

MERCER
UNIVERSITY

SCHOOL OF MUSIC

Rededication of the Plunkett-Sewell Memorial Organ

Holtkamp Organ Company, 1984

Tonal revisions by Halbert Gober Organs (2017-2020)

and

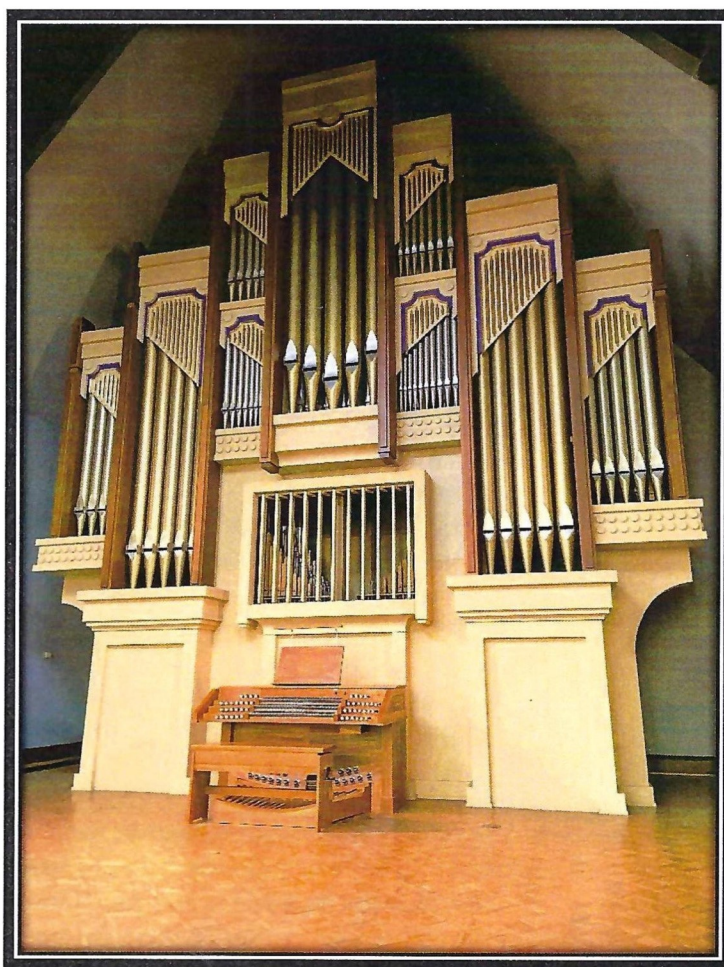
François Desautels Facteur d'Orgues (2020-2023)

Syndyne Memory System installed by A.E. Schlueter Organ Company

Dedication of the New Console

by François Desautels (2022)

Recital by Jack Mitchener



Townsend School of Music

Sunday, November 12, 2023 | 3:00 p.m.

Newton Chapel

The organ is the grandest, the most daring, the most magnificent of all instruments invented by human genius.
- **Honoré de Balzac**

To my eyes and ears the organ will ever be the King of Instruments.
- **Wolfgang Amadeus Mozart**

The Organ—grandest instrument the hand
Of man has placed in Music's galaxy;
In which all Nature's wondrous sounds are linked
In golden chains of countless harmonies.
Responsive to the touch of man's weak hands
As if a giant's fingers swept its keys
And called concordant voices from the depths,
The diapason of the storm-struck sea,
The thunder's peal, the wind's wild whistling wail,
The songs of swift-winged warblers in the air,
And the soft sighing of the ambient breeze
Temple of Tone art thou! The shrine supreme
Of Sound's mysterious powers and richest gifts,
God-given thought alone could have inspired
The human mind to frame so grand a work;
Great Organ—Monarch of all Instruments!
- **George Ashdown Audsley** (author; architect; and designer of pipe organ)

Organ playing is the manifestation of a will filled with the vision of eternity.
Charles-Marie Widor

There's nothing as soothing
to the soul,
than the tones
of an organ of old.
By whispering a prayer
with celestial sound,
we catch a glimpse
of heaven around.
By shouting our praises
to the Lord,
eternity
cannot be ignored.
What wondrous tool
of metal and wood,
God now need not
be misunderstood.
- **Anonymous**

*Ushers are provided by Mercer University's
Mu Phi Epsilon Delta Tau chapter.*

*Please deactivate cellular phones and electronic devices during the performance.
The use of cameras and sound recorders during performances is strictly prohibited.*

Everyone who is able is invited to stand.

