

DEDICATION  
of the  
FIRST METHODIST CHURCH  
CHANCEL ORGAN



Stamford, Connecticut  
October 22, 1967

# PROGRAM

DEDICATION ..... REV. T. CECIL SWACKHAMER, D.D.

## THE RECITAL

FREDERICK SWANN  
*Organist and Director of Music*  
The Riverside Church, New York City

### I

DEO GRACIAS ..... *Arthur Wills*  
b. 1926

Born in Coventry, Dr. Wills has become the youngest Cathedral organist in the history of England. In 1949 he became Assistant Organist at Ely Cathedral, and has held the post of Organist since 1958. His compositions show a decidedly modern trend. In this happy expression of praise, contemporary chordal structure is combined with a traditional French-like finale movement.

INTRODUCTION AND TRUMPET TUNE ..... *William Boyce*  
1710-1779

The English voluntary form, as developed in the cathedrals, embraced a variety of musical patterns. As used here by a younger contemporary of Handel, it is in two sections. The first, slow and stately, is ideal for the Diapasons, the principal tone color of the organ; the second, a sprightly allegro for the Trumpet stop, employs an echo effect much admired and used in the English baroque organs.

PRELUDE IN D MINOR ..... *Johann Pachelbel*  
1653-1706

We read much about the influence of Dietrich Buxtehude upon J. S. Bach, both as organist and as composer. Indeed, Buxtehude was so great that even today he often overshadows his contemporary Pachelbel, from whom Bach copied themes and styles freely. This commanding *Prelude*, really a fantasia, is a thrilling study in contrasts and movement.

FOUR ORGAN CHORALES ..... *Ernst Pepping*  
b. 1901

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

Brevity and simplicity of style characterize these present-day settings of old chorale melodies.

# FUGUE IN E-flat MAJOR ..... *Johann Sebastian Bach*

This architectural masterpiece in music is the concluding piece of Part III of Bach's *Clavierübung*. It is preceded by a majestic *Prelude*, and twenty-one chorale-preludes. Both the *Prelude* and *Fugue* have a symbolic reference to the Holy Trinity through the number three. They are written in the key of three flats and each consists of three main sections and employs three themes. The principal subject of the *Fugue* is built around the first phase of the hymn tune "St. Anne."

## II

The primary function of a church organ is to support the singing of the congregation. It is therefore appropriate that you be given an opportunity to participate in this dedicatory recital by standing to sing.

# HYMN 4 "SING PRAISE TO GOD" ..... *Mit freuden zart* INTERMISSION AND OFFERING

## III

# CHORALE IN E MAJOR ..... *César Franck* 1822-1890

The *Trois Chorals* were Franck's last compositions, and they represent a synthesis of his style and the culmination of his creative life. He used the term "Choral", not in the sense of a chorale-prelude, but to designate a large-scale work which had as its central theme a chorale-like melody. The first Choral, in E major, is in two large sections, separated by a rhapsodic interlude. The first section is divided into three parts. The second is a complex development of the main theme, culminating in a triumphant chorale-like setting.

# PRELUDE ON "SONG 46" ..... *Leo Sowerby* b. 1895

No other American organist-composer has won acclaim from such a diversity of sources as Dr. Sowerby. His main musical interest has been composition, and he has been prolific in many styles and mediums throughout his life. He is associated primarily with the city of Chicago, but is now director of the College of Church Musicians at the Washington Cathedral.

The melody upon which this beautiful prelude is based is from a collection by Orlando Gibbons (1583-1625). It is found, with the text Dr. Sowerby had in mind, as hymn 229 in *The Methodist Hymnal*.

# THE ENTRY OF JESUS INTO JERUSALEM ..... *Jean Langlais* b. 1907

Subtitled "The Palms", this third *Evangelical Poem* for organ projects the excitement of Palm Sunday and the tumultuous welcome accorded Jesus. It makes free usage of the Gregorian melody "Hosanna to the Son of David". Langlais is one of the most prolific of present-day French composers, and, despite blindness, makes frequent concert tours of this country.

## BENEDICTION

Mr. Swann will greet friends at the chancel steps following the recital. You are invited to inspect the organ console.

