



Inaugural Concerts

Following the Service of Dedication

of the

Casavant Organ, Op. 3792

First Presbyterian Church

Tyler, Texas



Organ Recital

Frederick Swann, organist

Sunday, October 22, 2000

2:00 p.m. & 7:30 p.m.


Organ and Orchestra Concert

Jeffrey Ford, Tom Froelich, Keith Weber, organists

Richard Herr, Conductor

Sunday, October 29, 2000

7:30 p.m.



Casavant Op. 3792.

*T*he process of selecting, designing, preparing for, installing, finishing and using Casavant Op. 3792 has been an exciting, nerve wracking, joyful, angst producing time for the congregation of First Presbyterian Church, Tyler Texas. With the organ now a reality, it's amazing to recall only four years ago it was only a dream - not even yet a full fledged concept.

It all began with a great deal of soul-searching when a preliminary planning committee realized the need to analyze the condition of the 50 rank Möller organ, installed in 1950 when the sanctuary was new. Poor placement, lack of tonal variety and extreme physical deterioration led to a serious study of organ renovation.

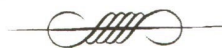
In 1997 after developing a plan of action, the church retained Frederick Swann, an internationally acclaimed organist, to serve as the its consultant. In the months that followed, it was determined that the cost of renovation would be so great that it would be poor stewardship to proceed with refurbishment compared to the cost of building a new organ. All who were consulted recommended the replacement of the instrument.

Specifications were drawn for an organ that could be used in worship, choral concerts, vocal recitals, organ solo concerts, instrumental recitals, orchestra concerts, hymn festivals, weddings, funerals and other church and community events and celebrations. It would be designed to enhance the sanctuary's modified acoustical environment for worship and compliment the well-balanced proportions of its beautiful Georgian architecture.

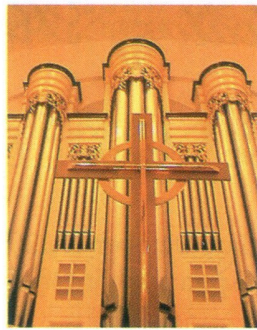
After extensive study and travel the organ committee recommended the firm Casavant Frères Limitée as builder. Under Mr. Swann's guidance, the proposed instrument was designed by Casavant to fulfill the wide variety of functions as specified, built over a 2 year period, and installed and voiced in the room over the summer of 2000. It contains a total of 4699 pipes in 61 stops (84 ranks), 6 divisions. 652 of the pipes are in the Antiphonal division in the rear balcony.



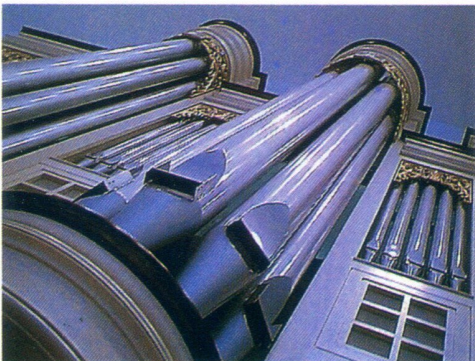
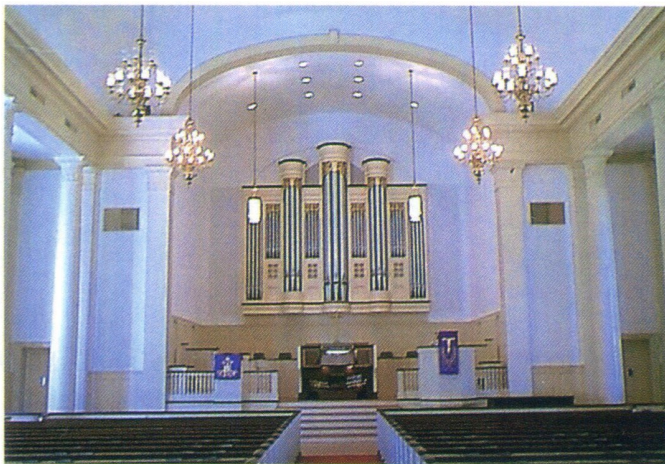
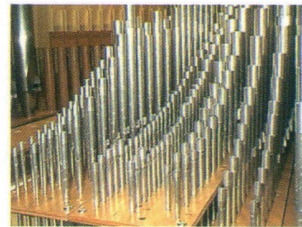
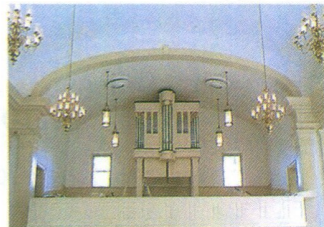
*T*his magnificent instrument has been made possible through the dedication, support, and vision of the entire First Presbyterian Church family. The project was, from its inception, part of a larger "Claiming the Promise" capital funds campaign to improve and enlarge the church facilities.



*T*he organ makes a powerful statement about worship, the first priority of the church. In its most profound role as an aid to worship, the organ helps us to become more receptive to God. It literally helps us to explore the mysteries of God by unlocking our hearts. Sounds of the organ have the capacity to set the mood for worship and to prepare us for new and life-changing encounters with God.



- Soli Deo Gloria -
To God Be The Glory



Dedicatory Recital

Frederick Swann, Organist

Sunday, October 22, 2000
2:00 p.m. and 7:30 p.m.