Officiant

The Rev. Dr. Craig McMahan, Campus Minister and Dean of the Chapel

The Lord be with you.

People

And also with you.

Officiant

Let us pray.

OPENING PRAYER

O God, whom saints and angels delight to worship in heaven: Be ever present with your servants who seek through art and music to perfect the praises offered by your people on earth; and grant to them even now glimpses of your beauty, and make them worthy at length to behold it unveiled for evermore. *Amen.*

THE DEDICATION OF THE ORGAN

Officiant

I present to you this rebuilt pipe organ, the Plunkett-Sewell Memorial Organ, and new console to be used for divine worship and performances in this university chapel. Rejoice to the sound of the pipes.

People

Hallelujah!

PSALM 150

Officiant

Praise ye the LORD. Praise God in his sanctuary: praise him in the firmament of his power.

People

Praise him for his mighty acts: praise him according to his excellent greatness.

Officiant

Praise him with the sound of the trumpet: praise him with the psaltery and harp.

People

Praise him with the timbrel and dance: praise him with stringed instruments and pipe organs.

Officiant

Praise him upon the loud cymbals: praise him upon the high-sounding cymbals.

People

Let everything that hath breath praise the LORD. Praise ye the LORD.

Officiant

Let us pray. O Lord, before whose throne trumpets sound, and saints and angels sing the songs of Moses and the Lamb: Accept this instrument which we offer to your glory and for the worship of your temple, that with the voice of music we may proclaim your praise and tell it abroad, and grant that in this generation and in those that are to come, its voice may continually call your people to praise and worship. We bless this instrument in the name of the Father, and of the Son, and of the Holy Spirit. *Amen.*

Please continue standing and join in singing the hymn.

HYMN OF PRAISE – “Praise to the Lord, the Almighty”

Tune: *Lobe den Herren* (Stralsund Gesangbuch, 1665)

Text: Joachim Neander, 1680 (trans. Catherine Winkworth, 1863)

1. Praise to the Lord, the Almighty, the King of creation;
O my soul, praise him, for he is thy health and salvation:
join the great throng, psaltery, organ, and song,
sounding in glad adoration.
2. Praise to the Lord; over all things he gloriously reigneth:
borne as on eagle-wings, safely his saints he sustaineth.
Hast thou not seen how all thou needest hath been
granted in what he ordaineth?
3. Praise to the Lord, who doth prosper thy way and defend thee;
surely his goodness and mercy shall ever attend thee;
ponder anew what the Almighty can do, who with his love doth befriend thee.
4. Praise to the Lord! O let all that is in me adore him!
All that hath life and breath come now with praises before him!
Let the amen sound from his people again;
gladly forever adore him.

The faculty and students of the Townsend School of Music

at Mercer University

gratefully acknowledge the generous support of

Mrs. Carolyn McAfee Bruner

whose gifts made possible

the rebuilding of the Newton Chapel organ

and building of a new console.

Jack Mitchener is Professor of Organ, University Organist, and Director of the Townsend-McAfee Institute of Church Music in the Townsend School of Music at Mercer University. Formerly a professor of organ at the Oberlin Conservatory, the University of North Carolina School of the Arts, Salem College, and the Colgate-Rochester Crozer Divinity School, he also served for several years as Organist and Artist-in-Residence at the Episcopal Cathedral of St. Philip in Atlanta. Dr. Mitchener has concertized throughout the USA, Europe, and Asia, including recitals at the Cathedral of Notre Dame in Paris and the Cultural Centre in Hong Kong. He has performed the complete organ works of Bach and has given recitals, lectures, and master classes for regional and national conventions of the American Guild of Organists, Organ Historical Society, Music Teachers National Association, the Hymn Society, and many denominational organizations throughout the world. He has premiered works by Diemer, Locklair, and Sandresky and has recorded for the Albany, Gothic and Raven labels. He holds three degrees and two Performer's Certificates from the Eastman School of Music. As a student of Marie-Claire Alain at the Conservatoire National de Rueil-Malmaison, France, he won the *Médaille d'or* in harpsichord and *Prix d'Excellence and Prix de Virtuosité* in organ. He is represented by Phillip Truckenbrod Concert Artists.

