

DEDICATION...

This recording is dedicated to all who still believe in and love the true spirit of Christmas. Enjoy!
-Scott

THE ORGAN...

The great pipe organ of the Arlington Theater was built in 1928 by the Robert-Morton Organ Company of Van Nuys, CA. Although Robert-Morton made thousands of organs before they ceased production in 1931, only five special, large instruments dubbed "Wonder Mortons" were built. These "wonder" organs were originally installed in the deluxe Loew's Theatres built in and around New York City: Loew's Valencia (Queens), Loew's Kings (Brooklyn), Loew's Paradise (Bronx), Loew's 175th Street (Manhattan) and Loew's Jersey in Journal Square, Jersey City, NJ - from whence came the Arlington's Wonder Morton.

The organ as originally installed in Loew's Jersey totaled 24 ranks. It was removed from the theatre in 1977 and purchased by the North Texas chapter of the American Theatre Organ Society with the hopes of being restored and installed. After being stored for nearly ten years in a Dallas warehouse, it was donated to the people and City of Santa Barbara with the stipulation that it be restored and playing within two years. The organ was brought to Santa Barbara in 1986 and fully restored to "as-new" condition by the newly formed Santa Barbara Theatre Organ Society (SBTOS). To accomplish this transformation, SBTOS volunteers labored over 37,000 hours guided by master organ builders Stephen Leslie and Roger Inkpen of Newton Pipe Organ Service.

The premier performance of the newly restored Wonder Morton Organ was on 1 October 1988 featuring world-renowned concert and recording organist Thomas Hazleton playing to the capacity audience of 2,007 who crowded the Arlington's Spanish atmospheric auditorium. At that time only 18 ranks were playable yet met with critically high acclaim. Since its premier the organ has been enlarged to its current 27 ranks (about 2000 pipes) with each rank producing a different type of orchestral sound (clarinet, trumpet, violin, saxophone, tuba, flute, etc.). There are also seven tuned percussions (marimba, glockenspiel, xylophone, chrysoglott, vibraphone, piano, and chimes) as well as non-tonal percussions such as a variety of drums, bells, horns, horse hoofs, surf, wind, wood block and other special effect sounds. The chest, wiring and winding for the 28th rank are in place awaiting the acquisition of a suitable set of Quintadena pipes.

THE ARTIST...

Scott Foppiano was born in Memphis, TN in 1965. He began private study of the piano with Evelyn Maschmeyer and organ with John Hooker while a student at St. Paul the Apostle and soon thereafter began playing for Parish Masses. While attending Christian Brothers High School he discovered and began playing the Mighty Wurlitzer organ at the Orpheum Theatre.

He went on to thorough training as a classical organist as a scholarship student at the NC School of the Arts under the tutelage of John Mueller and subsequently studied with Donna Robertson, David Lowry and Robert Glasgow. He continued private study with the late William Whitehead and with his friend and mentor the late, great Thomas Hazleton.

Critically acclaimed and sought after as a classical recitalist, theatre organist and silent film accompanist, he has played and recorded some of the greatest pipe organs in the US, Canada and Europe. He currently has six solo organ CDs to his credit with future projects pending.

He has served as Organist-Choirmaster and Director of Liturgy for several prominent congregations. He has served on the administrative boards of the ATOS and AGO at local and national levels and holds the Service Playing and Colleague certifications from the AGO. He has played for national and regional conventions of the AGO, the OHS and has been a featured artist for five national conventions of the ATOS. In addition to his full-time ecclesiastical duties he maintains a very active schedule as a solo performer. Mr. Foppiano was named the 2007 ATOS Organist of the Year.

SPECIAL THANKS...

