

# FREDERICK L. MARRIOTT

For Verdianne with best wishes always. — Frederick Marriott  
8/10/46

Sua. — Soft strings &  
Solo — French horn  
Pda. — Soft 16' & 32' comp. 2. Sua. To my friend, Dr. W. Lloyd Kemp)

## The Cathedral at Night

Frederick Marriott

Handwritten musical score for "The Cathedral at Night" by Frederick Marriott. The score is written on four systems of staves, each with a treble and bass staff. The music is in 4/4 time and features various instruments including soft strings, French horn, and celesta. The score includes dynamic markings such as "p" (piano), "ffz" (fortissimo), and "a tempo". The title "The Cathedral at Night" is written above the first system, and the composer's name "Frederick Marriott" is written above the second system. The score is dated "8/10/46" and is dedicated to "Verdianne with best wishes always".

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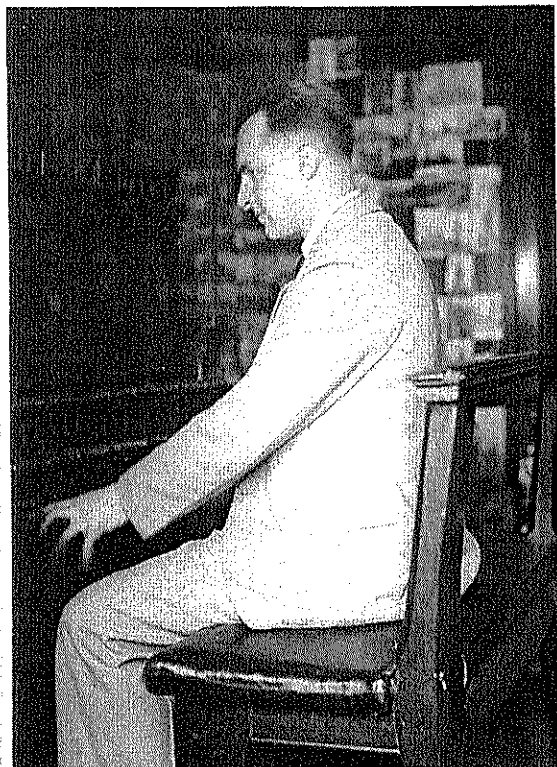
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# MARRIOTT IN THE NEWS



*Malines, Belgium  
Tour de St. Rombaut*

*August  
1936*

Mechelen Degree Garners Marriott Praise from Greatest Carillonneur. Belgian School awards Highest Honors to Chapel Musician — "You are certainly one of the best pupils trained in the Carillon School and we feel happy to know that the Chicago University Carillon will be played by a musician able to continue and propagate the traditions of high artistic standard developed in the classic country of the Carillon and maintained by the Mechlin School." Such was the tribute paid by Jef Denyn, a professor of the Belgian School and greatest of all carillonneurs to Frederick Marriott, carillonneur of the University Chapel, who has just returned from a summer sojourn at that school.

Dr. Marriott assumed the role of student on May 28 and withdrew from the historical tower of Saint Rombouts three months and eight days later, possessor of a Diploma of "Grande Distinction." Only five in the history of the school, beside Marriott, the only American, have been honored with the presentation of this degree. After weeks of intensive study in carillon work, he took the examination, receiving 92 ½ points out of a possible 100, the highest score ever recorded in the school.

His work consisted of two courses, one on theory, and the other in harmony and composition. Marriott was required to study the history of the tower bells, which ranged in date from 1480 to 1931. The curriculum included also the mastery of the mechanism of the automatic drums and barrels, which when manipulated, pull the levers that ring the bells. His professors in the field of theory were Van Geyseghen, Staf Nees, a noted technician, and the great Jef Denyn.

In harmony and composition courses, he was instructed in the methods of arranging music for the bells. Van Hoof, one of the greatest of Belgian composers, coached him in this art.

After completing his work to the satisfaction of his professors, Dr. Marriott executed an extremely difficult program before a noted jury comprised of Denyn, Nees, Prosper Verheyden, director of the Conservatoire at Antwerp. An Impose which he had been given one month before the examination, was his first rendition. Following this he played his own composition "Chanson Sérieuse," then his own arrangement of two melodies, one the result of one month's study and the other at sight. He closed his examination with the Preludium by Maassen and the Sixth Sonata by Nicolai.


As a last number on his next Sunday Program at the University, Marriott will present to the Chapel audience the original composition which helped merit the unique award of the Diploma of "Grande Distinction." [The Daily Maroon, October 1, 1936]



*To Mr. Jef Denyn  
with deep appreciation  
and fond remembrance  
from your sincere friend  
and pupil  
Frederick Marriott  
Chicago Oct. 20, 1936*

**FREDERICK MARRIOTT** — Frederick Marriott, organist and carillonneur of the Rockefeller Memorial Chapel, University of Chicago, has returned from Europe, where he spent three months in Paris studying with Marcel Dupré. On May 23 at 8:15, Mr. Marriott will give a recital in the Rockefeller Chapel.

Mr. Marriott was graduated from the American Conservatory of Music in 1925 as a pupil of Frank Van Dusen, winning first prize in organ playing. The following summer he enrolled in the master class of Charles M. Courboin. The next two summers found him continuing his studies with Courboin in the master classes of 1926 and 1927. In the fall of 1928, Mr. Marriott became organist of the University of Chicago Chapel, a post he has had since that time. After the installation of the carillon in 1934, Mr. Marriott was granted a leave of absence from the university for study at the carillon school in Malines, Belgium. At the end of three months, he was graduated, having completed a program of work ordinarily requiring two years. He was awarded the highest grade in the history of the school and is the only non-Belgian ever to have received the degree "with great distinction." At the same time, he made weekend trips from Malines to Paris for organ lessons with Marcel Dupré. Dupré felt that Mr. Marriott's future as an organist was assured, and he urged him to return for further work. For this purpose, Mr. Marriott was granted a leave of absence from which he has just returned. [Diapason, May 1, 1939]



The University of Chicago  
Rockefeller Memorial Chapel  
CHARLES WHITNEY GILKEY, *Dean*

**CARILLON RECITAL**  
*in memory of*  
**Jef Denyn**  
(1862-1941)

SUNDAY AFTERNOON, OCTOBER 19, 1941, AT 3:30

FREDERICK MARRIOTT, *Carillonneur*

\*

**PROGRAM**

TWO PRELUDES FOR CARILLON	Denyn
G minor	
B flat major	
AVE MARIA	Denyn
ANDANTE CANTABILE	Denyn
CHANSON SÉRIEUSE	Marriott
<small>(Written in Malines, Belgium, in 1936 and dedicated to Jef Denyn)</small>	
MARCIA FUNEBRA	Chopin
POSTLUDIUM IN D	Denyn

\* \* \*

Jef Denyn, the world-renowned carillonneur of Malines, Belgium, died October 1. Mr. Marriott, a pupil of Denyn, graduated in 1936 from the Carillon School in Malines.

**JEF DENYN, NOTED BELGIAN CARILLON ARTIST, IS DEAD** — Jef Denyn, the internationally known carillon player, died in Malines, Belgium, Oct. 1, according to word received from there. He was 79 years old. A delayed dispatch from Malines said he died of injuries suffered in a fall.

Denyn, who was born at Malines in 1862, became carillonneur of St. Rombout Cathedral, Cardinal Mercier's church, in 1881. He devoted his life to a study of bells and designed many of the improvements that have contributed to the development of the modern carillon. When Denyn celebrated his fiftieth anniversary at Malines in 1931, the king and queen of Belgium proclaimed a national holiday and attended the carillon recital. He was the founder of the carillon school in Malines, the only center of carillon study in the world. Denyn's last pupil, in 1936, was Frederick Marriott, carillonneur of Rockefeller Memorial Chapel at the University of Chicago.

In memory of Jef Denyn, Mr. Marriott gave a carillon recital at Rockefeller Memorial Chapel on Sunday afternoon, October 19, and played five compositions of the late Belgian and one of Mr. Marriott's own compositions for the bells, "Chanson Sérieuse," written in 1936, when Mr. Marriott was in Malines, Belgium, and dedicated to his teacher. He also played the Chopin Funeral March. The program was a deeply impressive one and was heard by a large number of people on the university campus and throughout the vicinity. [Diapason, November 1, 1941]

**FREDERICK MARRIOTT** — The University of Chicago announces a series of Sunday afternoon recitals by Frederick Marriott, organist and carillonneur of Rockefeller Memorial Chapel. The recitals take place at 4:30 and the first one was played on October 12. They will continue through the autumn quarter, ending December 7.

The recitals will cover a wide range of organ literature, including representative works of the pre-Bach composers and modern composers. Admission is without ticket and without charge. [Diapason, November 1, 1941]

**FREDERICK MARRIOTT SHINES AS PERFORMER, COMPOSER, IMPROVISER** — Frederick Marriott, the University of Chicago organist and carillonneur, long-known as a recitalist of eminence, gave evidence also of his talents as a composer and improviser at his recital in Rockefeller Chapel on the evening of May 31. To prove that the floods could not overwhelm the fine chapel organ or the man who presides over it, Mr. Marriott gave his performance without the presence of the Great Division, which had been flooded and was undergoing repairs, while the organ chamber was awaiting replastering as a result of the damage caused through a leak in the roof, as previously reported in *THE DIAPASON*. The large audience which came to hear him was proof of the strong following Mr. Marriott has built up. The program ranged from the sixteenth century to the spring of 1945 and was so varied that there was not a dull moment from the dignified opening number, Thomas Tallis' Third Mode Melody, which established a churchly atmosphere suitable to the chapel, to the last strains of the improvisation with which the evening closed. The sparkling interpretation of the well known Clérambault Prelude was followed by the Bach Fantasia in G major, in the climax of which one hardly missed the Great. Two Bach chorale preludes were on the program — "God the Father, Lives with Us" and "Lord have mercy" — and to the second, the colorful registration gave a sublime touch. One noted with interest that Mr. Marriott used the chimes, which, as history records, Johann Sebastian Bach did not despise. The beautiful Franck Chorale in B minor finished the part of the program devoted to the past. Vierne's melodious "Lied," was an interlude before the present day compositions were reached.

Count Leonce de Saint Martin's "Postlude de Fete" was played for the first time by an American recitalist. This piece, in a modern idiom, is used by the present organist of the Cathedral of Notre Dame in Paris on special occasions. It was played from the manuscript given to Mr. Marriott by the composer.

Then the audience was introduced to Mr. Marriott as a composer with his latest works — an Etude dedicated to Dr. Palmer Christian and first played last year at the University of Michigan, and the "Cathedral at Night," written for Dr. W. Lloyd Kemp, organist and choirmaster of Christ Church in the model village of Cranbrook, near Detroit. The Etude, a graceful scherzo piece, no doubt will make an appeal to recitalists when it is published, as it will be a delightful intermezzo on any program. "Cathedral at Night" is a descriptive program music and is a tone poem of large dimensions and intensely dramatic. The dimming of the lights in the chapel enhanced the effect. One may safely predict great popularity for this composition, especially where a large organ in a cathedral setting is available.

The improvisation was on themes by Ralph Fiedler and Richard Wagner, and Marriott did not see them before the performance. It was evident that he caught the germ of his art from Marcel Dupré, his teacher, and developed it by his own fertile imagination and creative talent. Even one whom it is difficult to stir to enthusiasm over improvisations was thrilled by the many moods displayed, and the grand full organ climax brought one to his feet at least figuratively. [*Diapason*, July 1, 1945]

**MARRIOTT'S SETTING OF PSALM 103 MOVES CHICAGO AUDIENCE** — Christened by a downpour of rain and whirling snow that made the worst equinoctial storm Chicago has experienced in years, Fred Marriott's setting of the 103<sup>rd</sup> Psalm waved off this unfriendly gesture and had a highly successful premiere before an audience that filled the great Rockefeller Chapel at the University of Chicago March 24. And the next night another congregation of the same size heard a repeat performance.

The event was of extraordinary significance to the organ fraternity, for Mr. Marriott is the distinguished organist of Rockefeller Chapel and also presides over its fine carillon in the tower. In recent years, he has enhanced his reputation through his compositions for the organ. Now he has completed a large-scale oratorio whose presentation won him an ovation. Throughout the two hours required for singing the of the Psalm, there was not a sign of lack of attention to every note, at the conclusion of the final chorus, "Bless the Lord, All Ye His Hosts," in which chorus, orchestra and soloists united in a grand climax, the composer was greeted enthusiastically, the entire audience standing in tribute to him.

THE UNIVERSITY OF CHICAGO  
INVITES YOU TO BE PRESENT AT ONE OF THE FIRST PERFORMANCES OF  
A MUSICAL SETTING OF PSALM 103

COMPOSED BY

FREDERICK MARRIOTT  
*Organist and Carillonneur of the University*

AT THE ROCKEFELLER MEMORIAL CHAPEL  
WOODLAWN AVENUE AT FIFTY-NINTH STREET

ON

MONDAY AND TUESDAY EVENINGS  
AT EIGHT FIFTY-THREE

MARCH TWENTY-FOURTH AND TWENTY-FIFTH  
NINETEEN HUNDRED FORTY-SEVEN

THE UNIVERSITY CHOIR

WILL BE ASSISTED BY

MME. JARMILA NOVOTNA AND M. RAOUL JOHN  
*of the Metropolitan Opera Company*

JEAN LISK, JAMES MCENERY, ROBERT ERICKSON,  
AND THEODORE RALL AS SOLOISTS

AND BY PLAYERS FROM THE CHICAGO SYMPHONY ORCHESTRA

UNDER THE DIRECTION OF

GERHARD SCHROTH, *Director of Chapel Music*

A limited section will be reserved for guests of the University until 8:00 p.m.  
Please indicate on the enclosed card your choice of date and mail before March 15.  
All other seats in the Chapel on both evenings will be open to the public without  
ticket and all seats are without charge.

Inspired by a libretto that is an epitome of the faith that sustained the men of the Old Dispensation, and has comforted the new to the present day, Mr. Marriott rose to the occasion and instilled in his music the assurance, the strength, and the poetry that characterizes the Psalm. Religious feeling marks the choruses and solos throughout and one felt that it was a service rather than a concert he was attending.

The composer was fortunate in the forces that took part in the premiere of this work. Mme. Jarmila Novotna, soprano, and Raoul Jobin, tenor, both of the Metropolitan Opera, were the chief soloists and were supplemented by Jean Leisk, James McEnery, Robert Erikson and Theodore Rall. The University Choir of eighty voices did splendid work and some fifty-four instrumental players from the Chicago Symphony Orchestra were heartily in rapport with the vocal forces in their accompaniments. Gerhard Schroth, director of chapel music, conducted the performance with authority and with understanding of the composer's intentions.

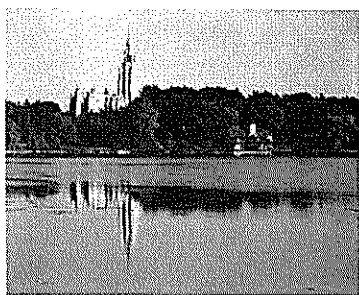
A detailed review would require more space than is available, but one felt a spirit of serenity in the orchestral prelude and the fine violin solos of Josef Faerber; in the opening chorus, there were fine effects in the antiphonal choir in the rear gallery. Mr. Jobin made a deep impression with the dramatic solo "Who Redeemeth Thy Life from Destruction"; the chorus "He Made Know His Own Ways unto Moses," with obbligato by Mr. Faerber, was a lovely feature, as was the tender solo of Miss Leisk, "The Lord is Full of Compassion," Miss Novotna excelled in "He Hath Not Dealt." One of the best numbers was "As far as the East is from the West" by Mr. Jobin, followed by "For He Knoweth Our Frame," in which the singing of Mr. Erickson and Mr. Jobin was supplemented by a beautiful 'cello solo by Jenska Slebos. The realistic effect of wind in "For the Wind Passeth over It" vied with the elements outside. The chorus "But the Mercy of the Lord is Everlasting" should offer a new anthem that many chorus masters might well place in their libraries. And the brass chorus in the gallery for Mr. Jobin's climactic "The Lord Hath Prepared His Throne," with the instrumental benediction and the last chorus, already mentioned, held the interest of all to the end.

Mr. Marriott has put his creative talents to work to produce something that one may safely say will live long after his own generation. Mr. Marriott has dedicated his composition to Dr. Charles W. Gilkey, dean of the chapel, and Mrs. Gilkey. [Diapason, April 1, 1947]

**THE AMERICAN GUILD OF ORGANISTS** — The American Guild of Organists will hold its twenty first national convention in San Francisco, June 29 to July 4. The program promises to be a veritable feast of recitals and lectures by some of the outstanding concert organists of America. A partial list of these includes Harold Meuller, Richard Purvis, Hans Leschke, Ernest White, Edward Linzel, George William Volkel, Claire Coci, George Markey, Virgil Fox, Rowland W. Dunham, Edward Shippen Barnes, Walter A. Eichinger, J. William Jones, C. Griffin Bratt, Bruce Prince Joseph, E. Power Biggs, Leo Sowerby, Father Robert Hayburn, David Craighead, Robert Noehren, Alfred M. Greenfield, M. Searle Wright, Frederick Marriott, and Everett J. Hilty. [Etude, July 1952]

**MARRIOTT RESIGNS AT U OF C; FLEISCHER/LAWSON NAMED** — Frederick L. Marriott has announced his resignation as organist and carillonneur at Rockefeller Memorial Chapel, University of Chicago. Mr. Marriott has held the post for twenty five years, during which he played nearly 4,000 recitals and services, it is estimated. The resignation took place July 1.

Succeeding Mr. Marriott are Heinrich Fleischer as chapel organist and James R. Lawson as carillonneur. Dr. Fleischer, a descendent of Martin Luther, was born in Eisenach. Mr. Lawson began his study of the carillon under Mr. Marriott and later studied at the carillon school of Mechelen, Belgium. After his graduation in 1949 from the carillon school, he went to England, where he studied the ancient English art of change ringing. He was elected a member of the Sussex County Association of Change Ringers. Mr. Lawson served as carillonneur at Leland Stanford University and as guest carillonneur for the Scottish Rite Cathedral in Indianapolis. [Diapason, August 1, 1953]



**FREDERICK L. MARRIOTT GOES TO BLOOMFIELD HILLS** — Frederick L. Marriott has been appointed organist and choirmaster of Kirk in the Hills, well known Presbyterian Church in Bloomfield Hills, Michigan, a fashionable suburb of Detroit. Mr. Marriott assumed his duties there June 1. He will be assisted by a quartet of soloists from the University of Michigan. The church is a beneficiary of the estate of Colonel Edwin S. George and at present, services are held in Cedarholm chapel,

which was originally the music room in the colonel's large home. A magnificent Gothic edifice is under construction. The colonel's gift is said to be the largest ever received by the Presbyterian denomination from a single donor for an individual church. [Diapason, August 1, 1954]

**MARRIOTT ACCEPTS CHURCH POSITION IN DETROIT, MICHIGAN** — Frederick Marriott has accepted an invitation to become the organist and choirmaster of the Central Methodist Church in Detroit beginning August 1. He has resigned his post at Kirk in the Hills. Under Mr. Marriott's direction, many notable works have been performed by the choir of Kirk in the Hills. Among them were his own Psalm 103, Messiah, and Bach's St. Matthew Passion. [Diapason, July 1, 1955]

**LEADER IS PLANNING 25<sup>TH</sup> AGO NATIONAL CONVENTION** — Frederick Marriott is the general chairman for the national convention scheduled for June 27 through July 1 at Detroit, Michigan. As head of the planning group, he is in charge of coordinating the accomplishments of a large staff of committee members. His cantata, The Greatest of These, will be a feature of one of the pre-convention events. [Diapason, April 1, 1960]

**MARRIOTT TO RING FOR USA AT HOLLAND COMPETITION** — Frederick Marriott who has been general chairman for the AGO national convention in Detroit has just been signally honored in a way which will somewhat interfere with his function at that meeting. The State Department of our government, just as this issue reached deadline, selected Mr. Marriott to represent the United States at the International Competition of Carillonneurs, which meets June 27 to July 1 in Hilversum, Holland. Mr. Marriott will play at the competition June 28, the first time our country has been officially represented in the international event. [Diapason, June 1, 1960]

**MARRIOTT HONORED AT FAMED CARILLON SCHOOL** — Frederick Marriott is shown receiving the diploma of the honorary degree of Meritorious Laureate of the International Royal Carillon School, Mechelen, Belgium. The presentation was made June 26 by Staf Nees at the ceremony on the steps of Mechelen's city hall. Mr. Marriott had to miss the Detroit AGO convention to represent the United States at the International Carillonneurs' Competition at Hilversum, The Netherlands, and event for which newspapers in the Low Countries were lavish in their praise and coverage. While Mr. Marriott was away from the United States, the Guild of Carillonneurs of North America elected him their president for a two year term. [Diapason, October 1, 1960]



*Staf Nees, Jef Rottiers, Frederick Marriott*

**'FOR FREDDIE', HE CAME HERE** — Marcel Dupré, the world's foremost organist, has been at the console of St. Sulpice on the Left Bank in Paris for more than a half century, yet he is at home almost anywhere in the world. The leading organists in the world have all been his students and hold him in reverent affection.

