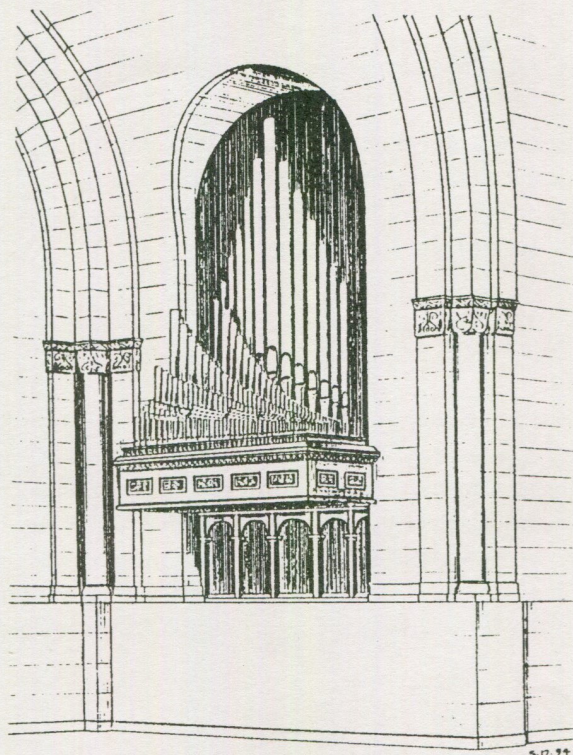


Dedicatory Recital



John Weaver, organist

*Sunday
September 24, 1995
Five o'clock*

**Shadyside Presbyterian Church
Pittsburgh, Pennsylvania**

Service of Dedication

CALL TO WORSHIP

The Reverend Mr. Calvin C. Wilson
Associate Pastor

Pastor: Praise the Lord! Praise God in His Sanctuary:
People: Praise Him in the firmament of His power.
Pastor: Praise Him for His mighty acts:
People: Praise Him according to His excellent greatness.
Pastor: Honor and majesty are before Him:
People: Strength and beauty are in His Sanctuary.
Pastor: Give unto the Lord, O people of the earth:
People: Give unto the Lord glory and strength.
Pastor: Give unto the Lord the glory due His name:
People: Bring an offering, and come into His courts.
Pastor: O worship the Lord in the beauty of holiness:
People: Come into His presence with thanksgiving.

INVOCATION

DECLARATION OF PURPOSE

READING OF THE WORD

Psalm 150: 1, 4-6; I Corinthians 3: 10-15

RECOGNITION OF WORKERS

PRESENTATION OF ORGAN PLAQUE

Mr. Albert Neutel
President, Reuter Organ Co.

DEDICATORY LITANY

Pastor: To the glory of God, author of all goodness and beauty, giver of all skill of mind and hand:
People: We reconsecrate this Sanctuary and dedicate this organ.
Pastor: In faith in our Lord Jesus Christ, who has inspired us to offer in His praise majestic worship, music and song:
People: We reconsecrate this Sanctuary and dedicate this organ.
Pastor: Moved by the Holy Spirit, our guide in the worship of God and our helper in the understanding of truth and beauty:
People: We reconsecrate this Sanctuary and dedicate this organ.
Pastor: To kindle the flame of devotion, that the people of God who here assemble may worship the Father in Spirit and in truth:
People: We reconsecrate this Sanctuary and dedicate this organ.
Pastor: To bear up the melody of psalm and hymn and spiritual song in such ways that we may go forth from this House of God with high resolve to do His holy will:
People: We reconsecrate this Sanctuary and dedicate this organ.
Pastor: To comfort the sorrowful and cheer the fainthearted, to bring purity and peace into human hearts, and to lead all who worship in the way of eternal life:
People: We reconsecrate this Sanctuary and dedicate this organ.

BLESSING

SERVICE OF DEDICATION

The Reverend Mr. Calvin C. Wilson
Associate Pastor

Program

MARCHE PONTIFICALE (Symphony I)

Charles-Marie Widor
(1844-1937)

The 150th anniversary of Widor's birth was celebrated last year, resulting in performances of some of the lesser-known works of this composer, best-known for the famous Toccata from his Fifth Organ Symphony. This impressive processional march displays the full power of the instrument.

VOLUNTARY IN G MAJOR

William Walond
(1725-1770)

The eighteenth century English organ was usually a smaller version of its European cousin, and lacked a pedalboard. A great many *voluntaries* (pieces in free style) were composed by Walond and his contemporaries. These pieces usually begin with a quiet introductory section followed by an allegro movement. The allegro section was normally written in just two voices, bass and treble, to be played by the left and right hands on one keyboard. In the version heard today the bass line, or *continuo*, has been assigned to the pedals with the left hand adding an appropriate harmonic structure.

SHEEP MAY SAFELY GRAZE

Johann Sebastian Bach
(1685-1750)

In the middle years of this century the famous English/American concert organist E. Power Biggs played a live nationwide broadcast from Harvard University every Sunday morning. This beautiful aria from Bach's *Birthday Cantata* (#208) was his theme song for these broadcasts, and the transcription played in this concert is based on his published edition. The original is for soprano accompanied by two flutes and continuo.

