

THE SANCTUARY ORGAN

"Soli Deo Gloria"

GIVEN TO THE GLORY OF GOD

By Samuel Miles Sharp and Mildred Thompson Sharp

for the inspiration of all
who worship in this place

Praise God in his sanctuary...
Praise him with strings and pipe
Let everything that has breath
Praise the Lord!
Psalm 150

1987

The Dedicatory Recital
May 17, 1987
Five O'clock in the Afternoon

SIMON PRESTON
Organist

CONCERTO IN D MINOR, S. 596

ANTONIO VIVALDI
(1675-1741)
ARR. J. S. BACH
(1685-1750)

Mistakenly attributed to Wilhelm Friedemann Bach, this concerto is made up of several linked sections. The first of these begins with canonic dialogue for the two manuals over the ostinato pulsing of a tonic pedal. This page may well have been the inspiration for Bach's Toccata in F. A grave sequence of majestic and insistent harmonies serves as a link to a strongly rhythmic figure. This is followed by a *Largo e spiccato* in the rhythm of a *sicilienne*, or boat song. The final section has all the energy of a *moto perpetuo*.

FANTASIA IN F MINOR AND MAJOR, K. 594

WOLFGANG AMADEUS MOZART
(1756-1791)

Mozart wrote three pieces for mechanical player organs, which are famous because their musical content is simply so beautiful. The Fantasy has a section in dotted rhythm, repeated five times. Between these parts are two fugues on the same subject, the second with a counter-subject in sixteenths and an *Andante* with variations. The *Andante* is transparent and joyful...pure Mozart.

CONCERTO IN A MINOR, S. 593

ANTONIO VIVALDI
(1675-1741)
arr. J. S. Bach
(1685-1750)

The practice of transcribing music from one medium to another was widely accepted in the baroque, and the transcription of concerted material to the organ was an especially popular example of this practice. This concerto is a faithful transcription of Vivaldi's original concerto for orchestra and two solo violins, especially in the first two movements. In the third, Bach has made considerable improvements in what is otherwise a rather weak Vivaldi score, adding sixteenth notes and filling out the texture with occasional double pedal.

INTERMISSION

PRELUDE AND FUGUE ON B-A-C-H

FRANZ LISZT
(1811-1886)

Liszt's great admiration for the music of J. S. Bach inspired him to compose a monumental work using the letters of the great master's name. In German musical nomenclature, B is comparable to B-flat and H to B-natural. The composition is highly rhapsodic in character, constituting one of the paragons of romantic works for organ; it is a study in contrasts and color.

CANON IN B MINOR

ROBERT SCHUMANN
(1810-1856)

This charming piece was composed for pedal-piano, a 19th century instrument which is virtually extinct today. In this Canon the lower voice follows the upper voice exactly one measure later, with the pedal providing the bass line.

PIECE HEROIQUE

CESAR FRANCK
(1822-1890)

Although he was a native of Liege, Franck lived most of his life in Paris and therefore is considered a French composer. He was for many years organist of Sainte-Clotilde, and most of his finest work is for the organ. Franck wrote three pieces for the opening of the organ at the Paris Trocadero (now the Palais de Chaillot) during the 1878 Exhibition, of which *Piece Heroique* is the last.

TRANSPORTS DE JOIE (L'ASCENSION)

OLIVIER MESSIAEN
(b. 1908)

L'Ascension, originally composed for orchestra and rewritten by Messiaen for organ, was his first extended work for the instrument. Even if in the colors of his musical language we can perceive an anticipation of the "modes of limited transposition" and of his use of birdsong, the suite is basically tonal and largely traditional in its texture. "Outburst of Joy from a soul before the Glory of Christ which is its own glory" is the only piece which Messiaen did not adapt from the orchestral version but composed specifically for the organ score. It is a veritable explosion of joy and exultation as the Christian soul discovers the glory of God, glory in which it is called to share.

