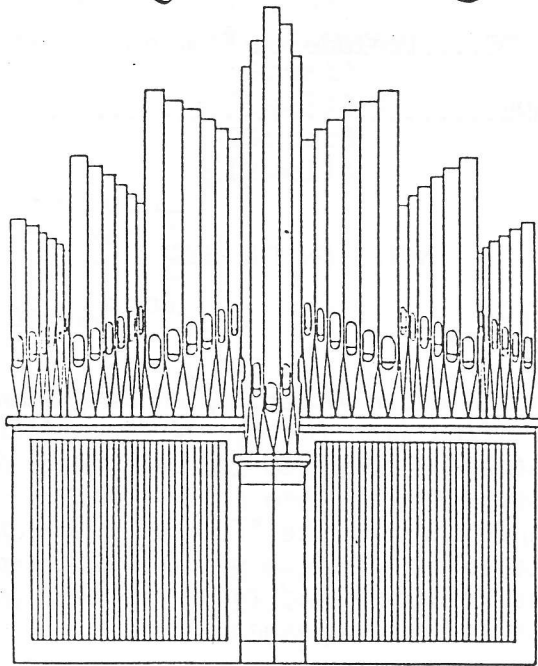


*The First Recital
on the
Robert M. Turner
Pipe Organ*

Fredrick Grimes, Organist



*First Presbyterian Church
301 Old Brandon Road
Hillsboro, Texas*

Sunday, August 27, 1989 - Four O'clock

PROGRAM

JOHN STANLEY.....Trumpet Voluntary
LOUIS-NICOLAS CLÉRAMBAULT...Suite on the Second Tone
Plein Jeu
Duo
Flûtes
Récit de Nazard
JOHANN SEBASTIAN BACH...Toccata and Fugue in D Minor
CÉSAR FRANCK.....Fantaisie in A Major
BRUCE SIMONDS....Prelude on "Iam sol recedit igneus"
LOUIS VIERNE.....Symphony I
Final

NOTES ON THE MUSIC

JOHN STANLEY
(1712-1786)

Trumpet Voluntary

A contemporary and a friend of Handel, Stanley was completely blind from the age of two. Still, he was admired both as a composer and performer. Stanley was organist for more than fifty years at London's famous Temple Church. The "Trumpet Voluntary" is one of many pieces of its type popular in England in this period. The version heard today has been freely transcribed for the modern organ.

LOUIS-NICOLAS CLÉRAMBAULT Suite on the Second Tone
(1676-1749)

Plein Jeu

Duo

Flûtes

Récit de Nazard

The most important of a family of musicians, Clérambault was active around Paris in both church music and music of the court. The "Suite on the Second Tone" is based on the second of eight psalm tones.

Clérambault claimed these pieces to be equally effective on a great church organ or a small cabinet organ. Thus, this work could be considered either a suite of versettes for the Magnificat or a suite of dances. During this period the French were very specific about organ registration and the titles of the movements indicate the sounds to be used and the style of performance.

The "Plein Jeu" shows the full organ without reed stops (principal choruses and flutes). The "Duo" shows two stops never heard before in this church, the 2 2/3' Nazard which speaks the fifth instead of the unison pitch and the 1 3/5' Tierce which speaks the third. Stops of this nature are called "mutations" and add color to the organ and reinforce the harmonic series. "Flûtes" is obvious, displaying the flute stops of the organ. The "Récit de Nazard" is a sprightly piece displaying the before mentioned 2 2/3' Nazard in the right hand. One other element of interest in music of this period in France is the use of "unequal rhythm" or "inégalité." As one famous French organist and teacher explained, "it should sound like a stumbling drunk!"

JOHANN SEBASTIAN BACH Toccata and Fugue in D Minor
(1685-1750)

The d minor Toccata and Fugue is probably the world's best known organ composition. It may, then, be a surprise to learn that recent research proposes that this popular favorite of all Bach's works could be an organ transcription of a violin piece by someone other than J.S. Bach. The earliest manuscript, from the late eighteenth century, is in the hand of a pupil of Bach. The form--prelude, fugue, postlude--a form not commonly used by Bach, more resembles George Böhm or one of his pupils or admirers. Certainly the work is unlike any other organ composition of Bach, although he may have transcribed it. The short Toccata is violinistic in style and improvisatory in form. It quickly yields to a fugue whose subject is much like a theme for violin. The free form of the fugue is unlike either the Buxtehudian earlier fugues of Bach or his stricter, later fugues. Subject groups, lengthy episodes, unaccompanied statements of the subject, all alternate until a deceptive cadence introduces the virtuosic, improvisatory postlude.

No matter the composer or transcriber, the Prelude and Fugue in d minor is a work whose popularity is unlikely to be diminished because of its now questioned lineage.

CÉSAR FRANCK
(1822-1890)

Fantaisie in A Major

Franck was organist at the Church of St. Clotilde in Paris and taught at the Paris Conservatory. A major composer and performer of his time, he wrote music for orchestra, chorus and other instruments as well as for the organ, and was active in both secular and sacred music.

The "Fantaisie in A" is one of a set of three pieces written in 1878 for the dedication of the Caville-Coll organ at the Trocadero in Paris.

The "Fantaisie" is one of the rare pieces in classical music that achieves its pathos by beginning in a major key and ending in a minor key.

