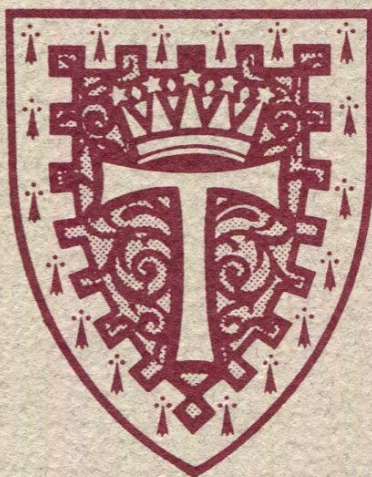


The Dedication of the Grieb-Williams Organ

Built by
M. P. Möller, Inc.
Hagerstown, Maryland



Cathedral Church of the Advent
Birmingham, Alabama

This booklet is dedicated to
Clarence B. Hanson, Jr.
by Mrs. Clarence B. Hanson, Jr.

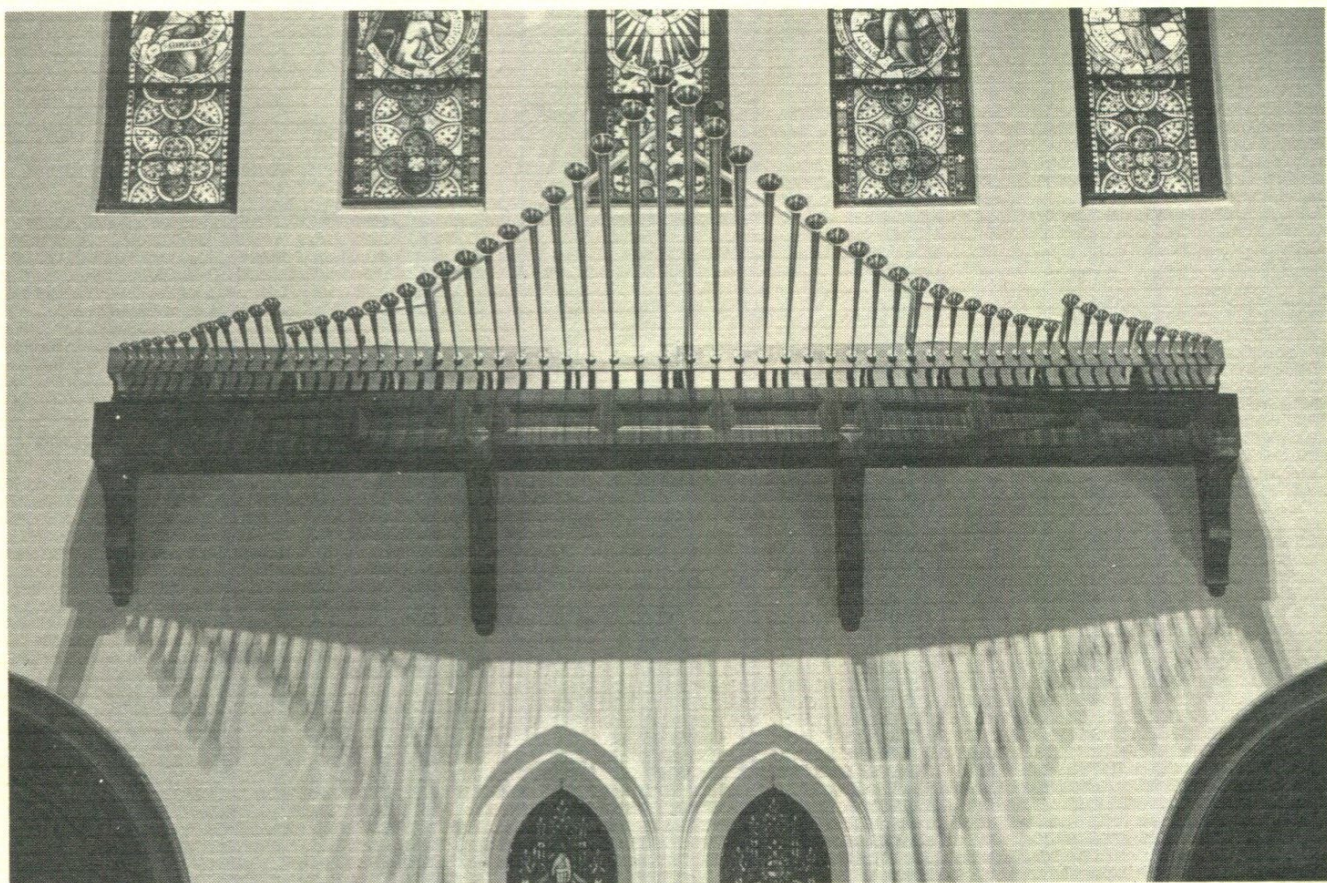
The Grieb-Williams Organ

The prior Austin Organ was named the Grieb Organ in honor of Herbert Charles Grieb, choirmaster and organist of the Advent from 1926 to 1971. Some of that organ lives on in the new Möller, so it is fitting that the new organ bear the Grieb name.

Elliott T. Williams, Jr., Senior Warden Emeritus of the Advent, is Chairman of the Organ Oversight Committee. He has given of his time, talent and substance for the past seven years to ensure that the Advent would have