FINAL (SYMPHONIE VI)

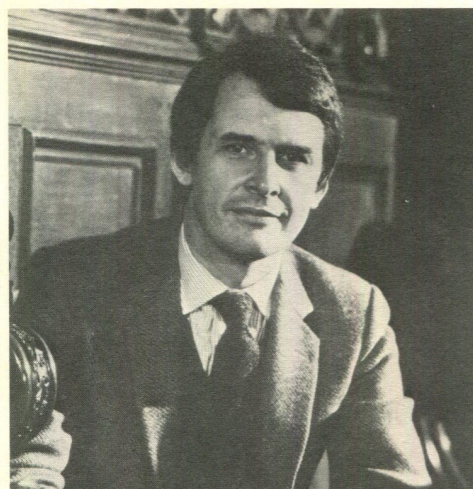
LOUIS VIERNE
(1870-1937)

Almost completely blind from birth, Vierne studied with the great organists Cesar Franck and Charles-Marie Widor at the Paris Conservatory, where he won a first prize in organ. In 1900 he was appointed Organist of Notre-Dame Cathedral, where he served the rest of his life. Vierne composed numerous organ works, including six symphonies, the last of which was dedicated to the memory of the great American organ virtuoso Lynwood Farnum. The *Symphonie No. 6* consists of 5 movements, the last of which is an exciting Toccata.

A reception honoring Mr. Preston will be held in Bain Hall of the Hunter Building immediately following the recital.

Murtagh/McFarlane
Artists Management

THE GUEST ARTIST SIMON PRESTON



Simon Preston began his musical training as a chorister in the choir of Kings College, Cambridge. After studying organ at the Royal Academy of Music in London with C. H. Trevor, he returned to King's College as Organ Scholar and obtained the Master of Arts and Bachelor of Music degrees. In 1962 he was appointed Sub-Organist of Westminster Abbey and embarked on a career as a concert and recording artist. He made his first tour of the United States in 1965 and won the Edison award for outstanding recordings of works by Messaien and Hindemith in 1971. Since then he has played in most European countries and made numerous appearances on television, in films and on the radio. His latest film work was as assistant to Neville Marriner for the movie "Amadeus", in which he composed most of the Salieri keyboard music and did the actual fortepiano playing for Salieri and Mozart throughout most of the film.

In 1970 Simon Preston was appointed Organist and Tutor in Music at Christ Church, Oxford, where he concentrated on lecturing and teaching and on training the Cathedral Choir. The *Florilegium* series of recordings of Baroque music, conducted by Mr. Preston with the Christ Church Cathedral Choir and the Academy of Ancient Music, were widely acclaimed.

In 1980 Mr. Preston was appointed Organist and Master of the Choristers of Westminster Abbey and now records exclusively for the Archiv label. The recording of the *Coronation Anthems* by Handel with the Westminster Abbey Choir has been internationally well-received, winning a 1984 Grand Prix du Disque (France). Among his current recordings is a disc of Widor's *Fifth Symphony* on the newly renovated organ in Westminster Abbey.

Simon Preston has recorded for the second time the complete Organ Concertos by Handel with the English Concert and Trevor Pinnock. He is currently much in demand as a conductor on both sides of the Atlantic.

In 1984 Simon Preston was guest conductor for a performance of Handel's *Israel in Egypt*, presented in San Francisco as part of the 1984 National Convention of the American Guild of Organists. During the same season he played one of the inaugural recitals on the new Fisk organ at Stanford University, performed a special "Fourth of July" concert at Grace Cathedral and presented a full organ recital at Davies Hall in San Francisco.



Mildred and Samuel Sharp

The congregation of the First United Methodist Church is deeply grateful to Mildred and Sam Sharp for their love of the church and its musical life as expressed in their donating the new organ and to the many others who made possible the total rebuilding of the Beene Organ of 1950 through their support of the Organ Fund and the Eternal Flame Endowment.

