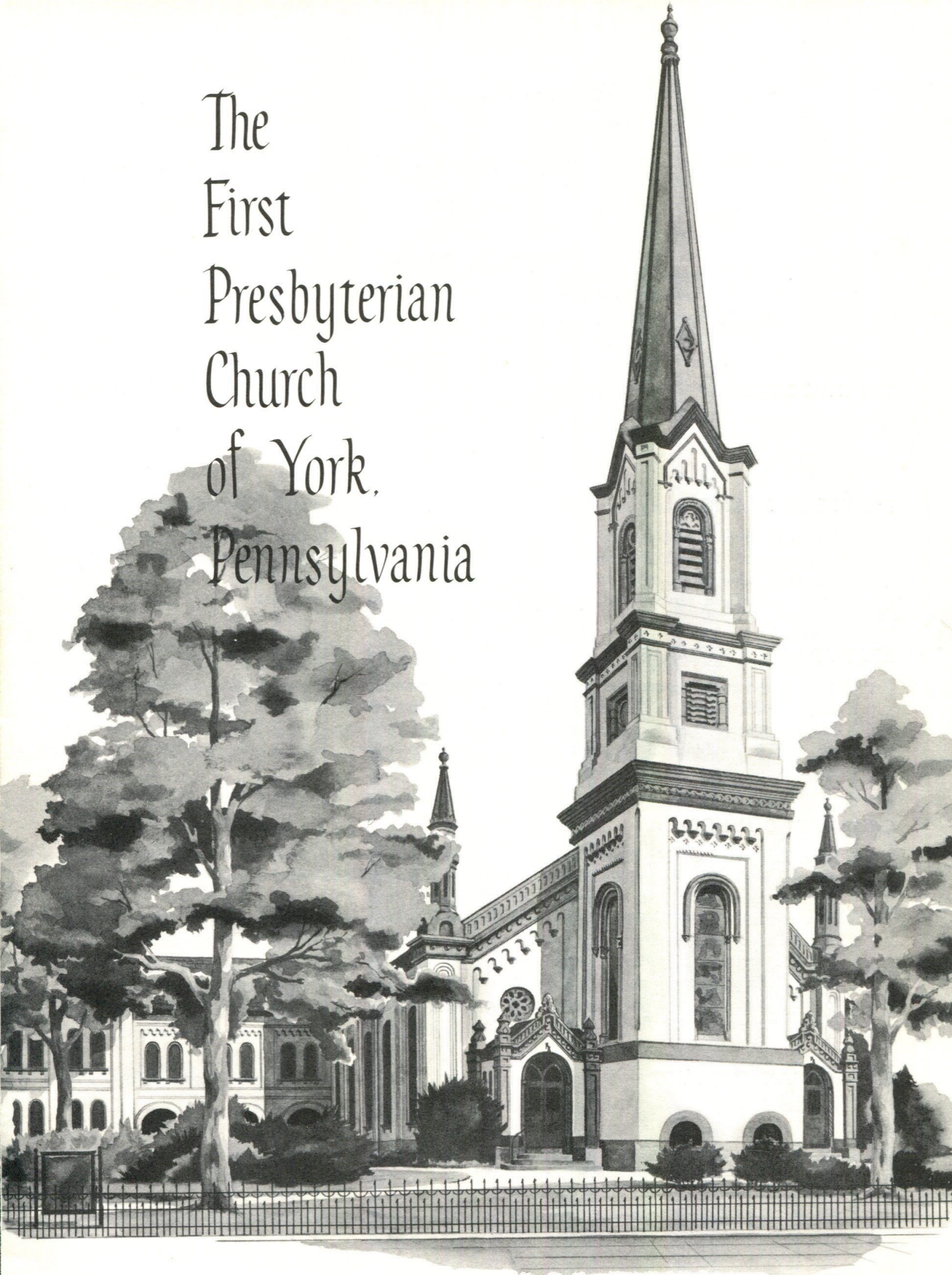


The
First
Presbyterian
Church
of York,
Pennsylvania



Dedicatory Recital

Monday, April 17, 1967

8:00 P. M.

FREDERICK SWANN

Organist and Choir Director, The Riverside Church

Director of Music and Organist, The Interchurch Center, New York City

THE INVOCATION Dr. Richard J. Oman

I

PRELUDE IN D MINOR Johann Pachelbel (1653-1706)

We read much about the influence of Dietrich Buxtehude upon J. S. Bach, both as organist and as composer. Indeed, Buxtehude was so great that even today he often overshadows his contemporary Pachelbel, from whom Bach copied themes and styles freely. This commanding *Prelude*, really a fantasia, is a thrilling study in contrasts in movement.