Grand Chorus en Dialogue

- Eugène Gigout
1844 -1925

Symphonic chorale - "Jesus, lead the way"

- Sigfrid Karg-Elert
1879 -1933

Fantaisie in E \flat

- Camille Saint-Saëns
1835 -1921

Lyric Rhapsody

- Searle Wright
b. 1918

Prelude and Fugue in G Major, BWV 541

- Johann Sebastian Bach
1685 - 1750

Scherzo (Cats)

- Jean Langlais
1907 - 1991

Introduction and Fugue on *St. Denio*

- John Weaver
b. 1937

INTERMISSION

Two Pieces

Trumpet Tune
Meditation on *Amazing Grace*

- Frederick Swann
b. 1931

Introduction, Passacaglia and Fugue

- Healey Willan
1880 - 1968

Exclusive Management: Karen McFarlane Artists, Inc
Cleveland, Ohio
www.concertorganists.com

Recordings: Gothic Records
www.gothicrecords.com

Dedictory Concert
Organ and Orchestra

Jeffrey Ford, Tom Froelich, Keith Weber, Organists

Richard Herr, Conductor

Sunday, October 29, 2000
7:30 p.m.

Organ Concerto No. 2, g minor, Op. 177 (1894)

- Joseph Rheinberger
1839 - 1901

I. Grave

Mr. Weber

Concerto for Organ, Strings and Timpani, g minor (1938)

- Francis Poulenc
1899 - 1963

Mr. Froelich

INTERMISSION

Concerto for Organ, Strings and Continuo, G Major, Wq 34 (1760)

- C.P.E. Bach
1714 - 1788

I. Allegro di molto

II. Largo

III. Presto

Mr. Ford

Organ Concerto - Timpani, Percussion and Strings (1992)

- Stephen Paulus
b. 1949

I. Toccata

II. Elegy

III. Scherzo

IV. Finale

Mr. Weber

Notes

Organ & Orchestra

The principal south German personality in the organ world in the second half of the 19th century was Joseph Rheinberger, a famous Munich composition teacher and organist. Whereas most organ composition of the 19th century was heavily influenced by a renewed interest in the music of Bach, Rheinberger's melodic style, idiom, figuration, rhythm and construction are more indebted to Beethoven, Schumann, and Brahms. The two concerti of Joseph Rheinberger for organ and orchestra are among the finest examples of this scarce genre in Romantic organ literature.

Parisian born Francis Poulenc had little formal musical education but was drawn in his late teens toward the father-figure of composer Erik Satie. In the 20's, a group known as 'Les Six' was formed which espoused "freedom from foreign influence (especially the pervasive shadow of Wagner), the drawing of inspiration from everyday life (Cocteau: 'the true French tradition had been maintained in the music-hall and the fairground'), and the musical qualities of dryness, brevity, directness and unpretentiousness." Poulenc's *Concerto for Organ, Strings and Timpani* was commissioned by the American-born Princess Edmond de Polignac; heiress, able organist, and generous patroness of the arts, who presided over one of the most dazzling of Parisian salons. After studying the possibilities of the instrument, Poulenc also took advice from the famed organist Maurice Duruflé regarding the solo part. The concerto is in seven continuous sections, formally approximating a Baroque fantasia. The mood ranges widely from the profound or grandiose to the irreverent or flippant, while happily accommodating the atmosphere of the "fairground." The work remains one of the most popular and well-crafted in the organ and orchestra literature.

C.P.E. Bach, the most productive of Johann Sebastian's sons, was esteemed as one of the greatest virtuosos of his time. He wrote a keyboard method which revolutionized the technique of performance and ornamentation. In the center of his compositional production are the works for harpsichord and clavichord. Of the 40 plus concerti written for keyboard and orchestra, two were specifically conceived for organ - "per l'organo overo il cembalo concertato". Bach's bold musical "affects" and startling juxtaposition of distantly related keys are in stark contrast to the then in vogue *galant* style of Mozart and Haydn.

Adding to a list of over 200 works, the Organ Concerto of highly acclaimed Minneapolis composer Stephen Paulus was commissioned by Trinity Presbyterian Church in Atlanta for the *CURRENTS* Arts Festival in March of 1992. "This commission gave me a wonderful opportunity to express myself through an instrument that has been a part of my life since my earliest years. My father was a church organist and, while I was growing up, we had a large, old reed organ in the house with which he was constantly tinkering." Mr. Paulus describes the 4 movements of the concerto: "The first opens with a flurry of 16th notes that make frequent thematic appearances. The second is characterized by an ascending solo melody in the organ that winds back upon itself and becomes chromatic. The third movement is filled with rapidly moving clusters and takes advantage of the marvelous colors available on the organ. The fourth opens with large, cascading blocks of sound and eventually gives way to an alternating eight-note figure, very sprightly in nature. The quiet section right before the end quotes from a hymn tune that was one of my father's favorites for improvising - *Come, Come Ye Saints*."

Orchestra

First Violin

Mark Miller
Nancy Messuri
Sondra Jones
Victor Koszman
Barbara Allen
Chris Butler
Chris Chapin
Jana Glass
John Schertz
Elvan Sarigollu

Second Violin

Russell Lewis
Norman Stone
Sandy Batscha
Leslie Landsberg
Petr Skopek
Linda Proch
Barbara Colson
Varina Johnson

Double Bass

Mike Lelovich
Jeff Hall
Scott Uhrig

Viola

Ute Miller
Kristi Swanson
Gayle Greer
Paul Palmer
Lamar Smith
Lee Wilkinson

Cello

Paul Christopher
Philip Taggart
Vilma Peguero
Adriana LaMarchina
Alex Djinov

Horn

Bob Jamison
Lloyd Roesch

Trumpet

Doug Morris
Adonna Teat

Timpani & Percussion

Tracy Alderson
Dan Spivey