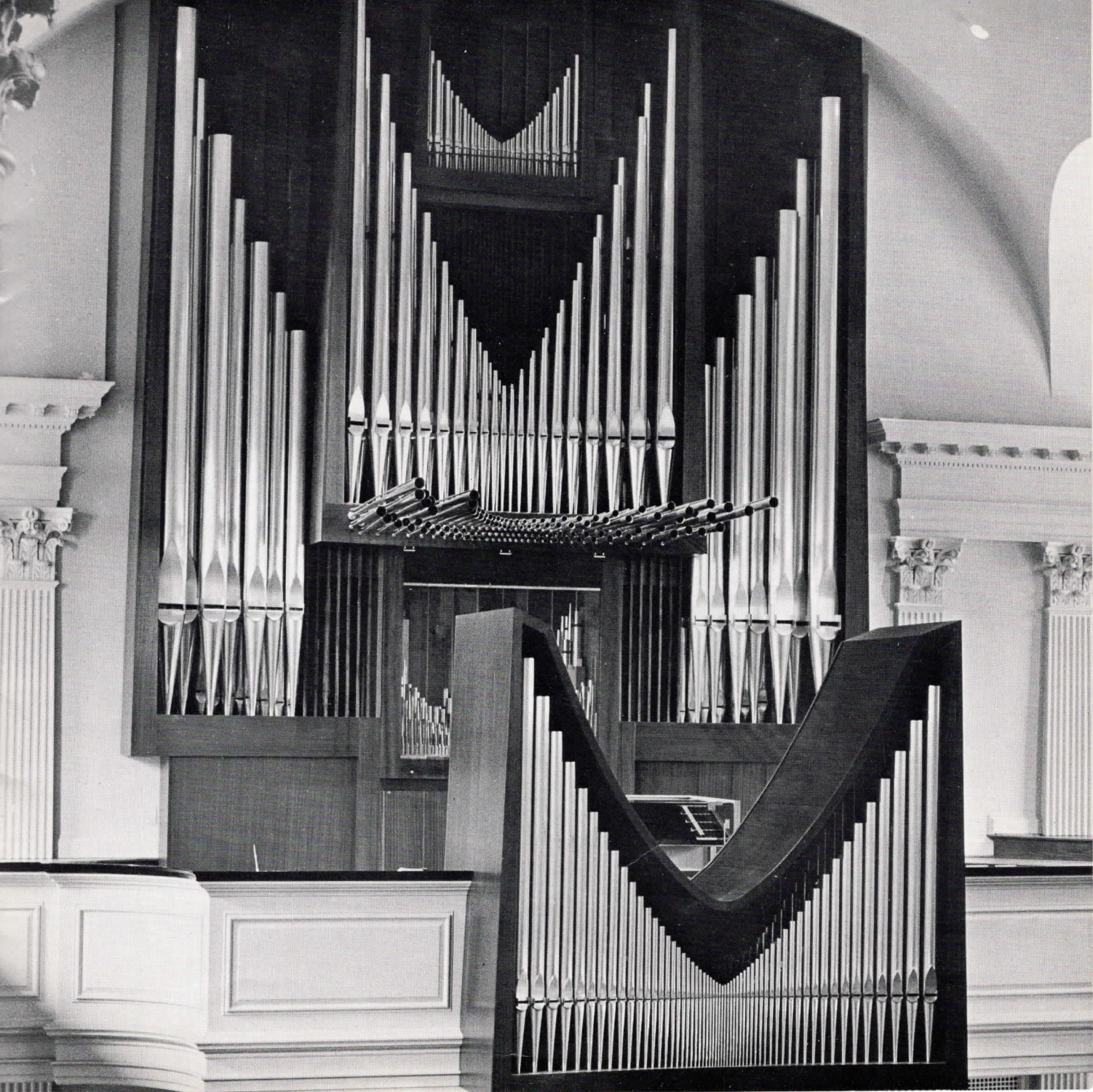


**THE ORGAN
ALL SOULS CHURCH, UNITARIAN
WASHINGTON, D. C.**



The Green Memorial Organ
All Souls Church, Unitarian in Washington, D. C.

