

Doctor Harold John Ochenga
and the Trustees
of the

Park Street Church

request the pleasure of your company at the

New Organ Premiere

Virgil Fox, Organist

on Thursday evening, the fifth of January

nineteen hundred and sixty-one

at eight o'clock

Park Street Church

Boston

Massachusetts

Historic
Park Street Church
On the Boston Common

Harold John Ockenga
Minister



Dedicatory Organ Concert
BY
MR. VIRGIL FOX

Dedicatory Concert

By MR. VIRGIL FOX

THURSDAY 8 P.M. JANUARY 5, 1961

I

Prelude and Fugue in B Minor	. . . . .	J. S. Bach
Trio Sonata No. VI	. . . . .	J. S. Bach
*Vivace		
Lento		
Allegro		
Fantasy in F Minor	. . . . .	Mozart
Maestoso		
Andante		
Fuga		

II

**Choral in E Major	. . . . .	Cesar Franck
**Suite, Opus 5	. . . . .	M. Durufle
Toccata		

III

**Giga	. . . . .	Bostel
L'Adoration Mystique	. . . . .	Paul De Maleingreau
**Finale in B Flat	. . . . .	Cesar Franck

Virgil Fox now records exclusively for Capitol Records

He may also be heard on RCA Victor and Columbia

*RCA Victor

**Capitol

VIRGIL FOX

Because he must be at his post as organist of The Riverside Church in New York City almost every Sunday, Virgil Fox flies thousands of miles each year playing over sixty concerts which are crowded into a tightly planned concert season. Each Sunday Fox not only plays the morning service at the famous church, but also accompanies a complete oratorio presented by the Riverside choir each Sunday afternoon.

The days of Virgil Fox's studentship in the schools of Princeton, Illinois, culminated with his having the highest grades of his class. At the age of 17 he won the State, District, and then, unanimously, the National Federation of Music Clubs national contest in Boston. Previous to this time he made his debut as concert organist at the age of 14 in Cincinnati.

Fox entered the Peabody Conservatory after studying the works of Bach with Middelschulte and in the one season he spent there, he won all the honors available, gave five complete recitals from memory and set a record unequalled before or since. His appointment as the head of the organ department of this, the oldest and one of the most renowned Conservatories in America, came at the age of 26, making an honor of signal significance. His predecessor and teacher, Louis Robert, had been imported from the Haarlem Cathedral in Holland.

Playing in concert halls where only master musicians of the world appear in New York, London, Paris, Berlin, Toronto, Chicago, Los Angeles, etc., Virgil Fox has moved the world of music with his organ playing. He has not only conquered communities covering America, but he went into the stronghold of J. S. Bach — the Thomas Church in Leipzig — and came out victorious, acclaimed by the critics and press as "artist whose playing revealed an understanding of the innermost secret of the art of Bach . . . an unsurpassed virtuoso."

Now in his forties, he has given concerts in such renowned churches in Europe as Westminster, Lincoln and Durham Cathedrals, the great Cathedral "Dom" in Berlin, the Buxtehude Church, Marienkirche, Lubeck, the American Church and the Cathedral of Notre Dame in France and Kings College Chapel in Cambridge. During the summer of 1950 he gave triumphant concerts in Paris, Canterbury, Edinburgh and London as well as a B.B.C. broadcast. His audiences for these events averaged over 1000 persons per concert and the press he brought home to America is a record of triumph upon triumph — all this coming from spots grown old under finest traditions in culture.

Also, in September, 1952, Virgil Fox was selected by the State Department to represent the United States at the first International Congress for Church Music — a United Nations of the organ world — by playing a concert in the great Cathedral in Bern, Switzerland.

Not only has Virgil Fox played for nearly all of the 250 individual chapters of the American Guild of Organists, but he has been soloist for the National Conventions of the Guild eight times.

The interdenominational church of pre-eminence throughout the world of Protestantism, built for the greatness of Harry Emerson Fosdick's preaching by the fortune of John D. Rockefeller, Jr., combed the organists of this generation for two years and then decided upon Virgil Fox.

He was appointed to this great edifice in May of 1946 and has helped to gradually build there a ministry of music comparable with those of the cathedrals of France, where the greatest in organ music is the offering of each season. The re-building of the organ in 1954 makes it one of the finest in the world.

Musicians from far and near are to be found in the services of The Riverside Church, listening to the organ playing of Virgil Fox.

The establishment of the Fox career across this continent has been marked by some of the largest gatherings known for a concert organist. These in Europe, for the same artist, were equally as large.

Upon his return to America after an initial bow to some 1000 Londoners in the Kingway Hall, London, his World's Fair appearance in Chicago before the American Guild of Organists filled the auditorium to overflowing and the number of standees went over 1000! Audiences since have become the largest known in the organ field. It is not uncommon to find "Standing Room Only" at a Virgil Fox concert.