First and foremost I wish to thank the Santa Barbara theatre Organ Society, most especially Bruce Murdock and George Ferrand, for their continued friendship, support and encouragement at making the dream of this project a reality as well as their untiring efforts at keeping the Arlington's Wonder Morton singing as beautifully as it does. In addition, many thanks are extended to Karen Killingsworth, General Manager, Mike Cooley, Stage Manager and the entire staff and volunteers of the Arlington Theatre. Additionally, I must thank Cletus Goens, Paul Jacyk, Bob Miloche and David Hufford for providing out of print and/or rare scores and repertoire suggestions for this recording (it couldn't have been done without you guys!) Lastly, I wish to thank you- my listeners, without whom such projects and live theatre organ concerts would not be possible or meaningful. (P.S. - a very special thank you to Santa's helper and the Reindeer for assistance with the sleigh bells!)

TECHNICAL INFORMATION...

Recorded: 1 and 2 October 2008.
Mastered: 5 October 2008.
Recording Engineer: Paul Ebert, True-Stereo Location Recording.
Recorded direct to High Definition Digital, using a coincident microphone array.
Organ Technicians: Newton Pipe Organ Service - Roger Inkpen, President.

Christmas at the Arlington



Scott Foppiano plays
The Robert-Morton "Wonder" Organ

1. We need a Little Christmas
2. The Most Wonderful Time of the Year
3. Sleigh Ride
4. Bells of Christmas Medley
-I Heard the Bells on Christmas Day
-Silver Bells
-Jingle Bells
5. Greensleeves
6. Parade of the Wooden Soldiers
7. Puer Natus Est
8. Medley: "Rudolph the Red Nosed Reindeer"
-Jingle Jingle
-We Are Santa's Elves
-There's Always Tomorrow
-We're a Couple of Misfits
-Silver and Gold
-A Holly Jolly Christmas
-Rudolph the Red Nosed Reindeer
9. Have Yourself a Merry Little Christmas
10. A Sentimental Christmas Medley
-I'll Be Home for Christmas
-Blue Christmas
-White Christmas
11. O Holy Night
12. Under the Christmas Mistletoe
13. The Christmas Song
14. Carol Medley: The Glory of Christmas
Intro: Tollite Hostias
-Angels We have Heard
-God rest Ye, Merry Gentlemen
-We Three Kings
-Joy to the World
-O Little Town of Bethlehem
-It Came upon a Midnight Clear
-Silent Night
Interlude: Tollite Hostias (Alleluia)
-Hark! The Herald Angels Sing



Available from Santa Barbara Theatre Organ Society POB 1913, Goleta, CA 93116
© 2008. All rights reserved. Unauthorized duplication is a violation of applicable laws.

Christmas at the Arlington

Scott Foppiano

ATOS Organist of the Year 2007



1. We Need a Little Christmas

Debuted in 1966 on Broadway by Angela Lansbury in the starring role of Mame in Jerry Herman's smash-hit musical, *"We Need a Little Christmas"* is sung as the stock market crash has made life all but impossible, and the admonition to "haul out the holly" brings a renewed spark of hope for better days ahead. The full resources of the Wonder Morton open the recording and usher in the holiday spirit!

2. The Most Wonderful Time of the Year

This 1963 holiday favorite written by Eddie Pola and George Wyle, originally sung and recorded by popular singer Andy Williams, has maintained its status and is always played frequently during the holidays immediately leading up to Christmas.

3. Sleigh Ride

"Sleigh Ride" is an immensely popular light orchestral piece, composed by Leroy Anderson. He had the original idea for the song during a heat wave in July 1946 and he finished the work in February 1948. Lyrics were written by Mitchell Parish in 1950. It was first recorded in 1949 by Arthur Fiedler & The Boston Pops Orchestra and was a hit record on the RCA Victor Red Seal. According to the American Society of Composers, Authors and Publishers (ASCAP) annual review of Christmas music, "Sleigh Ride" consistently ranks in the top

10 list of most performed songs during the Christmas season worldwide. According to a Leroy Anderson bio-bibliography, it has been performed and recorded by a wider array of artists than any other piece in the history of Western music." It transcribes beautifully for the theatre organ with inimitable rhythm and picturesque spirit which transport the listener right into the "one horse open sleigh."