Rieger Orgelbau (Dipl.-Ing. Joseph v. Glatter-Götz)
Schwarzach / Vorarlberg, Austria

Disposition

MANUAL I: Rückpositiv MANUAL II: Hauptwerk MANUAL III: Schwellwerk MANUAL IV: Brustwerk

Salicional 8'
 Prinzipal 4'
 Sesquialter 2f. 2 2/3'
 Scharff 4f. 1'
 Rohrflöte 8'
 Koppelflöte 4'
 Gemshorn 2'
 Quinte 1 1/3'
 Krummhorn 8'
 Schalmiei 4'

Gemshorn 16'
 Prinzipal 8'
 Octave 4'
 Quinte 2 2/3'
 Superoctave 2'
 Mixtur 6f. 1 1/3'
 Quintcimbel 3f. 1/3'
 Kornett 5f. 8'
 Holzflöte 8'
 Spanische Trompete 16'
 Trompete 8'
 Spanische Trompete 4'

Pommer 16'
 Prinzipal 8'
 Octave 4'
 Mixtur 7f. 2'
 Buntcimbel 4f. 1/2'
 Spitzflöte 8'
 Rohrflöte 4'
 Nasat 2 2/3'
 Flöte 2'
 Terz 1 3/5'
 Schwebung 2f. 8/8'
 Dulcian 16'
 Trompete 8'
 Clarion 4'

Holzgedackt 8'
 Holzrohrflöte 4'
 Prinzipal 2'
 Terzsept 4f. 1 3/5'-1 1/3'
 -8/9'-8/15'
 Sifflöte 1'
 Cimbel 2f. 1/4'
 Quintade 8'
 Spitzgamba 4'
 Bärpfeife 16'
 Musette 8'
 Regal 4'

60 Registers
 96 Ranks
 5137 Pipes

Couplers
 18 Free Manual and Pedal Combinations
 44 Free General Combinations
 Hold
 Adjustable Tremulants
 Mechanical Key Action
 Electronic Computerized Stop Action
 Slider Chests
 Wind Pressure: 1 1/5" to 2"

PEDAL

Prinzipal 16'
 Octave 8'
 Mixtur 6f. 4'
 Subbass 16'
 Quintbass 5 1/3'
 Spillpfeife 8'
 Basszink 3f. 5 1/3'-3 1/5'-2 2/7'
 Dolkan 4'
 Nachthorn 2'

Sordun 32'
 Dulcian 16'
 Trompete 8'
 Clarion 4'

**Inaugural Concerts
November 30—December 7, 1969
Marie-Claire Alain, recitalist**

**Sunday,
November 30, 1969
3:30 p.m.**

J. F. Dandrieu

Offertoire sur "O Filii"
Duo en cor de chasse sur la trompette
Flûtes
Récit de nazard
Tierce en taille
Muzète

D. Buxtehude

Toccata in F major

G. Böhm

Choral: "Vater unser im Himmelreich"

F. Tunder

Choral-partita: "Jesus Christus, unser Heiland"

Intermission

J. S. Bach

Trio in C minor (BWV 585)

Aria in F major (BWV 587)

J. Alain

Trois Danses: Joies, Deuils, Luttes

**Seminar
Monday
December 1
8 p.m.**

Topic: "Contemporary Organ Design"

Participants:

Moderator—Karl Halvorson, Organist and
Director of Music, All Souls Church

Marie-Claire Alain, Guest Recitalist

Harold Clayton, Composer—in residence,
Corcoran Gallery of Art

Joseph von Glatter-Gotz, Organ Builder
Reiger Orgelbau, Schwarzach/Vorarlberg, Austria

Arthur Howes, Professor of Organ
Peabody Conservatory, Baltimore, Maryland

William Sprigg, Professor of Organ
Hood College, Frederick, Maryland

Harvey Van Buren, Recitalist and Teacher
Formerly at Howard University, Washington, D.C.

