

DEDICATION OF THE ARCHABBAY ORGANS

ORGAN RECITAL

by

Lawrence Richard Sears

Organist and Choirmaster

Shrine of The Most Blessed Sacrament

Washington, D.C.



August 26, 1958

7:30 P. M.

ST. VINCENT ARCHABBAY BASILICA

LATROBE, PENNSYLVANIA

PROGRAM

I

Blessing of the Gallery Organ
The Very Rev. Hugh J. Wilt, O.S.B.
Prior, St. Vincent Archabbey

TOCCATA AND FUGUE IN D MINOR *Johann Sebastian Bach (1685-1750)*

Bach liked to test new organs by drawing on all the stops and it is most likely that he frequently used this piece to test the "lungs" of the new instruments. The Toccata is conceived in a picturesque style, replete with brilliant rhythms; its graphic style recalls continually and in a most extraordinary fashion that of the Czimbalum. Following the formal fugal entries, this style returns in the concluding peroration.

II

Blessing of the Apse Organ
The Very Rev. Hugh J. Wilt, O.S.B.
Prior, St. Vincent Archabbey

TOCCATA PER L'ELEVATIONE *Gerolamo Frescobaldi (1587-1655)*

The restrained style of the vocal motet and canzone were used by Frescobaldi to create the first formal style of organ writing. His major works are contained in the *Fiori Musicali*, a volume of three organ Masses. This Elevatione is an excerpt from the "Messa Delli Apostoli." As the foremost organist of his day, Frescobaldi was honored by an appointment to the Vatican organs.

III

(Played from the Apse Console, which controls both organs)

PRELUDE, FUGUE AND CHACONNE *Johann Pachelbel (1653-1706)*

The bravura pedal solos opening the prelude serve to herald the flowing contrapuntal lines which characterize this work. The fugue, written in a strict style, is played in a strict style, is played on the apse organ alone. The chaconne, based on a double four-measure pedal theme, slowly develops through sixteen variations until the entire resources of the organ are displayed.

ARIA CON VARIAZIONE *Padre Giambattista Martini (1706-1784)*

These sparkling variations, written for keyboards alone, seem to reflect the bright sunlight of choir boys laughter which sometimes echoes through cloister walls. Father Martini, a Franciscan friar, was one of the directing forces of European music and was a personal friend of Mozart and his father.

PRIERE *Guy Ropartz (1881-1947)*

The quieter registers of the strings and foundations stops are heard in the lyric pages of this meditation. The composer was the organist of the Strasbourg Cathedral.

NOEL BASQUE *Dom Paul Benoit, O.S.B. (1897-)*

Poignant modal harmonies frame this haunting Noel theme, which Dom Benoit has fashioned into one of the most popular contemporary organ works. Following the precedents of Bach, D'Aquin and Le Begue, he presents the Noel in a series of movements which exploit virtually all the solo stops of the organ, reserving the Grands Jeux until the final chorale. Dom Benoit is at the Abbaye St. Maurice, Clervaux, Luxembourg.

L'ORGUE MYSTIQUE *Charles Tournemire (1870-1937)*

Purificatio B. Mariae Virginis

- I — Prelude a l'Introit: Suscepimus Deus
- II — Offertoire: Diffusa est
- III — Elevation: Quando natus est (Circumcision)
- IV — Communion: Responsum accepit Simeon
- V — Dyptyque: Lumen ad revelationem - Adorna Thalamum

When Charles Tournemire was appointed to the organ bench at Ste. Clothilde, the reign of secular organ music in the churches came to an end. He turned again to the inexhaustible source of the mysterious and splendid lines of Gregorian Chant for his inspiration. Even Franck, whose piety and devotion is reflected in his music, had not benefited from the research and encouragement of Solesmes. Dom Gajard and Dom Letestu directly aided him in preparing his masterpiece, the fifty-one Offices of *L'Orgue Mystique*, each book containing a complete service.

The choral chants of the Mass are framed in superb restraint by these improvisations, which are designed to accompany the ritual of the High Mass. Each chant is suggested or recalled, never directly quoted, so that it remains for the sung Chant, sung "a cappella" in the proper place in the Mass, to actually complete any performance of this music. Because of the demands on the player and the need for a large organ, performances of Tournemire's music in American churches is rare.