THE MÖLLER PIPE ORGAN

First United Methodist Church
Shreveport, Louisiana

GREAT ORGAN (Exposed)

16 Violone
8 Prinzipal
8 Bourdon
8 Violone
5 1/3 Violone Quint
4 Oktave
4 Spitzflöte
2 2/3 Nazard
2 Super Oktave
*2 Waldflöte
1 3/5 Tierce
III-V Mixtur
III-IV Scharf
16 Kontra Trompete
8 Trompete
4 Klarine
Tremolo

*POSITIV ORGAN (UNENCLOSED)

16 Pommer
8 Prinzipal
8 Singendgedackt
4 Oktave
4 Koppelflöte
2 Klein Oktave
1 1/3 Quintflöte
1 Siffelöte
III-V Zimbel
16 Dulzian
8 Klein Trompete
8 Krummhorn
16 Trompete en Chamade
8 Trompette en Chamade
Tremolo

SWELL ORGAN (Enclosed)

16 Flute a' Cheminee
8 Montre
8 Flute a' Cheminee
8 Gamba
8 Gamba Celeste
II Dolce Celeste
4 Prestant
4 Flute des Bois
2 2/3 Nazard
*2 Doublette
2 Flute a Bec
1 3/5 Tierce
*III Jeu de Clochette
III-V Plein Jeu
III-IV Cymbale

16 Contre Hautbois
8 Trompette
8 Hautbois
8 Voix Humaine
4 Clairon
Tremolo

CHOIR ORGAN (ENCLOSED)

16 Pommer
8 Prinzipal
*8 Prinzipal Celeste
8 Bordun
8 Erzähler
8 Erzähler Celeste
4 Oktave
4 Koppelflöte
2 Prinzipal
1 1/3 Larigot
1 Klein Oktave
III-V Zimbel
16 Dulzian
8 Petite Trompette
8 Krummhorn
Harp
Zimbelstern
Tremolo
* English Handbells

SOLO ORGAN

8 Sharp Flute
(Doppelflöte)
V Mounted Cornet
8 Tuba
8 Clarinet
*8 Cor Anglais
8 Trompette en Chamade
Chimes
Tremolo

PEDAL ORGAN

32 Bourdon
16 Prinzipal
16 Subbass
16 Violone
16 Flute a' Cheminee
16 Pommer
10 2/3 Violone Quint
8 Oktave
8 Bassflöte
8 Spitzflöte
8 Violone
8 Rohrflöte
5 1/3 Violone Quint

4 Choralbass
4 Cantus Flute
4 Bourdon
2 Nachthorn
VI Mixture
III Grande Cornet
III Cornet
32 Contre Bombarde
16 Bombarde
16 Contra Trompete
16 Contra Hautbois
8 Trompette
8 Trompete
8 Hautbois
4 Clairon
4 Schalmei

*GALLERY ORGAN

16 Bourdon
8 Prinzipal
8 Bourdon
8 Gemshorn
8 Gemshorn Celeste
4 Oktave
4 Spillflöte
2 Super Oktave
III-IV Mixture
8 Trompette
English Handbells
Tremolo

*GALLERY PEDAL ORGAN

32 Untersatz
16 Prinzipal
16 Bourdon
8 Oktave
8 Bourdon
4 Choral Bass
4 Flute
III Mixture
32 Reed Cornet
16 Fagott
4 Hautbois

*Denotes prepared for

5 Manuals
4334 Pipes
87 Ranks (1986)
*100 Ranks (Second Phase)
*123 Ranks (Future)
Moller Organ 1986

A HISTORY OF THE PIPE ORGAN AT FIRST UNITED METHODIST CHURCH

Records indicate that the first pipe organ used by this congregation was a 23 rank Austin Organ installed in 1914 in what was then called the First Methodist Episcopal Church South. The Reverend Doctor George Sexton was pastor at that time.

This organ was a gift of the Women's Missionary Society to the church. The three manual, tubular pneumatic organ, with gilded decorative pipes across the front of the church, was built at a cost of eight thousand dollars and was paid for over a three year period by the women of the church.

The dedicatory "Opening Grand Organ Recital" on February 11, 1914, featured a short organ program by H. T. Huffmaster followed by anthems sung by the church Chorus Choir with Mrs. W. J. Crowder, directress, and Elliedee Beazley, organist.

The church experienced its greatest period of growth between the two world wars, and during this time, a drive was initiated to replace this organ with a larger, more modern one. The fund drive was begun and plans were drawn up by the Aeolian Skinner Organ Company prior to the American involvement in World War II. Since materials were not available at that time, due to the war effort, plans were temporarily laid aside.