Program

French Baroque

En taille à 5 (from *Veni Creator Spiritus*)

Nicolas de Grigny
(1672-1703)

En taille refers to the tenor range. In this case, the Gregorian chant *Veni creator spiritus* (Come, Holy Spirit) is played on a loud trumpet in the pedal in very long notes and constitutes the tenor voice in this piece. All of the other voices, including the bass, are played in the manuals on a contrasting sound called the *Plein Jeu* which consists of Principals at 16, 8, 4, 2 and the mixtures (a combination of pitches that are two and three octaves as well as several octaves and a 5th above the fundamental tone). This work is a grand procession that introduces a suite of pieces based on the chant.

Tierce en taille (from *Pièces pour le Magnificat, Suite du Second Ton*)

Jean Adam Guilain
(c. 1680-1739)

Like the first piece, this is another example of a work in which the melodic line is in the tenor range (*en taille*). The stop used is the Cornet V plus the Larigot 1 1/3'. A haunting melody, it includes 6 simultaneous pitches which sound at the fundamental, the octave, the 12th, the 15th, the 17th, and the 19th (2 octaves and a 5th above the fundamental).

Dialogue sur les grand jeux (from the Gloria, *Messe pour les Convents*)

François Couperin
(1668-1733)

In French organ music of the 17th and 18th centuries, the *Grand Jeux* is a combination of all the reeds and cornets in an organ. Fiery French trumpets and cornets are necessary to bring this music to life. In this piece, there is a dialogue between the manuals. These three pieces were chosen to demonstrate sounds that previously did not exist on this organ. The three composers are among the most important in French organ history.

English Baroque

Voluntary I in D Major

William Boyce
(1710-1779)

The *Voluntary*, a type of organ composition unique to England, was the British answer to the *Praeludium*, *Toccata*, *Tiento*, and other generic keyboard pieces that were ubiquitous on the continent in the 16th, 17th, and 18th centuries. A typical English *voluntary* of the early 18th century was in two parts, the first being a slower introduction (played on the new Salicional, a string, in the Great division) and the second a fast and exuberant movement with a solo Trumpet (played on the new Trumpet in the Great), with echoes on the clarinet in the Solo and flues in the Swell.

German Baroque

Chorale Prelude on *Schmücke dich, O liebe Seele* (Deck thyself, O my soul, with gladness) Gottfried August Homilius
(1714-1785)

Homilius, a student of J. S. Bach, composed a significant number of chorale preludes. This piece is a trio in which incipits of the chorale melody appear in both of the treble parts played on the manuals. The right hand will be on flutes while the left hand is played on the reconfigured Vox Humana 8-foot in the Swell. This stop was originally a *Rankett* 16-foot in the Solo division (top manual), but Hal Goyer transformed it into a successful and colorful 8-foot reed. This type of stop is particularly well-suited to music of the Renaissance and Baroque periods.

Toccata and Fugue in D minor, BWV 565

Johann Sebastian Bach
(1685-1750)

Known as the most famous organ work in history, the *Toccata and Fugue in D minor* deserves its notoriety. The opening of the Toccata is common-place for any representation of the macabre, but it is nonetheless an effective and highly-dramatic piece of music. The slow ascending arpeggios at the beginning create an overwhelming crescendo as tension builds. Rapid-fire figuration and continuing arpeggios of diminished seventh chords reach heightened intensity in a matter of minutes. The relatively brief Toccata is followed by a substantial Fugue, the subject (or main theme) of which shows the influence of string writing on baroque keyboard music. Whereas the organ registration (combination of stops) is fairly loud in the Toccata, the sounds in the Fugue will vary considerably. Repeated passages in the middle of the Fugue will allow for echoes on softer stops. It should be noted that the authenticity of this work has long been challenged. We may never know if J. S. Bach composed it or not, but it is clear that it is unlike his other *preludes* or *toccatas* and *fugues* for the organ. Austrian organist Michael Gailit has recently suggested this work comes from the pen of Bach's son, Carl Philipp Emanuel Bach. If true, it may be safe to continue to say this is indeed the work of a Bach!

