

BLESSING OF THE ORGAN

THE RIGHT REVEREND
ABBOT BALDWIN DWORSCHAK, O.S.B.

℟. Our help is in the name of the Lord.

℞. Who made heaven and earth.

Psalm 150

Praise the Lord in His sanctuary; praise Him in the surety of His heavenly fortress.

Praise Him because of His mighty deeds; praise Him because of His wonderful greatness.

Praise Him with the sound of trumpet; praise Him on harp and zither.

Praise Him with cymbal and dance; praise Him with strings and the organ.

Praise Him with sweet-sounding cymbals; praise Him with cymbal of jubilation. Let every living being praise the Lord.

Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now and ever shall be, world without end. Amen.

℟. Praise the Lord with drums and dance.

℞. Praise Him with strings and the organ.

℟. The Lord be with you.

℞. And with thy spirit.

Let us pray.

O God, Who by Moses, thy servant, didst order the sounding of trumpets to accompany the sacrifices offered to thee, and didst will that the Israelites sing praise to thy name with trumpets and cymbals, bless ✠ this organ which we dedicate to thy service. And grant that thy faithful who rejoice in spiritual canticles upon earth, may attain everlasting joys in heaven. Through Jesus Christ, thy Son, our Lord, Who liveth and reigneth with thee in the unity of the Holy Spirit, God, forever and ever. ℞. Amen.

*Rituale Romanum
Benedictio Instrumentorum Organi
in Ecclesia*

DEDICATORY RECITAL

FLOR PEETERS

Program

Prelude and Fugue in f sharp minor *D. Buxtehude (1637-1707)*

The toccata-like style of the opening of the Prelude is soon followed by declamatory, expressive chords in homophonic writing. The Fugue has two themes or subjects; the first with characteristic intervals of fifths and sevenths, the second, more vivacious and rhythmical in contrast. After a beautifully built recitative, the work ends in the brilliant atmosphere of the major key.

Two Old Netherlands Masters

Alma Redemptoris Mater *G. Dufay (1400-1474)*

The purity of conception of this piece is allied to the paintings of Memling and Van der Weyden. Situated between the Gothic and Renaissance styles, this music is of artistic importance comparable to the masterworks of the Flemish School of painting.

Variations on "Est-ce Mars" *J. P. Sweelinck (1562-1621)*

Being well-known in many European countries, although with different words, "Est-ce Mars" is a typical folk tune of the Renaissance. By displaying in each variation a different facet of organ style, Sweelinck proves himself a master in the art of variation. The registration illustrates in brilliant colors the individual picture of the various settings; so, that the whole is a demonstration of the variation technique as well as of the art of organ registration.

Prelude and Fugue in a minor *J. S. Bach (1685-1750)*

One of the more popular works of Bach, written while he was in the service of the Duke of Weimar. The Prelude is quasi-improvisational in the style of the North German School, with dramatic and dissonant accentuation. A flowing Fugue of beautiful polyphonic architecture affords contrast through the evolution of Bach's musical invention with the more dramatic atmosphere of the Prelude.

Concerto no. 10 in d minor

G. F. Handel (1685-1759)

Adagio-Allegro-Adagio-Allegro

The Concerto dates from 1740 and begins with a dark and magnificent introduction for the cello from which the organ solo rises in a quiet dialogue with the orchestra. The Allegro presents a theme in the brilliant key of D major, full of "joie de vivre", light rhythmical patterns and sparkling melodies. After an Adagio for organ solo there follows a second Allegro with a somewhat more positive and affirmative character. The form of this last movement is that of a baroque Rondo, the organ playing the couplets, alternating the major theme with the orchestra. For this selection Flor Peeters will be joined by St. John's Symphony Orchestra under the direction of Gerhard Track.

Choral no. 1 in E major

C. Franck (1822-1890)

The first of the Three Chorals is by far the most intimate in character and the most elaborate in construction. Here Franck is the true romantic poet of the organ. The general mood is one of quiet contemplation, the composer allowing himself freedom to meditate on his themes as they chance to cross his mind. A series of themes on a constantly changing figuration leads to the majestic triumph of the main chorale theme given in dialogue form between manuals and pedals.

