

**Saint Brigid Catholic Church**  
*Inaugural Concert for the Sanctuary Pipe Organ*  
**Casavant Frères, Opus 3832**



**Sunday, October 10, 2004**  
**2:30 p.m.**

**The Atlanta Symphony Orchestra**  
**Norman Mackenzie, Conductor**  
**Peter Marshall, Organist**  
**The Choirs of Saint Brigid**  
**Rhett Barnwell, Music Director**  
**With members of the**  
**Atlanta Symphony Orchestra Chorus**



## About the Organ

When I first met Fr. Joseph Corbett and the organ committee members in March 2001, Saint Brigid Church was a set of architectural plans on paper. Our first discussion enabled me to get a clear understanding of the strong commitment to provide the new church with a quality pipe organ to complement the intrinsic beauty of this truly inspiring sanctuary. Consultant Keith Shafer, Music Director and Organist, St. Paul's Church, Augusta, Georgia, joined the committee in the following months and together we developed a specification for a large two manual pipe organ inspired by the English romantic aesthetics.

The organ, which features 30 stops (37 ranks) on two manuals and pedal, occupies the best position for a musical instrument in the church. Although the basic tonal orientation is English, the organ's specification allows the performance of a wide range of literature from all schools and periods. Tonally the instrument has been planned to address the multifaceted requirements of an active music ministry encompassing congregational singing, choral and instrumental accompaniment and the performance of its indigenous literature for worship and the occasional concert.

The tonal architecture rests on the principal chorus of the Great division, a sixteen-foot *plenum* based on a Violone 16'. A large Swell division, which represents more than half of the tonal resources of the instrument, features a secondary *plenum*, two sets of undulating stops, namely the stringy Violas and the ethereal Erzählers, a *cornet décomposé* (with nazard and tierce), and a full reed chorus at sixteen, eight and four-foot pitches. The Swell also contains a Tuba Mirabilis 8', a smooth but powerful reed stop that provides a commanding voice over the full organ. The Pédale was designed to provide solid bass tone, with three sixteen-foot stops (Contrabass, Subbass and Trombone), but also to be quite independent, with a complete principal chorus.

The visual design of the organ facade was inspired by the case designed by the Casavant brothers in the early twentieth century for neo-Gothic churches. The visible pipes are gold lacquered with natural mouths, and the decorative woodwork, including the three *culs-de-lampes*, is of stained red oak.

When we were informed that the commission of the new pipe organ for Saint Brigid Church was to be entrusted to us we were extremely pleased to have this opportunity to build an organ for Alpharetta, not only to serve the congregation but also to be a tool for outreach to this growing community at large. We trust that the musical voice of this new organ will enrich and inspire all those who hear it for many generations.

Simon Couture  
Project Director and Historian  
Casavant Frères

### Some notes on Casavant Frère's history

The illustrious and preeminent Canadian organ building firm Casavant Frères, which was founded in 1879 by Claver and Samuel Casavant, celebrates its 125th anniversary this year. The reputation of Casavant organs grew quickly in Canada and then abroad and rose steadily over the brothers' directorship. Most of the firm's early clients were in Quebec, but soon it began receiving orders from Ontario (1887), the Maritimes (1891), and the United States (1895). During the 1930s, the death of the founders and the economic crisis had serious repercussions. The firm had to diversify its production by opening a furniture department (1938-1982) for public buildings (churches, banks, schools, hospitals, etc.) At the end of the 1950s, Casavant recovered financially. Since then, the firm has continued to demonstrate that it is still motivated by the spirit of initiative that had characterized its founders. The firm still maintains a predominant position in the North American scene. Besides Canada and the United States, Casavant organs can be found in Australia, Bahamas, Bermuda, Colombia, Equator, France, Jamaica, Japan, Mexico, and Zimbabwe.



# Program

GIOVANNI GABRIELI **Three Canzonas**  
Canzon terza  
Canzon quarta  
Canzoni duodecimi toni (arr. King)

JOHANN SEBASTIAN BACH **Sinfonia from Cantata No. 35, "Geist und Seele wird verwirret"**

EUGÈNE GIGOUT **Grand chœur dialogué** (arr. Kuzma)

JOHANN SEBASTIAN BACH **"Allein Gott in der Höh sei Ehr," BWV 662**

JOHANN SEBASTIAN BACH **Organ Trio on "Allein Gott in der Höh sei Ehr," BWV 664**

ANTONIO VIVALDI **"Gloria in excelsis," Opening Chorus from Gloria**

*Gloria in excelsis Deo*

Glory to God in the Highest

WOLFGANG AMADEUS

MOZART **"Ave verum corpus"**

*Ave verum corpus, natum de Maria Virgine, vere passum, immolatum in cruce pro homine,  
Cujus latus perforatum, fluxit aqua et sanguine: esto nobis prae gustatum in mortis examine.*

Hail, true Body, born of the Virgin Mary, who has truly suffered, was sacrificed on the cross for mortals, whose side was pierced, whence flowed water and blood: be for us a foretaste of heaven during our final examining.