a new organ of grand design. In some of those weeks and months he gave all his time to this project. For the remainder of the time, his energy, guidance and dedication enabled the project to continue.

It is fitting that this great organ bear Elliott Williams' name for without his exceptional service, it would not be a reality.





Schedule of Organ Dedicatory Events

Sunday, January 15, 1989

9:00 and

11:00 a.m. Formal dedication of Organ

8:00 p.m. Dedication Recital by Dr. Stephen G. Schaeffer

Saturday, January 28, 1989

2:00 p.m. Hymn Festival

Gerre Hancock, Organist and Choirmaster, St. Thomas
Church, New York City

Cathedral Church of the Advent Choir and Diocesan
Choirs

Monday, April 24, 1989

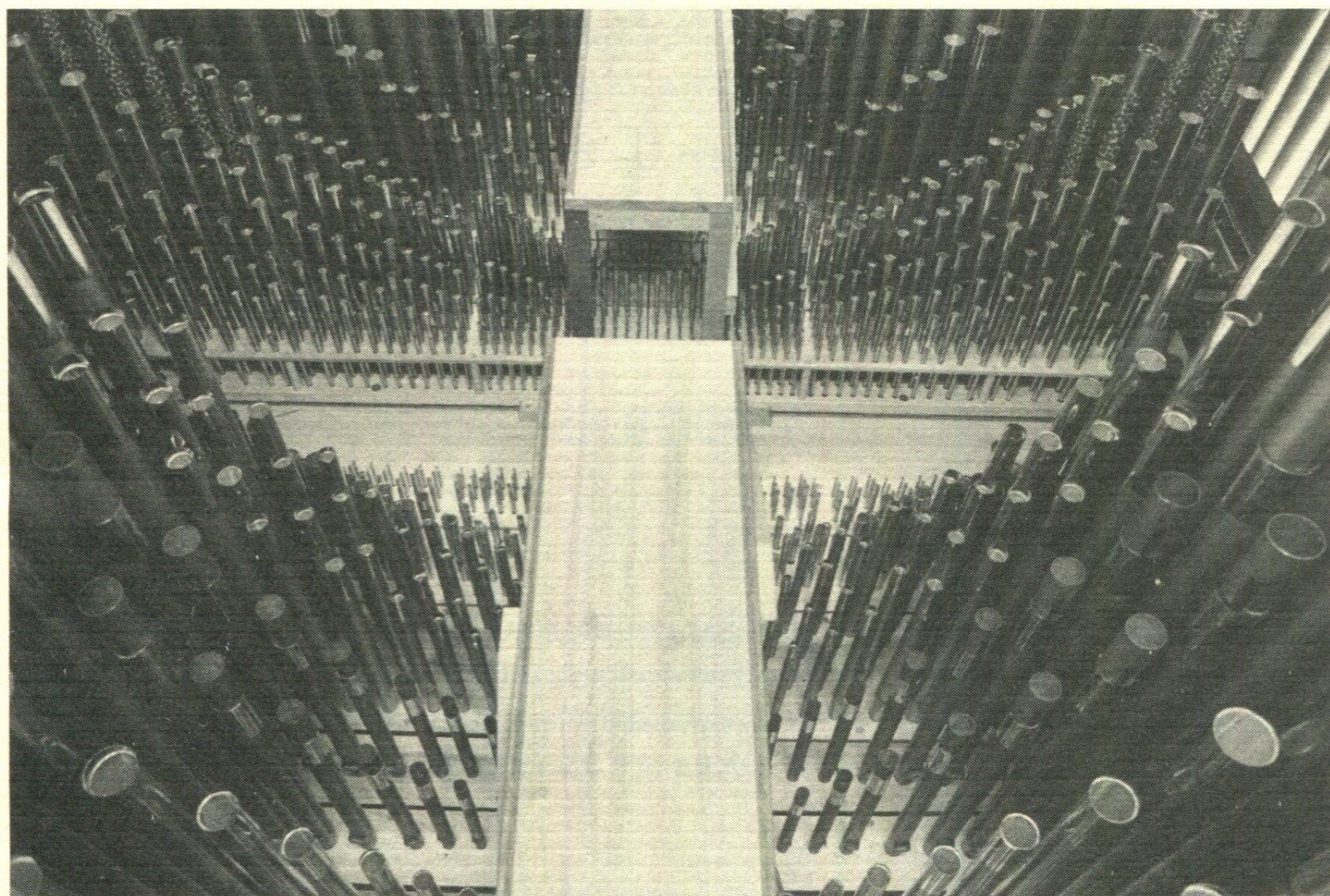
8:00 p.m. Louis Robilliard, organist
Lyon, France

