement. Grace, an exquisitely sensitive touch, and a unique delicacy are evident in everything he wrote. According to composer and scholar, Frederick H. Cowen, “Mendelssohn possessed a strongly marked style and individuality...He possessed, in addition, a gaiety and animation, a *joie de vivre*, which were the outcome of his happy and lighthearted nature.”

Mendelssohn's knowledge of the orchestra was amazing and his use of it was highly original. Innovations, such as the divided strings in the beginning of the *A Midsummer Night's Dream* Overture, the three trumpets in the Wedding March, and other masterly touches, were afterwards effectively embraced by Wagner and others. After composing the Overture in 1826, seventeen years later he was commissioned by King Frederick William of Prussia, to write incidental music for the play to be performed at Potsdam. Mendelssohn was at that time the music director of the King's Academy of the Arts and the Leipzig Gewandhaus Orchestra. The *Scherzo*, with its sprightly scoring, dominated by chattering winds and dancing strings, acts as an intermezzo to be played before the curtain rises on the second act of the play. Mendelssohn's light touch is masterfully preserved in the organ transcription of 1885 by Samuel Prowse Warren (1841-1915). Warren was a Canadian born organist, who studied in Berlin with Carl August Haupt, Gustav Schumann, and Wilhelm Wieprecht. He was for almost thirty years the organist of the All Souls Unitarian Church in New York and later was music director of the New York Vocal Union, and also taught at the Boston Conservatory. Warren edited for G. Schirmer Mendelssohn's complete organ music.

EDVARD ARMAS JÄRNEFELT



Finnish-born Swedish composer Edvard Armas Järnefelt (1869-1958) studied with Ferruccio Busoni in Helsinki and Jules Massenet in Paris. During his long and distinguished career he conducted the Swedish Opera, the Finnish National Opera, and the Helsinki Philharmonic Orchestra. Järnefelt enjoyed a close relationship with Jean Sibelius, who was married to Järnefelt's sister, Aino. Besides a variety of lyrical and romantic orchestral works (suites, rhapsodies, overtures, serenades and tone poems), he also composed more than 100 songs, choral works and cantatas, all in a Finnish national style. His stage music included, perhaps the very first film score by a Nordic composer for a silent film, *Song of the Scarlet Flower* (1919). He is today primarily remembered for two orchestral miniatures, the *Berceuse* (1904) and the very popular *Praeludium* (1900). Gordon Balch Nevin (1892-1943), American composer and organist, and cousin to American composers Ethelbert and Arthur Nevin, was organist at the First Presbyterian Church in Greensburg, Pennsylvania and married to the niece of US Congressman John Marshall Rose. Nevin's sensitive transcription of Järnefelt's composition was published in 1919.

GIUSEPPE VERDI



Musicologist David Ewen called Giuseppe Verdi (1813-1901) “not only the greatest of all Italian opera composers, but one of the greatest of any country – deserving a place at the side of Mozart and Wagner.” In 1869, Verdi was offered four thousand pounds by the Khedive Ismail Pasha of Egypt to write an opera for the inauguration of the new opera house in Cairo to celebrate the opening of the Suez Canal. The opera's scenario, which was

suggested by Auguste Mariette (1821-1881), the Egyptologist, greatly appealed to the composer and *Aïda* (to a libretto by Antonio Ghislanzoni (1824-1893) was premiered at the Cairo Opera on December 24, 1871. It became one of Verdi's best known and most admired operas – a grand spectacle, full of “big” arias and pageantry, from start to finish a theatrical experience with not a dull moment! The plot can be summarized as follows: “Rhadames, captain of the Egyptian guard, loves the slave Aïda, daughter of the King of Ethiopia. Rhadames goes to war against the Ethiopians and is victorious, and the King is captured. The King prevails upon Aïda to get from Rhadames the plan of battle, and Aïda is successful. Overheard, Rhadames is consigned to burial alive, but when the tomb is being sealed, he finds that Aïda is with him, preferring to die at his side.” The stirring Grand March is part of the exciting scene, in Act II, in which the Egyptian warrior, Rhadames, returns in triumph to Thebes after his victory over the Ethiopians. The Pharaoh, enthroned beside his beautiful daughter, Amneris, is waiting to receive Rhadames, and courtiers, slave-girls, soldiers and chorus, are all assembled in his honor. Trumpets sound, and the troops enter amidst a magnificent pageant of banners, statues of the gods, colorful chariots, elephants, and manacled captives.