German Romantic

Prelude and Fugue, Op. 16, No. 3 in D minor

Clara Schumann
(1819-1896)

Clara Schumann, a German pianist, composer, and piano pedagogue, spent many years with her husband, Robert Schumann, studying and playing the works of J. S. Bach. The Schumanns, along with Felix Mendelssohn and Johannes Brahms, were important figures in the revival of Bach's music in the 19th century. Clara Schumann's three *Preludes and Fugues*, Op. 16 were originally composed in 1845 for the piano. The piece played today, No. 3, was transcribed for the organ by Barbara Harbach. It is a work that seems much more suited to the organ than the piano, and it aptly demonstrates Clara Schumann's study and love of Bach's music. The organ registration will be rather subdued with many 8-foot stops until a gradual crescendo near the end of the fugue grows to the full organ. This work is dark and rich and demonstrates the deep tones of the organ.

French Romantic

Fantaisie in E flat Major

Camille Saint-Saëns
(1835-1921)

Composer, conductor, pianist and organist, Saint-Saëns is regarded as one of the most important exponents of the French style from the 19th century. He served for 20 years (1858-1878) as organist of the Church of the Madeleine, one of the most important churches in Paris, located across the Seine from the French National Assembly. He composed numerous works for organ, and one of his most popular is the *Fantaisie in E flat Major*, written in 1857. This piece is in two distinct sections: *Con moto* (played on soft flutes and strings) and *Allegro di molto e con fuoco* (played on a moderate sound with a crescendo to the full organ).

American 20th and 21st Centuries

Salem Sonata (2003)

Dan Locklair
(b. 1949)

I. "...to thee our cordial thankfulness..."

The internationally-renowned American composer Dan Locklair (also Professor of Music and Composer-in-Residence at Wake Forest University), was commissioned to write his *Salem Sonata* for the 2004 rededication of the restored 1800 David Tannenberg organ that was originally built for Home Moravian Church in Winston-Salem, N.C. (the organ is now in the Visitors' Center in Old Salem). The first movement begins on a softer registration with no reeds. It gradually increases in energy and excitement and grows dynamically near the end. The title, "...to thee our cordial thankfulness..." is from the hymn, "We join in Heartfelt, Amen, here" (sung to the tune *Gregor's 97th*). This hymn was sung for the dedication of the new Moravian church in Salem, N.C. on 9 November 1800.

From Four Spirituals

Prelude on Deep River

Adolphus Hailstork
(b. 1941)

Adolphus Hailstork is of African-American, Native-American, and European ancestry, and his music blends musical ideas from these traditions. He studied under such luminaries as Nadia Boulanger, Vittorio Giannini, David Diamond, and H. Owen Reed, and he has risen to the ranks of the most distinguished American composers. For many years, he has served as Professor of Music and Composer-in-Residence at Norfolk State University in Virginia. His *Prelude on Deep River* is the third piece in a collection, *Four Spirituals*, and it is a slow-moving and quiet reflection on the spiritual "Deep River" in which the new Clarinet in the Solo division (top manual) will be accompanied by the strings of the Swell and Great Rohr Gedackt (flute) 8-foot.

French Romantic

Toccata from Symphonie V, Op. 42

Charles-Marie Widor
(1844-1937)

Widor was a highly successful composer of ten organ symphonies and many works of every medium, and he served as a professor at the Paris Conservatory, organist at the Church of St. Sulpice, and cultural and artistic leader in France for many years. Nothing he ever did could match the fame he garnered with his famous *Toccata*, the final movement in his 5th *Organ Symphony*, published in 1887. This is a perpetual motion piece in which there are accented chords in the left hand, articulate figuration in the right hand (this compositional technique is reversed in the middle section) and a majestic theme played on the loud reed stops in the pedal. Widor revised all of his organ symphonies several times until late in life, and he gave particular attention to the revision of the famous *Toccata*. He was often enraged (he would truly go ballistic) when organists played the work too fast. In an attempt to give more dignity to the piece, he added accented marks, detailed articulation, dynamic changes, and lowered the metronome marking from quarter note = 108 to 100. The slower tempo gives the organist the opportunity to express the composer's musical intentions, and it does indeed help to bring out the dignity and magnificence of this glorious work. The full resources of the organ will be employed!