# THE CHANCEL ORGAN

The organ being dedicated today was designed and built by the Schantz Organ Company of Orrville, Ohio.

It is a memorial organ—the gift of several in the church in memory of loved ones—and made possible in part by the continuing support of members and friends. Gifts to the Organ Fund are invited.

Console—3 manual, draw-knob; remote control combination action

## GREAT ORGAN unenclosed

16'	Quintaton	61 pipes
8'	Principal	61 pipes
8'	Bordun	61 pipes
4'	Octave	61 pipes
2 $\frac{2}{3}$ '	Quinte	61 pipes
2'	Octave	61 pipes
IV	Mixture	244 pipes
8'	Trumpet	61 pipes

## SWELL ORGAN enclosed

8'	Rohrflöte	61 pipes
8'	Viola D'Gamba	61 pipes
8'	Viola Cel. (TC)	49 pipes
4'	Principal	61 pipes
4'	Waldflöte	61 pipes
2'	Octavin	61 pipes
IV	Plein Jeu	244 pipes
16'	Fagot	61 pipes
8'	Trompette	61 pipes
4'	Clairon	61 pipes
	Tremolo	

## CHOIR ORGAN

Prepared in console for future installation

8'	Nasonflöte
II	Flute Celeste
4'	Koppelflöte
4'	Gemshorn
2 $\frac{2}{3}$ '	Nazard
2'	Blockflöte
1-3/5'	Tierce
8'	Rohrschalmei
IV	Mixture
	Tremolo

## PEDAL ORGAN unenclosed

16'	Principal	32 pipes
16'	Flötenbass	32 pipes
16'	Quintaton (from 1)	
8'	Octave	12 pipes
8'	Flute	12 pipes
4'	Choralbass	32 pipes
4'	Flöte	12 pipes
2'	Choralbass	12 pipes
III	Mixture	96 pipes
16'	Posaune	32 pipes
8'	Trompette	12 pipes
4'	Rohrschalmei (from Ch.)	
16'	Fagot (from Sw.)	

## ANTIPHONAL ORGAN

Prepared in console for future installation

8'	Principal
8'	Holzbordun
4'	Octave
4'	Bordun
2'	Flachflöte
IV	Mixture

## ANTIPHONAL PEDAL

Prepared in console for future installation

16'	Gedacktbass
8'	Gedackt

## FREDERICK SWANN

Frederick Swann was born in West Virginia, the son of a Methodist clergyman. He has played before thousands in church, civic and educational auditoriums throughout the United States, and islands of the South Pacific. Mr. Swann also is much in demand as an oratorio accompanist, a field in which he excels.

He holds a Bachelor of Music degree from Northwestern University in Evanston, Illinois, and a Master of Sacred Music from Union Theological Seminary in New York. His teachers have included some of the most distinguished organists of America and Europe.

Prior to his appointment as Organist of The Riverside Church, Mr. Swann served as Assistant Organist and Choirmaster at St. Bartholomew's Church, and Acting Organist and Choirmaster of Brick Presbyterian Church, both in New York City.

# THE LITANY OF DEDICATION

PRESENTATION OF THE ORGAN ... Mr. B. Lowell Jacobsen

*Chairman, Organ Committee*

THE ACCEPTANCE ..... Mr. James L. Kiser

*Chairman, Board of Trustees*

ACT OF PRAISE (the people standing)

It is good to give thanks to the Lord,  
to sing praises to thy name, **O Most High;**  
to declare thy steadfast love in the morning,  
and thy faithfulness by night,  
to the music of the lute and the harp,  
to the melody of the lyre.  
For thou, O Lord, hast made me glad by thy work;  
at the works of thy hands I sing for joy.

Psalm 92:1-4

GLORIA PATRI (spoken)

PRAYER ..... Dr. Thomas Cecil Swackhamer

PRAYER RESPONSE (to be said by the people)

Holy, holy, holy, Lord God of hosts:  
Heaven and earth are full of thy glory!  
Glory be to thee,  
O Lord most high! Amen.

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*Grateful acknowledgment is also made to those whose names  
were received after the printing.*