Dupré is in Detroit holding master classes and giving a series of four concerts to dedicate the newly rebuilt organ at Central Methodist Church.

He is here at the invitation of one of his former students, Frederick Marriott, the organist at Central Methodist who also has organized the master classes for him.

"Mme. Dupré and I have given up travel," he said, in fluent but accented English, "and then this letter came from Freddie wanting me to come and dedicate his organ.

"I said, 'For Freddie, we go.'"

The Duprés do not like to fly. But for the Central Methodist engagement, they took a jet. "It was inhuman," said the organist. "It was 10 o'clock Paris time when we left and noon New York time when we arrived. The sun did not move in the little window of the plane. I felt like the Biblical prophet who made the sun stand still."



## Let's Talk to... MARCEL DUPRE

# 'For Freddie', He Came Here

BY COLLINS GEORGE  
Free Press Music Writer

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DUPRE has been to Detroit many times.

"The first time was over a quarter of a century ago when I played a concert in the old Orchestra Hall," he said. "Gabilowitch was the conductor then and I had a wonderful day with him. Bruno Walter was also his guest that day."

Dupre listed the organs in the city he has played,



Dupre at the Central Methodist console

including that at Masonic Auditorium.

"Paul Paray also brought me out of travel retirement to play the dedicatory concert on the organ at Ford Auditorium," he said, "but that time we came over by boat with the Parays."

Music and the organ are second nature to Dupre.

"My father and my two uncles were organists," he said, "so what else could I be?"

HIS WIFE, who is traveling with him, was a pupil of his.

"And my daughter plays the piano beautifully."

Of medium height, clear-eyed, white-haired with a quick and elfin sense of humor, Dupre apologized for his English.

"I have forgotten so many words and, except for anything connected with the organ, I am ignorant of so many English words that I have brought my wife with me. She speaks perfect English."

But Mme. Dupre had little chance to speak during the interview, for, despite his self-deprecation, the organist spoke at length, never at a loss for a word.

About 30 students have come from all parts of North

represent the work of one composer—Bach, Franck, and the final one, Dupre.

For the organist is almost equally well-known as a composer.

More than that, he is able to improvise into complex musical forms instantly.

"For improvisation," he said, "one must be able to play the organ well, must be something of a composer, must have a thorough knowledge of counterpoint, fugue and all the technical forms of music."

As much as he is fond of Detroit and the friends he has here, he is looking forward to his return to Paris.

"I must be there by Oct. 22," he said. "It is Liszt's 150th anniversary and I must play two of his compositions that I have arranged with the Padeloup Orchestra."

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**MARRIOTT CHANGES CHURCH POSTS IN DETROIT AREA** — Frederick Marriott resigned from Central Methodist Church, Detroit September 1 to become director of music at the Allen Park United Presbyterian Church. The church has a large three manual organ in the chancel and a two manual instrument in the balcony with a second console. Both consoles control both instruments. The church has 3,000 members and there are six choirs with four participating each Sunday. [Diapason, January 1, 1969]



## FREDERICK MARRIOTT —

Organist and carillonneur of Kirk in the Hills has completed a tour of Europe during the month of July. Mr. Marriott played organ recitals at Notre Dame Cathedral in Paris, and at the Market Church in Hannover, West Germany. Most of the tour was devoted to carillon recitals, however, at: the Basilica in Blois, France; St. Rombouts Cathedral in Mechelen, Belgium; the city halls of Lockeren, Ostend, Tienen, and Antwerp, Belgium, and at the Albert Schweitzer Memorial Carillon in Liebingen, Switzerland. [Diapason, August 1, 1974]

*On July 28, 1986, the Belgian Guild of Carillonneurs honored American Frederick Marriott on the occasion of his 50 years as carillonneur. The celebration took place in the Library of the University of Louvain with the members of the board of the Belgian Carillon Guild and others present. The following is the complete text read by Belgian Carillon Guild President Noël Reynders:*

"Dear Mr. Marriott,

"We are honoring you today in the Spoelberg Room of the University of Louvain Library. This place may not seem strange to you with all the familiar American names on the walls. It has a special meaning for you as an American and for us as Belgians.

"After the First World War, the Americans gave the beautiful carillon in the tower here as a present to the Belgians to remember the Americans who were killed for our freedom. This carillon is a strong link between the Belgian and American carillonneurs.

"I have told the people present here the story of your life as an artist, about your famous organ improvising ability, and about your international reputation as an organist, harpsichordist, composer and carillonneur.

"You have performed extensively in the United States, Canada, and the large and small cathedrals and belfries of Europe.

"As one of America's finest carillonneurs, you are a past president of the GCNA. You are highly respected in Europe.

"You received your training at the carillon at the Royal Carillon School "Jef Denyn" at Mechelen, Belgium. You were the only non-Belgian to receive the degree "with great distinction," graduating with the school's highest grade.

"In 1980, the city of Mechelen showed you her respect by giving you the title "Meritorious Laureate."

"As a composer, you are well known all over. The Royal Carillon School of Mechelen awarded a first and third prize for two of your compositions. Your organ compositions have been performed by famous organists such as Marcel Dupré, whose favorite was "Moonlight on the Lake."

## NOTRE-DAME DE PARIS

AUDITION D'ORGUE DU DIMANCHE à 17 h. 45 - entrée gratuite  
1974

DIMANCHE 7 JUILLET. — José-Enrique AYARRA-JARNE (Cathédrale de Séville, Espagne).  
Medio registro alto de primer tono Francisco PERAZA  
Saetas nº 3 et 4 Eduardo TORRES  
Tríplico del Buen Pastor Jesus GURIDI  
Dieu parmi nous Olivier MESSIAEN

DIMANCHE 14 JUILLET. — Folkert GRONDSMA (Conservatoire de Rotterdam, Hollande).  
Troisième Symphonie op. 28 (Allegro maestoso, Cantilène, Intermezzo, Adagio, Final) Louis VIERNE  
Transfiguration Folkert GRONDSMA

DIMANCHE 21 JUILLET. — Frederick L. MARRIOTT (Etat de Michigan, U.S.A.).  
Fantaisie en sol majeur Jean-Sébastien BACH  
Choral - Liebster Jesu, wir sind hier - Jean-Sébastien BACH  
Verset de Magnificat Marcel DUPRE  
Trois Préludes de chorals Frederick L. MARRIOTT  
Triptyque (à la mémoire de Marcel DUPRE) Frederick L. MARRIOTT  
Toccata de la Cinquième Symphonie Charles-Marie WIDOR

DIMANCHE 28 JUILLET. — Hans-André STAMM (Leverkusen, Allemagne Fédérale).  
Fantaisie et Fugue en sol mineur Jean-Sébastien BACH  
Fantaisie et Fugue sur B.A.C.H. Franz LISZT  
Paraphrase-Carillon Charles TOURNEMIRE

DIMANCHE 4 AOUT. — George THALBEN-BALL (Temple Church, Londres, Grande-Bretagne).  
Programme non parvenu.

DIMANCHE 11 AOUT. — Stanley SACKETT (Saint-Helier, Ile de Jersey).  
Fantaisie en sol majeur Jean-Sébastien BACH  
Choral - Smucke dich, o liebe Seele - Jean-Sébastien BACH  
Trumpet voluntary en ré majeur John STANLEY  
Deux Préludes sur des chorals gallois Vaughan WILLIAMS  
Toccata Marius MONNIKENDAM  
Nocturne John McCABE  
Choral-improvisation sur - Nun danket alle Gott - Siegfried KARG-ELERT

JEUDI 15 AOUT (ASSOMPTION). — Pierre COCHEREAU.  
Œuvres demandées par les auditeurs.

### HORAIRE DES OFFICES LE DIMANCHE

Messes : 8 heures - 8 h 45 - 10 heures (Grand'messe)  
11 h 30 - 12 h 30 - 18 h 30 - Vêpres en français à 16 h  
Le samedi, messe dominicale à 18 h 30

"I told these people, too, that you have served on the faculties of the University of Chicago, the American Conservatory of Music, the Chicago Theological Seminary, and at the University of Michigan, teaching organ, liturgical music and improvisation.

"You were the organist for the Detroit Symphony Orchestra and have been a popular soloist with the Chicago Symphony many times.

"Beginning in 1937 you were organist and carillonneur at the University of Chicago's Rockefeller Chapel and now you serve as an organist and carillonneur at the Kirk in the Hills, Bloomfield Hills, Michigan.

"Looking back on your famous life as an organist and carillonneur, and on your compositions, we know that you perform and compose for the happiness of all people and to the glory of God.

"For all your kindness to everyone you meet, for your love of the Belgian people (and especially to the Belgian carillonneurs who you usually meet every year you make your European concert trips), for your famous compositions for carillon, for your beautiful carillon concerts all over the world. For your membership in the Belgian Carillon Guild, for your valuable influence on carillon matters, you may be called a man of great merit. Especially for your graduation as Carillonneur 50 years ago, the Belgian Guild honors you as "Golden Jubilar." I am proud and honored, as president of the Belgian Guild of Carillonneurs, to present to you on this special occasion, this beautiful bell.

"May God give you the power and energy to continue working as you have been before. May He bless you and your kind wife with good health for many years together in the future.

"This bell will remind you of the year 1936 when you graduated as carillonneur at the Mechelen school, and of all the Belgian friends you've made in the past 50 years." [The Belgian Guild of Carillonneurs Newsletter, July 1986]

#### IN MEMORIAM OF DR. FREDERICK LLEWELLYN MARRIOTT — by Jos D'hollander

On November 14, 1989, Fred Marriott's birthday, Mrs. Verdeane Marriott wrote to us:

"Dearest One, each and all:

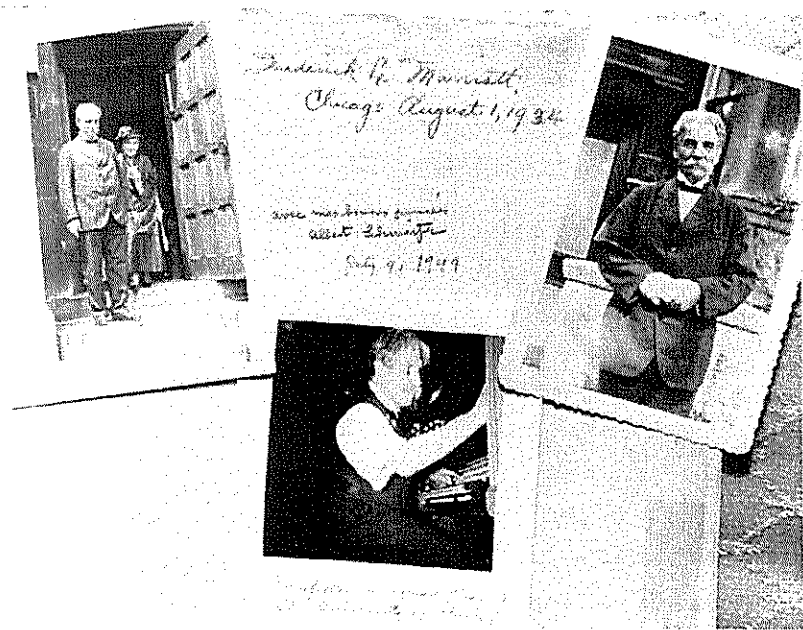
For a month now, I have been trying to let you know of our beloved Fred. It has been so difficult: heartache and deep grief. I could not speak. The telephone would not be right to tell you. So I am writing this sad news..."

After six months in the hospital, Fred Marriott, the legendary carillon player and organist of Bloomfield Hills, died at the blessed age of almost 88, just a few weeks short of 88.

Frederick Marriott was born in Louisville, Colorado, on November 14, 1901. He graduated from the Music Conservatory in Chicago for organ, improvisation, and composition with Greatest Distinction cum laude.

From 1928 to 1952, he was Music Director and Organist at the Rockefeller Memorial Chapel at the University of Chicago, where, among other things, he played at the national mourning ceremony on the occasion of the death of Albert Schweitzer. Frederick Marriott was organist for this service, which was broadcast by all radio stations.

At the same university, he gave instructions in organ and improvisation. He was also a lecturer at the Theological Seminary and later became Music Director of the seminary.



In around 1933-34, he became a student of the "American from Mechelen, Belgium" Kamiel Lefèvre, who traveled through America and Canada from 1924 on, giving lectures and concerts showing the art of the carillon. Mr. Lefèvre steered students to Denyn's Carillon School via Rice and Rockefeller.

In his letter of April 14, 1936, Lefèvre spurred his disciple Marriott on again, considering Marriott's impressive level of carillon playing, to get his diploma at the carillon school with Denyn, Van Hoof, Nees, and Prosper Verheyden.

Lefèvre and his disciple Marriott completed the most remarkable graduation exam that has ever been done in the Denyn Carillon School. Marriott was able to achieve the diploma in just three months' time, with Great Distinction and congratulations on the part of the jury. A few years ago, Marriott told us that during that time of study in Mechelen, he sometimes studied ten or eleven hours per day, of course with the necessary variations of practical and theoretical courses. When he had gotten back to the United States, Fred Marriott wrote to Jef Denyn:

"... what a wonderful school you have in Mechelen ... I suggested that every carillonneur in America should attend the Beiaardschool in Mechelen .."

The jury must indeed have been very impressed by the accomplishments of the young American; because just a few days after his examination, he received a remarkable letter from Denyn and Prosper Verheyden:

Mechelen, September 9<sup>th</sup> 1936

To Mr. Frederick Llewellyn Marriott,  
Of Chicago University,  
At Beiaardschool, Mechelen  
Dear Mr. Marriott,

After your really brilliant examination performance of yesterday, we want to tell you how much we appreciated your staying at the Mechelen Carillon School as a pupil of outstanding musical ability and zeal. You came among us as a trained and gifted musician, with a deep interest in music and especially a real love for carillon music. We watched you most attentive to our teaching, eager to practice daily on the school keyboards and to play on the carillon keyboard of St. Rombold's Tower. We took pleasure in your fine understanding of harmony, in the quickness in your getting hold of the skill and fancy to display in harmonizing and composing for the carillon and in choosing properly music convenient to the instrument.

We saw you copying during hours everyday the large repertoire afforded by the school. We noticed what keen an attention you payed to our teaching of the construction of bells and carillon mechanisms. We could listen with most pleasure to your performance concluding your examination, after which the jury granted you "With Great Distinction" the Diploma of the School. This performance, including the difficult and lovely Intermezzo for carillon by Jef Van Hoof, perfectly interpreted, and fine Chanson Sérieuse of your own composition, a melody for which you had to build up the harmonization, an item to be played at first sight, and concluded with the Preludium for carillon by Maassen, the lively, marvelously rhythmic and melodious Sixth Sonata by Valentin Nicolai.

You are certainly one of the very best pupils trained in the Carillon School, and we feel happy to know that the Chicago University Carillon will be played by a musician able to continue and propagate the traditions of high artistic standard developed in the classic country of the Carillon and maintained by the Mechelen School.

Our very best wishes will remain with you in your country while you leave us the remembrance of a perfectly qualified young artist, a nice character, and a good Carillonneur.

Yours very truly,

Prosper Verheyden,

Secretary

Jef Denyn,

Director

On January 31, 1938, Fred Marriott wrote Jef Denyn: "... The University of Chicago is planning to send me to Paris to study organ with Marcel Dupré."

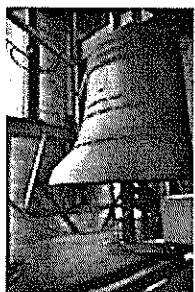
His wish became true and Fred Marriott made quite a name for himself there. Marriott's gratitude to Dupré, the most renowned French organist of the first half of the twentieth century, resulted in a deep mutual respect. At many concerts, Dupré played his favorite little organ piece, "Moonlight on the Lake" by Marriott, and Marriott played, again and again at concerts, with clock-like regularity, a prelude by Dupré. Every year through 1985, Fred Marriott and his wife Verdeane (whom he married in 1948) were guests at Marcel Dupré's home, and later the home of his widow.

In 1974, Pierre Cochereau invited Marriott to give a concert and improvisation in Notre Dame Cathedral in Paris, where Marriott could count on having an audience of not less than 10,000!

Fred Marriott was also a regular solo organist with the Chicago Symphony Orchestra; and for twelve years, he was the regular organist for the Detroit Symphony Orchestra under Sixten Ehrling. Marriott would give a total of more than 4000 carillon concerts.

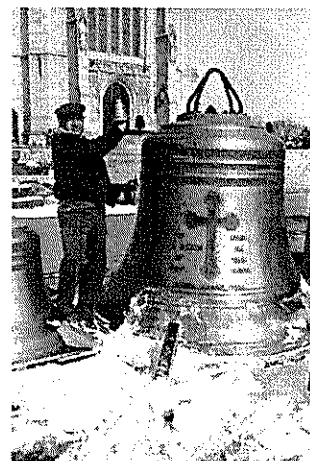
It was very exciting to hear Fred Marriott improvise on the organ at Kirk in the Hills, even when he was very elderly. He practiced every day on the organ in his home or on his Steinway piano. An outsider would never suppose that the virtuoso organ player, who filled the church during worship services, was rendered by a carillon organist of this type.

In 1954, Fred Marriott was asked to supervise the installation and specification of the organ and carillon at Kirk in the Hills, one of the most prestigious American churches, with a four keyboard Möller organ and the largest carillon in the world, a carillon by Fritsen with 77 bells! Fred Marriott became, and was until last year, carillonneur and organist; and in the meantime, he was already a professor at the University of Michigan.



As a highly respected American carillonneur, he also became chairman of the GCNA. He is also the first American who participated in the International Carillon Festival in Hilversum, The Netherlands. Two of his carillon compositions won awards in Mechelen, in 1951 and 1954. In 1960, the city of Mechelen granted him the title "Well Deserving Laureate."

In 1986, the WCF devoted an entire day to visiting Frederick Marriott at the Kirk in the Hills, during the World Congress of the WCF, to hear his carillon concert and his lecture about organ and carillon playing.



On July 28, 1986, he was honored by the BBG for having been a carillonneur for fifty years. This was in Louvain (Leuven), Belgium in the Spoelberg Hall of the University Library. The chairman of the BBG, Noel Reynders, gave the laudatory address. A bronze bell was given to Mr. Marriott as a remembrance.

Mr. Marriott's clarity of spirit and excellent physical condition made it possible for him, together with his wife, to go to Europe each year to give organ and carillon concert tours. His great wish to visit European friends, however, became greater in his last years than his wish to give concerts; but we did play together a four-handed work at the Belfort in Ghent, Belgium, in a performance on Friday afternoon. It was moving in its simplicity; and we did not realize that we were rendering it as a farewell piece. Fred Marriott gave his very last performance on Easter Sunday, 1989.

It became urgent that he become hospitalized. The operation could save his life; and after an illness of six months, he slept away in the Lord.

His name is made eternal in the world of the art of the carillon and the organ because of his compositions and writing which made him holy, and because of the Fred Marriott Foundation, which has been established at the Kirk in the Hills, and which has as its goal the organizing of the International Festival each year to which musical artists are invited to come and give concerts.