A Birmingham Festival of Arts Event

For reservations at pre-recital French Dinner, call
205/251-2324

Sunday, May 14, 1989

4:00 p.m. Choral Music of France
(featuring the *Messe Solennelle* of Louis Vierne)
The Cathedral Choir
Stephen G. Schaeffer, conductor



The Dedicatory Recitalist

Stephen G. Schaeffer has been Organist and Director of Music at the Cathedral Church of the Advent since August 1987. Prior to assuming this position he was for sixteen years on the faculty of music at Presbyterian College, Clinton, South Carolina, where he taught organ and music theory and was chairman of the Department of Fine Arts.

As an organist, Dr. Schaeffer has performed throughout the Southeastern states. He has also played concerts at St. Thomas Church, New York; the Spoleto Festival in Charleston; and for the South Carolina Convention of the National Federation of Music Clubs. He was a featured recitalist for the 1985 National Convention of the Organ Historical Society in Charleston, SC. During May 1984 he performed at music festivals in St. Chamond and Lyon, France, where he played historic organs by Callinet and Cavaillé-Coll.

Dr. Schaeffer has the baccalaureate degree from Davidson College, Davidson, North Carolina and the Master of Music and Doctor of Musical Arts degrees from the College-Conservatory of Music of the University of Cincinnati. He has studied organ with John

Mueller, Wilmer Welsh, Gerre Hancock, Roberta Gary, Wayne Fisher, and David Mulbury. In 1981 he received the first prize in organ at the Conservatoire national de région in Lyon, France, as a student of Louis Robilliard.

Dedication Recital

Sunday, January 15, 1989 8:00 p.m.

Dr. Stephen G. Schaeffer

Organist and Director of Music

Cathedral Church of the Advent

PROGRAM

Prelude and Fugue in C Major Georg Böhm
(1661-1733)

The music of Georg Böhm exemplifies the North German organ style of the 17th century, a style which influenced the later composers of the High Baroque, namely J.S. Bach. This sectional work is filled with antiphonal effects, recitative-like passages, pedal solos and a concluding fugue which does not undergo extensive development.

Hymn Preludes for the Church Year

Christmas: Vom Himmel hoch da komm ich her Helmut Walcha
(b. 1907)

Noel: Ou S'en vont ces gais bergers Claude Balbastre
(1727-1799)

Passiontide: Meditation Leo Sowerby
(1895-1968)

Easter: Gelobt sei Gott Healey Willan
(1880-1968)

Pentecost: New Britain Dale Wood
(b. 1934)

Lobe den Herren Paul Manz
(b. 1919)

This group of hymn and carol settings has been planned not only to outline the Church year, but also to demonstrate many of the single stops and small ensembles in the organ. At the conclusion of the Manz chorale prelude the people are asked to stand and sing heartily Hymn No. 390.

