

GRACE EPISCOPAL CHURCH
Charleston, South Carolina
ORGAN SPECIFICATION — 1981

GREAT ORGAN

| | | |
|--------------------------|--------|-----------|
| 1. Gemshorn | 16' | 12 Pipes |
| 2. Principal | 8' | 61 Pipes |
| 3. Bourdon | 8' | 61 Pipes |
| 4. Gemshorn | 8' | 61 Pipes |
| 5. Octave | 4' | 61 Pipes |
| 6. Flute Harmonic | 4' | 61 Pipes |
| 7. Twelfth | 2 2/3' | 61 Pipes |
| 8. Super Octave | 2' | 61 Pipes |
| 9. Mixture | IV | 244 Pipes |
| 10. Chimes | | 2 Octaves |
| 11. Trompette en Chamade | 8' | 61 Pipes |

(Prepared for June 1981 installation)

SWELL ORGAN

| | | |
|-------------------------|-----|-----------|
| 1. Rohr flute | 16' | 12 Pipes |
| 2. Geigen Diapason | 8' | 61 Pipes |
| 3. Rohr flute | 8' | 61 Pipes |
| 4. Spitz flute | 8' | 61 Pipes |
| 5. Viole de gambe | 8' | 61 Pipes |
| 6. Viole Celeste | 8' | 49 Pipes |
| 7. Geigen Octave | 4' | 61 Pipes |
| 8. Rohr flute | 4' | 12 Pipes |
| 9. Rohr flute | 2' | 12 Pipes |
| 10. Mixture | III | 183 Pipes |
| 1. Trumpet | 8' | 61 Pipes |
| 2. Oboe | 8' | 61 Pipes |
| 3. Clarion | 4' | 61 Pipes |
| 4. Tremulant | | |
| 5. Trompette en Chamade | 8' | |

POSITIV ORGAN

| | | |
|-------------------------|--------|-----------|
| 1. Nason Gedackt | 8' | 61 Pipes |
| 2. Concert flute | 8' | 61 Pipes |
| 3. Erzähler | 8' | 61 Pipes |
| 4. Erzähler celeste | 8' | 61 Pipes |
| 5. Principal | 4' | 61 Pipes |
| 6. Nachthorn | 4' | 61 Pipes |
| 7. Nazard | 2 2/3' | 61 Pipes |
| 8. Principal | 2' | 61 Pipes |
| 9. Tierce | 1 3/5' | 61 Pipes |
| 10. Mixture | III | 183 Pipes |
| 1. Cromorne | 8' | 61 Pipes |
| 2. Trompette en Chamade | 8' | |

ANTIPHONAL ORGAN (Prepared for)

| | | |
|------------------|----|-----------|
| 1. Bourdon | 8' | 61 Pipes |
| 2. Viola | 8' | 61 Pipes |
| (Pipes existing) | | |
| 3. Octave | 4' | 61 Pipes |
| 4. Mixture | IV | 244 Pipes |

PEDAL ORGAN

| | | |
|--------------------------|-----|-----------|
| 1. Resultant | 32' | |
| 2. Principal | 16' | 32 Pipes |
| 3. Bourdon | 16' | 32 Pipes |
| 4. Rohr Bourdon | 16' | (Swell) |
| 5. Gemshorn | 16' | (Great) |
| 6. Octave | 8' | 12 Pipes |
| 7. Bourdon | 8' | 12 Pipes |
| 8. Rohr flute | 8' | (Swell) |
| 9. Gemshorn | 8' | (Great) |
| 10. Choral Bass | 4' | 32 Pipes |
| 11. Rohr flute | 4' | (Swell) |
| 12. Principal | 2' | 12 Pipes |
| 13. Mixture | IV | 128 Pipes |
| 14. Trombone | 16' | 12 Pipes |
| 15. Trumpet | 8' | (Swell) |
| 16. Trumpet | 4' | (Swell) |
| 17. Chimes | | |
| 18. Trompette en Chamade | | |