As a carillonneur, he will be followed by his disciple Dennis Curry.

In our hearts, Fred Marriott lives on as a friendly man with a great spirit, a great person, who possesses the art of simplicity in spite of his enviable level of accomplishment as an all around musician, which he shared over the continents. [The Belgian Guild of Carillonneurs Newsletter, 1990]

# MARRIOTT REMEMBERS DENYN

Jef Denyn is a giant in the field of Beiaardiers.

I first became acquainted with Jef Denyn when I went to the Royal School in Mechelen in May 1936.

My friend and colleague, Frederick C. Meyer, the organist of West Point Military Academy, suggested that I go to Mechelen to study the carillon with Jef Denyn while he was still playing and teaching at the age of seventy. I was Organist and Carillonneur at the Rockefeller Memorial Chapel at the University of Chicago. The Beiaard I was playing was the 72 bell instrument with a bourdon bell weighing 18 ½ tons. This beiaard was a gift of John D. Rockefeller to the Rockefeller Memorial Chapel in memory of his mother, Laura Spellman Rockefeller.

Frederick C. Meyer was an advisor to Mr. Rockefeller regarding carillon matters and had heard Jef Denyn play many times and insisted I study with him. He had related to me that special trains were needed to bring the crowds of people who came from all over Europe to hear the greatest master, Jef Denyn, and the singing tower of Mechelen in St. Rombout's Tower. Many people from all over the world would travel by boat and train to attend these concerts.

One great admirer of Denyn's was William Gorham Rice, Head of the Federal Trade Commission for the state of New York at Albany, who wrote a book, "Singing Towers, the Old World and the New."

When I arrived in Mechelen, Mr. Rice invited me to hear a carillon recital from the gardens of the residence of Staf Nees. At the hour of the concert, many people had gathered for the recital at the Nees residence. We heard bells being played softly one at a time, as he regulated the mechanism of the Beiaard. I thought a man in his 70's would have trouble in playing the heavy carillon.

All of a sudden, the tower came to life as Denyn began a most brilliant improvisation. The sounds came crashing and cascading down from the tower, electrifying all his listeners with brilliance and power I believed would be impossible. I did not believe an elderly man could wrestle with the giant in the tower, but he did and played magnificently.

Everyone was astonished at the expressiveness and brilliance of the recital. As was the custom, throngs of people waited at the bottom of the tower to greet the master as he emerged through the door. Applause and cheers went up to greet him as he waited in acknowledgement of his delighted audience.

I was so eager to meet him to express my appreciation, but the many important people waiting to greet him made it impossible to do so.

Later in the week, I made an appointment to meet the master and to discuss my studies at the Beiaard School.

When I entered his office, I was fearful and apprehensive to meet this great man who I held in awe. He wore a little black cap on his head when I arrived. He invited me to sit down to talk. I complimented him on his outstanding performance a few days before and he seemed pleased.

I found him to be always in command of any situation, stern yet kind. He assigned my early studies with Valter VanGeysen, Staf Nees, and Jef Van Hoof. Not one word about my studies with him. So I thanked him and I retired to my studies in the school. As I pursued my studies working full

time, since I had been given only just three months leave by the University, I arranged with the concierge of the School to let me practice and work on my music in the evenings.

I did not know it at the time, but Mr. Denyn pays strict attention to all his students without their knowledge. He listens to his students practicing and playing in the tower. He attends all the concerts and talks to his friends and students.

As the weeks went by, I was concerned about study with Denyn. One day as I was practicing on the practice keyboard, he approached me, to gave me some pointers on my technique and interpretation.

Then came a day when I had to make some decisions on my future at the School. How could I take an examination to get my diploma and graduate from the School? So I made an appointment with Mr. Denyn to discuss the matter.



*Jef Denyn*

I knocked at his door at the hour of the appointment. He said in a crisp voice, "Come in." I opened the door and there he sat at his desk in a chair. He looked over his glasses at me and said, "What do you want?" So I told him my desire to take an examination and that I may not have an opportunity to return for study. I implored him to consider my request and he said he would take the matter under advisement and let me know at a later date.

Consequently, I worked harder and longer hours than I ever did in my life. I copied music he would give me from the school's repertoire.

One day in August he requested me to come to this office. When I arrived, he was smiling and told me that they had made a special provision for me, that I would be permitted to take my examination on September 8. The jury would consist of Prosper Verheyden, Secretary of the School, Jef Van Hoof, Staf Nees, and Jef Denyn.

So all the materials on the history on the tower of St. Rombout's and Beiaard as well as the mechanism of the playing music, calculating of the gears, etc. would be given to me at once as well as an *imposé* composition 30 days before my examination. I was so delighted and happy to hear this news of this awesome task. All my teachers were of great help to me: Staf Nees, Jef Van Hoof, Prosper Verheyden, and Jef Denyn. The weeks flew by as the examination day approached.

I shall never forget what everyone did for me, and dear Master Denyn, after my program was arranged, said he wanted to go up with me into the tower at St. Rombout's for a special lesson a few days before by examination. We made a time for a lesson on a Sunday to go to the tower, 400 steps to the cabin. That particular Sunday morning, the weather was warm, I had been talking to him for a few minutes after mass at the Cathedral, and I feared for Mr. Denyn's health on going up into the tower.

So I told him we should cancel the lesson and wait for a cooler day. He said for me to go up to the playing cabin to regulate the bells and he would be up later.

I had not been in the cabin long, and had just finished regulating the action when I heard someone coming up the last 20 wooden steps up to the cabin. I thought it was the younger man who takes care of the bells. Lo and behold, it was Jef Denyn himself. He exclaimed, "Why are the doors open around the cabin?" He closed the doors, raised his right hand high above his head and exclaimed, "When the Bell Master is in the tower, the Beiaardier is King!"

Well, he played like a king with all the technique in the world. But he could also play like an angel as he caressed the keys with a lullaby.

My lesson lasted more than an hour, he gave me many of his secrets about the tremolo, relaxation, attack, and how to make a melody sing. The weight of his body into the playing and his unprecedented wrist action all enabled me to concentrate my last and final efforts for my examination.

The written exam came first, and then my composition was examined and accepted. Then finally came the day for my examination. A man was sent with me into the tower, who watched the signals of the raising of a flag for me to proceed to the next number. At the proper place in the program, he produced a theme from his jacket upon which I was to perform my improvisation.

I returned to the Beiaard School, which then was at 3 Minderbroedersgang to await the decision of the jury. The concierge at the School said I was as white as a sheet. Well, I suppose anyone would be on such an important occasion.

I thank God for my days with all my masters at the Beiaard School and above all for our dear, faithful, and great Jef Denyn. To my knowledge, I believe Mr. Denyn never went into the tower to teach again, for as I returned home to the USA, I heard that he had suffered a fall on the streets of Mechelen from which he would never recover.

When I went to study organ with Marcel Dupré in Paris in 1939, I wrote that I wanted to see Mr. Denyn, while I understood his health was failing. When we met again for the last time, he was complaining that it took him an hour to dress in the morning.

But even in the agony, he never lost his wonderful sense of humor. He told his dear wife to go to the basement for a bottle of wine. When she returned with a bottle of rare wine, he exclaimed, "I have an expensive wife," and we chuckled and we all laughed.

What precious moments we had together. Each time I return to Mechelen, all these moments I relive and remember the Master Beiaardier of all time. His improvisations were so invigorating and fresh with beautiful lines and cadences. He would attack the keyboard like a lion, then caress it like a lamb. Like Ignace Paderewsky and Fritz Kriesler in their time, Jef Denyn in his time was a legend, captivating audiences within his artistry. There is little wonder that people came from all over the world to hear the great Jef Denyn, Master Beiaardier.

## PERSONAL REMEMBRANCES

I thrilled to Fred Marriott's musicianship. Often when I listened to him play the organ or the carillon a shiver would run up and down my spine, or a mist would form over my eyes. His superb talents inspired me to worship more devotedly and to live more worthily.

Memories of Fred come back to me almost daily. He left an influence in my heart that still speaks for Jesus Christ.

Fred's life was filled with gifts of the Spirit. He was reverent, patient, kind and understanding. He believed that the more we know of the love of God, so amazing, so enduring, the more we must reach up in gratitude and reach out in compassion.

Fred enjoyed life. He found joy in his home and dear ones, in his work, in service to people. He appreciated travel and animals and baseball games and ocean breezes. He delighted to work with prospective brides in choosing the music for their weddings. He was deeply interested in helping them to plan a worshipful ceremony.

Fred was a winsome man, quiet, gentle, friendly. He had great inner strength that came from a vital relationship with the Lord. Because of his unswerving purpose to give his utmost to the Highest, Fred always had much for which to live. He was never bored or boring. He knew there was always more to be learned.

I am thankful that I was privileged to do the work of minister at Kirk in the Hills when Fred served there. He was an esteemed colleague and a cherished friend. I say of him what the writer of the Letter to the Hebrews said of Abel, "He being dead yet speaketh." (Heb. 11:4)

*Dr. James F. Anderson  
Kirk Pastor Emeritus*



It was 1972 when I first met Dr. Marriott. I had come to Kirk in the Hills to accompany and sing in the choir under John Doyanas. It was here that I met my husband, Bill, and where Dr. Marriott played our wedding. When I took the position of associate organist, I had the opportunity to work more closely with him at the organ. He taught me a lot! His gift of improvisation was phenomenal, and I admired him for it.

But mostly I admire him for who he was and what he stood for. Always accommodating and unassuming, and ever so humble, he was a man at peace with himself and with God. Music was not his job – it was his gift to the Lord and to the people for whom he played. His music came from his heart, not from the printed notes, and he could turn any request into something beautiful. Like his life, his music was selfless and God-centered.

As a devout Christian, he took his faith seriously – but not too seriously! It was not above him on a Sunday morning to sneak "Happy Birthday" into his improvisation in order to honor someone special. He also had a delightful human side. Once he commented on a bouquet of red anthuriums at the altar and said, "Look at all those 'little boy flowers!'" He loved parties, especially if there was food. One Sunday afternoon our 8-year-old daughter gave a piano recital in our home. At the organ that morning, I mentioned to Fred that I would have to leave after the second anthem to prepare for the reception that was to follow the recital. That afternoon as guests began to arrive, we noticed Fred walking up our driveway. We weren't sure whether he had come for the music or the goodies, but our daughter was certainly impressed!

One of the most difficult things I ever had to do as an organist came on October 13, 1989, when I played Dr. Marriott's memorial service. I honestly didn't know if I could get through it. I would be OK during the Brahms and the hymns, but I wasn't sure that I could do justice to Fred's own compositions under such



circumstances. It was mostly his music that I would play: excerpts from his oratorio, "Psalm 103", "The Cathedral at Night", "Fantasy on a Sarum Plainsong", "Love Never Faileth" (written for his daughter Susan's wedding), and his powerful "Dedication" (which he had first performed at Notre Dame and had dedicated it to the famous French organist Marcel Dupré). As I began somehow – through the tears – the music just seemed to flow. Here was Fred's own music, comforting and uplifting the people as it always had. Suddenly, I did not feel so alone on the organ bench that day!

What Dr. Marriott gave to all of us was immeasurable. What he has left us is a treasure. Today, his music continues to bring joy to all who hear it and fond memories to those who were fortunate enough to know him. I feel so very privileged to have worked beside such a wonderful man.

Rachel A. Baumann  
Former Kirk Associate Organist

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My first meeting with Fred was when he became the Kirk organist in the early 70's. He was auditioning the Choir members, and we had a most warm and enjoyable musical exchange.

Fred also was the organist when Duane and I were married in Cedarholm Chapel in 1982. Young Fred was an accomplished violinist and joined his father in excerpts of the Mendelssohn violin concerto, before the ceremony.

Kathleen Block  
Former Kirk choir member

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'January 1981: The Hostages are Free! In 1981, after 444 days in captivity, the American hostages in Iran were freed. It was a joyous occasion for all Americans. Virginia Vieira remembers what happened at the Kirk. "Dr. Anderson put me on 'radio patrol' while he and Dr. Marriott went to join a Women's Association meeting. 'Virginia,' Dr. Anderson said, "when you hear the radio announcement, please come down to the Refectory to get Dr. Marriott so he can peal the bells."

When the time came, Dr. Marriott walked from the Refectory to the Sanctuary in awed silence. Arriving at the organ, Dr. Marriott said, "Let's peal these bells." While the bells were ringing out into the neighborhood, Dr. Marriott pulled out all the stops on the organ and for 20 minutes, with tears streaming down his cheeks, he played *America*, *The Star-Spangled Banner*, *America the Beautiful*,

*God Bless America*, and patriotic hymns such as *Eternal Father, Strong to Save*.'

You'll find the above article about Dr. Marriott on page 81 of our 50<sup>th</sup> Anniversary book, "Dreams and Visions," and every time I glance at it, it bring tears of joy to my eyes over the gentle greatness of this superb musician who gave so much of himself to the Kirk and its musical heritage. And while others will praise Dr. Marriott in this Anthology, I'd like to include a note about his beloved wife, Verdeane. After Fred's death, she was visiting with Dr. Bill Westcott and his wife, Jean, at their home on Marco Island. My wife, Virginia, and I joined them for a New Orleans-type jazz concert on the island. And the star of the show was Verdeane – drumming on the table, tapping her feet, and standing up to sing along with the trio, to the cheers of everyone present!

Val Corradi  
Kirk Elder and long time member

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In 1988, Dr. Marriott mentioned to me that he thought I would love to play the carillon. I didn't really have much interest in the instrument – remembering my childhood in Mariemont, Ohio, and hearing their carillon played in one line melodies by the mayor. But at Fred's encouragement, I said, "Of course, I would love to learn to play!" After all, who could say no to the legendary Dr. Marriott! I wanted to pay him for lessons, and he said, "No, thank you. I did not have to pay for my lessons, so you won't have to either." I learned indirectly later Mr. Rockefeller had sent him to Belgium. This was a just one example of his humility; Fred never bragged or put himself on a pedestal.

My first trip up the tower was a quick one, as Fred loved to charge up the Kirk's 129 stairs to the top. Panting and dizzied from my climb, I was amazed how Fred was not even breathing hard! He told me, "A carillonneur in his tower is the closest thing to being in Heaven." I believed him ... what a view!

But what a contraption he had to play on! Here was a pioneer in the American carillon movement, playing on a keyboard that had seen years of hard playing with little maintenance. He never seemed to mind. And what amazing sounds rang out when Fred sat down at the clavier, his little fingers protected in his modified PGA golf gloves. I could tell he was soaring, perhaps imagining the many European towers he had played in his fifty plus years as a carillonneur.

I took a few lessons from him, but I thought it odd that he had me write everything down in a music folio ... scales, arrangements, copied music. I realized later, that that was how he was trained at the Royal School, and he

was teaching me in the same manner. He soon needed to have an operation, from which he would never fully recover. While recuperating, he said he wanted me to audition for the GCNA, so at his encouragement I said "... I would love to ..." Actually, his spirits seemed buoyed when we talked about the carillon. I knew he had terminal cancer, but he never let on.

We agreed on a program to record for the audition. As his health was rapidly failing, he was no longer able to coach me, but I kept practicing. Verdeane drove him to hear my first recital at the Kirk in 1989; it was the last time I saw him. [I later found when cataloguing his archives, a copy of my first program in his well-aged black valise, where he kept all his important music and mementos]. The GCNA accepted my taped audition (even though I played it with torn ankle ligaments and a space boot strapped on – I tripped on the stairs while trying to *encourage* my kids to get in the car for school!) Now, I thought, what did I get myself into! As is the practice for advancement in the GCNA, I played my recital anonymously that summer in New York during the annual Congress in front of all its members. Fred said I would be fine, and I guess I was. Listeners wondered who this advancement candidate was, playing Marriott, Westcott, and other stylistic Flemish repertoire.

Fred lasted until October. I remember going up to the old playing cabin to play his memorial service, and, as it was warm, I opened the windows to let the flies out. I did not realize that it was the migration of the ladybugs. As I began playing, I was sure the notes were moving on the page. No, it was just the ladybugs! We still have ladybugs in the new playing cabin; I think of them as Fred's spirit.

Verdeane was a most doting and adoring wife. Understandably, she was so devastated by the loss of her beloved. Her wish was for his music to be preserved and available to other musicians. She died nearly a year later. Susan Marriott took up her mother's wish by helping me carry Fred's music cabinet to the practice level. She wanted to catalog all his music, and write a biography of her dad. This quest later became a life-extending goal for her, for she, too, had cancer. Toward her end, she called to ask me to finish her task. I said "... I would love to ..." So, after Sunday services and before a Christmas concert at the Kirk in 1999, we loaded the Kirk's 15-passenger van and the travel trailer full to the ceiling with boxes of Fred's music.

So, this has also been a quest for me. I could not have done this without the understanding and patience from my family, and the outpouring of support from Fred's friends and colleagues. In his centennial year, I have the extreme joy of presiding over the restoration of his instrument (through an exceptional and

anonymous gift to the Kirk) and to share his music at the 2001 Congress of the Guild of Carillonneurs in North America.

As Dr. Marriott was Jef Denyn's last student, I was Fred's last student. I will always feel humbled and blessed by that honor.

*Dennis Curry  
Kirk Carillonneur  
& Associate Organist*

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I knew Fred Marriott near the end of his career in Michigan. When I visited Kirk in the Hills for the first time, Fred was friendly, enthusiastic, and professionally attired in tie and suit. The doors were flung open: sit down and try out the organ; let me show you the swinging bells, flipping switches as the whole Kirk environment came alive with bell sounds; let's climb the tower and play the carillon: sit down, play all 77 bells, enjoy it! He was proud of the Kirk.

As a guest carillonneur playing the morning services, you would be invited to have lunch with Fred and his wife, Verdeane, at the Bill Knapp's restaurant near the Kirk. The restaurant would be full of Kirk parishioners. As the waitress led us to our table, Fred would stop or be stopped at table after table with greetings for and by the parishioners. Leaving the restaurant was a replay of the processional through the restaurant.

Dr. Marriott, as he was often called, played the carillon in the old Mechelen style in which he had been trained, one full of tremolando. It was interesting for me to hear him play because he was one of the last in North America still performing in that vintage style.

*William De Turk  
Assistant Carillonneur,  
Bok Tower Gardens*

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Singing in the choir as a teenager when services were held in the Undercroft. The wonderful sound of music coming from everywhere when he opened all the stops. I still get teary-eyed when I listen to music at the Kirk.

*Yvonne DeWindt  
Long time Kirk member*

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Awestruck! My mother was just awestruck when she came home one day after hearing Dr. Frederick L. Marriott perform. It was 1957 and Dr. Marriott had accepted a position as organist at the Central Methodist Church in Detroit. Being raised in a farming community in Michigan's thumb, my mother, Jane Doerr, had only read about great composers like Bach and Marcel Dupré who could improvise at the organ. She had never heard an organist spontaneously develop a composition in a particular style on a melody presented to him during a concert.

Years later, when I first joined the Kirk in the Hills, I was at church when this eminent organist returned to the Kirk in the Hills. He was playing Campra's Rigaudon for the postlude, a piece I learned as an organ student. Suddenly, I sat up. Wait a minute; that is not in the music, I thought. In the middle of this piece he had taken off on his own elaborate improvisation, something I came to realize that he did frequently.

I was just a little girl at that time my mother first told me about Dr. Frederick L. Marriott but so poignant was my memory that when Virginia Wilcox Satterfield asked me to do the write-up and pictures for Fred's record in 1979, I was honored. Sitting down with Fred and his little black schnauzer in his West Bloomfield home, I learned just some of the great events of his life: his work with the great carillonneur Jef Denyn in Malines, Belgium; the time he, alone with French-speaking Albert Schweitzer, communicated through their music on the University of Chicago's Rockefeller Memorial Chapel organ; the Dupré cufflinks Madame Dupré gave him after her husband's death; and how Fred selected and supervised the installation of the organ and bells at the Kirk in the Hills.

"I told them not to complete the tower before the bells were in," he said later as he took me up into the Kirk tower for some pictures for an article in the *Eccentric Newspapers*.