Virgil Fox was voted "most popular organist of the year" in the first poll of its kind conducted by the Choral and Organ Guide magazine. With subscribers numbering over 17,000 and a list of organists numbering over 30, he was chosen top man for the year 1952.

A BRIEF DESCRIPTION OF THE ORGAN

The Albert O. Wilson Memorial Organ, built and installed by the Aeolian-Skinner Organ Company of Boston, is disposed in three parts of the church. The Great, Swell, Choir and Pedal Organs are in the two main chambers at the front of the sanctuary; the Antiphonal and Antiphonal Pedal Organs are above the rear gallery. The Harry Lee Jones Memorial Cathedral Chimes, built by the Maas-Rowe Company of Los Angeles, are located in the Antiphonal chamber, as is also a Concert Harp.

The three-manual console, controlling all five divisions of the organ, is placed on the south side of the chancel. There are seventy-five drawknobs, twenty-six couplers, and forty-eight combination pistons and pedals which control the more than three thousand pipes of the organ.

The electrical equipment of the organ, including the blower, is located in a specially constructed room in the tower.

The Antiphonal Organ is installed as a "Boating" division, which means that it is playable from any one of the three manuals at will. The Antiphonal and Main Organs may thus be played with or against each other in any desired combination.

The complete instrument is a unique and magnificent achievement of the organ builder's art, truly "The King of Instruments for the King of Kings."

12 Sp. Bentley

Mr. and Mrs. Lauriston Ward
request the pleasure of your company
following the
Park Street Church Organ Premier
at a Buffet supper
on Thursday evening, January the fifth
nineteen hundred and sixty-one
at half after ten o'clock
Fifty-five Cliff Road
Wellesley Hills, Massachusetts
to meet
Mr. Virgil Fox

Virgil Fox Introduces New Park Street Organ

By Louis Chapin

Virgil Fox and the new Aeolian-Skinner organ which he inaugurated last night at the Park Street Church showed in common one clear mark of success. Both of them delighted enough of their capacity audience enough of the time to send everyone home (not the least the sponsors and builders) quite convinced that this new organ was a fine idea. And, on such an occasion, that means success.

Of course, the reasons for delight would cover a wide spectrum. Some might be glad, as they heard the Durufé Toccata, that the new instrument has brilliance in its reeds to compensate for the somewhat dry acoustical response of the church interior. Others might welcome the foundation stops for the stout stride they gave to the opening of the E-major Choral of César Franck, and still others could melt with the celeste strings of Paul de Maleingreau's "L'Adoration Mystique." A sizable minority, favoring the clear open work with which contemporary organ-building honors the Baroque, were likely to appreciate lighter reeds and crisply voiced flutes in much of Bach's sixth Trio Sonata.

And where does Mr. Fox stand among this variety of sound and style? He obviously enjoys it all, but from a point of view which favors the French composers, who thrived on the opaque colors of the characteristic 19th century organ. His Franck is quite splendid, and the Durufé dissonances had every reason to raise an echo. But the celeste and tremolo colors, needed to keep up interest in the softer sounds of the de Maleingreau (and of so much other church music), are not so needed in a Bach Trio Sonata, and they weakened the gentle authority of its Lento movement. Even Mozart's decorative Fantasy, properly percussive in its opening cadences, moved near, if not over, the outer limits of its style in its well-accented slow movement.

To say that Mr. Fox, in his calculated accelerandos and high-fung histrionics, is a magnificent showman, to say even that he brings a touch of the

circus to the chancel, is not, as far as I am concerned, to accuse him of insincerity or lack of artistry. His Bach Prelude and Fugue in B minor, as it moved from section to section of the organ (surrounding the audience triangularly), moved also in its lively respect a good distance in the direction of artistic realization.

It was the extrovert approach which kept it from arriving. But it was this same approach, coupled with deft articulateness, which enabled Mr. Fox to heighten immeasurably the communication of his whole evening through his spoken program notes, continuing the informal flavor of Dr. Harold Ockenga's opening remarks. And as Mr. Fox finally set his audience singing "The Church's One Foundation" as if to flood the subway, an audience became a congregation, an auditorium became once again a church, and the Albert O. Wilson Memorial Organ was unquestionably dedicated.

A Cappella Concert

The New England Conservatory a cappella choir, under the direction of Richard Rosewall, will present a concert in Jordan Hall Thursday evening, Jan. 12, at 8:30.

The choir will share a portion of the program with a chamber music group under the direction of Robert Brink of the faculty. The public is invited to attend.

Great Music Meeting

The next meeting in the Boston University Great Music series will take place Wednesday, Jan. 11, at 7:15 p.m. in Room 12, The College of Liberal Arts, 725 Commonwealth Ave.

Dr. Malloy Miller will give an illustrated lecture on Beethoven's chamber music. The public is invited to attend.

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