LOUIS VIERNE
(1870-1937)

Symphony I
Final

Blind from youth, Vierne was organist from 1900 until 1937 at Notre Dame Cathedral in Paris. A pupil of Franck and Widor, Vierne wrote six large-scale organ symphonies, a form he brought to its peak. The "Final" is a brilliant toccata whose rugged first theme is stated in the pedal and contrasted with a lyric second theme that is presented in canon.

SPECIFICATION OF THE ORGAN

ROBERT M. TURNER, 1989
West Covina, California

PEDAL

32'	Resultant	(16' Subbass plus 10 2/3' from 16' Gedeckt)
16'	Subbass	32 pipes
16'	Gedeckt	(Great)
8'	Principal	32 pipes, in facade
8'	Gedeckt	12 pipes
4'	Octave	12 pipes
4'	Hohlflöte	(Great)
16'	Posaune	12 pipes
8'	Trompete	(Great)
8'	Oboe	(Swell)
4'	Trompete	(Great)
4'	Oboe	(Swell)
8'	Great to Pedal	
4'	Great to Pedal	
8'	Swell to Pedal	
4'	Swell to Pedal	

GREAT

16'	Gedeckt	12 pipes
8'	Principal	61 pipes, in facade
8'	Hohlflöte	
8'	Gedeckt	61 pipes
4'	Octave	61 pipes
4'	Hohlflöte	61 pipes
2'	Super Octave	61 pipes
IVr	Mixture	244 pipes
8'	Trompete	61 pipes
8'	Oboe	(Swell)
16'	Great to Great	
	Great Unison Off	
4'	Great to Great	
16'	Swell to Great	
8'	Swell to Great	
4'	Swell to Great	

SWELL

8'	Holzgedeckt	61 pipes
8'	Viole de gambe	61 pipes
8'	Voix celeste	49 pipes
4'	Rohrflöte	61 pipes
2 2/3'	Nazard	61 pipes
2'	Principal	61 pipes
2'	Gedecktflöte	24 pipes
1 3/5'	Tierce	61 pipes
1 1/3'	Quinte	12 pipes
8'	Oboe	61 pipes
8'	Trompette	(Great)
	Tremulant	
16'	Swell to Swell	
	Swell Unison Off	
4'	Swell to Swell	

CONSOLE ACCESSORIES

- 10 General Pistons (thumb and toe)
- 6 Great Pistons plus cancel (thumb only)
- 6 Swell Pistons plus cancel (thumb only)
- 6 Pedal Pistons (thumb and toe)

All of the above pistons are available on two memories.

Great to Pedal Reversible (thumb and toe)

Swell to Pedal Reversible (thumb and toe)

TUTTI (thumb and toe)

General Cancel (thumb only)

Balanced Swell Pedal

Balanced Crescendo Pedal

Indicator lights for blower, crescendo and tutti

17 Voices, 20 Ranks, 1,234 pipes

ABOUT THE NEW ORGAN

Frederick Grimes, a native of Hillsboro who now lives in New York City, served as consultant to the church during the purchase, design and installation of the new organ.

Working closely with the church's organist and music director, Sandra McCown, Pastor Bob Moon, and various committees of the church, Mr. Grimes helped the church members determine their needs in a musical instrument. Then, in close consultation with the builder, Robert Turner, Mr. Grimes drew up the specification of the organ.

Robert M. Turner, of West Covina, California, actually designed and built the organ. Mr. Turner has been involved in organ building since his childhood when he worked for an organ builder in upstate New York.

As a child, Mr. Turner studied and played the cello, which early in his career developed an acute sense of tonality, timbre and an ear for ensemble sound.

In addition to his regard for the great organ building tradition of the past, Turner has a keen insight into characteristics which made a style great. He is never ready to just copy details slavishly. With him every musical principle has to be justified. He creates instruments which are of our day, and suited to our needs, representing the best contributions of our past, with each instrument having a highly individual quality.

Robert Turner has been building instruments under his name for over twenty years. Some of the notable examples of his work are found in the Church of the Incarnation (Roman Catholic) and Holy Trinity Lutheran Church, both in New York City; Trinity Cathedral (Episcopal) and historic First Presbyterian Church in Trenton, New Jersey; the Community Church of Smoke Rise, New Jersey; and First Baptist Church of Bakersfield, California. The organ in First Presbyterian Church, Trenton, was the subject of a PBS documentary on organ building.

The new organ in First Presbyterian Church, Hillsboro, was designed to serve the needs of an active congregation. First to support congregational singing and to accompany the church's choir and soloists and secondly to play a wide range of organ music from all periods.

The organ has 20 ranks of pipes and 17 speaking stops, or voices, with a total of 1,234 pipes, all controlled by a two manual and pedal console with a total of 48 tablets, 27 thumb pistons and 19 toe studs. The electrical relays and the combination action are state of the art solid state equipment and function quickly and silently with no moving parts. The combination action has two memories which allows the organist to set all of the pistons on the organ differently on each of two memories and then, with just the "flick" of a tablet, double the control possibilities of the instrument.

The pipes in the facade are of polished zinc and belong to the great 8' principal and 4' octave and the pedal 8' principal and 4' octave.

This new instrument incorporates 219 pipes from the 1926 organ built by Henry Pilcher's Sons of Louisville, Kentucky, which served this congregation for over 60 years and in two buildings.