Of course, that was my first question when I saw the enormity of the bells. How did they get these bells in the tower? He explained that stones had to be removed to get the six ton "Roy" and the five ton "Ruth" into the tower. After the article ran February 14, 1980, in the *Eccentric Newspapers*, there were a number of requests to go up into the tower. Now with the new Marriott Library located at the first level, many will enjoy the experience I had that cold fall day in 1979. A postlude to this story came years later when Ruth Fruehauf, for whose family the bells are named, shared with me how much the article meant to her.

My parents Jane and Maxwell Doerr became very good friends with Fred and Verdeane. At my parent's home one evening, I remember them playing duets on the piano and Conn organ. Verdeane told him

something but Fred was deep in thought playing his elaborate version of Ein feste Burg on the electronic organ — a real feat!

"You are not listening to me, Fred?" Verdeane laughed.

He stopped playing. "My dear, I always listen to you."

Then there was the time when both Fred and my mother were at St. Joseph Mercy Hospital in Pontiac. Both were overdosed on heart medication. It was my mother's birthday, February 8 and as sick as Fred was, he put on his red plaid robe and came down to my mother's room to celebrate her birthday with us. He always thought of others before himself.

Death came too soon for everyone. At 7 a.m. in the morning, October 9, 1989 Verdeane called and tearfully told me of her great loss. Would I write Fred's obituary for the *Eccentric Newspapers* and the *Detroit Free Press*? It was an honor but not a task I relished.

Despite her sorrow, and struggling by now with cancer herself, Verdeane planned the music for my father's funeral and Susan played her flute. Susan had the same outgoing and generous spirit as her parents. Her dream was to write her father's story and she collected all of his memorabilia. However, bone cancer left her too ill to embark on the project. In the months before her death on my birthday in January 2000, we spent Sundays going out for dinner and sharing stories about our parents and the Kirk. We talked about her plan for her book. I contacted the *Diapason* who graciously sent copies of all the articles printed on Dr. Marriott, some of which are reprinted in this publication. Other times when Susan could not be alone at night because of her illness, I spent nights with her. She showed me the material she had collected at her house and I helped her file it. She was so positive and optimistic, even though I knew the circumstances, I could not imagine that she was so close to death.

Then came her call from the Beaumont Hospital. "Could I go in to her house and help Dennis Curry and his wife pack up the materials to be taken to the Kirk in the Hills for the Marriott Library?"

It was not the end of Susan's dream though. Her father's life and work is being greatly honored through this publication, the establishment of the library of his music and the future publication of his many compositions.

Musicians, composers, and interested people will now have access to the music of Dr. Frederick L. Marriott. It is a fitting tribute to this great man!

Mary Jane Doerr  
Kirk Member

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Dearest Fred, what a soulful spirit he had, glowing through the kindest eyes I've ever seen.

I studied, as did my mother Shirley Dameron, with Fred when I was in high school. He always inspired both my mother and me with his improvisational hymn style and his generous spirit at his lessons.

We loved Fred, from the congregation every Sunday. He never failed to stir our emotions during his offertories and postludes. I never left church until his last finger, or toe, left the keyboard. He touched all our hearts and his love of God was ultimately expressed every time he went to play the organ.

His life deserves this anthology and I'm honored to contribute my endless appreciation for this very special musician. The Kirk was blessed by his service, and each parishioner was touched by his magical fingers.

*Carolyn Eynon  
Former Kirk music staff member*

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Frederick Marriott started his carillon studies with the Belgian carillonneur Kamiel Lefèvre, who played for more than thirty years as carillonneur at the Rockefeller Carillon at Riverside Church, New York. Lefèvre advised Marriott to finish his education at the Carillon School in Mechelen, Belgium. Marriott was so well prepared by Lefèvre that he could absolve within three months of study with Jef Denyn, Staf Nees, and Jef Van Hoof. On September 8, 1936, he graduated with great distinction. His performance was one of the most remarkable concerts since the start of the school in 1922. The following day, Marriott received a letter from Denyn [seen in the preceding section].

*Jo Haazen  
Director,  
Royal Carillon School, Mechelen*

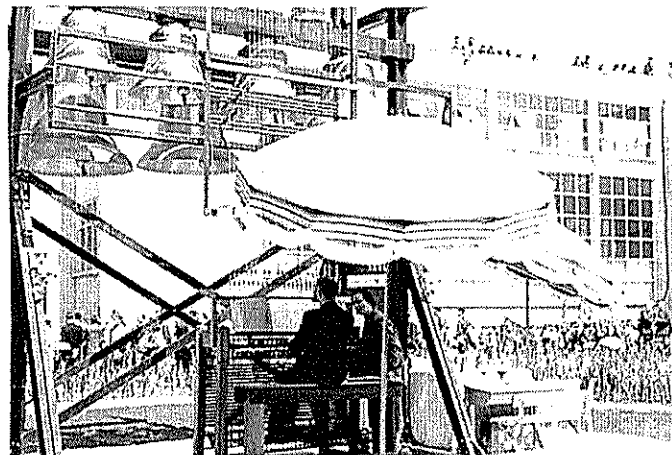
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I still have the carillon music he gave me, as well as the carillon gloves he made for me, and the first music he wrote out for my first carillon lessons. I also have the postcards he sent me from the Royal Carillon School in Mechelen, Belgium where I also visited, at his encouragement. He was indeed a special man, and I'm delighted to know the Kirk is preserving his memory.

*Cindy (Zierer) Hakes  
Former student*

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Fred Marriott was my first carillon teacher. In a sense Marcel Dupré was responsible. Fred wanted to go to Paris in 1940 and study under Dupré. I was a student at the University of Chicago 1937-41 and took organ lessons from Fred. He offered me free carillon lessons if I would substitute for him. Alas, for Fred, World War II changed those plans.



In 1952 while Fred played a carillon dedication recital in Mexico City I substituted for him and later succeeded him. His kindness and generosity will never be forgotten. He was a valued mentor and friend over half a century.

*James R. Lawson  
Carillonneur,  
The Crystal Cathedral*

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Dr. Marriott was a wonderful man and an excellent musician. As I think back upon his life, the two things that most struck me (besides the fact that he looked like a gnome with his church robe on) were his dedication to family and friends and his incredible ability to improvise on the keyboard. I first noticed this serving as an acolyte while in high school. The choir would sing the anthem and then Dr. Marriott would improvise on motifs from the anthem. This was done all while modulating up (with many running scales) to the key of the Doxology. It was timed perfectly as the last usher would turn and Fred would play the needed cadence and introduce the Doxology. It was magic!

I remember one fall Sunday service – the day after the University of Michigan had soundly thumped Ohio State in football. Dr. Marriott was playing “Ein feste Burg,” but this time with a counterpoint of “The Victors” in six and “Across the Field” in minor and in augmentation. Most people did not get the joke, but if you did and saw him, he would just give the old twinkle in his eyes and smile.

As Horn player, I was asked to join Dr. Marriott on many Christmas Eves, along with his son Fred Jr. who played the violin, daughter Susan, who played the flute, and Mary Yerex, another flute player. We each would play a prepared piece in the hour prelude that preceded the services, and then Dr. Marriott would pull out a little scrap of paper and put it on the music stand and say "You first, and you second," and so on. We would have to play the theme he had written and then several variations all in front of a packed house with no rehearsal. This became more interesting when he would make one of us be a principal and the other an accompaniment while he supported us on the organ. Truly a magical musical experience.

*J. Robert Libcke  
Kirk Elder*

My recollections of Fred Marriott, friend and fellow worker at the Kirk are many and very dear. Among them is his account to me of his first studying the carillon. He was a young organist at Rockefeller Chapel at the University of Chicago, when a new carillon was given to the Chapel by John D. Rockefeller, Jr. Fred was fooling around with it and trying to teach himself to play it when Mr. Rockefeller stopped by. He told Fred, "If you want to learn to play it, I'll send you to the Royal Carillon School in Belgium," and so he did!

Then there was the naming of Fred's major organ composition. He was walking along Lake Shore Drive in Chicago one evening, he told me, with his teacher Marcel Dupré. It was a beautiful moonlit night and Marcel said, "That's the name of your piece, Fred, 'Moonlight on the Lake'."

What a man – a mixture of brilliant talent and a little gnome! We are all blessed because of the years Frederick Marriott spent with us.

I marveled at his phenomenal ability to improvise. Remembering a Sunday morning after the University of Michigan won the Big Ten football championship, when Fred worked in the Victor's Song into the prelude before service. Nothing was too large or too little for him.

Fred's family of wife Verdeane, daughter Susan and son Fred Jr. were the light of his life. They reflected Fred's quality of love, humility, talent and a desire to please. It was a pleasure to experience the love between Fred and Verdeane, who had been his pupil in the Chicago years. The two of them took pleasure in planning their summers abroad where Fred had a schedule of concerts. They looked forward to being with old friends and fellow artists, and spending time together in quiet places.

Fred figured his talents were to be shared, which he did unstingily. He gave of himself in any kind of situation, from an out of tune piano in a modest home, to the Kirk's fine organ and carillon.

Frederick Marriott was a true professional, a humanitarian, a dear friend, and most of all, a gentleman. He is missed.

*Betty Lifsey  
Kirk Deacon and long time member*



*Master Class with Marcel Dupré at the University of Chicago, July 27, 1946. Front row, from right: Marcel and Jeanette Dupré, and Verdeane and Frederick Marriott.*

Fred loved to tell of his concert on the organ at Notre Dame in Paris. He was riding the Metro on his way to the concert and it was absolutely crowded. The sidewalks were full of people, too. Fred wondered where they were all going. Then he discovered that they were all going to the concert. He had no idea anyone would come!

Once I was conducting a wedding rehearsal at which he was to play. It was my custom to take some time going over what was to happen with the wedding party before we tried going down the aisle. When we finally got to start down, it was the most ragged, sloppy Wedding March I had ever heard. Later, when I asked him about it, he admitted that he had gotten bored and turned the television that gave him a view down the

aisle to a local channel and that the Tigers had just made a grand slam home run. It took him some time to get back to the rehearsal.

My brother-in-law died, and his wife, my wife's sister, was the regular organist in the little church, which I had served at one time. They needed an organist for the funeral service. Fred volunteered and here was a world-class organist playing on a tiny electronic organ. Two words always mark Fred Marriott life in my mind: amazing talent and unbelievable humility.

*Robert L. Lindsey*  
*Retired Associate Kirk Pastor*

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When I think of Fred Marriott, four adjectives come to mind: energetic, optimistic, cheerful, and gracious. Even in his last years, he walked with a brisk quick step – just try to keep up with him going to the bell tower. I never heard him say an unkind word or critical remark about anyone or to anyone.

Fred was a man of great talent and experience who was never arrogant or rude, but always calm, gracious, and generous.

I remember complaining to him that I could not sing one of his compositions, "Lover Never Faileth" because it was written for soprano. The next Sunday, he gave me a handwritten transcription for alto, which I have today as a most cherished possession and remembrance of this great man.

*Alona Moon*  
*Kirk Principal Alto*

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I sang in the Kirk choir from 1975 – 1981. My greatest joy was to sit in the corner and watch Dr. Marriott play the postlude. He usually played very loud and this was great for a rock and roll musician! I enjoyed his great devotion to the Bach organ works. He would often play a Bach prelude and fugue for the voluntaries.

I also appreciated his encouragement to take organ lessons. He really enjoyed playing *From Heaven to Earth I Came* by Bach as well as the Eight Little Preludes. I started lessons with him on the piano, but after six months I mastered *From Heaven and Earth*. Then, just before I moved to California, he gave me organ lessons. He was a very stern teacher, and demanding. He told me that the pipe organ takes a lifetime to master, and how daily practice is so important and necessary. He also showed me how to play simple variations and how to do chord

transpositions. I sat in the organ loft about every Sunday and watched him play. I have never in my life heard a better organist in the art of improvisation. My favorite part of the service was when the ushers were bringing the offering plates down the aisle while he always played exciting improvisations.

*Randy Poland*  
*Former student*

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There are many hundreds of memories in my head about Dr. Marriott, as he and Verdeane were very close friends. In the late 70's I founded an organization called The Friends of Dr. Frederick L. Marriott at the Kirk in the Hills. (My name then was Virginia Wilcox (Mrs. Robert L.)) and I was then a Deacon, Elder, and member of the Choir. We immediately raised enough money to have a record made of Dr. Marriott's organ, harpsichord and carillon music. The members of the Kirk couldn't have been more supportive of the project! It took six hours of professional recording by the man who recorded for the Detroit Symphony and The London Symphony to make the one-hour record material. At one point Fred and I sat in the home studio of this man as he spliced the best parts of all the music onto the main disc or cylinder. The hardest part was to slice a certain few notes of the Toccata and Fugue in D minor from one rendition into the other leaving out a few weak notes. The three of us literally put our heads down and prayed to the Dear Lord that this "expert" would be able to do this remarkable splice correctly. Then he did it. And it was perfect!

One of the great events of my own life was singing in the choir when we performed Fred's oratorio on Psalm 103. It is a magnificent work, but try as we would (as Friends of Frederick L. Marriott) we never could get it published. As far as I know, it was only performed 4 times – first at the University of Chicago where Fred composed it as a memorial piece (can't remember for whom but it's on the music.) Then by the New Mexico Symphony Orchestra, and twice (I believe) at Kirk in the Hills with full orchestra and professional operatic lead singers. All he had was his hand-written original score for orchestra and for choir so I copied the whole choral score by hand and we made enough copies to go around for our own Kirk choir. This is a huge work, expensive to produce, but would be a choice key offering during the Frederick L. Marriott Centennial. We taped it (non-professionally) during the performance and the tape is only so-so, but maybe this time we could get it published!

I'm sure you have already heard the marvelous true story of Fred and Verdeane's European tour when he was to play at the Cathedral of Notre Dame in Paris. He and Verdeane came out of their small hotel to get

on the subway carrying his little valise full of the music that he would be playing. As the Metro rolled along they were both surprised at the number of people getting on at every stop. The Metro was packed and on a Sunday, too; so, finally, as they reached their destination and the whole train began to empty out, Fred innocently asked someone where all these people might be going. "Why, we are going to the Cathedral to hear Frederick L. Marriott play the organ!"

So many of the details of Fred's life have been written up during the 70's and 80's by Mary Jane Doerr but surely you have contacted her by now. She is an excellent writer and photographer, having taken the original of the photo you are using for publicity of this Centennial Anthology. I used this same photograph right after his death to do a large oil portrait of Fred for Verdeane and the family. (I presume that young Fred may have it now, as Susan had it after her Mother's death.) The Kirk asked to exhibit it for several months, which they did, even though it is not their policy to exhibit past or present members of the staff on the Kirk walls permanently. I believe Barbara Kitchen may have young Fred's address if you would like to see whether you can use it in your events.

After I became a widow and eventually remarried moving to Boca Raton, Florida and Harbor Springs, MI, Fred and Verdeane came down to visit us here in Boca, and one night kept us in stitches while Verdeane played a ragtime tune on the piano and Fred did a well practiced the "soft shoe" to the accompaniment. I'm sure you know Fred in his early years in Colorado played the piano or pipe organ for the silent movie theatres and became famous for it even the Detroit area. One night they took me to a silent movie house north of Long Lake Road, and when the audience saw Fred there, they stood up and applauded him with great enthusiasm and the man playing that night made a great introduction, too, all to the amazement of dear, totally humble Fred.

When my husband, Bill Satterfield, and I were dating, in fact were engaged, we invited Fred and Verdeane up to my house in Harbor Springs for the weekend to be our "chaperones" and to see the gorgeous fall colors. They were just delightful and so much fun to be with, but one of the 1<sup>st</sup> things that happened on our great "color tour" was that Bill stopped for gas at a filling station in the heart of the little town of Harbor Springs, and because it was warmer than he thought, Bill took off his overcoat and threw it in the trunk of the car as Verdeane and Fred were in the back seat. He then slammed the trunk and realized a moment later that his car keys were in the pocket of that coat. In those days the trunk wouldn't open when the motor was turned off. I couldn't understand why Bill kept trying to get the three of us,

Fred, Verdeane, and me to go down the street to the fudge shop before our "tour", but the truth finally came out, and he confessed that we couldn't go anywhere till he somehow hot-wired the engine to get the keys back. Verdeane and Fred sat back there like glowing angels, which they were, just as happy as clams at high tide encouraging the hot wiring project and enjoying the peace and beauty of the little town – and eventually we were on our way for a great time viewing October color.

You probably know that Fred was organist at the Rockefeller Memorial Chapel in Chicago when Rockefeller gave the beautiful carillon with the gigantic 18-ton Bourdon bell. He sent Fred Marriott over to the Carillon School in Mechelen, Belgium to learn to play it. The course was supposed to take 2 years, but Fred was the first (and perhaps the only) person to complete the course in less than a year's time.

I was a music major, so Fred needed a little Christmas time assistance, so he taught me to play the carillon. The sad fact is that in spite of his patience and his writing of special carillon music for me, I was too just plain scared to even really help him. The idea of the sounds of your notes going out for miles into the surrounding lands absolutely terrified me! He knew our carillon backwards and forwards and could and would fix anything on it that might need repair. A talent we sorely missed after his demise.

The most poignant of my memories of Fred took place during his very last days in the hospital at Ann Arbor. He had suffered a great deal, had a hole in his windpipe from the cancer surgery on his esophagus and had a tube down his throat so that he couldn't speak at all. I had driven down to see him from Bloomfield Hills and just felt heart broken at his condition, but he tried to smile and welcome me. His only way to communicate was by writing on a nearby pad of paper with a pencil. With this he drew a pair of eyeglasses and indicated for me to tell Verdeane to bring them with her when she came that afternoon (she never missed a day driving back and forth to Ann Arbor from their home on Inkster Road.) Then with another page of the paper he wrote, "You know, she is the most beautiful girl in the world." I went off to call Verdeane with his eyeglass request and to tell her this precious thing he had said about her; then went back to tell him she would soon be along – and I tried to find that little piece of paper he had written his beautiful thoughts on, because I thought what a treasure it would be to her – but couldn't find it anywhere. Someone had tidied up his bed and tidied it right out of existence, but she and I knew he said it, and that he meant it!

Within the year before his very difficult death he had a strange experience. One day around Christmas time he was going to the post office in Franklin and had to



park on the other side of the road because it was so busy there. As he was crossing the street a car came roaring down the hill and his him squarely so that he was somehow tossed up on the hood of the car and into the windshield. The strange part is that he walked away unhurt. Many people saw what happened and were horror struck wanting to definitely send him to the hospital in an ambulance for x-rays. He refused, was a bit sore, and within a few days fully recovered from the shock of it. When I saw what he was suffering through in Ann Arbor, his last very miserable days, I couldn't help recall how close he had come to a quick and easy demise that day in Franklin, less than a year before. It is hard to know why such a precious, marvelous man was allowed to suffer so in the end. Perhaps we are just unwilling to release them into our Dear and Merciful Lord's hands. To this day I get a bit teary missing him in our lives. He died on my birthday, Oct. 9, at the age of 87 and we were not even there.

*Virginia S. (Wilcox) Satterfield*  
*Personal friend*

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Melodious organ and carillon music throughout the Sanctuary. Fred, Verdeane, daughter Susan and son Fred as devoted members of the Kirk. A kind and wonderful friend.

On many a Sunday evening a group of Kirk friends (Mr. Mrs. Fred Zimmerman, Mr. Mrs. Kenneth MacQueen, Mr. Mrs. George Goodwin and Henry and I) would gather at the home of Mrs. Carl (Dot) Snyder to listen to Fred playing the Hammond organ – ending with a sing-a-long of familiar songs.

I can still visualize my husband who loved to sing, Henry sharing the organ bench with Fred and Fred turning to Henry, saying, “why don't you join the Kirk choir?” Henry would then grin and say, “Only if I could join the paid choir!”

With my habit of arriving early for the first Kirk service, Fred spotted me and was able to weave in “Happy Birthday to you” during the playing of the Opening Voluntary. Fred was well known for his improvisational ability.

