

ORGAN SPECIFICATIONS

GREAT ORGAN 16

	Feet	Pipes
<i>Unenclosed</i>		
Principal	8	61
Octave	4	61
Super Octave	2	61
Furniture	IV Ranks	244
Scharff	II Ranks	122
Fanfare Trumpet	8	61

<i>Enclosed</i>		
Gemshorn	16	12
Spitzprincipal	8	61
Gemshorn	8	61
Bourdon	8	61
Spillflöte	4	61
Waldfloete	2	61
Trumpet	8	61

CHOIR ORGAN 12

Nason Flute	8	73
Dulciana	8	73
Unda Maris	8	61
Principal	4	73
Nazard	2-2/3	61
Doublette	2	61
Larigot	1-1/3	61
Cymbal	III Ranks	183
Krummhorn	8	61
Rohr Schalmey	4	61
Tremulant		
Cymbalstern		

SWELL ORGAN 14

Viola	8	73
Rohrgedeckt	8	73
Viola Celeste	8	61
Spitz Principal	4	73
Flauto Traverso	4	73
Octavin	2	61
Plein Jeu	III Ranks	183
Sesquialtera	II Ranks	122
Fagotto	16	12
Trompette	8	73
Oboe	8	73
Clairon	4	12
Vox Humana	8	61
Fanfare Trumpet	8	
Tremulant		

PEDAL ORGAN 9

	Feet	Pipes
Resultant	32	32
Open Wood	16	32
Bourdon	16	32
Gemshorn	16	Great
Principal	8	32
Bourdon	8	12
Gemshorn	8	Great
Principal	4	32
Bourdon	4	12
Flöte	2	12
Mixture	IV Ranks	128
Bombarde	16	32
Bombarde	8	12
Bombarde	4	12
Fagotto	16	Swell
Krummhorn	4	Choir

ANTIPHONAL 2

Principal	8	61
Bourdon	8	61
Spitz Principal	4	61
Koppel Flöte	4	61
Spitz Flöte	2	61
Mixture	III Ranks	183

ANTIPHONAL PEDAL 1

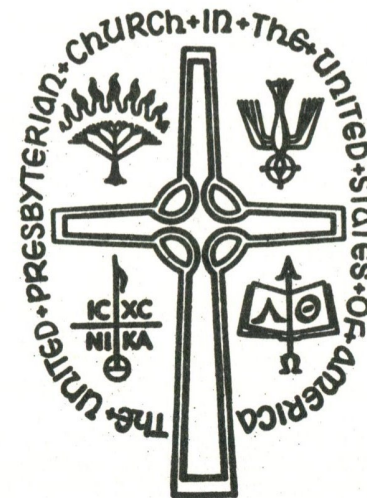
Bourdon	16	12
Spitz Principal	8	32
Bourdon	8	Antiphonal
Spitz Principal	4	12

AUSTIN ORGAN, Opus 1163
(Hartford, Connecticut)
Built 1923
Rebuilt 1954
Antiphonal and Fanfare Trumpet, 1963-64
Rebuilt with new Great and Pedal, 1976

Design by
John R. Rodland

in consultation with
Frederick Swann, Organist
Riverside Church, New York City

The West Side Presbyterian Church Ridgewood, New Jersey



DEDICATORY RECITAL

in celebration of
the rebuilt Austin Organ

FREDERICK SWANN

Organist, Riverside Church, New York City

Sunday afternoon, October 3, 1976

4:30 p.m.

South Monroe and West Ridgewood Avenue
Ridgewood, New Jersey

Hymne d'actions de graces "Te Deum" Jean Langlais
(b. 1907)

American organ recital audiences have become increasingly familiar with this organist/composer from Sainte-Clotilde in Paris. He makes frequent concert tours of this country, and his works are widely played by American organists. His compositions run the gamut of form and are full of descriptive material. This paean of praise is based upon fragments of the "Te Deum" (We praise Thee, O God) Gregorian chant.

Suite on the First Tone Louis Nicolas Clerambault
(1676-1749)

V. Basse et Dessus de Trompette
VI. Recits

Clerambault, who was a pupil of André Raison, held several prominent church positions in Paris, and was also organist to the royal family. His fame as an organist was equally matched by the success he enjoyed as a composer.

The title of a piece of French organ music during this era often included an indication of the registration desired by the composer. In the first of these movements, a sprightly dialogue is heard between the bass and treble pipes of a trumpet stop. In the second, the dialogue is between the Kummhorn and Cornet stops. The music is highly ornamented, and typical of the gentle, gracious style of the period.

Passacaglia and Fugue Johann Sebastian Bach
(1685-1750)

The Passacaglia is an old Spanish dance form, somewhat related in style to the French chaconne. Bach uses elements of both in this monumental work. The theme is announced in the bass, and twenty variations are built on and around it. The fugue subject utilizes a portion of the passacaglia theme.

Concert Variations on the Austrian Hymn John Knowles Paine
(1839-1906)

Paine was born in Portland, Maine. After extensive study in America, he went to Berlin to study. His progress was so great during his three years of study (composition and orchestration were included) that he frequently gave organ recitals throughout Germany, and became the first American organist to be critically acclaimed in Germany. When he returned to America in 1861, his career advanced rapidly and honors came to him throughout his life.

These variations are typical of those he and other composers wrote during this time in history: the theme is stated, several variations follow (one of which always displayed pedal virtuosity); a fugue and "grand finale" statement of the theme makes for a rousing conclusion.

WELCOME AND OFFERING DR. MELVIN R. CAMPBELL

Choral 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 hymn tune, but to designate a large-scale work which has 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 variation-technique development of the main theme, culminating in a triumphant chordal setting.

Carillon Leo Sowerby
(1895-1968)

The major portion of Dr. Sowerby's life is associated with the city of Chicago, but during his final years, he directed the College of Church Musicians at the Washington Cathedral. A distinguished and prolific composer, his works encompass a multitude of mediums of musical expression. This early work from his pen provides an excellent vehicle for the string and percussion stops of the organ. It is based upon a typical six-note carillon theme.

Four Organ Chorales 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 recent settings of old German chorale melodies.

L'Ange a la Trompette (The Angel with the Trumpet) . . . Jacques Charpentier
(b. 1933)

Both the harmonic idioms and the mysticism of his famous teacher, Olivier Messiaen, have influenced the works of this contemporary French composer. He has composed numerous works for organ and for chamber orchestra. The "Angel" in this composition performs frequently with three and one-half pulses in each measure, creating both a restless and an exciting ambience.

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

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Exclusive Management: Murtagh-McFarlane Artists Management
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