Apparition de l' Eglise Eternelle

O. Messaien (1908)

In his book, the "Technique of My Musical Language," Olivier Messaien acknowledges among the strong influences shaping his creativity Holy Scripture, the Sacred Liturgy, Gregorian Chant and the writings of Dom Columba Marmion, O.S.B. His composition, the "Vision of the Eternal Church," musically unites the reality of enclosing walls, the symbol of the heavenly city descended upon earth, to the glorious apocalyptic vision of the Church, Christ's Mystical Body. An ethereal aura pervades the opening of the piece which urgently strives toward a greatly moving climax for full organ in the tonality of C major; after which the music retires with dramatic unloadings into the dark mysticism of a primitive organum sonority of C.

Toccata, Fugue and Hymn on "Ave Maris Stella" F. Peeters (1903)

The Toccata presents this well-known plain-chant theme in the pedal; it passes then to the treble, afterwards to a low, inner voice varied rhythmically and tonally before being resumed in a re-exposition. The Fugue presents the melody in a swift 6/8 Allegro Moderato which gathers strength as it proceeds. A stretto leads to the final Hymn: a Maestoso harmonization of the melody on the manuals over a steady tread in the pedals. The first phrase of "Ave Maris Stella" finally supplies a carillon-like coda.

SPECIFICATIONS

PEDAL

16 Principal	32 Pipes
16 Subbass	39 Pipes
16 Quintadena	Great
10 2/3 Quintbass	44 Pipes
8 Octave	32 Pipes
8 Flauto Dolce	32 Pipes
4 Choralbass	32 Pipes
4 Nachthorn	32 Pipes
4R Mixture	128 Pipes
32 Cornet	160 Pipes
16 Posaune	32 Pipes
8 Trumpet	32 Pipes
4 Schalmey	32 Pipes

SWELL (Enclosed)

8 Rohrfloete	61 Pipes
8 Lieblich Gedackt	61 Pipes
8 Spitzgamba	61 Pipes
8 Voix Celeste	56 Pipes
4 Octave Geigen	61 Pipes
4 Bourdon	61 Pipes
2 Doublette	61 Pipes
1 Piccolo	61 Pipes
3R Sesquialtera	183 Pipes
4R Plein Jeu	244 Pipes
16 Basson	61 Pipes
8 Fagott	73 Pipes
4 Oboe Clarion	73 Pipes

COMBINATIONS

BY SETTERBOARD

Pedal	1 - 2 - 3 - 4 - 5 Toe Studs
Great	1 - 2 - 3 - 4 - 5 Pistons
Swell	1 - 2 - 3 - 4 - 5 Pistons
Positiv	1 - 2 - 3 - 4 - 5 Pistons
Generals	1 - 2 - 3 - 4 - 5 - 6
	Pistons and Toe Studs
General Cancel	
Swell Pedal	
Crescend Pedal	
Tutti Pedal	

GREAT (Slider Chest)

16 Quintadena	61 Pipes
8 Principal	61 Pipes
8 Flute	61 Pipes
8 Gedackt	61 Pipes
4 Octave	61 Pipes
4 Spitzfloete	61 Pipes
2 Superoctave	61 Pipes
1 1/3 Octave Quinte	61 Pipes
4R Mixture	244 Pipes
3R Scharf	183 Pipes
8 Trumpet	73 Pipes