RECIT DE TIERCE EN TAILLE Francois Couperin le Grand (1668-1733)

This composer was a member of the family which founded a French musical dynasty equivalent to the Bach family in Germany. The florid left hand melody line of this devotional excerpt from an **Organ Mass** is characteristic of music from the period. It is played in the tenor register with a combination of stops which includes the colorful tierce, a stop sounding two octaves and a third above the note played.

CHORAL IN B MINOR Cesar 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; the first section closes quietly, one of the most beautiful moments in all of Franck's writing. Brilliant fantasia writing opens the second section, later developing the first theme. Franck combines the chorale theme with it, and a drawn-out crescendo brings the piece to its climax with the final statement of the first theme. The quiet close is a near repetition of that at the end of the first section.

FOUR ORGAN CHORALES Ernst Pepping (b. 1901)

Up, up, my heart, with gladness
Now God be praised
Heavenwards He ascended
With tender joy

Brevity and simplicity of style characterize these present-day settings of old chorale melodies.

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 *Clavierbung*. 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.

INTERMISSION AND OFFERING

(Holders of Patron Tickets may place them in the offering plates at this time.)

II

Alleluyas Simon Preston (b. 1938)

This contemporary work by the sub-organist of Westminster Abbey in London is both engaging and startling. It has a decided French flavor, and its beauty and excitement are achieved through great rhythmic contrast and the imagination of the hearer as he meditates upon the following quotation from *The Liturgy of St. James*:

"At His feet the six-winged Seraph; Cherubim with sleepless eye veil their faces to the Presence, as with ceaseless voice they cry Alleluya, Alleluya, Alleluya, Lord most high!"

POSTLUDE FOR THE OFFICE OF COMPLINE Jehan Alain (1911-1940)

This quiet concluding voluntary for a late evening service is the final work of a brilliant Frenchman whose career was cut short by the Second World War. An atmosphere of mystical peace pervades the accompaniment of the ancient chant melody.

CHORAL IMPROVISATION ON "VICTIMAE PASCHAL" . . Charles Tournemire (1870-1939)

Reconstructed by Maurice Durufle from a recording by the composer.

This, one of the most dramatic of seasonal works for the organ, is based on the Easter Plain-song Sequence ascribed to Wipo, c. 1030 A. D. The moods of thankfulness and praise are interrupted mid-way by a recollection of the sorrow of Good Friday, and the work ends in an atmosphere of the ecstatic joy of the Resurrection.

THE BENEDICTION Dr. Oman

Expression of appreciation to the recitalist may be made by the congregation with applause following the last selection of the program.

EXCLUSIVE MANAGEMENT: Lilian Murtagh, Box 272, Canaan, Connecticut.

