



CARILLON CONCERT

Seven-thirty

JAMES R. LAWSON

Carillonneur

A Song for the Bells

Daniel Pinkham

*Carillon Fantasy

Alinda B. Couper

*Riverside Chime and Toccata

Johan Franco

*Fantasy and Jubilation for Carillon

Robert W. Jones

Viennese Musical Clock from Háry János

Zoltán Kodály

Arranged for two carillonneurs

Secundo: JOHN E. MUELLER

**Composed for the Laura Spelman Rockefeller
Memorial Carillon of The Riverside Church*

Gala
CONCERT
in
celebration
of the
completion
of the
organ

Wednesday, May 3, 1967
Eight-fifteen in the evening

THE RIVERSIDE CHURCH IN THE CITY OF NEW YORK

APPLAUSE IS PERMITTED

The program this evening is presented in cooperation with the
New York City Chapter of the American Guild of Organists,
Frank C. Smith, Dean.

PROGRAM

I

the organ as a solo instrument

FREDERICK SWANN

Fanfare

Francis Jackson (b. 1917)

This stirring work by the organist of England's Yorkminster Cathedral features the Festival Trumpet stop of the organ, a commanding voice located at the triforium level above the altar.

Prelude and Fugue in E Flat Major

Johann Sebastian Bach (1685-1750)

The Prelude and Fugue in E Flat are the beginning and ending pieces for the group of chorale preludes which form Part III of the *Clavierübung*. Although they are separated by twenty-one pieces, they are linked together in many ways. Each has a symbolic reference to the Holy Trinity through the number three. They are written in the key of three flats and each consists of three main sections and employs three themes.

The first section of the prelude uses the stately rhythm that composers through the centuries have used to denote majesty. Usually associated with temporal rulers, it is used many times by Bach to symbolize the majesty of God. The second theme, in its emphasis on harmony rather than counterpoint, symbolizes God the Son who came down from heaven to bring peace and harmony to man. The third theme with its downward rushing scale passages symbolizes the Pentecostal winds that accompanied the coming of God the Holy Spirit to the Apostles.

The principal subject of the fugue is built around the hymn tune "St. Anne." This is combined with the other two subjects and all three are worked out together in the concluding section symbolizing the Three in One and One in Three.

Choral in B Minor

César Franck (1822-1890)

Immediately before his death, Franck completed three organ chorals which rank among the greatest works for the instrument. The B minor is divided into two sections, based on two principal themes. The first, announced in the bass, is treated in a series of variations in the style of a passacaglia. The chorale-like second theme is introduced, interrupted by interludes of a rhapsodic nature, and the first section closes quietly, one of the most beautiful moments in all of Franck's writing. Brilliant fantasia writing opens the second section. The two themes are then developed together, and a drawn-out crescendo brings the piece to its climax with the final statement of the first theme.



II

the organ as an ensemble instrument

Concerto for Organ, Strings and Tympani, G Minor

Francis Poulenc (1899-1963)

JORGE MESTER

Conductor

FREDERICK SWANN

Organist

Poulenc's religious strain may well stem from the devout catholicism in his father's family: one of his uncles was an abbé. His religious music including an a cappella mass, a *Salve Regina* and a *Stabat Mater*, constitutes the bulk of his choral works. The *Organ Concerto*, composed in 1938, was first performed at the home of Princess Edmond de Polignac to whom it is dedicated. Charles Munch conducted the public première of this concerto with the Paris Conservatory Orchestra and Maurice Duruflé as soloist on June 10, 1941. Dr. Munch also conducted the first New York Philharmonic performance on January 25, 1947, with Edouard Nies-Berger as soloist.

The *Organ Concerto* is in one continuous movement, but organized in seven almost symmetrically balanced parts, alternating slow and fast as follows:

1. Andante
2. Allegro giocoso
3. Andante moderato
4. Tempo allegro. Molto agitato
5. Très calme. Lent
6. Tempo de l'allegro initial
7. Tempo introduction

Such symmetry suggests a neo-classical approach, yet that would be less than half the story. Neo-baroque would be at least as appropriate a term in view of the reminiscences of Bach's organ music.

The florid, brilliant opening, punctuated by crashing chords of the full organ recalls the organ prelude in the same key with which Bach introduces his "greater" G Minor Fugue. This alternates, as does the Bach prelude, with quieter contrapuntal passages. The same material returns in Poulenc's final section which concludes with a device recalling many other Bach fugues: a long-held pedal-point (in this case a low G).

The lively second and sixth sections, which also share thematic figures, recall virtuoso toccata-like traits of Baroque organ music. Subtler thematic connections, intentional or not, seem to link all seven sections of this inviting work.

PROGRAM NOTE BY EDWARD DOWNES, USED WITH PERMISSION
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