In 1950, twelve years after the idea was born, the new organ was actually built and installed in First Methodist Church. This was a 3 manual, 39 rank electro pneumatic Aeolian Skinner made possible by the generous gift of Mr. Loy L. Beene, and his children, in memory of Mrs. Ruby Taylor Beene. The Reverend Doctor Guy M. Hicks was pastor of the church at this time with Mr. Harold Booth, choir director, and Mrs. Dorothy Booth, organist. Records of the dedication of this instrument are not available.

With the arrival in 1971 of Dr. Will Andress as Minister of Music and the development of the church's first full time music program, efforts were begun to enlarge and modernize the instrument once again. Fourteen years later, at the suggestion of Dr. John Fellers, Mr. and Mrs. Sam Sharp agreed to provide the funds necessary for the new organ.

In 1985, Arie Tubb was engaged as organist at First Methodist, and planning for the new organ was begun. Several companies were asked to submit plans, and an organ committee was formed to visit and hear representative pipe organs. After much consideration, the Moller Company was chosen. Fourteen years of dreaming and two years of preparations are being fulfilled in the dedication of this grand new instrument.

The organ is being built in three stages. This first one called for the new five manual console, 48 ranks of new pipes, and total rebuilding of the 39 ranks of the Skinner Organ. Phase two will be the installation of a gallery division, hopefully, in the near future. Provisions have been made on the console and in the chambers for a Positiv division. This will allow the organ to grow as tastes and needs change without a total rebuilding of this organ. It will be a living instrument lasting for decades to follow.

THE ORGAN COMMITTEE

Laura Crawford
Ann H. Green
Thomas B. Peyton, Jr.

Richard Schmidt
Robert Schwendimann
J. Lamar Stall

John E. Fellers, Pastor
Will K. Andress, Minister of Music
Arie Tubb, Organist

THE WORK AREA ON WORSHIP

W. Knox Andress
Lisa Andress
Julia Ann Andress
Carol Anglin
Eddie Anglin
Fred W. Bailey
Betsy Bailey
Harriet Batte
James F. Batte
Rita Boyd
Margaret Bryan
Libby Burkhalter
Steven D. Burkhalter
Lucy Burr
John D. Cook
Laura Crawford
Bill J. Davis
Joyce Davis
T. Cole Flournoy
Mary Ann Gardner

Patricia Gentry
Ernest L. Gentry
Bob L. Gibson
Dot Hall
D. Lloyd Hall
Dayne D. Hassell, Jr.
Beth Hayes
H. Richard Hemmings
Douglas W. Jenson
Linda Jenson
W. H. Lacefield
Georgianne Lamb
Carol Loyless
Terrie L. McComb
Martha McDaniel
R. E. McDowell
Charles E. Mitchell
Michael M. Motschman
Edwin B. Noland, Jr.
Jo Pennington

June Pickett
Richard James Pierson
Eleanor Poole
Oscar L. Poole
Paul Rath
Ruth Rath
Ella Rhea
Alice Schwendimann
Robert Schwendimann
Jack F. Sharp
Edna Shirley
Betty Simmons
James Simmons
Phillip Smathers
Lucille Stewart
Sandy Thompson
Melissa Tolson
Emily Viskozki
Ron Viskozki

CHURCH OFFICIALS

Clair S. Smith, Chairman
1987 Administrative Board

Richard H. Shirley, Chairman
1986 Administrative Board

Mary M. Boggs, Secretary
Administrative Board

Tracy L. Jackson, Chairman-Elect
Administrative Board

Kenneth Rigby
Council on Ministries

Doyle R. Pickett, Co-Ordinator
Eternal Flame

THE BOARD OF TRUSTEES

Jerry R. Sawyer, Chairman

James E. Bolin, Jr.
Travis Schermerhorn
Doyle R. Pickett
Ella C. Rhea

Charles H. Rose, Jr.
Neida H. Dilworth
D. Frank Green, Jr.
Sam M. Sharp