The Lloyd McNeill Quartet
Lloyd McNeill, flute
Gene Rush, keyboard
Eric Gravette, percussion
Frank Dorsey, bass

Friday,
December 5, 1969
8 p.m.

J. S. Bach

Prelude and Fugue in B minor (BWV 544)

Trio-Sonata in D minor (BWV 527)

Andante

Largo e dolce

Vivace

Fantasie and Fugue in G minor (BWV 542)

Intermission

Chorals: "Allein Gott"—soprano (BWV 662)

—tenor (BWV 663)

—trio (BWV 664)

Prelude and Fugue in E flat major (BWV 552)

The Artist

Marie-Claire Alain was born in Saint-Germain-en-Laye, one of a family of musicians. A true prodigy, at the age of eleven she became organist of the local church, replacing her father Albert Alain.

She entered the Conservatoire National de Paris at the age of eighteen. There in a period of six years she won four First Prizes: in Harmony, Counterpoint, Fugue, Organ and Improvisation. In 1950 she won the competition in Organ Performance and Improvisation at the Concours International in Geneva, and in 1951 the J.S. Bach Prize in Paris.

Recordings by Marie-Claire Alain are on sale at these concerts during intermission and at the reception following each event.

The Composers (In the order of appearance on these programs)

Dandrieu, Jean-Francois—(b. Paris, 1682-d. Paris, 1738) Composer and organist in Paris during the illustrious reign of Louis XIV, after Versailles had reached its period of greatest splendor. His only volume of organ music reflects the high degree of ornamentation in the arts prevailing during this reign of high taxation and extravagance.

Buxtehude, Diderik—(b. Helsingor, Denmark, 1637-d. Lübeck, Germany, 1707) Became organist in the famous Marienkirche of Lübeck in 1668, where he established himself as the master organist of his generation. The young J.S. Bach was greatly impressed and influenced by this master of both the keyboard and composition.

Böhm, Georg—(b. Goldbach, Germany, 1661-d. Lüneburg, 1733) A teacher of J.S. Bach while serving as organist of Johanneskirche in Lüneburg. His chief contribution in composition lay in the field of melodic development, allowing greater freedom in the handling of musical subject matter and foreshadowing the advent of Beethoven's melodic constructions.

Tunder, Franz—(b. Lübeck, 1614-d. Lübeck, 1667) A pupil of Frescobaldi in Venice, became organist of the Marienkirche of Lübeck where he played for a number of years immediately before Buxtehude. Tunder originated the famous Abendmusik series which Buxtehude further developed.

Bach, Johann Sebastian—(b. Eisenach, 1685-d. Leipzig, 1750) First studied violin with his father, then clavichord with his brother J. Christoph. Early in his childhood he began copying the works of other composers. His entire career was characterized by this desire to study other master's works. After the great Telemann declined the call to take over the office of Thomaskantor in Leipzig, as Kuhnau's successor, Bach was called "because none of the best men could be had." The enormous list of his works includes countless masterpieces in musical forms most often developed by earlier innovators.

Alain, Jehan—(b. St. Germain-en-Laye, 1911-d. Saumur battlefield, 1940) Although the brother of our guest recitalist died at an early age, his masterful compositions are among the most popular contemporary organ works heard throughout the world.

Ximenez—Little is known about this 16th century Spanish composer except that he was alive in the year 1610. The *Batalla* (battle scene) was a descriptive work for organ, utilizing the horizontal Spanish trumpets which were a significant contribution to the organ builder's art in this period.

Correa de Arauxo, Francisco—(b. 1576-d. ?) The only established date in his career is 1598 when he was organist at San Salvador in Seville. His only organ work, *Facultad Orgánica*, was bold and dissonant for its time.

du Mage, Pierre—Dates of his birth and death are unknown. He served as organist of St. Quentin church in Paris from 1703 to 1713 and was a student of the noted composer Marchand.

Messiaen, Olivier—(b. 1908, Avignon-) After his childhood in Grenoble, he pursued his studies at the Paris Conservatory where he remained in various capacities until 1930. Organist at Trinité in Paris and noted composer for organ, voice, and orchestra.