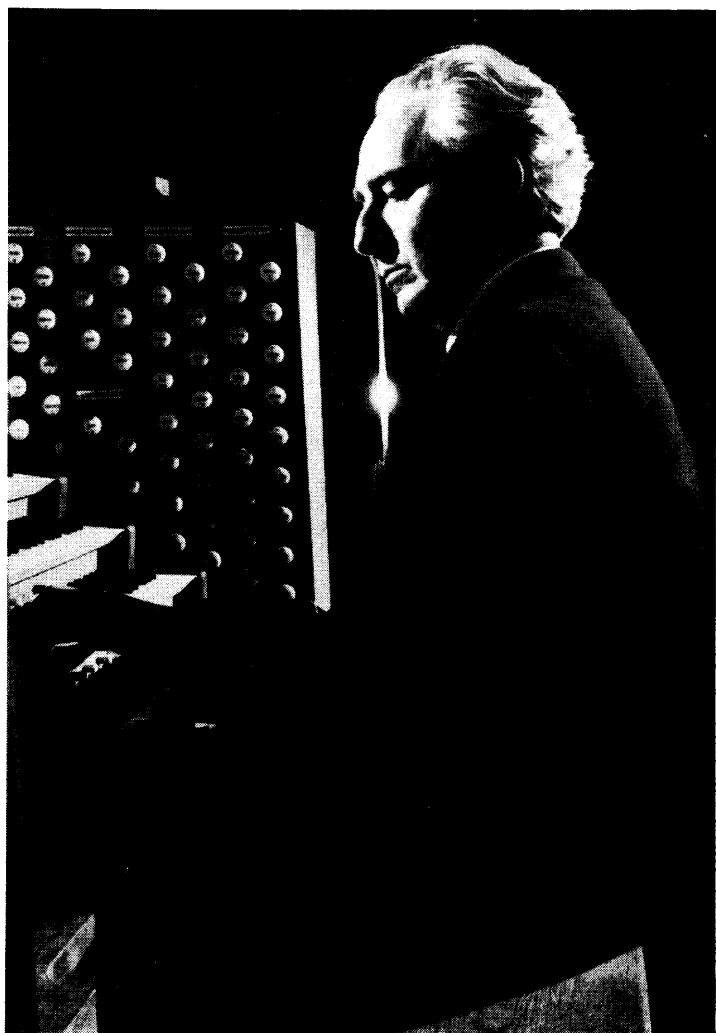
POSITIV

8 Copula	61 Pipes
4 Praestant	61 Pipes
4 Rohrfloete	61 Pipes
2 2/3 Nazard	61 Pipes
2 Octava	61 Pipes
2 Blockfloete	61 Pipes
1 3/5 Tierce	61 Pipes
3R Fourniture	183 Pipes
8 Cromorne	61 Pipes

Great to Pedal
 Swell to Pedal
 Positiv to Pedal
 Swell to Great
 Positiv to Great
 Swell to Positiv

The entire organ is under 2 3/4 inches wind pressure.

The action is electro-pneumatic.



FLOR PEETERS

BIOGRAPHY

Born in 1903 at Tielen, near Antwerp, Belgium, Flor Peeters studied at the Lemmens Institute in Mechelen. For over thirty years he has pursued a career as church and concert organist and pedagogue. Since 1923 he has been organist of Belgium's first church, the Metropolitan Cathedral of St. Rombaut in Mechelen. He is also Director of the Royal Flemish Conservatory in Antwerp and is head of the organ department in the same institution.

Mr. Peeters is the leading exponent of the modern Belgian school of organ playing, founded by the famous Jacques Lemmens, which is rapidly gaining ground in Western Europe and America.

The compositions of Flor Peeters rank high in popularity among contemporary organists. Influenced by Gregorian Chant for his melodic pattern and by the Netherlands' polyphonic schools for musical form, his writing is resolutely modern, limited only by the nature of his instrument.

Mr. Peeters' more important works include an Organ Concerto, two Symphonies, two hundred Choral Preludes, three Preludes and Fugues, "Toccata Fugue and Hymn on Ave Maris Stella" and various other pieces, written both in the classical and the more modern style.

Besides these organ compositions he has written eight Masses, one hundred twenty songs mostly with Flemish, French and English words, as well as piano and chamber music. There is also a Piano Concerto.

His pedagogic work is presented in a three volume, four language, organ method, "Ars Organi," which has received international recognition.

As a recitalist, Mr. Peeters has given more than eight hundred organ concerts throughout Europe, England, South Africa, the Philippines, and both the United States and Canada.

Mr. Peeters' home, which he calls "Adagio," is in Mechelen, Belgium, where he lives with his wife, Marieke, and daughter, Frieda. Another daughter, Lieva, lives in California. His son Guido, who wrote our program notes, is a lawyer in Antwerp, Belgium.

Mr. Peeters was made a knight of St. Sylvester in 1948 and a knight commander of the Order of St. Gregory by Pope Pius XII in 1958.

Reception following the recital in the Alumni Lounge

Piano recital by Mr. Willem Ibes
8:30 p.m., Thursday, November 30, 1961