*Elizabeth Van Vurst*  
*Kirk Historian and long time member*

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In the mid seventies, long before we were members of the Kirk, we often visited for Sunday morning services because of the inspirational message and the

music, and the beauty of the choral and organ music. On one particular Sunday, we had only our two youngest boys, aged 8 and 12, with us. We always sat close to the front so they would get the full benefit of the sermon and the music.

After the service we listened to the organ postlude as we slowly moved up the center aisle. My husband and I were chatting with fellow worshippers when suddenly we turned around to find the boys had vanished. Since we were not members, we were concerned that they had wandered off and were exploring, going where they should not go. We each took a side but could find them nowhere at the front of the church.

As the music finished we heard voices in the direction of the altar. Having been brought up in an old-world Lutheran Church, for me, the area around the altar was considered the holiest of holies, not accessible to the average church member. To our horror we realized it was our sons' voices coming from the opening to the organ hallway. When we moved in the direction of the voices, we found Dr. Marriott chatting with our boys, discussing the operation of the organ and answering their questions about how it was played. Both of them had been taking piano lessons so were fascinated by the size of the organ with its numerous stops and multiple keyboards.

When we apologized profusely for our sons' curiosity and boldness in coming behind the scenes to examine the organ and its master, Dr. Marriott smiled and said he was very flattered that they were interested enough to seek him out and give him an opportunity to explain the workings of this magnificent instrument. It was the first time a child had ever done that, and he was pleased to be able to share his love of music with them. They were starry-eyed, and delighted to have seen the source of the church's wonderful organ music and have met its creator. He wasn't too busy or preoccupied with other important things to recognize the sincere fascination and curiosity of a child.

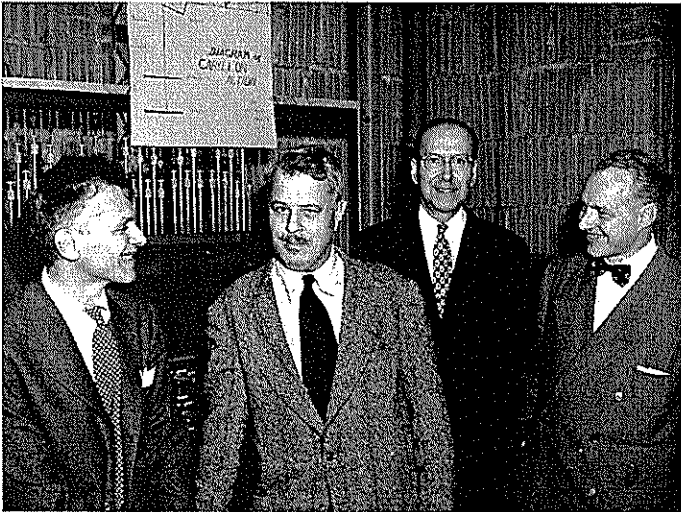
Dr. Marriott's kindness was never forgotten, and years later they always remembered that special time and that very personal introduction to the music of the Kirk and the man who made it happen.

*Peg Weikal*  
*Personal friend*

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My first meeting with Fred Marriott was on Navy Pier in Chicago, the site of the World Trade Exposition in 1948. He was playing a carillon there at one of the exhibits (as I recall set up by the Fritsens). He was very cordial and this was the start of a long lasting friendship.

A year or so later I was his guest in Chicago. Returning to his apartment from his church where I had given a recital on its carillon, Fred asked if we would all like a pizza. Upon saying "yes" he directed that all windows of the car be closed and the doors locked before going to the pizzeria, saying the area was too dangerous. So much for living in a big city!



Wendell Westcott (Michigan State University), Percival Price (University of Michigan), Dr. Maurice Garabrant (Christ Church Cranbrook), and Dr. Frederick Marriott at Beaumont Tower (MSU)

Not long after I invited Fred to play a dedicatory recital on the recently enlarged carillon at MSU. He also gave an organ recital at the recently completed chapel on the campus. I remember one remarkable feature: Fred asked members of the audience to name a note – any note. Five notes materialized upon which he extemporized in contrapuntal fashion for perhaps seven or eight minutes. Everyone, of course, was spellbound.

Some years later at one of the carillon festivals in Springfield, Fred gave another organ recital. This time he asked Mr. Keldermans to provide a theme to supplement another tune: *Onward Christian Soldiers!* While one tune sounded in the pedals, the other was on the manual – and vice versa. An astounding feat!

The carillon playing by Fred was my first exposure to the versatility of musical expression this instrument possessed. Upon his advice that I should study at the Mechelen carillon school where he had graduated, I followed in his footsteps soon thereafter.

It was an honor in later years to have given the dedicatory recital on the Kirk carillon and to have been a guest annually for many years.

Wendell Westcott  
Carillonneur, MSU 1947 – 85

As a Kirk member, I listened to and appreciated Dr. Marriott many, many times. My parents and I went up to the organ and watched him play the postlude most Sundays, so we became quite friendly with both Dr. Marriott and Susie. He played at my wedding in 1986. Mrs. Marriott, Susie, and he came to my reception. As they were about to leave, I asked Dr. Marriott to dance. He was thrilled to dance with the bride. He told me the next Sunday that he had not danced with any bride, but his own wife and Susie. I gave him a picture of the two of us dancing which still makes me smile.

Marge Whittmore  
Personal friend

I will always remember Dr. Marriott's eyes, his smile, and his firm handshake even in his later years.

Sara Williams  
Kirk Music Librarian

Fred Marriott — for all his worldwide appeal — was to me a most humble and loving man. Whenever I was asked to sing at the Kirk for the St. Andrew's Society, or a luncheon, or whatever, he never said no to playing for me. I was always amazed that he had the time to rehearse with me as if I were the best soprano ever born.

When my children were small, I did the music for the Vacation Bible School and one of the highlights for the children was a trip to the organ to hear Dr. Marriott play. He would wow them with the Wedding March, awe them with the William Tell Overture (with all the stops pulled), and send them away with dreams of being the next organist at the Kirk and be "... able to play just like Dr. Marriott." He would always ask them if they had any requests and they would always come up with familiar songs to them, on which Fred would embellish to sound like God himself had composed them. One little boy truly did stump Fred (and I think that he is the only one) when he asked him to play the theme from Star Wars. Fred had no clue. That didn't stop Fred, though, and the following year he played the theme song as the children came into the Sanctuary. The children loved it!

Ben Johnson said that Shakespeare was a man for the ages. Fred Marriott was a man for the people – big, little, young and old.

Lynda Wilds  
Former Kirk Youth Music Director

# SELECTED MUSIC

Suite voor Beiaard

I. Fantasia on a Sarum Plainsong "O lux beata trinitas"

Suite voor Beiaard  
I Fantasia on a Sarum Plainsong  
F. L. Marriot

Suite voor Bernard

F.L. Marriott

(a) Fantasia on a "Savum Plain Song"   
 ~~of~~ <sup>St. Rombaut's</sup> ~~Beata Trinitas~~

(a) Homage To   
 Jef Dany and   
 Staf Nees

The Premiere Performance   
 St. Rombaut's Tower 7/30/79   
 (Mechelen)

F.L. Marriott

2.

Handwritten musical notation for the first system, measures 1-2. The treble clef staff contains a melody of eighth notes in measure 1, followed by a half note in measure 2. The bass clef staff contains a bass line of half notes in measure 1, followed by a half note in measure 2. The key signature has one flat (B-flat).

Handwritten musical notation for the second system, measures 3-4. The treble clef staff contains a melody of eighth notes in measure 3, followed by a half note in measure 4. The bass clef staff contains a bass line of half notes in measure 3, followed by a half note in measure 4. The key signature has one flat (B-flat).

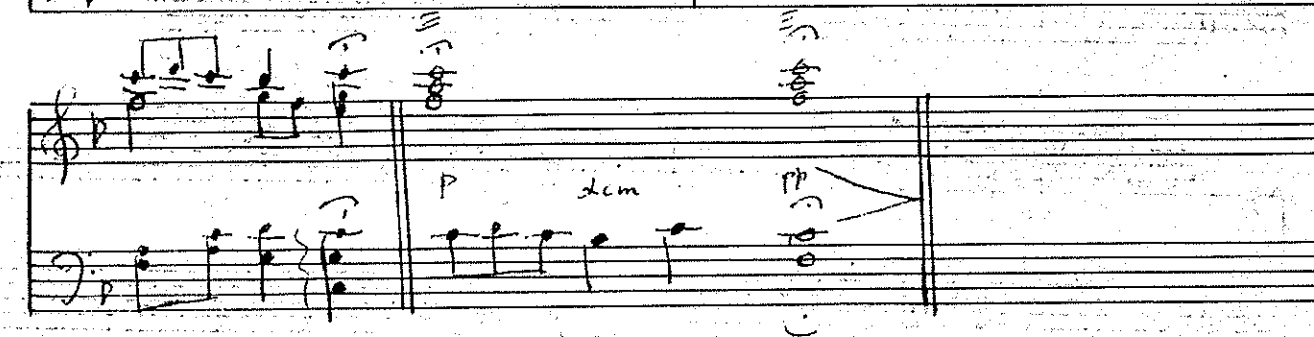
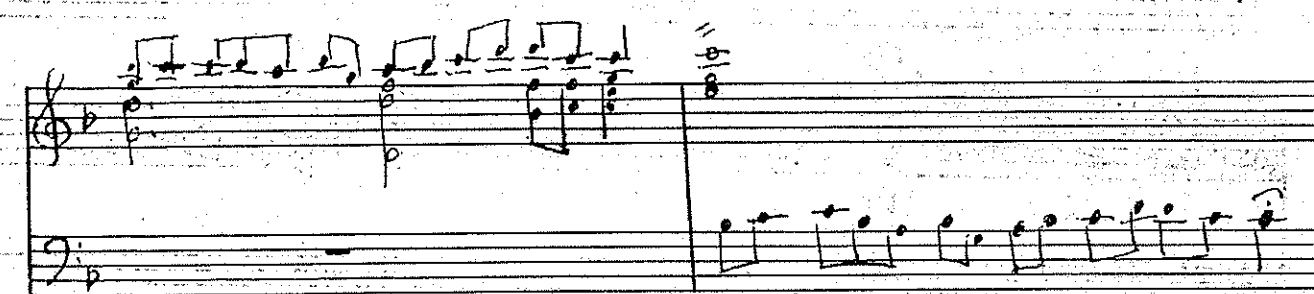
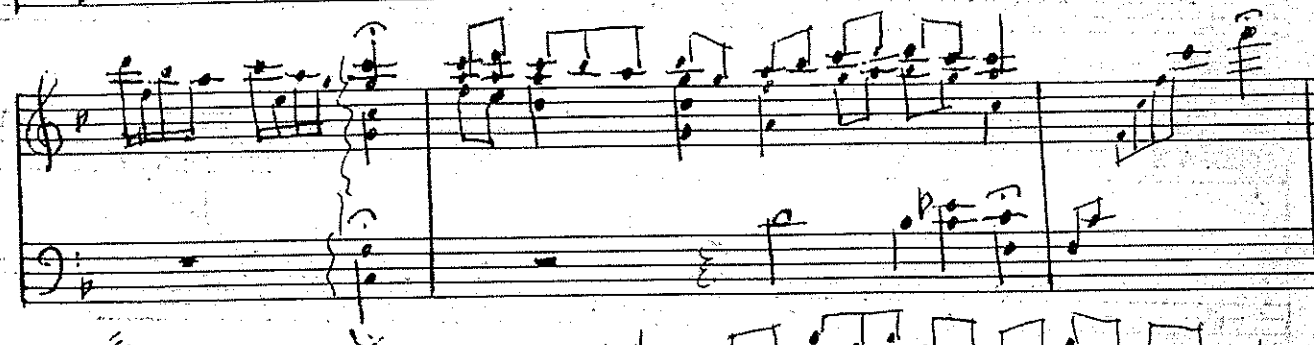
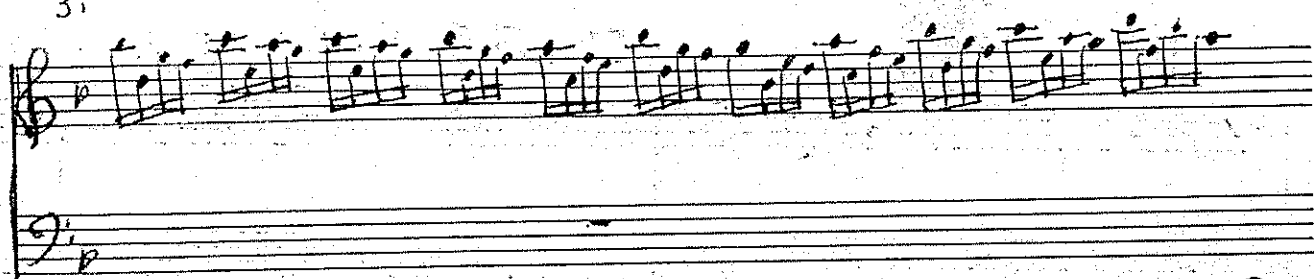
Handwritten musical notation for the third system, measures 5-6. The treble clef staff contains a melody of eighth notes in measure 5, followed by a half note in measure 6. The bass clef staff contains a bass line of half notes in measure 5, followed by a half note in measure 6. The key signature has one flat (B-flat).

Handwritten musical notation for the fourth system, measures 7-8. The treble clef staff contains a melody of eighth notes in measure 7, followed by a half note in measure 8. The bass clef staff contains a bass line of half notes in measure 7, followed by a half note in measure 8. The key signature has one flat (B-flat).

Handwritten musical notation for the fifth system, measures 9-10. The treble clef staff contains a melody of eighth notes in measure 9, followed by a half note in measure 10. The bass clef staff contains a bass line of half notes in measure 9, followed by a half note in measure 10. The key signature has one flat (B-flat).

Handwritten musical notation for the sixth system, measures 11-12. The treble clef staff contains a melody of eighth notes in measure 11, followed by a half note in measure 12. The bass clef staff contains a bass line of half notes in measure 11, followed by a half note in measure 12. The key signature has one flat (B-flat).

3.



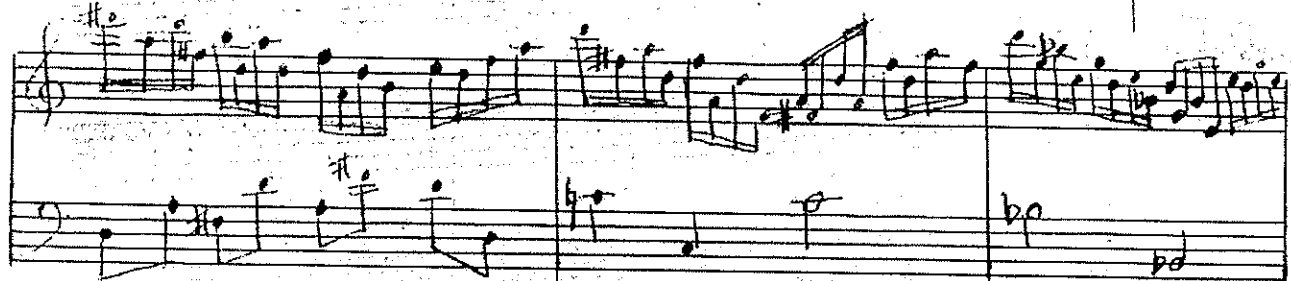
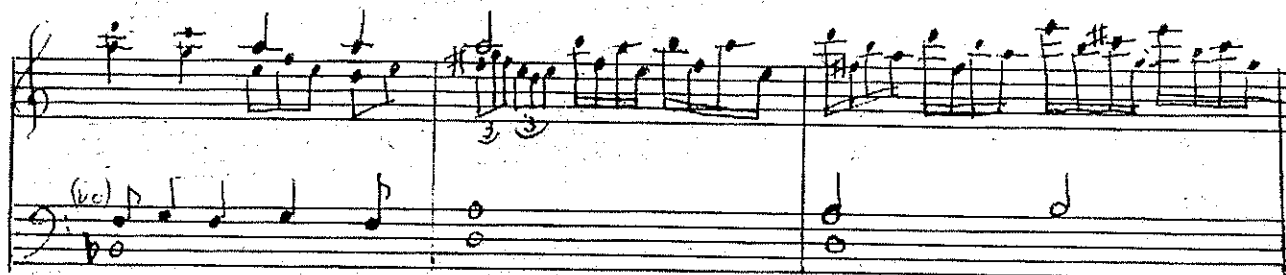
Suite voor Beiaard  
II. St. Rombout's Tower

Suite voor Beiaard -  
II St. Rombouts Tower  
F. L. Marriott



(b) St. Rombout's Tower

Fl. Marriott<sup>17</sup>



Handwritten musical score on six systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The first system features a treble staff with a melodic line and a bass staff with a single note. The second system shows a treble staff with a melodic line and a bass staff with a single note. The third system features a treble staff with a melodic line and a bass staff with a single note. The fourth system shows a treble staff with a melodic line and a bass staff with a single note. The fifth system features a treble staff with a melodic line and a bass staff with a single note. The sixth system shows a treble staff with a melodic line and a bass staff with a single note. The score concludes with a double bar line and a final note in the treble staff.

Handwritten musical score on six systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The first system features a treble staff with a melodic line and a bass staff with a single note. The second system shows a treble staff with a melodic line and a bass staff with a single note. The third system features a treble staff with a melodic line and a bass staff with a single note. The fourth system shows a treble staff with a melodic line and a bass staff with a single note. The fifth system features a treble staff with a melodic line and a bass staff with a single note. The sixth system shows a treble staff with a melodic line and a bass staff with a single note. The score concludes with a double bar line and a final note in the treble staff.

Suite voor Beiaard  
III. Beiaard

Suite voor Beiaard  
III Beiaard  
F. L. MarriOTT

1. (c) Beiaard

The musical score is handwritten and consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat). The notation includes various melodic lines, including some with trills (tr) and slurs. The piece concludes with a double bar line on the final system.

Handwritten musical notation for the first system. The treble clef staff contains a melodic line with various accidentals (sharps, flats, naturals) and a final double bar line. The bass clef staff contains a bass line with a few notes and rests.

Handwritten musical notation for the second system. The treble clef staff continues the melodic line. The bass clef staff has a few notes and rests, including a measure with a sharp sign.

Handwritten musical notation for the third system. The treble clef staff shows a melodic line with many accidentals. The bass clef staff has a few notes and rests.

Handwritten musical notation for the fourth system. The treble clef staff features a melodic line with a trill (tr) and a fermata. The bass clef staff has a few notes and rests.

Handwritten musical notation for the fifth system. The treble clef staff contains a melodic line with many accidentals. The bass clef staff has a few notes and rests.

Handwritten musical notation for the sixth system. The treble clef staff contains a melodic line with many accidentals. The bass clef staff has a few notes and rests.

Handwritten musical score on a page with five systems of staves. The notation is in treble and bass clefs, featuring various notes, rests, and dynamic markings. The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff. The second system continues the melody in the treble staff and adds a bass staff. The third system features a treble staff with a key signature change to one flat (Bb) and a common time signature, and a bass staff. The fourth system includes a treble staff with a key signature change to two flats (Bb, Eb) and a common time signature, and a bass staff. The fifth system includes a treble staff with a key signature change to two sharps (F#, C#) and a common time signature, and a bass staff. The notation includes various notes, rests, and dynamic markings such as *pp*, *f*, and *tr*. The score is written in a fluid, handwritten style.