SPECIFICATIONS OF THE PLUNKETT-SEWELL MEMORIAL ORGAN

Holtkamp Organ Company (1984)

Tonal Revisions by Gober Organs (2017-2020) & François Desautel Facteur d'Orgues (2020-2023)

New Console by Desautels (2022)

40 stops, 49 ranks

GREAT (Manual I)

Principal 16
Principal 8
Rohr Gedackt 8*
Salicional 8**
Octave 4
Spitzflöte 4
Quint 2 2/3*
Super Octave 2
Terz 1 3/5*
Mixture IV*
Trompete 8**

SWELL (Manual II)

Bourdon 16
Bourdon 8
Gambe 8
Voix Céleste 8
Flûte Harmonique 4*
Nasard 2 2/3*
Octavin 2*
Tierce 1 3/5*
Fourniture IV*
Basson 16**
Trompette 8**
Oboe 8
Vox Humana 8*

SOLO (Manual III)

Gedeckt 8
Rohrflöte 4
Blockflöte 2
Larigot 1 1/3*
Sesquialtera II
Trompette 8**
Clarinete 8**
Tremolo

PEDAL

Principal 16
Subbass 16
Gross Quint 10 2/3
Octave 8
Open Flute 8
Choralbass 4
Mixture III**
Posaune 16** (new pedal reeds by Desautels)
Trumpet 8**

COUPLERS

Swell to Great
Solo to Great
Solo to Swell (new)
Great to Pedal
Swell to Pedal
Solo to Pedal

COMBINATION SYSTEM

Multi-level Memory by Syndyne
(5000 levels of memory)

12 General pistons per level
(Duplicated by toe studs)
4 divisional pistons
(for each manual & pedal)
Sequencer
Tutti
General Cancel

**Entirely new stop

*Reconfigured stop

All flue work has been revoiced.

Equal Temperament

Mechanical key action – Electric stop action

Mechanical and Electric coupling (“Couplers Assistance”)

~ You are cordially invited to join us for a reception immediately following the recital. ~

Upcoming Events

Tuesday, November 14, 7:30 p.m.

Fabian Concert Series

Ehnes Quartet

James Enhes, *violin*; Amy Schwartz Moretti, *violin*

Che-Yen Chen, *viola*; Edward Arron, *cello*

Tickets \$20 – tixr.com; Student ID free

Neva Langley Fickling Hall

Thursday, November 16, 3:30 p.m.

TSM Student Recital Hour

Newton Chapel

Friday, November 17, 7:30 p.m.

Mercer Jazz Ensemble

Everything in its Right Place

Monty Cole, *director*

Neva Langley Fickling Hall

Saturday, November 18, 12:30 p.m.

Harp and Flute Fusion

Calista Koch, *director*

Neva Langley Fickling Hall

Sunday, November 19, 3:00 p.m.

Thanksgiving Song

Mercer Women's Chamber Choir and

Mercer Singers

Stanley Roberts, *conductor*

Neva Langley Fickling Hall

Monday, November 20, 7:30 p.m.

Macon-Mercer Symphony Orchestra

Filippo Ciabatti, *guest conductor*

Grand Opera House

Tickets: \$25-35 – tixr.com; student ID free

Monday, November 27, 7:30 p.m.

Mercer Wind Ensemble presents

Fanfares and Symphonies

Brittan Braddock, *conductor*

Grand Opera House

To view the Townsend School of Music's upcoming events, please
visit
music.mercer.edu/calendar.

Scholarships for our students and gifts for the Townsend School of Music are an important way of affirming the value of music in our lives and community. Townsend relies on the support of patrons like you in order to continue presenting world-class programs and performance opportunities for our students and patrons. Please consider supporting Townsend School of Music with a tax-deductible gift by contacting Dr. Gary Gerber, Dean of Townsend School of Music at 478-301-2748.

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