4. Bells of Christmas Medley

I Heard the Bells on Christmas Day / Silver Bells / Jingle Bells

Longfellow wrote *"Christmas Bells"* on Christmas day 1864 in the midst of the American Civil War and the news of his son Charles Appleton Longfellow having suffered wounds as a soldier in battle. Johnny Marks set the poem to music in the 1950's and it has been recorded by Fred Waring, Kate Smith, Frank Sinatra and Bing Crosby and is now accepted as the de facto version. *"Silver Bells"* was composed by Jay Livingston and Ray Evans and was introduced by Bob Hope and Marilyn Maxwell in a motion picture called "The Lemon Drop Kid" in 1951. The lyrics are unusual for a Christmas song in that they describe the holiday in the city, and not a rural setting. *"Jingle Bells"* is one of the best known and commonly sung secular Christmas songs in the world. It was written by James Lord Pierpont in 1857 and

copyrighted under the title "One Horse Open Sleigh." A plaque commemorating the "birthplace" of "Jingle Bells" is placed on a building in the center of Medford Square in Medford, MA. In Savannah, GA there is a marker commemorating the composition of "Jingle Bells" in the church there where Pierpont served as Organist-Choirmaster. It has been translated worldwide.

6. Parade of the Wooden Soldiers

Leon Jessel's popular Christmas song was composed for a Fleischer Studios animated short film starring Betty Boop in 1933. For a time the instrumental title theme was also known as "Parade of the Tin Soldiers." *"Parade of the Wooden Soldiers"* was thrust into the hearts of the public through the Radio City Music Hall Christmas Spectacular starring the Rockettes and has been one of the main features of this continually running show each year since.

5. Greensleeves

Richard Irvn Purvis was born in San Francisco and had early studies of the piano and organ. He entered the Curtis Institute of Music in Philadelphia in 1934, studying the organ with Alexander McCurdy. Further studies were with Josef Levine in New York, Edward Bairstow in England, Marcel Dupré in France and, after his graduation from Curtis in 1940, with Charles Courboin and Charles Heinroth. During World War II, while serving as a bandmaster with the 28th Infantry Division, Richard Purvis was captured and held as a prisoner of war for six months. After the war an appointment to St Mark's Lutheran Church took him back to his native city, and in 1947 he was appointed to Grace Cathedral, where he helped to form the cathedral school for boys. Elegant service playing, conducting and composition marked Purvis's long and distinguished career. After his retirement in 1971 he continued to perform and compose. In addition to his organ partita on "Christ ist erstanden," his abstract and ethereal 1944

setting of the traditional English folk song and tune *"Greensleeves"* is by far his most famous and well-loved organ composition.

7. Puer Natus Est

For centuries the unmistakable beauty of Gregorian Chant has been deemed "the music of the Church." Scribed as the Introit for the third Mass on Christmas Day, this centuries-old theme was set as an organ solo in 1938 by Everett Titcomb, lifelong Organist-Choirmaster of the Church of St. John the Evangelist on Bowdoin Street in Boston. The composition opens with the softest flute and string (Salicional) stops and the opening statement of the chant melody is played on the organ's Tibia Plena located in the Solo (stage left) chamber and then builds to a thrilling "full organ" chorus paraphrasing the theme "Adeste Fidelis" before a methodical decrescendo back to the organ's softest registers.

8. Medley: "Rudolph, the Red-Nosed"

Jingle Jingle Jingle / We Are Santa's Elves / There's Always Tomorrow / We're a Couple of Misfits / Silver and Gold / The Most Wonderful Day of the Year / A Holly-Jolly Christmas / Rudolph, the Red-Nosed Reindeer

"Rudolph" made his television debut on NBC in 1964 when Rankin/Bass produced a stop motion animated TV special that became a popular hit in itself. It is re-broadcast annually and finally released on DVD. It is the longest-running TV special in terms of consecutive years. Listeners young and old alike will no doubt enjoy and want to sing along with these beloved, timeless holiday favorites originally brought to life by Rudolph, his elf friends and Santa himself.