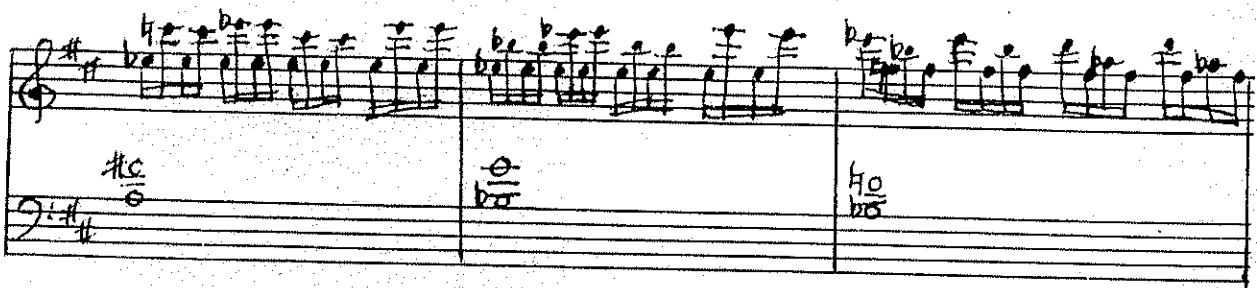
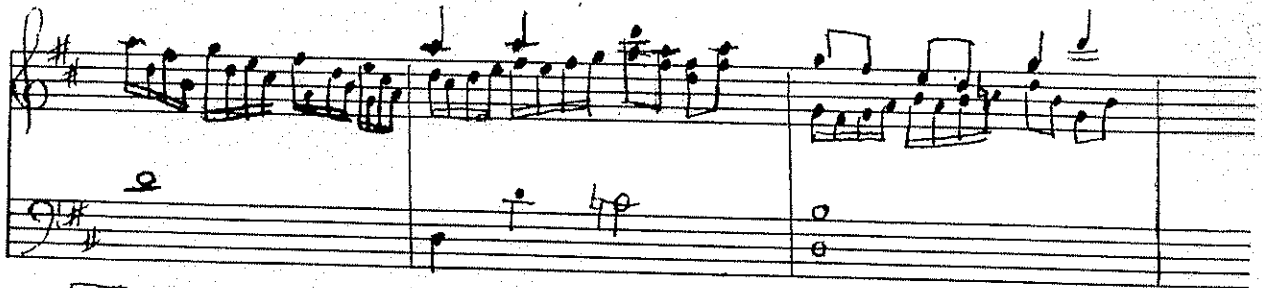
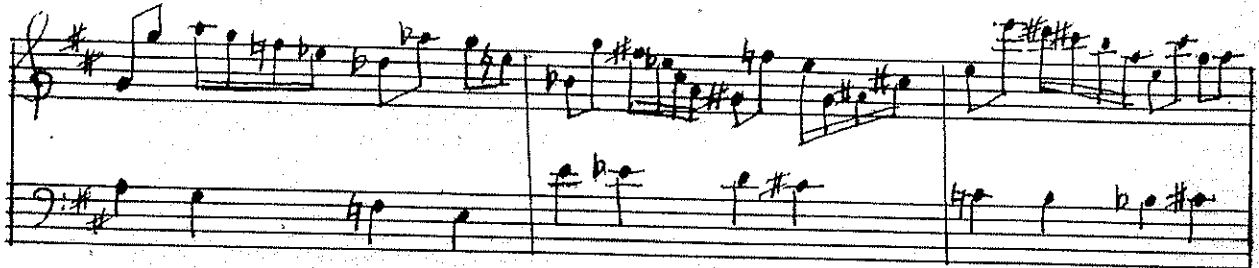
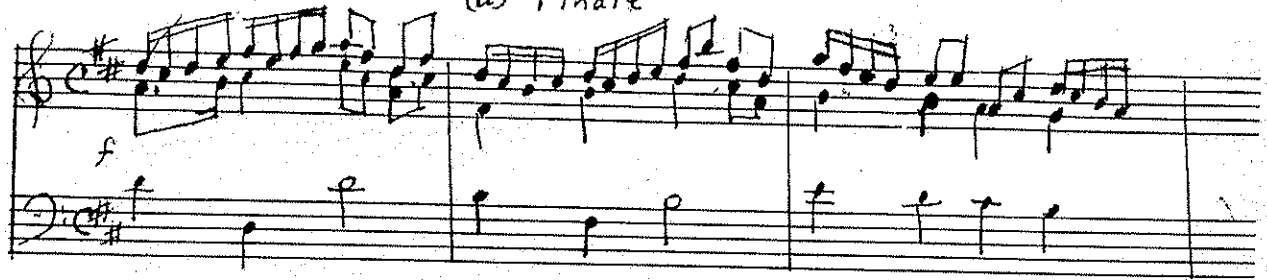
Suite voor Beiaard  
IV. Finale

*Suite voor Beiaard*  
*IV Finale*  
*F.L. Marriott*



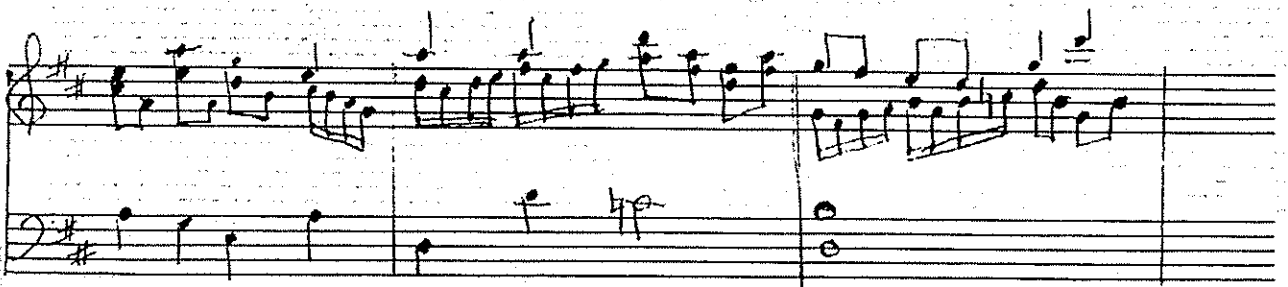
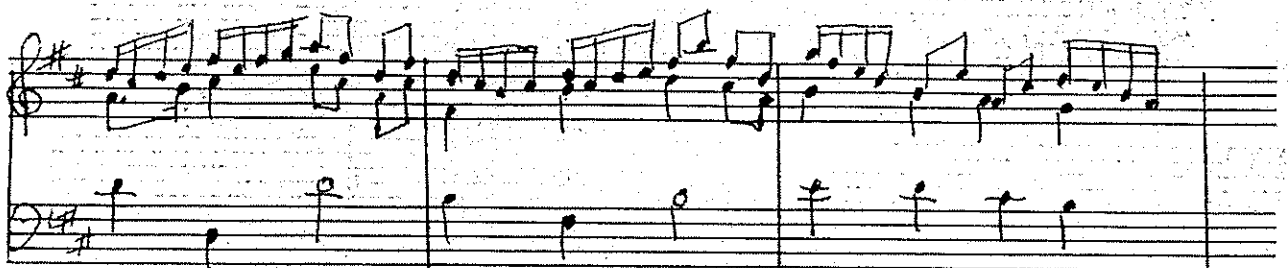
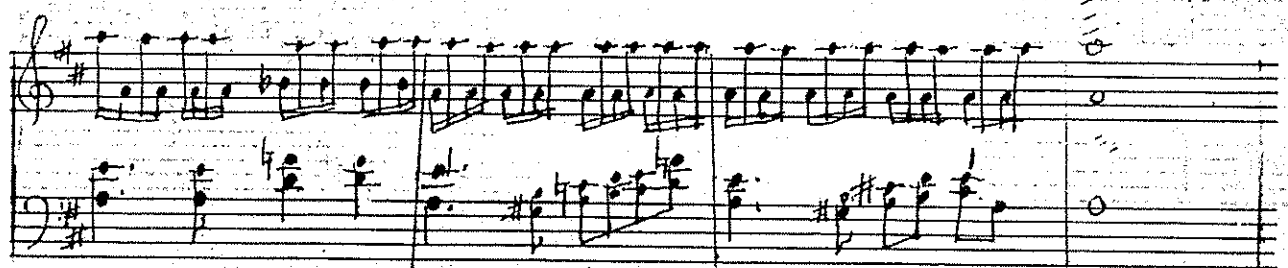
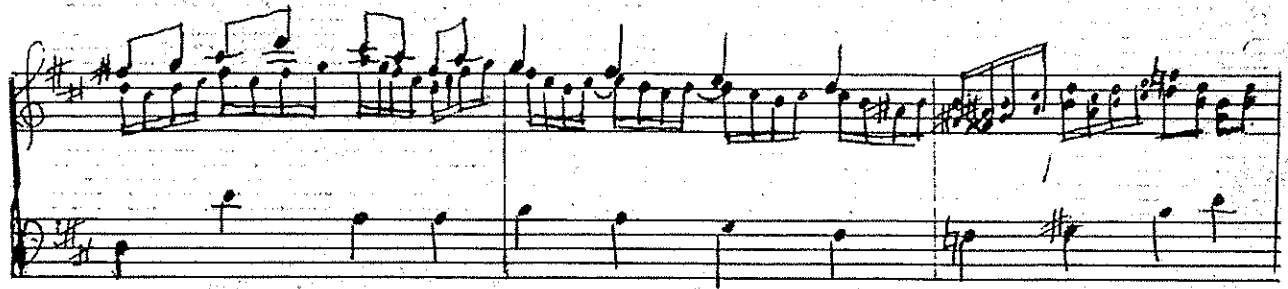
1.

## (d) Finale



Finale

2.



3. |

# Chanson Sérieuse

(1936)

Frederick L. Marriott  
1901-1989

8<sup>va</sup>

*p*

7 8<sup>va</sup>

*f*

13 (8)

*accel.* *Rall.* *ff* *a tempo*

(8)

19

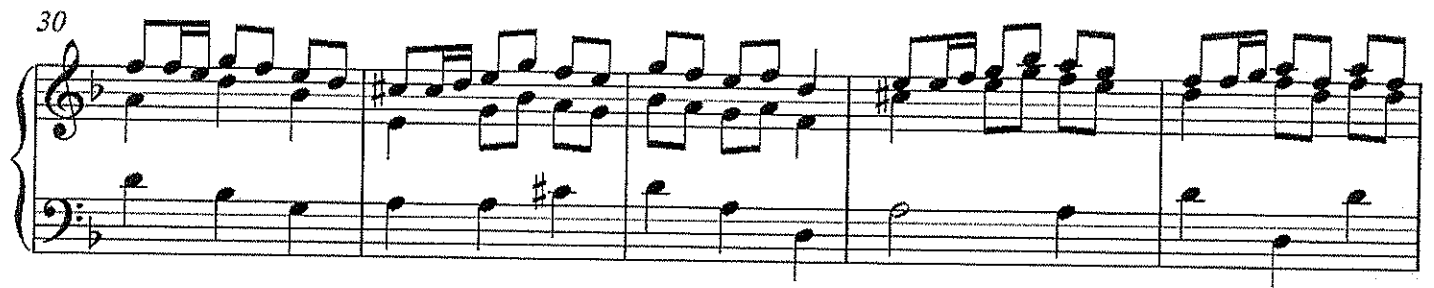
*a tempo*

25 loco

*loco*

2

30



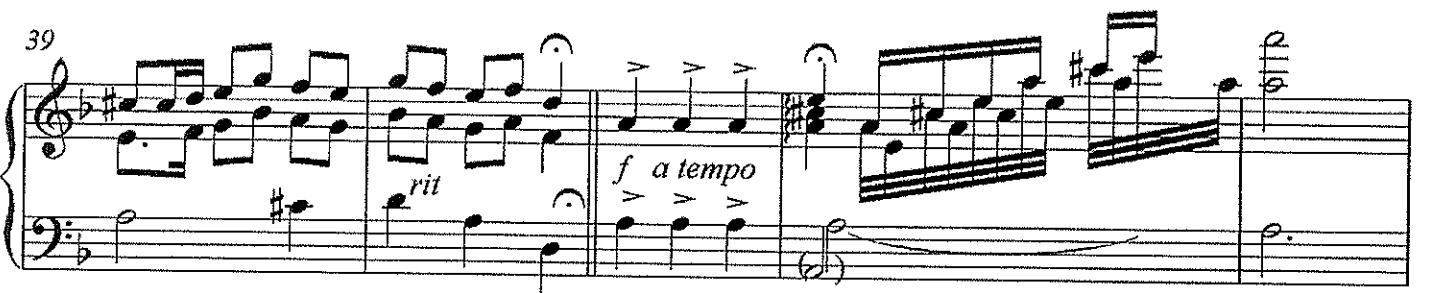
35

*rit* *a tempo* *rit* *a tempo*



39

*rit* *f a tempo*



44



48

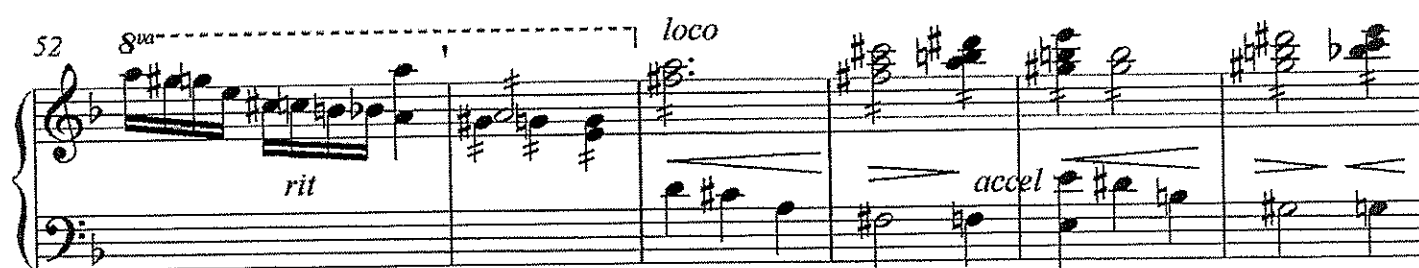
*Gliss* *ad lib.* *tr.*



51 *8va* *tr.* *ad lib* *rall*



52 *8va* *loco* *rit* *accel*



58 *8va*



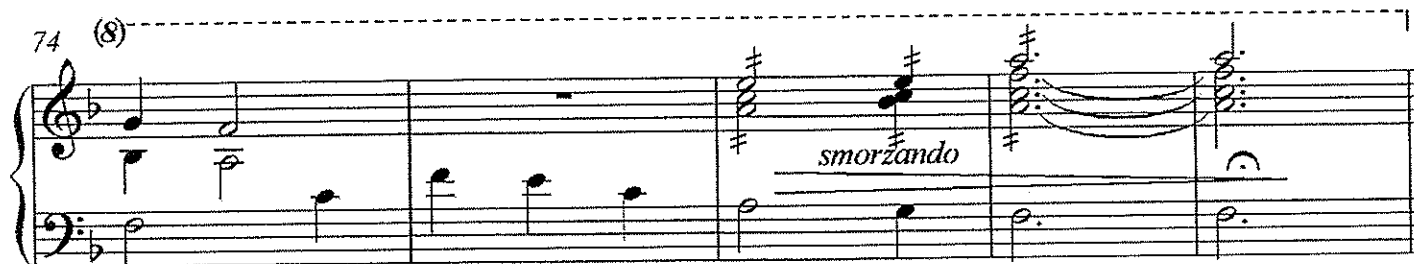
64 (8)



70 (8) *allarg.*



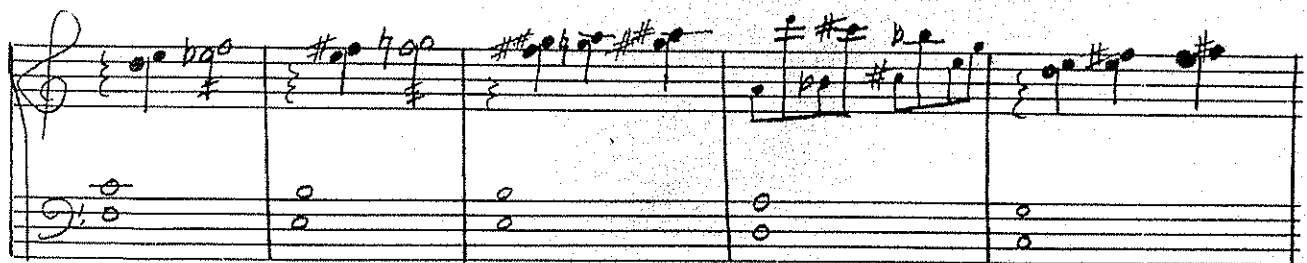
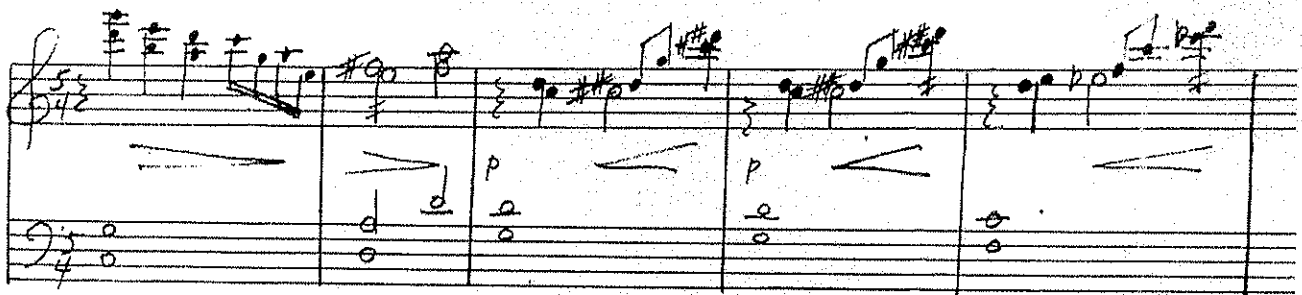
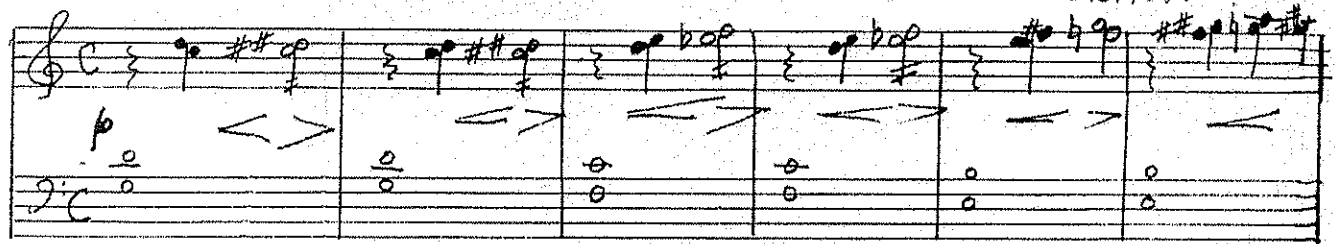
74 (8) *smorzando*



Preludium voor Beiaard

Preludium voor Beiaard

F. L. Marriott



Handwritten musical notation, first system. Treble clef, key signature of two sharps (F# and C#). The melody begins with a trill marked "tr 4". The bass line consists of whole notes.

Handwritten musical notation, second system. Treble clef. The melody continues with eighth and sixteenth notes. The bass line has whole notes and a triplet of eighth notes.

Handwritten musical notation, third system. Treble clef. The melody features a series of beamed sixteenth notes. Dynamics include *ff* (fortissimo), *p* (piano), and *accel* (accelerando) leading to *f* (forte). The bass line has whole notes.

Handwritten musical notation, fourth system. Treble clef. The melody continues with beamed sixteenth notes. The text "patempo" (poco tempo) is written above the staff, followed by *accel* and *f*. The bass line has whole notes.

Handwritten musical notation, fifth system. Treble clef. The melody continues. The text "Tanto I" is written above the staff. The tempo changes to 4/4, indicated by the time signature. The bass line has whole notes.

Handwritten musical notation, sixth system. Treble clef. The melody continues. The text "rit." (ritardando) is written above the staff. The bass line has whole notes.



Handwritten musical notation on a two-staff system. The top staff begins with the word "loco" and contains a series of eighth and sixteenth notes. The bottom staff contains a long, horizontal oval shape. A handwritten "rit" with a wedge-shaped line above it spans across both staves. To the right of the oval, the notation "pp" is written. The system concludes with a double bar line.

Below the first system, there are ten additional empty musical staves, each consisting of five horizontal lines, arranged in five pairs.

# CLAIR DE LUNE

Frederick L. MARRIOTT

ALLEGRETTO

The first system of musical notation for 'CLAIR DE LUNE' is in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'ALLEGRETTO'. The music starts with a piano (pp) dynamic, followed by a mezzo-forte (mf) dynamic, and then a crescendo (cresc.) marking. The melody is written in the treble clef, and the accompaniment is in the bass clef. There are various musical notations including eighth notes, sixteenth notes, and slurs.