Two different transcriptions of Verdi's *Grand March from Aïda* were recorded by Jan Kraybill for this project—the 1885 organ transcription by **Harry Rowe Shelley** (1858-1947) which concludes this recording, and the 1931 organ transcription by Edwin Henry Lemare (1865-1934), which is available for streaming and/or downloading at www.ReferenceRecordings.com. Harry Rowe Shelley was born in Connecticut and studied with Dudley Buck, Max Vogrich and Antonin Dvořák. Shelley was one of the founders of the American Guild of Organists and organist (1878-1936) at the following New York churches: Church of the Pilgrims (Brooklyn), Fifth Avenue Baptist Church (New York), and Central Congregational Church

(Brooklyn). Besides original organ works, he also composed two symphonies, a violin concerto, sacred cantatas, songs, anthems and shorter orchestral works. British-American organist Edwin Henry Lemare was organist in Highgate, Cardiff, Sheffield and London, before he moved to the United States, where his posts included the Carnegie Institute, the Panama-Pacific International Exposition in San Francisco (he also was City Organist in San Francisco (1917-1920)), Municipal Organist in Portland, Maine, and Civic Organist in Chattanooga, Tennessee. He died in Hollywood and is interred at Forest Lawn Memorial Park, Glendale, California. He was arguably the most highly regarded and highly paid organist of his generation and also one of the most important and most prolific composers of the late Romantic English-American Organ School. His prodigious technique and showmanship allowed him to display his uncanny skills as a transcriber of major symphonic works, which remain popular even today with organists around the world.

—Marina A. Ledin and Victor Ledin

Victor and Marina A. Ledin are Encore Consultants LLC.

Headquartered in the Northern California hills, of the San Francisco Bay Area for over thirty years, the Ledins are known for their international recording production, historic archival research, performing artist(s) direction and world premiere repertoire development. They have acted as series coordinators to major Record Labels, consultants to Classical Artists, Performance Organizations and Music Presenters throughout the world. As part of their mission, the Ledins have undertaken to mentor the next generation of recording production professionals. Additionally, over the last 18 years, the Ledins are honored to have received industry recognition with 10 GRAMMY® nominations in total, for their work as producers, and 8 individual and joint GRAMMY® “Producer of The Year - Classical” nominations.



Dr. Jan Kraybill is a musical leader, performer, educator, organ consultant, and enthusiastic advocate for the power of music to change lives for the better. She is Organ Conservator at the Kauffman Center for the Performing Arts in Kansas City, Missouri, and Organist-in-Residence at the international headquarters of Community of Christ in Independence, Missouri. In these roles she plays and oversees the care of three of the Kansas City metro area's largest pipe organs: the 113-rank Aeolian-Skinner and 102-rank Casavant organs in Community of Christ's Auditorium and Temple, and the 102-rank Julia Irene Kauffman Casavant at

the Kauffman Center's Helzberg Hall.

While in high school in Colby, Kansas, Jan was invited to play her first European piano recital in Andover, England. Since then she has performed as a soloist, collaborative artist, and hymn festival designer/leader in many venues in the U.S. and in Australia, Belgium, Canada, Denmark, France, Germany, Poland, Russia, South Korea, Tahiti, The Netherlands, and The United Kingdom. She has been featured on regional and national conventions of the American Guild of Organists, the Hymn Society, and other musicians' organizations; and on American Public Media's *Pipedreams* and other broadcasts. She is an accomplished collaborative musician, appearing as an accompanist, chamber artist, and ensemble performer as organist, pianist, and harpsichordist.

Jan has recorded several CDs, the most recent of which include the first solo recording of the Julia Irene Kauffman Casavant, *Organ Polychrome*, produced by

Reference Recordings in 2014. A disc containing Saint-Saëns' Third ("Organ") Symphony with the Kansas City Symphony was nominated for a Grammy in 2015.

In addition to her degrees in music education, piano performance, and organ performance, in 2010 Jan earned the Fellow (FAGO) certificate from the American Guild of Organists, the highest professional certification for organists. She has served in local, regional, and national roles in many non-profit musical and other organizations. Her extra-musical interests include lacemaking, painting, and riding her Harley-Davidson motorcycle. Visit www.jankraybill.com for more information.