TOCCATA (manuscript) *William Graves (1915-)*

In this work we turn again to the original vigor and strength which was the style of the toccata before nineteenth century composers turned it into a perpetual motion study. William Graves, distinguished American composer now on the faculty of the Catholic University of America, has merged the powerful structures of Merulo, Frescobaldi, Muffat, and Bach with the language of contemporary musical thought.

IV

BENEDICTION OF THE MOST BLESSED SACRAMENT

Celebrant The Very Rev. Hugh J. Wilt, O.S.B.
 Deacon The Rev. Bosco Cestello, O.S.B.
 Subdeacon The Rev. Ildephonse Wortman, O.S.B.

POSTLUDE: TOCCATA IN G *Girolamo Frescobaldi*

(Following the postlude, interested persons may examine the apse console, which is located at the far end of the choir, to the left of the Archabbot's throne.)

THE GALLERY ORGAN

GREAT ORGAN	SWELL ORGAN	CHOIR ORGAN	PEDAL ORGAN
(Unenclosed)			
8' Diapason	8' Rohrflöte	8' Quintflöte	16' Contrebasse
8' Spitzflöte	8' Viole de Gambe	8' Erzähler	16' Sub Bass
4' Octave	8' Viole Celeste	8' Erzähler Celeste	16' Erzähler
2-2/3' Octave Quint	4' Principal	4' Nachthorn	8' Octave
2' Super Octave	4' Flute Triangulaire	2-2/3' Nasat	8' Bourdon
III Rks. Fourniture	III Rks. Plein Jeu	2' Blockflöte	8' Rohrflöte
	16' Bassoon	1-3/5' Tierce	4' Super Octave
	8' Trompette	8' Krummhorn	4' Bourdon
	4' Schalmey	Tremulant	2' Octavin
	Tremulant		16' Double Trumpet
			16' Bassoon
			8' Trumpet
			4' Clarion

THE APSE ORGAN

GREAT ORGAN	SWELL ORGAN	PEDAL ORGAN
8' Gedackt Pommer	8' Holzedackt	16' Bourdon
8' Gemshorn	8' Salicional	16' Gemshorn
4' Spitzprincipal	8' Voix Celeste	8' Gedackt Pommer
4' Flute	4' Waldflöte	8' Gemshorn
4' Super Octave	2' Flautino	
Tremulant	Tremulant	

THE ARCHABBEY ORGANS

The Romanesque Archabbey Basilica is built in the form of a huge cross, 230 feet long. It was constructed from 1892 to 1905 and has superb acoustics with a five second reverberation. The new organs were built by the Moller Organ Company of Hagerstown, Maryland.

The great nave, which seats over 800, resounds to the gallery organ, located over the main doors. This organ, with its own console, has three manual divisions - swell, great, and choir - and pedal organ. It is voiced as a grand organ, comparable to the cathedral organs of Europe.

The apse organ, with its own console, is located near the Archabbot's throne, at the other extreme end of the church. This organ has two manual divisions - great and swell - and pedal organ. The apse console also controls the gallery organ. The apse console also controls the gallery organ. Speaking directly into the choir sanctuary, an area seating over 300, this organ is voiced on a smaller scale, and is especially well suited for accompaniments.

THE ORGANIST

Lawrence Richard Sears is organist-choirmaster of the Shrine of the Most Blessed Sacrament, Washington, D. C. At the Shrine he directs the sanctuary choir of men and boys. As founder and conductor of the Saint Cecilia Choral Society, he presents this chorus of 46 mixed voices in several concerts each year, drawing on a repertory of Monteverdi, Mozart, Tallis, Gregorian Chant, and works of contemporary composers.

As head of the music department, de Sales Hall, he lectures each week on Gregorian Chant for the seminarians of the Oblates of Saint Francis de Sales. His writings and reviews have appeared in the Catholic University Tower and the Catholic Standard. He also served as music editor for the "Books for Junior Colleges," American Library Association.

A graduate of the Catholic University, his major organ studies were conducted under Conrad Bernier, at the University, and Ernest White, Church of Saint Mary the Virgin, New York City. He has appeared as organist at recitals and services in the leading churches throughout the United States and has been a featured performer on "The Catholic Hour."