



## Dr. ROBERT RAYFIELD

Dr. Robert Rayfield is a member of the music faculty of Indiana University, Bloomington. As a student, he was granted a Fulbright scholarship and studied in Europe. While on the continent he traveled extensively, playing and studying organ design. He has his doctorate in organ from Northwestern University.

Dr. Rayfield is well-known as a concert organist and has played in numerous churches across the country. A newspaper comment, "He may justifiably walk abreast with the great of the organ keyboard."

### AUSTIN ORGAN Specifications

#### Great Organ

Principal	8'	61 Pipes
Bourdon	8'	61 Pipes
Gemshorn	8'	61 Pipes
Octave	4'	61 Pipes
Flute	4'	61 Pipes
Fifteenth	2'	61 Pipes
Mixture	IV Rks.	244 Pipes
Chimes (Present)		

#### Swell Organ

Hohlflöte	8'	68 Pipes
Viola	8'	68 Pipes
Voix Celeste, T.C.	8'	56 Pipes
Principal	4'	68 Pipes
Rohrflöte	4'	68 Pipes
Blockflöte	2'	68 Pipes
Plein Jeu	III Rks.	183 Pipes
Fagotto	16'	
(Console Chest Preparation)		
Trompette	8'	68 Pipes
Clarion	4'	
Tremolo		

Eight Adjustable combination pistons affecting the Great stops and intra-manual couplers. Pedal stops through selective optional control.

Eight Adjustable combination pistons affecting the Swell stops and intra-manual couplers. Pedal stops through selective optional control.



## FIRST UNITED METHODIST CHURCH

MISHAWAKA, IND

## DEDICATES THEIR NEW AUSTIN PIPE ORGAN

IN MEMORY OF

JULIA HUDSON *and* HERMAN WILSON

October 13, 1968

4:00 P.M.



## PROGRAM

### Tiento Llento in B-Flat

*Juan Cabanilles (1644–1712)*

Purported to be the greatest organist of the Spanish middle Baroque, Cabanilles was organist and a priest at the cathedral at Valencia. As in many of his tientos, this one consists of three sections, combining the features of the polyphonic and variation *ricercari*. Here, already, the Rococo “galant” style makes its presence felt. Although the piece is designated to be played on the Llento, the equivalent of our Principal chorus, the reeds are also used to illustrate one of the outstanding features of the Spanish Baroque organ.

### “Blessed is He that Cometh”

*Francois Couperin (1668–1733)*

Couperin, like Bach, was a member of a family of musicians. When he was only eleven, he “inherited” the post of organist at the church of St. Gervais in Paris from his father. A friend of the family held the post for him until he was able to take over at the age of eighteen. So many Couperins held this post that it came to be known as the family living. When he was twenty-one, Couperin wrote two organ masses, one for convents and a more difficult one “for the use of parishes”. (The professional organists of parish churches were expected to be more proficient than the nuns in convents.) After this he never again wrote for the organ. This piece is from the Parish Mass and was designated to be played on the “Cromhorne in the tenor”.

### Concerto in D Minor

*Vivaldi-Bach (1685–1750)*

*Introduction*

*Fugue*

*Largo e spiccato*

*Allegro*

This work, transcribed from the Concerto Grosso, op. 3, no. 11 of the Italian composer, Vivaldi, has an interesting history. For a long time, it was thought to have been written by J. S. Bach's eldest son, Wilhelm Friedemann, even though the caligraphy was obviously that of J. S. This was because the inscription read “by Wilhelm Friedemann Bach written in the hand of my father”. For this reason, it is not included in most of the collected editions of J. S. Bach's works. We now know that this was indeed the elder Bach's own arrangement and that Wilhelm had erased his father's signature presumably to compete for the position of organist of the cathedral at Brunswick. Bach wrote this while he was attached to the court at Weimar as a means of studying Vivaldi's music. It is interesting to compare Bach's arrangement with the score of the concerto to see how he adapted the Italian instrumental style to the organ.

### Fugues on the Name BACH

*Robert Schumann (1810–1856)*

*#5 in F Major*

*#3 in G Minor*

Like so many of his contemporaries, Schumann stood in awe of the genius of J. S. Bach. This led him to pay tribute to the man by writing six Fugues on the Name BACH. The German letter B equals the pitch B<sup>b</sup> and H equals B. Hence the playing of the musical name BACH would result in the theme B<sup>b</sup>, A, C, B. Bach, himself, was the first consciously to use this theme in his *The Art of the Fugue*. Schumann was much taken with Pleyel's pedal piano (a piano with a pedal keyboard attached) and wrote these fugues for that instrument or the organ. Some interesting features of the fugue in F are the singing out

of the Bach theme in augmentation, a re-exposition of the subject in retrograde and the appearance of the Bach theme, also in retrograde, in the last episode. In the fugue in G minor, the counter-subject appears one beat after the entrance of the subject.

### Prelude and Fugue on B-A-C-H

*Franz Liszt (1811–1886)*

Liszt, too, paid homage to Bach in his own inimitable way. Borrowing terminology from the Gothic era, he could be called the epitome of the flamboyant Romantic era — a dashing but creative figure who placed his imprint on organ technique by applying his “transcendental” piano style to the organ. This is forcibly manifest in the Prelude and Fugue on B-A-C-H. The entire piece is developed from two motives: the BACH theme and the second part of the fugue subject. Out of this meager material, which he treats in every conceivable fashion, he builds a monumental structure.

### Fast and Sinister, Symphony in G Major

*Leo Sowerby (1895– )*

Sowerby was Dean of the College of Church Musicians in Washington, D. C. at the time of his death after having spent many years in Chicago. His music won both a Pulitzer Prize and a Prix de Rome. This piece is the middle movement of the symphony which was written during his “Pure Organ” period and was a tempering of a previous “Orchestral Period” in which he thought of the organ in terms of the orchestra. This is reflected in the relatively simple (for Sowerby) registration. The piece is in rondo form, in 5/4 time and abounds in complicated rhythms.

### Song of Peace

*Jean Langlais (1907– )*

Organist of Ste. Clothilde in Paris, Langlais is one of the many blind organists who have lived throughout the history of the organ. The Song of Peace generates a mood of serenity and tranquility by means of slow, long-phrased flute solos moving against a background of the string celeste.

### Scherzo, Symphony VI

*Louis Vierne (1870–1937)*

Vierne was organist at Notre Dame cathedral in Paris until his death at the console during a service. There, he presided over the magnificent Cavaille-Col organ and revealed the influence which this orchestrally conceived instrument had on him by writing six organ “symphonies”. His use of tone-clusters in the Scherzo represents his most advanced excursion into the realm of dissonance. Three kinds of scales — diatonic, chromatic and whole-tone — form the basis of the melodic and harmonic structure of the piece. His propensity for the cyclic writing is documented by the fact that the second theme is a transformed version of theme one of the first movement.

### Pageant

*Leo Sowerby (1895– )*

Pageant was written in 1931 for the Italian organ virtuoso, Fernando Germani. It is a pedal extravaganza, meant to be a challenge to this sure-footed organist. After playing it, Germani wrote the composer, in effect, “Now write me something really difficult!” After an introduction, which sets the festive mood, the theme makes its entry in the pedals, to be followed by a set of four variations. There are no clear divisions between the variations which produces more of a feeling of unity than is usually found in a work in this form. A brilliant coda brings the work to a close.