THE JULIA IRENE KAUFFMAN ORGAN CASAVANT FRÈRES OP. 3875

Creating the organ required a collaborative effort between Casavant Frères, one of the best known and most respected pipe organ builders in the world, Kauffman Center architect Moshe Safdie, and Helzberg Hall acoustician Yasu Toyota. For example, the unique façade features fully functional wooden pipes hand-built by Casavant Frères artists, and its design echoes the preponderance of wood in Helzberg Hall, designed by Moshe Safdie. In turn, the gorgeous Alaskan cedar, Douglas fir, and oak in the rest of Helzberg Hall were selected by acoustician Yasu Toyota for their specific resonant qualities, making the hall, musicians, and organ work together as one perfectly tuned instrument.

By the Numbers—Four keyboards for hands and one for feet, 79 stops, 102 ranks - 5,548 pipes, the biggest of which is 32 feet tall and weighs approximately 960 pounds; the smallest is about the size of a pencil. Almost 20,000 pieces were transported 1,368 miles from the Casavant Frères workshop in Quebec province, Canada, to Kansas City, where an additional 2 months of installation and 2 months of testing were required to "voice" the organ in Helzberg Hall.

<https://www.kauffmancenter.org/the-center/venues/helzberg-hall/the-organ/>

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Helzberg Hall, Kauffman Center for the Performing Arts,
Kansas City, Missouri

Producers: Marina A. Ledin, Victor Ledin

Recording Engineer: Keith O. Johnson

Recorded by: Sean Royce Martin
Session Assistance: JoAnn Nunes

Editing: Victor Ledin and Sean Royce Martin

Mastering Engineer: Keith O. Johnson

DSD Transfer and SACD Authoring: Graemme Brown, ZEN Mastering

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Art Director: Bill Roarty

Cover photo: Eric Williams

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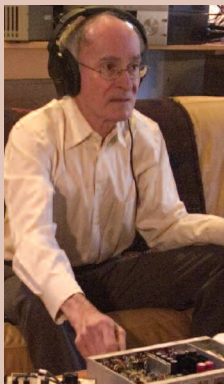
Frank Byrne, Executive Director of the Kansas City Symphony.
Carroll Hansen and Stephen D. Miller for organ tuning and maintenance.

KEITH O. JOHNSON is one of the founders of Reference Recordings, and has recorded and released over 140 titles for the label, spanning the genres of classical, jazz, world and blues music. He and Sean Royce Martin have recorded as a team for RR projects since 2007.

The RR Sound comes from Johnson's singular methods and equipment, almost all hand-built or extensively modified by him. His microphone techniques range from purist to complex, depending on the musical forces and the performing space involved. Sean Martin adds his skills to ensure that RR stays up to date with the latest technological advances.

Johnson received the GRAMMY® for Best Surround Sound Album in 2011. To date, he has received ten additional nominations for Best Engineered Album Classical, as well as a host of other industry awards and nominations, including the prestigious Audio Engineering Society *Silver Medal Award* in 2008. (Given in recognition of outstanding development or achievement in the field of audio engineering, other recipients of the *Silver Award* include: Ray Dolby, Paul Klipsch, Robert Moog, and Willi Studer.)

Martin, in addition to his work with RR, works on scoring at Skywalker Sound and for SF Bay Area artists in his own studio. He has received three Grammy® nominations for Best Engineered Album, Classical.



THE ORCHESTRAL ORGAN

JAN KRAYBILL

1 TCHAIKOVSKY
Coronation March 5:58
First recording!

2 BARBER
Adagio for Strings 9:55

3 GOUNOD
Funeral March of a Marionette
5:22

4 HOLST
Chaconne
from First Suite for Military Band,
Op.28, No.1 5:16
First recording!

5 SIBELIUS
Finlandia 8:50

6 ŘEZNÍČEK
Praeludium and Chromatic Fugue
13:39
WORLD PREMIERE!

7 SAINT-SAËNS
Romance
from Orchestral Suite in D, Op.49
6:03

8 WAGNER
Forest Murmurs from "Siegfried"
4:23
First recording!

9 MENDELSSOHN
Scherzo 6:12
from "A Midsummer
Night's Dream"

10 JÄRNEFELT
Praeludium 3:10

11 VERDI
Grand March from "Aida"
5:43

RR-145SACD
TT 74:31