PRELUDE AND FUGUE IN E FLAT MAJOR (St. Anne)

Johann Sebastian Bach

This prelude and fugue stand at the beginning and the end of a collection of chorale-preludes which Bach included in Part III of the *Clavierübung*. The dotted-rhythm sections of the prelude reveal a strong French influence. The fugue is clearly intended to represent the Christian doctrine of the Holy Trinity. It is in the key of three flats and is really three fugues in one. The first fugue, noble and somewhat austere, represents the eternal Creator. Its subject is remarkably similar to William Croft's hymn tune, *St. Anne*, usually sung with the text *O God, our help in ages past*. The second fugue, in triple meter, is full of life and reminds us of God's coming to earth in human form. As it develops we begin to hear the subject of the first fugue united with it. The third fugue illustrates the mighty rushing wind of the Holy Spirit on the Day of Pentecost, and here we also find that the other two fugues are both combined into the polyphony.

~ Intermission ~

CHORAL NO. I IN E MAJOR

César Franck
(1822-1890)

Franck's contribution to the organ literature is perhaps the most significant since Bach. He wrote for an instrument which was as different from those of Bach's day as the grand piano is from the harpsichord. Its physical and tonal characteristics called for a new kind of music, and it was principally Franck who filled that need with enduring masterpieces.

This choral is the first of three which he composed at the end of his life. The dignified opening section, played on the *Foundation* stops leads us to the choral itself, played on the *Vox Humana*. This is followed by a lyrical variation on the *Trompette* stop, after which we again hear the choral. A brief *Fantasia* on full organ leads into a section in which the choral is adorned with intricate counterpoint derived from the previous variation. The work closes with a grand crescendo to the final statement of the choral, this time on full organ.

VARIATIONS ON THREE HYMN TUNES (1994)

John Weaver
(b.1937)

This work was commissioned by Albert Neutel and the Reuter Organ Company to honor their longtime Chairman of the Board, Franklin Mitchell. The three movements are based on three hymns known to be favorites of Dr. Mitchell:

Kremser (We gather together to ask the Lord's blessing)

Ellers (Savior, again to thy dear name we raise.....)

Sine Nomine (For all the saints who from their labors rest.....)

The first movement uses contrasting tonalities for its colors and includes two canons in diminution, one at the octave and one at the ninth. The second employs much contrapuntal imitation. The final movement combines *Sine Nomine* with another tune associated with *For all the saints.....* and also employs the New Orleans Jazz tune, *When the saints come marching in*. It is this last tune which provided the inspiration for the whole movement.

PRELUDE AND FUGUE IN G MINOR

Marcel Dupré
(1886-1971)

Of the many works of Marcel Dupré, this remains among the most popular. The prelude opens with a delicate scherzo figure which runs throughout its duration. A long sustained melody is soon introduced first in the pedal, then in the soprano, and finally in lush harmonies made all the richer by three and four-note chords in the pedal. The fugue subject is a rollicking gigue, appearing in inversion and stretto. Soon the sustained melody from the prelude returns in the same sequence as before: pedal, soprano, chords. One wonders if Dupré was imitating Bach's combination of subjects in the *St. Anne* fugue.

*At the conclusion of today's program, the audience is cordially invited to greet
Dr. Weaver at a reception in the Fisher Garden.*

Recording of this recital is strictly prohibited.
Karen McFarlane Artists, Inc.

Music at Shadyside Presbyterian Church

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|---------------------------------|---|
| November 5, 1995
7:30 p.m. | Christopher O'Riley, pianist
Tickets \$10 |
| November 19, 1995
4:00 p.m. | Evensong
Shadyside Chancel Choir and Soloists
John Walker, organist and conductor |
| December 10, 1995
10:45 a.m. | Worship Service
<i>Messiah (Part I)</i> by George Friderich Handel
Shadyside Chancel Choir, Soloists, and Orchestra
Angela Broeker, conductor |
| December 17, 1995
4:00 p.m. | Christmas Vespers
<i>Gloria</i> by John Rutter and seasonal carols
Shadyside Choral Society, Handbell Choir, and Children's Choir
Curt Scheib, conductor • John Walker, organist |
| December 24, 1995
10:45 p.m. | The Candlelight Carol Service
Shadyside Chancel Choir presents the traditional carols and anthems of Christmas Eve.
John Walker, organist and conductor |
| January 28, 1996
4:00 p.m. | Organ Dedicatory Recital Series
Mary Preston, curator of the organ at Meyerson Symphony Center, Dallas, and organist of the Dallas Symphony Orchestra |
| March 3, 1996
7:30 p.m. | The Vienna Choir Boys
Tickets \$20 |
| March 31, 1996
4:00 p.m. | Evensong
Shadyside Chancel Choir and Soloists
John Walker, organist and conductor |
| April 5, 1996
7:30 p.m. | Service of Tenebrae
Shadyside Chancel Choir and Soloists
John Walker, organist and conductor |
| April 26, 1996
7:30 p.m. | Three Treasures of Romanticism
<i>Alto Rhapsody</i> by Johannes Brahms
<i>Song of Destiny</i> by Johannes Brahms
<i>Mass in f minor</i> by Anton Bruckner
Shadyside Chancel Choir and Soloists,
Shadyside Choral Society, and Orchestra
John Walker, conductor
Tickets \$10 |

For ticket information please call the church office at 682-4300