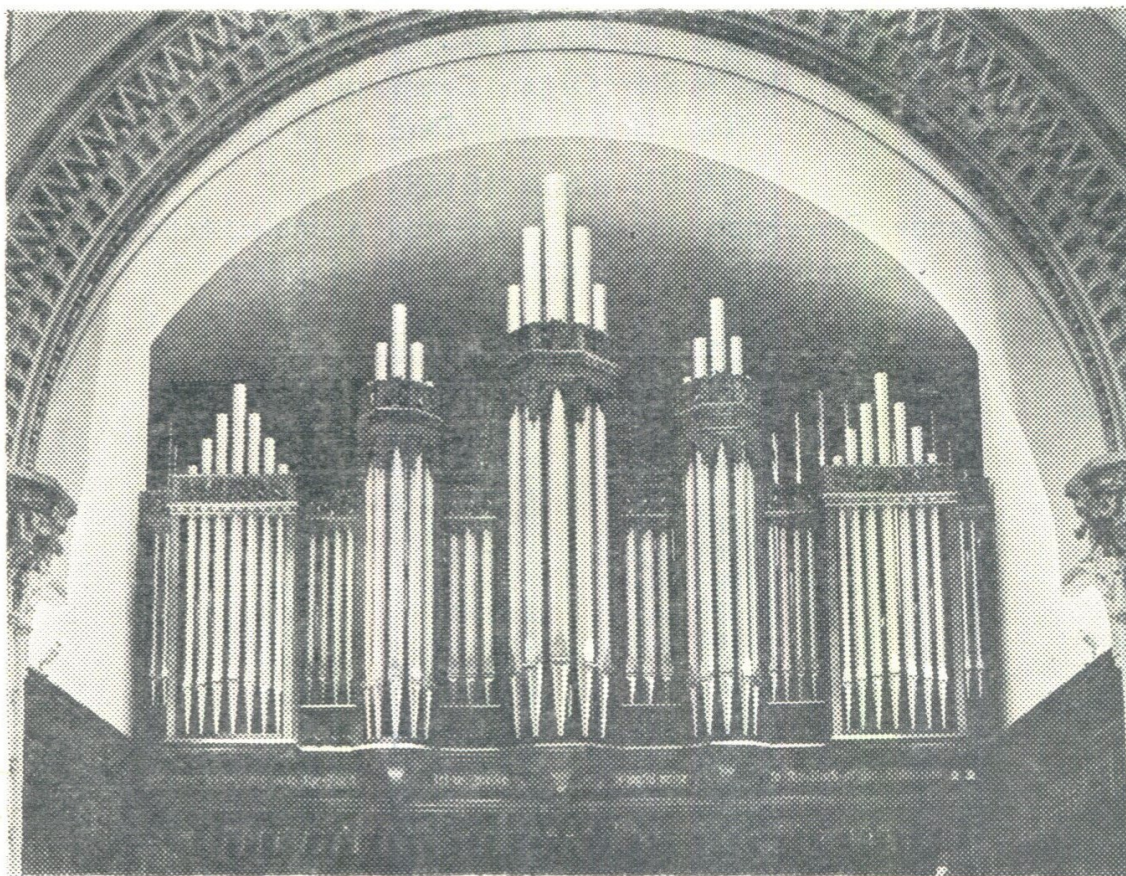
THE RECITALIST

Frederick Swann was born in West Virginia, the son of a Methodist clergyman. Shortly after his birth the family moved to Virginia where he spent the first fifteen years of his life. Beginning the study of piano at age seven, he was so intrigued with the organ in the church where he took piano lessons that the reward for a good piano lesson was five minutes at the organ before leaving. This led to organ study within a year, his first public recital at the age of eight, and appointment as organist of a city church when he was ten. By the age of thirteen, he was playing a dozen recitals each year.

He was awarded a scholarship to Northwestern University, where he entered the School of Music with a memorized repertoire equal to that required of a third year student. Following this, he continued his studies at the School of Sacred Music of Union Theological Seminary and received the Master of Sacred Music Degree. During this time and since, Mr. Swann has done special study with several of the well-known organists of America and Europe.

In 1958 Mr. Swann was appointed to his present position at the Riverside Church, and with the opening of the Interchurch Center in 1960, was elected to his office there. As a church organist in one of the pinnacle posts of America; as Director of Music in the largest interdenominational church center in the world; as an oratorio accompanist, recitalist and workshop leader of international reputation; and as a faculty member of the Guilman Organ School in New York, Mr. Swann has the opportunity to communicate the greatness and the many personalities and possibilities of his chosen instrument as few other contemporary artists. He is also much interested in the design of organs, and is frequently retained by churches as a consultant for new instruments.





FIRST PRESBYTERIAN CHURCH

York, Pennsylvania

The new organ for First Presbyterian Church was designed and custom built by the M. P. Moller Organ Co. of Hagerstown, Maryland. It replaces a Hutchings Organ which served the church for fifty years. The magnificent carved wooden case of the Steacy-Whiteley organ was retained and 25 pipes of the new Pedal Principal have been placed in the five tower arrangements. The balance of the facade is composed of non-speaking pipes.

Located immediately behind the organ case in a free-standing position, are the major parts of the Great and Pedal divisions, giving them the prime vantage point for speaking directly down the nave of the church. The Swell and Choir divisions are expressive, with their pipes behind wooden shutters which are controlled by the organist at the console. The organ contains 3,064 pipes ranging in pitch from 16 cycles per second, up to well beyond 20,000 cycles, a wider range than the symphony orchestra. Wind pressures are from 3½ to 8 inches.

The organ is played from a four manual electro-pneumatic console with 88 drawknobs to control the various tonal colors; 22 tilting tablets which control mechanical coupling devices making possible the playing of stops on various keyboards; and 45 adjustable pistons allowing the player to draw on any predetermined group of stops or couplers.

In planning the organ for First Presbyterian Church, the prime consideration was given to service uses: accompanying congregational singing, the choir, and its use as a solo instrument. In general, the classic concept in organ building has been adhered to, with low wind pressures and limited amount of nicking in the voicing procedure. Capable of playing organ literature of all styles; the baroque, romantic, and contemporary, the new organ will serve church and community well for many years to come.