The second system of musical notation continues the piece. It features a treble clef and a key signature of one sharp. The dynamics include fortissimo (ff) and mezzo-forte (mf). The melody is in the treble clef, and the accompaniment is in the bass clef. There are various musical notations including eighth notes, sixteenth notes, and slurs.

ANDANTE

The third system of musical notation is marked 'ANDANTE'. It features a treble clef and a key signature of one sharp. The dynamics include fortissimo (ff), diminuendo (dim.), and ritardando (rit.). The melody is in the treble clef, and the accompaniment is in the bass clef. There are various musical notations including eighth notes, sixteenth notes, and slurs.

The fourth system of musical notation continues the piece. It features a treble clef and a key signature of one sharp. The dynamics include mezzo-forte (mf). The melody is in the treble clef, and the accompaniment is in the bass clef. There are various musical notations including eighth notes, sixteenth notes, and slurs.

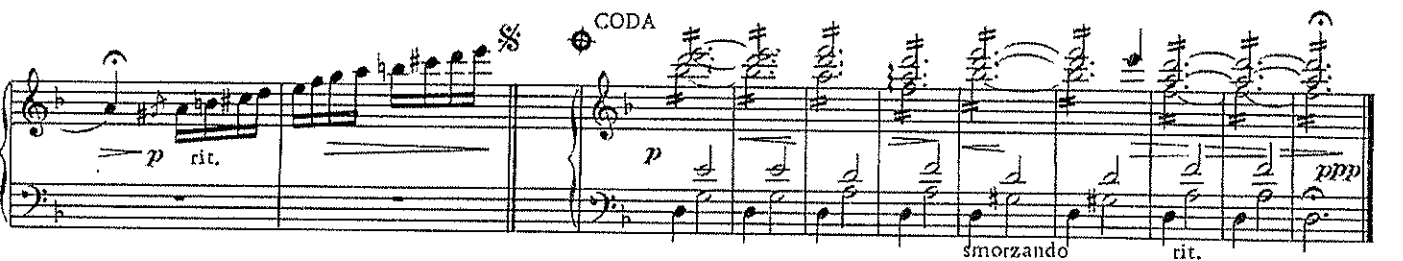
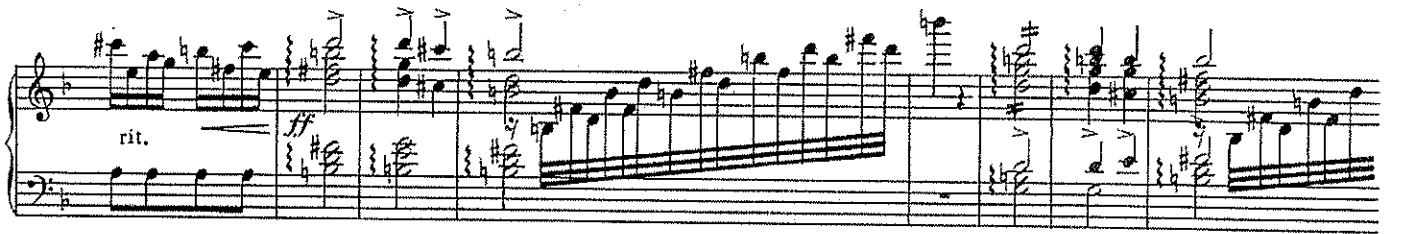
The fifth system of musical notation continues the piece. It features a treble clef and a key signature of one sharp. The dynamics include mezzo-forte (mf). The melody is in the treble clef, and the accompaniment is in the bass clef. There are various musical notations including eighth notes, sixteenth notes, and slurs.

al Coda

ALLEGRO

The sixth system of musical notation is marked 'al Coda' and 'ALLEGRO'. It features a treble clef and a key signature of one sharp. The dynamics include mezzo-forte (mf). The melody is in the treble clef, and the accompaniment is in the bass clef. There are various musical notations including eighth notes, sixteenth notes, and slurs.

The seventh system of musical notation continues the piece. It features a treble clef and a key signature of one sharp. The dynamics include mezzo-forte (mf). The melody is in the treble clef, and the accompaniment is in the bass clef. There are various musical notations including eighth notes, sixteenth notes, and slurs.



1.

Joyous 14  $\text{♩} = 76$ 

## Vlaamsche Dans

F.L. Marriott

First system of musical notation. The treble clef staff contains a melody of eighth and sixteenth notes. The bass clef staff contains a simple accompaniment of quarter notes. A dynamic marking of *f* (forte) is present in the first measure. The system concludes with a repeat sign.

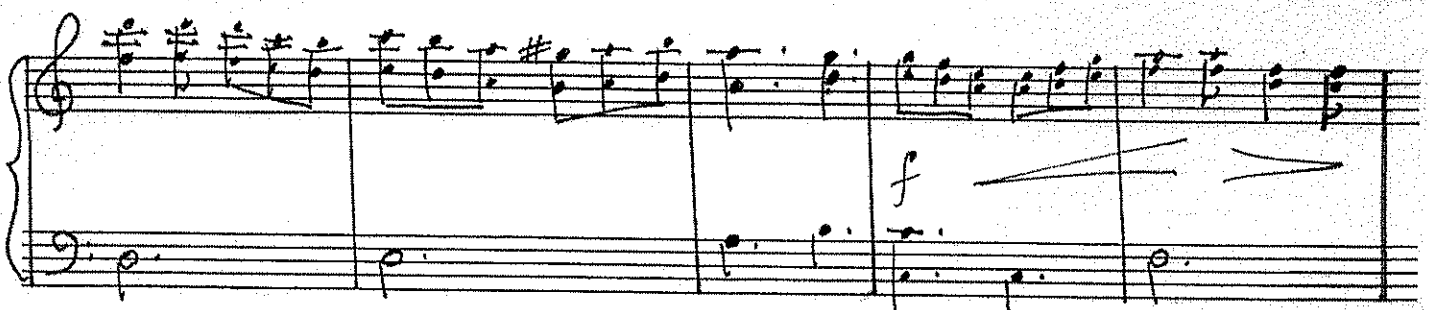
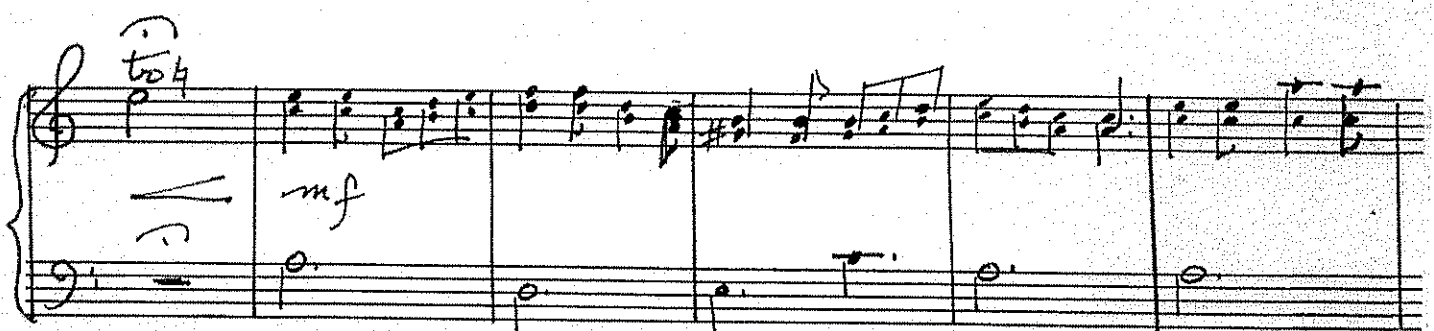
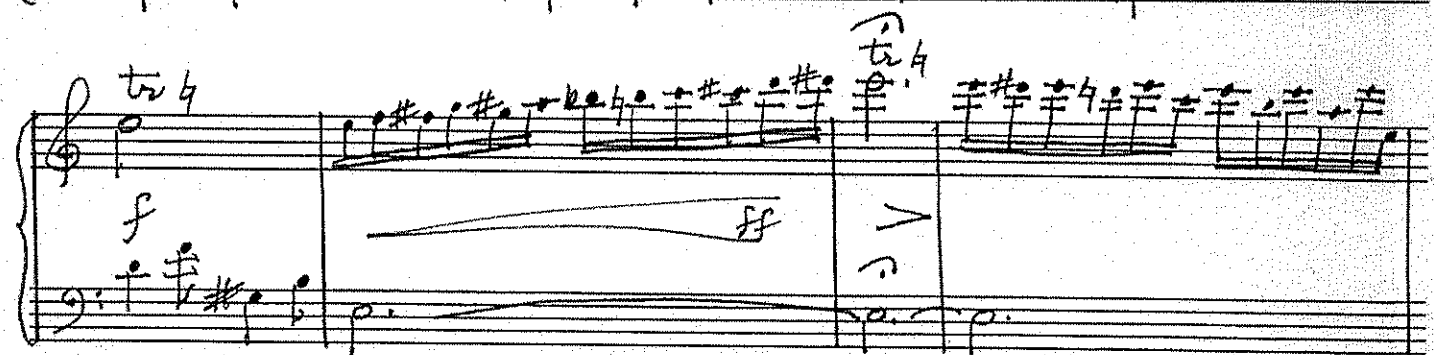
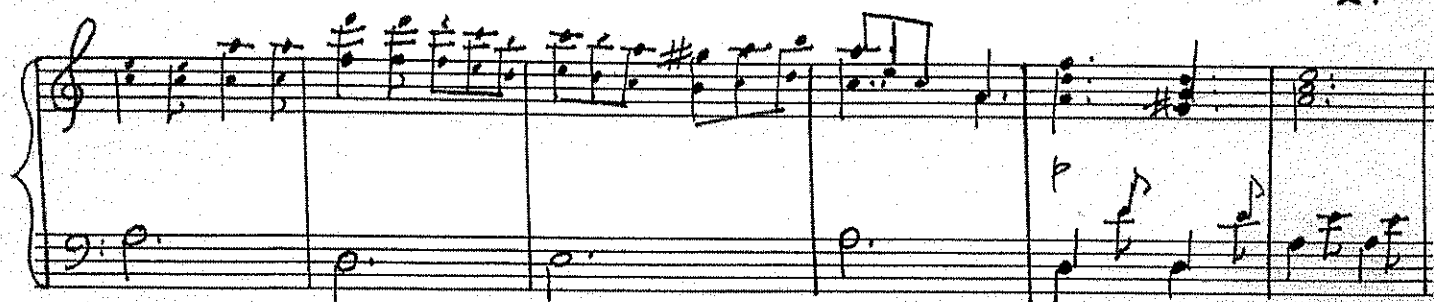
Second system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the third measure. The system concludes with a repeat sign.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. The system concludes with a repeat sign.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. A dynamic marking of *f* (forte) is present in the first measure. The system concludes with a repeat sign.

Fifth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the third measure. The system concludes with a repeat sign.

2.



Handwritten musical score on a single staff system. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music features a complex melodic line with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are several slurs and accents. A handwritten "3." is written above the final measure. The bottom staff of the system contains a few notes and rests, with a handwritten "rit" (ritardando) and "ff" (fortissimo) marking. The page is numbered 50 at the bottom left.

Wingate Fantasia

Frederick L. Marriott

Respectfully Dedicated to  
my dear friends

Ray and Margaret Wingate

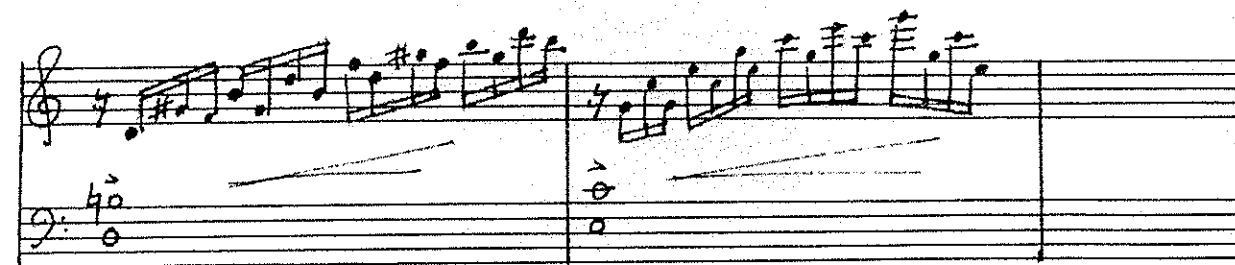
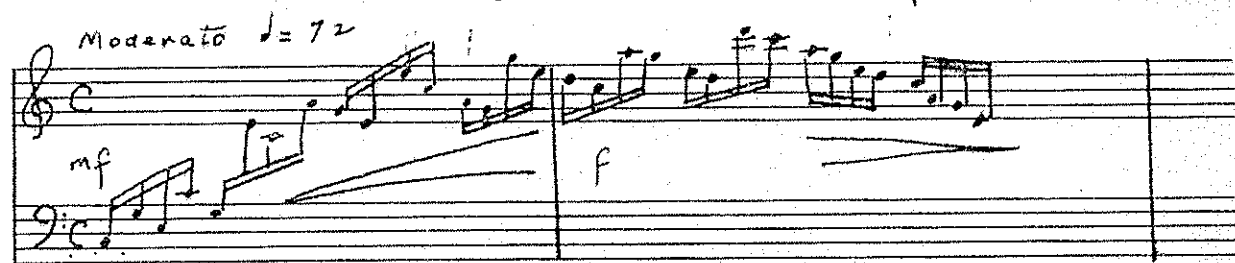
Alfred University July 21, 1963

Devotedly always

Frederick L. Marriott

1. Respectfully dedicated to my dear friends, Ray and Margaret Wingate.  
Wingate Fantasia  
July 21, 1963  
Frederick L. Marriott

Moderato  $\text{♩} = 72$





2.

Handwritten musical notation for the first system. The treble staff contains a series of eighth and sixteenth notes, with a '6' written above a group of notes. The bass staff has a few notes and a 'dim.' marking. A large arrow points from the treble staff to the bass staff.

Andante

Handwritten musical notation for the second system, marked 'Andante'. The treble staff has a series of chords and single notes. The bass staff has a few notes and a piano (p) dynamic marking.

Handwritten musical notation for the third system. The treble staff has a series of eighth and sixteenth notes. The bass staff has a few notes and a piano (p) dynamic marking.

Handwritten musical notation for the fourth system. The treble staff has a series of eighth and sixteenth notes. The bass staff has a few notes and a piano (p) dynamic marking.

Allegro

Handwritten musical notation for the fifth system, marked 'Allegro'. The treble staff has a series of eighth and sixteenth notes. The bass staff has a few notes and a forte (f) dynamic marking.

Handwritten musical notation for the sixth system. The treble staff has a series of eighth and sixteenth notes. The bass staff has a few notes and a forte (ff) dynamic marking.

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the second system, continuing the melody and bass line.

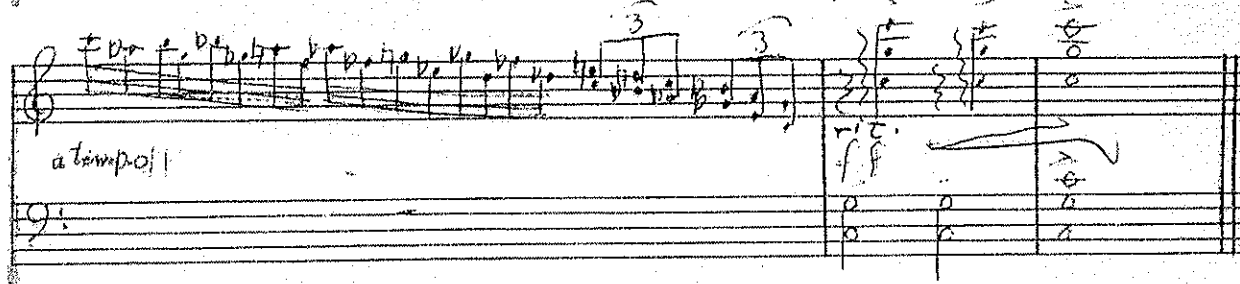
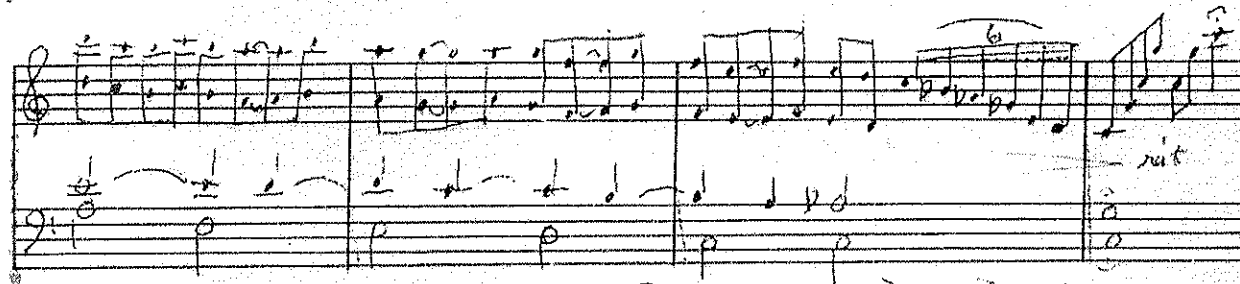
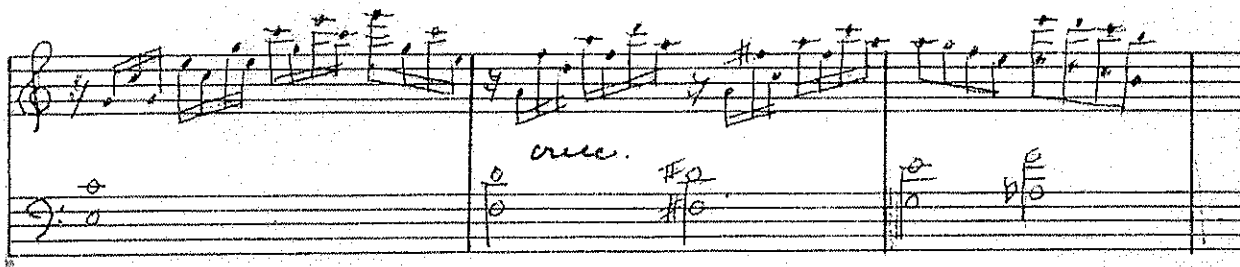
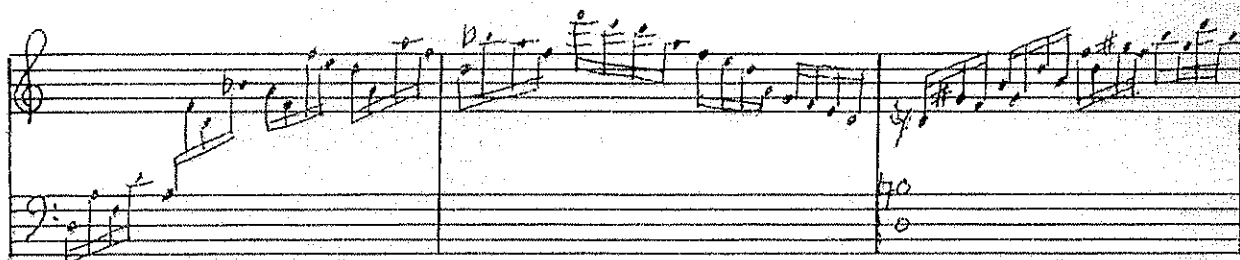
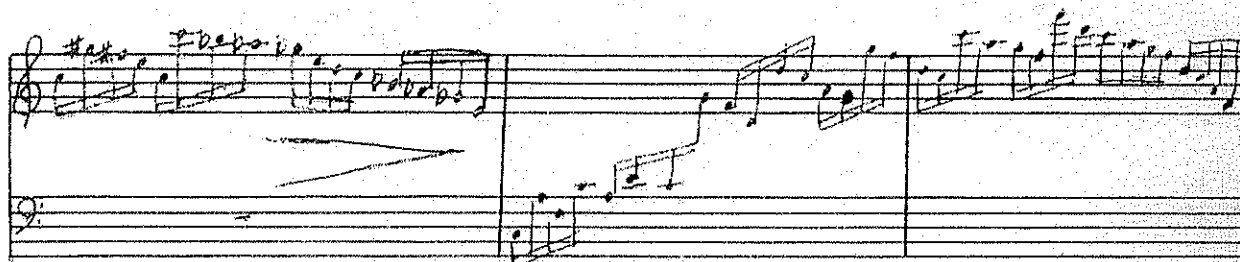
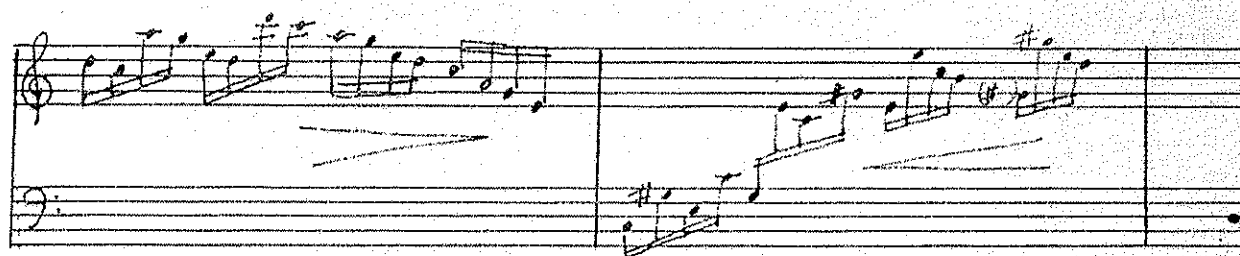
*Moderato*

Handwritten musical notation for the third system, marked "Moderato", with a "rit." marking in the first measure.