ANTIPHONAL PEDAL (Prepared for)

| | | |
|------------------|-----|----------|
| 1. Bourdon | 16' | 32 Pipes |
| (Pipes existing) | | |

Organ Restoration Recital



Frederick Swann at Grace Church
Monday, May 18, 1981
Charleston, South Carolina

RECITAL NOTES

CARILLON ON "ORIENTIS PARTIBUS" Arthur Wills (b. 1926)

Arthur Wills is organist and master of the choristers at Britian's Ely Cathedral

The tune used in this toccata-like work dates from medieval times. It was familiarly known as "The Song of the Ass," because it was customarily sung at a service following Christmas where the Flight from Egypt was commemorated by having a mother and child ride an ass into church, down the aisle to the high altar.

SYMPHONIC CHORALE: "Jesus, Lead Thou Onward" Sigfrid Karg-Elert (1877-1933)

German organ music reached phenomenal heights of romanticism in the works of Karg-Elert and Max Reger. The majority of compositions by both men were founded on chorale melodies. The "Symphonic" chorale is a treatment of grandiose proportion, utilizing many controversial harmonies and registrations.

MAGNIFICATE ON THE FIRST TONE Dietrich Buxtehude (1637-1707)

Buxtehude represents the peak of the North German organ school. He was much admired by the young J. S. Bach, who patterned many of his early works after the great master of Lubeck. This colorful MAGNIFICAT is in seven sections, with two brief interludes and a coda. In the Divine Service a verse of the canticle was sung, followed by a section of response from the organ.

RECIT DE TIERCE EN TAILLE Francois Couperin le Grand (1668-1733)

This composer was a member of the family which founded a French musical dynasty equivalent to the Bach family in Germany. For 173 years, members of the family served as organists for the church of St. Gervais in Paris. The florid left hand melody line of this devotional excerpt from an ORGAN MASS is characteristic of music from the period, and employs the colorful TIERCE, a stop sounding two octaves and a third higher than the note played.

FANTASIA AND FUGUE IN G MINOR Johann Sebastian Bach (1685-1750)

The monumental Fantasia, with its vividly contrasting sections, striking dissonances, abrupt modulations and intensity of expression, stands as the composer's greatest work in this form. The Fugue subject is based on a Dutch folk song. The spontaneous theme, unusually attractive both melodically and rhythmically, is developed with a remarkable combination of technical skill and emotional power.

INTERMISSION

CHORAL IN A MINOR Cesar Franck (1822-1890)

This is the third of three organ master pieces (and Franck's last work) said to represent respectively the Father, the Son, and the Holy Spirit. It is music expertly crafted and at the same time rich in the spiritual expression of its devout composer. It is in three main sections, each of which is sub-divided to give great contrast in mood and sound. Albert Schweitzer likens the final section to "the rushing of the Pentecostal wind and fire from heaven".

FOUR CHORALE-PRELUDE Ernst Pepping (1901-1971)

| | |
|---------------------------------|-------------------------|
| Up, up, my heart, with gladness | Heavenwards He ascended |
| Now God be praised | With tender joy |

Brevity and simplicity of style characterize these settings of ancient chorale melodies.

SYMPHONIE VI Charles-Marie Widor (1844-1937)

II. Adagio
V. Finale

The largest organ in France, the famous Cavaille-Coll at the Church of St. Suplice, was the inspiration for the organ works of Widor. During his tenure as organist, he became the "father" of the organ SYMPHONY, and composed ten extended works in the form. The writing is both lush and exciting, characteristic of the instrument and its acoustical environment.

Mr. Swann is Director of Music and Organist of The Riverside Church, and Chairman of the Organ Department at the Manhattan School of Music, New York City.

The organ heard tonight was installed in 1952 by the Reuter Organ Company; it was the 994th instrument built by that firm. Major additions and renovations have occurred in 1976 and 1980-81.

MURTAGH / McFARLANE ARTISTS MANAGEMENT
127 Fairmont Avenue
Hackensack, New Jersey 07601

The organ screen was given in loving memory of W. Harold Butt.

RECEPTION AT HANAHAN HALL.