ORGAN SPECIFICATIONS

The Moller Organ Company
Hagerstown, Maryland

1967 — Opus 10165

4 Manual Drawknob Console — Electro-Pneumatic Action

52 ranks

58 stops

3,064 pipes

GREAT

Gemshorn	16'	61 pipes
Principal	8'	61 pipes
Bourdon (metal)	8'	61 pipes
Gemshorn	8'	12 pipes
Octave	4'	61 pipes
Spitzfloete	4'	61 pipes
Super Octave	2'	61 pipes
Waldfloete	2'	61 pipes
Fourniture IV	1-1/3'	244 pipes
Scharf III	1/2'	183 pipes
Fanfare Trumpet	8'	61 pipes
Tremolo (Fl. & Str.)		

SWELL (enclosed)

Rohrfloete	8'	68 pipes
Viola	8'	68 pipes
Viola Celeste	8'	61 pipes
Prestant	4'	68 pipes
Flute Harmonique	4'	68 pipes
Blockfloete	2'	61 pipes
Larigot	1-1/3'	61 pipes
Plein Jeu III-V	2'	281 pipes
Fagotto	16'	68 pipes
Trompette	8'	68 pipes
Fagotto	8'	12 pipes
Clarion	4'	68 pipes
Chimes		21 bells
Tremolo		

CHOIR (enclosed)

Flute Conique	16'	12 pipes
Holzgedeckt	8'	61 pipes
Spitzfloete	8'	61 pipes
Spitzfloete Celeste	8'	49 pipes
Principal	4'	61 pipes
Koppelfloete	4'	61 pipes
Nasard	2-2/3'	61 pipes
Gemshorn — Principal	2'	61 pipes
Tierce	1-3/5'	61 pipes
Siffloete	1'	61 pipes
Zimbel III	1/4'	183 pipes
Krummhorn	8'	61 pipes
Harp		49 bars
Tremolo		

ANTIPHONAL (4th manual)

Fanfare Trumpet	8'	(Great)
Chimes (Swell)		
(ten blank drawknobs)		

PEDAL

Contre Bourdon	32'	12 pipes
Principal (metal)	16'	32 pipes
Subbass (wood)	16'	32 pipes
Gemshorn	16'	Great
Flute Conique	16'	Choir
Octave	8'	32 pipes
Bassfloete	8'	12 pipes
Gemshorn	8'	

Spitzfloete	8'	
Choral Bass	4'	32 pipes
Nachthorn	4'	32 pipes
Nachthorn	2'	12 pipes
Mixture II	2-2/3'	64 pipes
Rausch Pfeife II	1-1/3'	64 pipes
Contra Fagotto	32'	12 pipes
Posaune	16'	32 pipes
Fagotto	16'	Swell
Posaune	8'	12 pipes
Fagotto	8'	
Posaune	4'	12 pipes
Krummhorn	4'	Choir
Chimes		

COUPLERS

Great to Pedal 8'	
Swell to Pedal 8'	
Swell to Pedal 4'	
Choir to Pedal 8'	
Choir to Pedal 4'	
Antiphonal to Pedal 8'	
Antiphonal to Pedal 4'	
Swell to Great 16', 8', 4'	
Choir to Great 16', 8', 4'	
Antiphonal to Great 16', 8', 4'	
Swell to Choir 16', 8', 4'	
Antiphonal to Choir 16', 8', 4'	

ADJUSTABLE COMBINATION PISTONS

(Hold-Set Type)

1, 2, 3, 4, 5, 6, 7, 8 to Great	
1, 2, 3, 4, 5, 6, 7, 8 to Swell	
1, 2, 3, 4, 5, 6, 7, 8 to Choir	
1, 2, 3, 4, 5 to Antiphonal	
1, 2, 3, 4, 5, 6, 7, 8 to Pedal (toe studs)	
1, 2, 3, 4, 5, 6, 7, 8 to Full Organ	
(duplicated by toe studs)	

General Cancel Piston

32' Contre Bourdon Reversible	
32' Contra Fagotto Reversible	

PEDAL CONTROLS

Great to Pedal Reversible,	
duplicated by manual piston	
Swell to Pedal Reversible,	
duplicated by manual piston	
Choir to Pedal Reversible,	
duplicated by manual piston	
Antiphonal to Pedal,	
duplicated by manual piston	
Balanced Expression Pedal — Swell	
Balanced Expression Pedal — Choir	
Balanced Expression Pedal — Antiphonal	
Balanced Crescendo Pedal	
with indicator light.	
Sforzando Reversible,	
duplicated by manual piston,	
with indicator light.	