Handwritten musical notation for the fourth system, showing a continuation of the musical piece.

Handwritten musical notation for the fifth system, featuring a heart symbol in the first measure.

Handwritten musical notation for the sixth system, concluding the piece with a final flourish.



# Adagio sostenuto

F.L. Marriott

*Adagio Sostenuto*

Page 2

*8va* - - - - -

*loco*

*cru*

*8va* - - - - -

*ff*

*dim*

*loco*

*p*

*pp*

# JESU, JOY OF MAN'S DESIRING

(Jesus, meiner Seele Wonne) Cant. 147

J. S. BACH

ARR. Fred. Marriot.

Bach 3 2 pag.

Kölnsche Transparenz-Druckerei Nr. 305 - 14 zellig

eventueel tremolo op d

Handwritten musical score on six systems of grand staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system includes a "cresc." marking. The fifth system includes a "rit." marking. The score is written on six systems of grand staves, each with a treble and bass clef.

Concerto in F.

G. F. Handel

arr. for carillon -  
by

F. L. Marnett

For Joseph & Geert, D. Hollander  
with best wishes,  
gratefully  
Fred

Jan 12, 1988



23

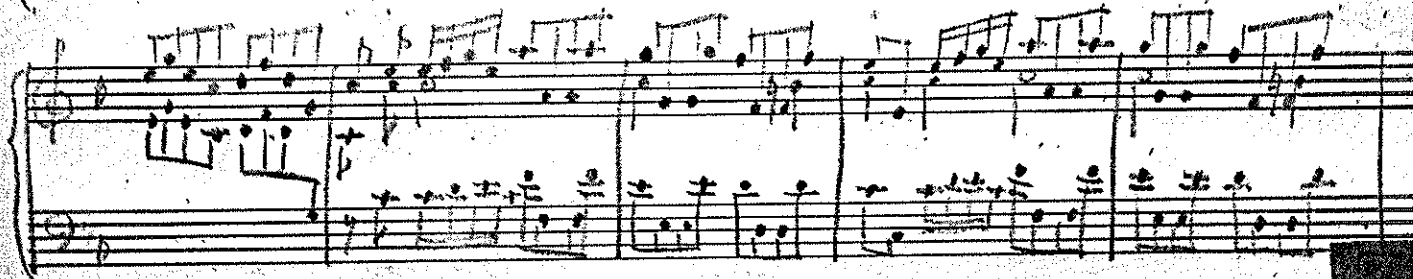
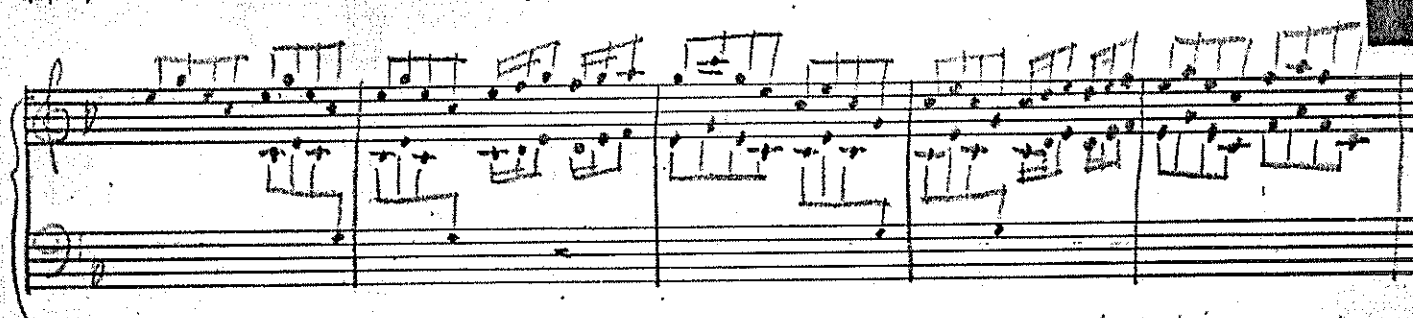
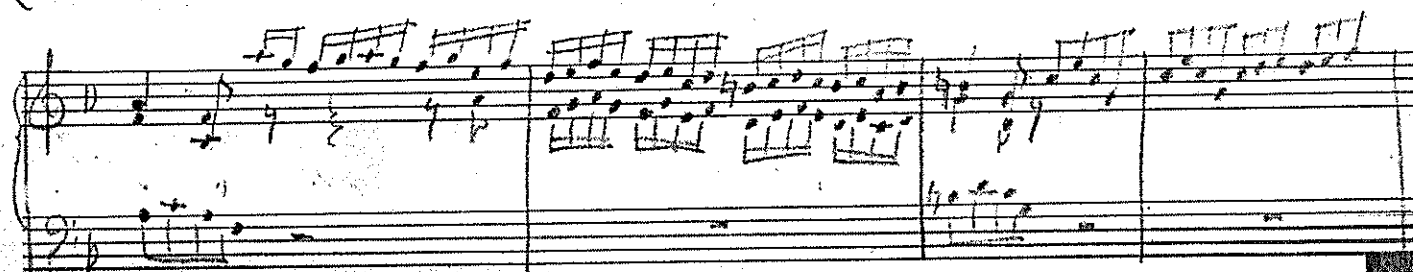
## Concerto IV in F

Aug. 15, 49

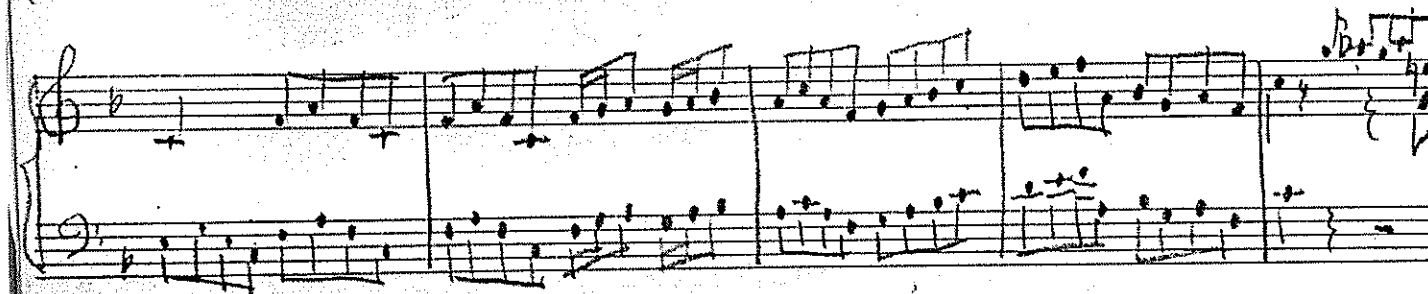
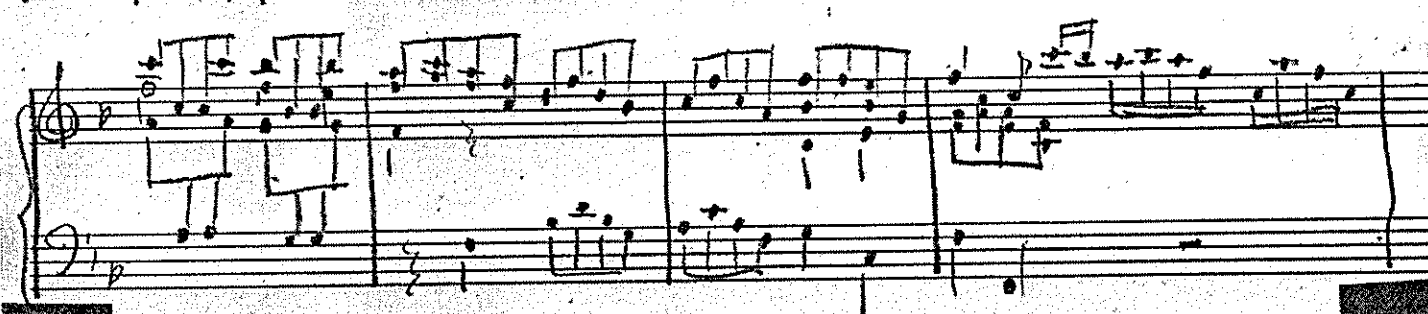
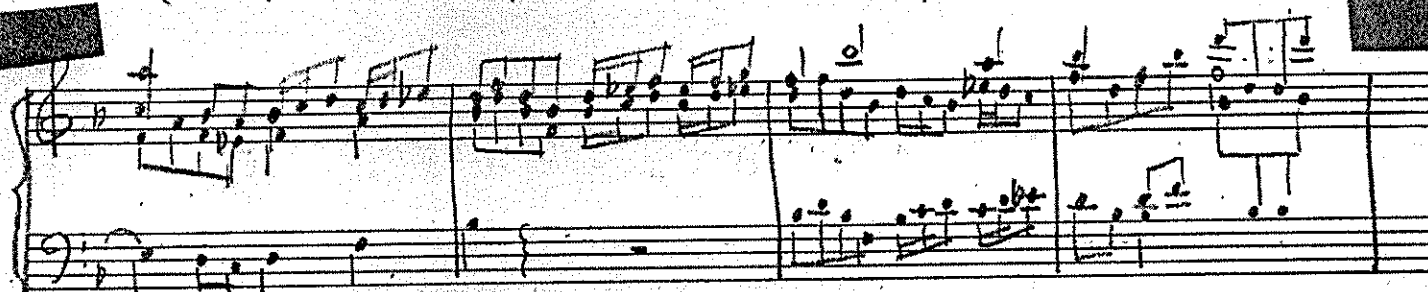
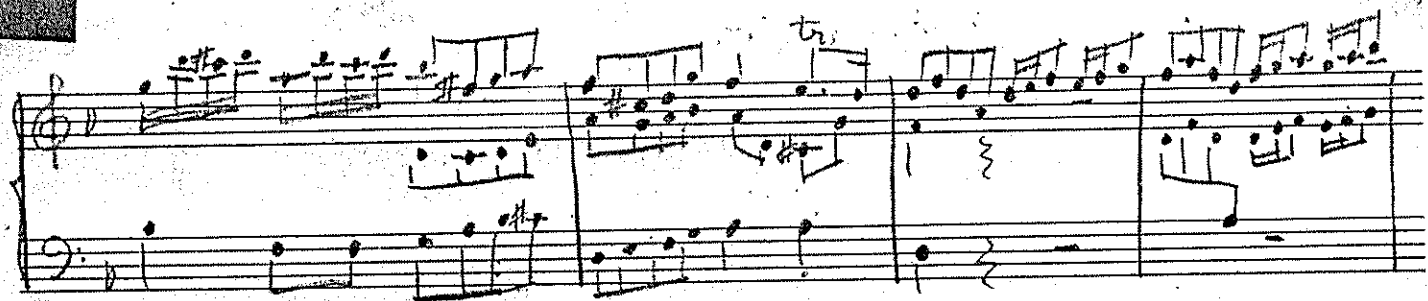
Allegro  $\text{♩} = 92$ arranged for Corillon by  
F. L. Marriott

Handel

Handwritten musical score for Concerto IV in F, arranged for Corillon by F. L. Marriott. The score is written on ten staves (five systems of two staves each) in treble and bass clefs. It features a variety of musical notations including eighth, sixteenth, and thirty-second notes, rests, and dynamic markings. The tempo is marked 'Allegro' with a quarter note equal to 92 beats per minute. The key signature is one flat (F major or D minor). The score is dated August 15, 1949, and is numbered 23. The composer is Handel, and the arranger is F. L. Marriott.



This image displays a handwritten musical score for piano, organized into six systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation is dense, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The first system shows a complex melodic line in the treble with many beamed notes, while the bass line is more sparse. The subsequent systems continue this intricate melodic development, with the bass line becoming more active in the later systems. The handwriting is clear but shows signs of being a working draft, with some ink bleed-through visible from the reverse side of the paper.



Handwritten musical score, first system. Treble and bass staves. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bass staff has a simpler accompaniment. A measure rest is present in the second measure of the treble staff. A handwritten number "5" is in the top right corner.

Handwritten musical score, second system. Treble and bass staves. The treble staff features a series of trills, each marked with a handwritten "tr". The bass staff provides a simple harmonic accompaniment.

Handwritten musical score, third system. Treble and bass staves. The treble staff continues with a melodic line, including some trills. The bass staff has a simple accompaniment.

Handwritten musical score, fourth system. Treble and bass staves. The treble staff begins with the marking "ad lib." above a measure rest. The music then resumes with a melodic line. The bass staff has a simple accompaniment. A dynamic marking "ff" (fortissimo) appears in the third measure.

Handwritten musical score, fifth system. Treble and bass staves. The treble staff features a complex melodic line with many beamed notes. The bass staff has a simple accompaniment. A dynamic marking "rit" (ritardando) is written in the third measure.

# PRELUDE ON

FREDERICK MARRIOTT

MARCEL DUPRE

*Moderato*

Soft Foundations 8

Soft 16 and 8

20 octobre 1946

This manuscript was discovered in Marcel Dupré's home in June 1975  
I am happy to give it to Frederick Marriott, one of his most cherished  
and talented pupils - With my love Jeanne-Marcel Dupré

Maudson  
July 8<sup>th</sup>  
1975

CARILLON O LIGHT MOST BLESSED  
(O LUX BEATISSIMA) JOHN COURTER  
for Carillon

Dedicated to Dennis Curry, carillonneur and the  
Congregation of Kirk in the Hills, Bloomfield Hills, MI  
and in tribute to the memory of Frederick Marriott

Maestoso e rubato (♩ = 63)

1 *f* *accel.*  
O lux be - a - tis - si - ma,

2 (♩ = 126) *8va* *rit.* *p* *tr*

3 *accel. to ♩ = 96*

3 *rit.* *loco* *♩ = 63* *f* Rep-le cor-dis in-ti-

5 *accel.* *8va* *rit.* *tr*  
- ma,



$\text{♩} = 96$

6

15va

rit.

6

$\text{♩} = 63$

*f* Tu - o - rum fi - de - li - um.

accel.

7

( $\text{♩} = 126$ )

8va

rit.

*pp*

$\text{♩} = 80$

8

*pp*

*p*

*pp*

9

*mp*

cresc.

*p*

dim.

*pp*

10



Handwritten musical score for piano, measures 19 through 31. The score is written on grand staves (treble and bass clef).

**Measure 19:** Treble clef staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note G4, followed by quarter notes A4, B-flat4, and C5. The bass clef staff has a half note G3. Dynamics: *mf cresc.* and *dim.*. A bracket connects the two staves.

**Measure 23:** Treble clef staff has a treble clef and a key signature of one flat. The melody consists of quarter notes G4, A4, B-flat4, and C5. The bass clef staff has a half note G3. Dynamics: *pp* and *mp*. A bracket connects the two staves.

**Measure 28:** Treble clef staff has a treble clef and a key signature of one flat. The melody consists of quarter notes G4, A4, B-flat4, and C5. The bass clef staff has a half note G3. Dynamics: *mp* and *pp*. A bracket connects the two staves.

**Measure 29:** Treble clef staff has a treble clef and a key signature of one flat. The melody consists of quarter notes G4, A4, B-flat4, and C5. The bass clef staff has a half note G3. Dynamics: *mp* and *pp*. A bracket connects the two staves.

**Measure 30:** Treble clef staff has a treble clef and a key signature of one flat. The melody consists of quarter notes G4, A4, B-flat4, and C5. The bass clef staff has a half note G3. Dynamics: *mf* and *pp*. A bracket connects the two staves.

**Measure 31:** Treble clef staff has a treble clef and a key signature of one flat. The melody consists of quarter notes G4, A4, B-flat4, and C5. The bass clef staff has a half note G3. Dynamics: *mf* and *pp*. A bracket connects the two staves.

**Lyrics:** Theme: O lux be-a-ta Trin-i-tas.

**Tempo:**  $\text{♩} = 60$

Variation I (bring out melody in upper notes)

$\text{♩} = 108$

32

*mp* *cresc.* *dim.*

36

*mp* *cresc.*

40

*dim.* *mp* *cresc.*

44

*dim.* *cresc.*

48

*mf* *poco accel. e cresc.* *f*

Variation II

$\text{♩} = 108$

53

*f* *ff*

56

59

61

64

67

70



74

77

rit. e dim.

(sempre 8va to m. 104)

♩ = 80

80

pp mp p

84

p mp

88

p mp

92

p

Handwritten musical score for three systems. The first system includes a treble and bass staff with a tempo marking of 96 and a 'rit.' instruction. The second system includes a treble and bass staff with a tempo marking of 100 and a '2 tempo' instruction. The third system includes a treble and bass staff with a tempo marking of 105 and a 'loco' instruction. The lyrics 'A - - - men' and 'Al - le - lu - ia.' are written below the third system.

96

rit.

100

2 tempo

mp

mp

105

loco

A - - - men

Al - le - lu - ia.

Easter Day  
April 4, 1999  
c. 7'00"

# FREDERICK MARRIOTT

1901 — 1989



Born in Louisville, Colorado. For over sixty years a virtuoso organist, carillonneur, choirmaster, composer, teacher, carillon designer/consultant, professor, and improvisateur.

Studied organ and music at the University of Colorado, the American Conservatory of Music, Chicago; additional organ study with Charles Courboin, Lynwood Farnum, and Marcel Dupré.

Faculty member of the University of Chicago, the American Conservatory of Music, and the University of Michigan teaching organ and improvisation.

First organist and carillonneur of the Rockefeller Memorial Chapel at the University of Chicago (1928). Played the national broadcast of the Albert Schweitzer doctoral conferral, performing Schweitzer's editions of Bach's organ works (1949).

Gave hundreds of recitals in the U.S. and Europe, drawing from an extensive repertoire of over 600 works, including the complete memorized works of Bach. Performed at the National Conventions of the AGO in New York (1948) and San Francisco (1952). Recitals often concluded with improvisations on submitted themes.

The last carillon pupil Jef Denyn taught in the tower of St. Rombout (1936); other study with Kamiel Lefèvre, Staf Nees, Jef Van Hoof, and Victor Van Geyseghen. Graduated from the Royal Carillon School (Mechelen) in 3 months receiving the Diploma with "Grande Distinction" — the first non-Belgian ever to attain that level.

Past President of the Guild of Carillonneurs. Held offices in the Chicago and Detroit Chapters of the American Guild of Organists. Organized the National AGO Convention in Detroit (1960).

Detroit Symphony Organist. Organist/Choirmaster at Central Methodist Church (Detroit). Organist/Choirmaster/Carillonneur Kirk in the Hills.