9. Have Yourself a Merry Little Christmas

Introduced by Judy Garland in the 1944 MGM musical "Meet Me in St. Louis," this Christmas song was later recorded by Frank Sinatra. The song was credited to Hugh Martin and Ralph Blane, although during a December 21, 2006 NPR interview, Martin said that Blane had encouraged him to write the song but had not had anything more to do with writing it. In 2007, ASCAP ranked "Have Yourself..." the third most performed Christmas song of the past five years.

10. A Sentimental Christmas Medley

I'll Be Home for Christmas / Blue Christmas / White Christmas

In 1943, *"I'll Be Home for Christmas"* and "White Christmas" became one of America's most popular holiday songs. Bing Crosby's recording shot to the top ten and became a holiday musical tradition in the U.S. According to Buck Ram, he had written the lyrics as a 16 years-old, homesick college student. *"Blue Christmas"* was written by Billy Hayes and Jay Johnson. The heart-broken tale of unrequited love during the holidays had long been considered a Christmas staple of country music. In 1957, Elvis Presley effectively made it a steadfast rock-and-roll holiday classic in his signature style. The morning after he wrote *"White Christmas"* (Irving Berlin usually stayed up all night writing) he went to his office and told his secretary "grab your pen and take down this song. I just wrote the best song I've ever written, hell, I just wrote the best song that anybody's ever written!" It was written in early 1940 and was introduced by Bing Crosby in the 1942 musical "Holiday Inn." It received an Academy Award for Best Original Song. It went to the #1 spot and thus became the only single in history with three separate runs at the top of the U.S. charts. Crosby's single sold more than 50 million and the Guinness Book of World Records lists it as a 100-million seller.

12. O Holy Night

"O Holy Night" ("Cantique de Noël") is a well-known carol composed by Adolphe Adam in 1847 to the French poem "Minuit, chrétiens" by Placide Cappeau. He was asked to write a Christmas poem by a parish priest. It has become a standad modern carol for solo performance with an operatic finish. In the carol, the singer recalls the birth of Jesus. It was translated into English by Unitarian minister John Sullivan Dwight, editor of *Dwight's Journal of Music* in 1855, and lyrics exist in many other languages. On 24 December 1906, Reginald Fessenden, a Canadian inventor, broadcast the first AM radio program, which included him playing "O Holy Night" on the violin. It therefore appears to have been the first piece of music to be broadcast on radio and later appeared in an edition of carols published by Oxford in 1936, subsequently increasing its popularity.

13. Under the Christmas Mistletoe

Richard Liebert, the senior organist at Radio City Music Hall from opening night in 1932, wrote a little Irish jig named "Brickbats and Shillelaghs." Liebert recounted that he played the piece while recording engineers were setting levels for a new Christmas record, and the producer upon hearing it approached him with curiosity regarding the song's title. Without hesitation Liebert told him *"Under the Christmas Mistletoe"* and he recorded the song on the album. This happy

little "romp" has become a well-loved staple of holiday music on the theatre pipe organ!

14. The Christmas Song

This classic holiday song was written in 1944 by vocalist Mel Tormé and Bob Wells. According to Tormé, the song was written during a blistering hot summer. In an effort to "stay cool by thinking cool," the most-performed (according to BMI) Christmas song was born. The Nat King Cole Trio first recorded the song early in 1946. At Cole's behest (and over the objections of his label, Capitol Records), a second recording was made the same year utilizing a small string section, this version becoming a massive hit on both the pop and R&B charts. Cole re-recorded the song in 1953 and again in 1961, using the same arrangement with a full orchestra; the latter recording is generally regarded as definitive and continues to receive considerable radio airplay each holiday season, while Cole's original 1946 recording was inducted into the Grammy Hall of Fame in 1974.

15. Carol Medley: The Glory of Christmas

Intro: Tollite Hostias / O Come, All Ye Faithful / Angels We Have Heard / God Rest Ye, Merry Gentlemen / We Three Kings / Joy to the World / O Little Town of Bethlehem / It Came Upon the Midnight Clear / Silent Night / Interlude: Tollite Hostias (Alleluia!) / Hark! The Herald Angels Sing