Works of J. S. Bach 1685-1750
 Schafe können sicher weiden, BWV 208
 Fugue in G Major, BVW 577

The first work, the ever-popular Sheep May Safely Graze, is a transcription of the soprano aria from the secular cantata, Was mir behagt, written to celebrate the birthday of Christian, Duke of Saxe-Weissenfels in 1713. The early Fugue in G Major has the rhythmic drive of a danced jig, from which it has taken its nickname. The fugue subject, played three times by the hands and once by the feet at the outset, continues to be heard as the work progresses with unrelenting rhythmic pace.

INTERMISSION

Suite Brève
 Dialogue sur les mixtures Jean Langlais
 (b.1907)

Blind from birth, Jean Langlais has been organist since 1945 at Ste.-Clotilde in Paris where he has also taught at the Institute for Blind Youths and the Schola Cantorum. His sizeable output of organ compositions is represented tonight by the final movement of his Suite Brève, written in 1947.

Chorale No. 2 in B Minor César Franck
 (1822-1890)

This is the second of Three Chorales composed in the final year of Franck's life. Structured in variation form, the main theme, in two phrases, is heard at the outset in the pedal and is developed in a modified passacaglia. Free sections and the appearance of two new themes interrupt the normal sequence of the variations. The chorales of Franck are not based on hymn tunes but on original themes and in this sense are not so much models of the type that Bach wrote as homages to the great German master.

Sketch in D-flat Major Robert Schumann
 Canon in A-flat Major (1810-1856)

Robert Schumann did not compose these works for the organ; they were originally written for a pedal piano, a normal piano with an extra set of strings attached to a pedal clavier. Easily adapted to the organ, these charming works offer the opportunity to hear some of the color stops of this organ.

Prelude and Fugue in B Major, Op. 7, No. 1 Marcel Dupré
(1886-1971)

The three Preludes and Fugues, Opus 7 were written in 1920 by Dupré, one of the most influential French organ composers in the twentieth century. From 1926 he was professor of organ at the Paris Conservatory and from 1934 he was organist at St. Sulpice in Paris.

*You are cordially invited
to a reception in Clingman Commons
immediately following the recital.*

The Specification

M.P. Moller, Inc.

Hagerstown, Maryland

Opus 11770

	FEET PIPES			FEET PIPES	
Grand Orgue			Positif		
Montre	16	73	Violoncelle	16	73
Bourdon	16	73	Bourdon	8	61
Montre	8	61	Montre	8	61
Bourdon	8	—	Violoncelle	8	—
Flûte harmonique	8	61	Voix céleste	8	61
Salicional	8	—	Prestant	4	61
Prestant	4	61	Flûte à fuseau	4	61
Flûte	4	61	Nasard	2-2/3	61
Doublette	2	61	Doublette	2	61
Cornet (TC)	V	220	Tierce	1-3/5	61
Fourniture	V	305	Larigot	1-1/3	61
Cymbale	IV	244	Flûte	1	61
Contre trompette	16	85	Cymbale	V	305
Trompette	8	61	Basson	16	73
Clairon	4	—	Trompette	8	—
Tremblant			Cromorne	8	61
Grand Orgue Unison Off			Clairon	4	61
			Tremblant		
Recit			Clochettes		
Flûte à cheminée	16	73	Positif 16		
Montre	8	61	Positif Unison Off		
Flûte à cheminée	8	—	Positif 4		
Viole de gambe	8	61			
Voix céleste	8	61	Solo		
Flûtes célestes (II ranks)	8	110	Gambe	16	61
Prestant	4	61	Voix céleste	16	61
Flûte octavante	4	61	Flauto mirabilis	8	61
Doublette	2	61	Gambe	8	61
Octavin	2	61	Voix céleste	8	61
Sesquialtera	II	122	Unda maris (II ranks)	4	122
Plein Jeu	IV	244	Cor anglais	8	61
Cymbale	III	183	English tuba	8	61
Basson-hautbois	16	73	Clarinette	8	61
Trompette	8	61	Cor	8	61
Hautbois	8	—	Harp	8	prepared for
Voix humaine	8	61			
Clairon	4	61	Celesta	4	prepared for
Tremblant					
Récit 16					
Récit Unison Off					
Récit 4					