GEORGE FRIDERIC HANDEL **"Hallelujah! Amen," Final Chorus from Judas Maccabeus**

Hallelujah, Amen. O Judah rejoice, in songs divine, with cherubim and seraphim  
harmonious join. Hallelujah, Amen!

GEORGE FRIDERIC HANDEL **Concerto No. 13 in F Major for Organ and Orchestra**

Larghetto

Allegro

Larghetto

Allegro

CHARLES-MARIE WIDOR **Toccata from Organ Symphony No. 5**

The use of cameras or recording devices during the concert is strictly prohibited.

The Atlanta Symphony Orchestra is grateful for the continuing support of the Fulton County Arts Council, the Georgia Council for the Arts, the National Endowment for the Arts, and the Atlanta Bureau of Cultural Affairs.

The ASO records for Telarc. Other ASO recordings are available on the Argo, New World, Nonesuch, and Sony Classical labels. Trucks provided by Ryder Truck Rental, Inc.



# Notes on the Program

by Nick Jones, Annotator

## Three Canzonas

Giovanni Gabrieli (ca.1555-1612)

Gabrieli was the greatest of the Italian composers of the Renaissance. His splendid pieces resounded impressively in the great Basilica of St. Mark in Venice. This church's design, with high galleries for choirs and instruments on either side and in the back, encouraged the composition of music for separated groups, challenging and answering each other as well as combining their sounds. Gabrieli's *canzonas* are instrumental pieces evolved from the rich counterpoint of the French *chanson*.

## Sinfonia from Cantata No. 35, BWV 35,

"Geist und Seele wird verwirret"

Johann Sebastian Bach (1685-1750)

Bach composed about 300 cantatas during his life, most intended for the Sunday-morning services of the Lutheran churches in Leipzig. Cantata No. 35, "Spirit and Soul Become Confused," was written for the twelfth Sunday after Trinity and first performed in September 1726. In its opening "overture" or *sinfonia*, the organ and orchestra illustrate the soul's bewilderment when beholding the wonders of God's blessings.

## Grand choeur dialogué

Eugène Gigout (1844-1925)

Gigout was one of a long line of superb organists who played in the churches of Paris and taught at the national conservatory. Originally for organ alone, his *Grand choeur dialogué*, contrasting foundation stops and reeds in alternation, has become a favorite selection in arrangements for organ and brass instruments.

## Two Organ Works Based on the Chorale "Allein Gott in der Höh sei Ehr"

("All Glory Be to God on High")

Johann Sebastian Bach

As a practicing organist, Bach wrote many solo pieces for service use. Most were related to the scripture or lesson appropriate to the particular time when the piece would be heard, and in the Lutheran church he had the wealth of chorale melodies to draw on for source material. Even when, as here, the words were not heard, the congregation would have recognized the melody and known the text to which he was alluding.

## "Gloria in excelsis," Opening Chorus from Gloria in D Major, R.589

Antonio Vivaldi (1678-1741)

As *Maestro di violino* at the *Ospedale della Pietà*, foremost of Venice's renowned orphanage-conservatories for homeless girls, Vivaldi taught all the various stringed instruments, composed sonatas and concertos for all instruments, and wrote a great deal of vocal music as well. The opening chorus of his well-known *Gloria* takes its text from the biblical announcement of glory and peace given by the angels to the shepherds at the Nativity (Luke 2:14).

## "Ave verum corpus," K.618

Wolfgang Amadeus Mozart (1756-1791)

This quiet and simple choral piece dates from Mozart's last year. The occasion was an important one for Austrian Catholics. The Feast of Corpus Christi ("the Body of Christ"), banned by a reform-minded Austrian emperor, had just been re-instated by his successor. Mozart composed his motet for the first celebration of the feast at a nearby church.



**"Hallelujah! Amen," Final Chorus**  
**from *Judas Maccabeus***

**George Frideric Handel (1685-1750)**

*Judas Maccabeus* was composed in 1746 to celebrate the English victory over a Scottish pretender whose army had captured several Scottish and English cities. The libretto's subject was the Israelite leader who defeated Samaritan and Syrian invaders in the second century B.C. At the end of the oratorio, the people of Israel rejoice in their victory.

**Concerto No. 13 in F Major for Organ and Orchestra**  
**("The Cuckoo and the Nightingale")**

**George Frideric Handel**

The invention of the organ concerto is credited to Handel, who came up with the idea of playing them with his theater orchestra during the intermissions of his oratorios. This F-major concerto received its premiere between the acts of *Israel in Egypt* in 1739. The work's popular nickname, "The Cuckoo and the Nightingale," is the result of the flute-like birdcalls that proliferate in the second movement. Probably original to this concerto, the movement was revised about five months later for inclusion in the Concerto grosso in F Major, Op. 6, No. 9.

**Toccata from Organ Symphony No. 5**

**Charles-Marie Widor (1844-1937)**

The son and grandson of organ builders, Widor was for 64 years the organist at the church of St. Sulpice in Paris, retiring at age 90 to be succeeded by Marcel Dupré. Though he wrote stage works, symphonies, and chamber music, he is remembered primarily for his ten Symphonies for solo organ. The brilliantly virtuosic Toccata from the Fifth Symphony has long been a favorite of organists and audiences.

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