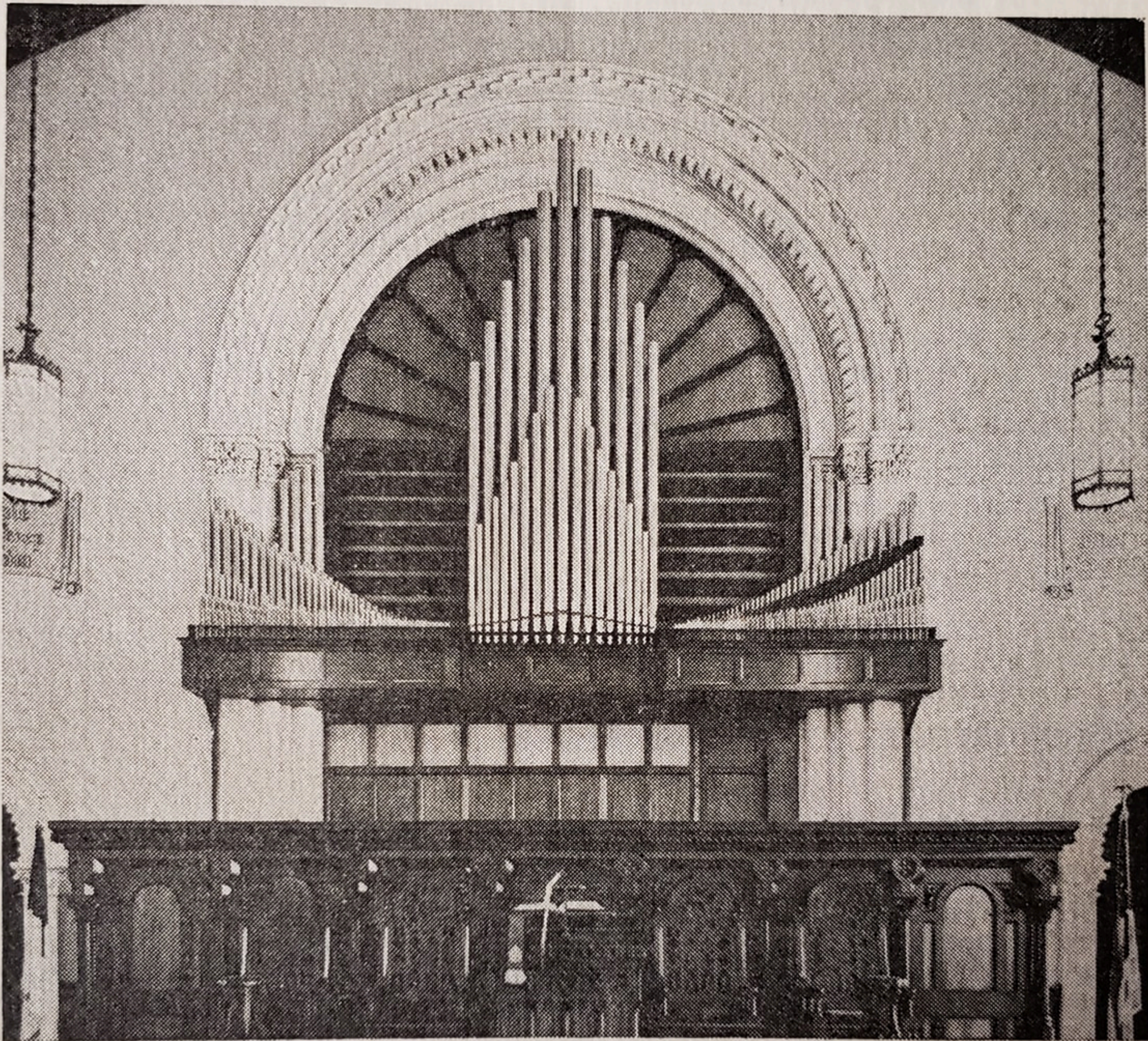


# Dedicatory Organ Recital

THE CLARA SMITH MEMORIAL ORGAN



DR. MARSHALL BIDWELL

*Guest Organist*

## The First Presbyterian Church

HOLLIDAYSBURG, PENNSYLVANIA

JAMES G. McCONNELL, *Minister*

SUNDAY, MAY 10, 1964

8:00 P. M.



# Program

## THE INVOCATION

### THE SERVICE OF DEDICATION (Congregation Standing)

MINISTER — To the Glory of God; author of all goodness and beauty, giver of all skill of mind and hand:

CONGREGATION — We dedicate this organ.

MINISTER — In faith in our Lord Jesus Christ, who has inspired men to offer in His praise their best in music and song:

CONGREGATION — We dedicate this organ.

MINISTER — Moved by the Holy Spirit, our guide in the worship of God and our helper in the understanding of truth and beauty:

CONGREGATION — We dedicate this organ.

MINISTER — To kindle the flame of devotion, that the people of God who here assemble may worship the Father in spirit and in truth:

CONGREGATION — We dedicate this organ.

MINISTER — To bear up the melody of psalm and hymn and spiritual song in such wise that men may go forth from this house of God with high resolve to do His holy will:

CONGREGATION — We dedicate this organ.

MINISTER — To comfort the sorrowful and cheer the faint, to bring purity and peace into human hearts, and to lead all the who hear it in the way of eternal life:

CONGREGATION — We dedicate this organ.

## THE PRAYER OF DEDICATION

### 1. TOCCATA AND FUGUE IN D MINOR . . . . . *Johann Sebastian Bach*

This brilliant and dramatic work, full of crashing chords and rushing scale passages, never ceases to hold its place as one of Bach's most popular works. The fugue, with its restless, flowing subject, is finally interrupted by a massive cadence, ending in the same tempestuous spirit of the toccata.

### 2. GAVOTTE FROM "IPHIGENIA" . . . . . *Gluck*

Christoph Willibald Gluck, was the teacher of Marie Antoinette. The dance known as "Gavotte" was the favorite recreation of the people of the town of Gap in France, who were called "Gavots." The dance became popular in Paris, because of its daintiness and geniality.

### 3. CONCERTO IN F MAJOR, No. 13 . . . . . *George Frederick Handel*

#### 1. LARGHETTO — Allegro ("Cuckoo and Nightingale")

In 1738 Handel introduced organ concertos with orchestra between sections of his oratories. These proved to be very popular, especially as Handel performed them himself. This attractive movement contains fascinating passages imitating the cuckoo and nightingale.

### 4. PRELUDE TO "THE BLESSED DAMOZEL" . . . . . *Claude Debussy*

The cantata for female voices and orchestra, "La Demoiselle elui," is one of the early works of the great French impressionistic composer. This colorful prelude, transcribed for the organ by Palmer Christian, affords an opportunity to display the more subtle colors of this organ, particularly the soft strings, flutes and characteristic solo voices. The harp and chimes are heard at the close.



5. SYMPHONY No. 5 ..... *Charles Marie Widor*

1. ALLEGRO VIVACE

Widor's ten organ symphonies represent a marked departure from the conventional contrapuntal school of his predecessors to a more "symphonic" style. This movement is in the form of a set of variations, interrupted by a dignified episode, after which the development continues with great brilliancy to the end.

6. CHANT DEMAI ..... *Joseph Jongen*

Joseph Jongen, noted Belgian composer, was head of the Brussels Conservatory at the time of his death in 1953. This quiet "Song of May" shows the spirit of Cesar Franck in its subtle harmonies.

THE OFFERING

7. TOCCATA IN E ..... *Nicholas Jean de Mereaux*

de Mereaux was an early French organist and composer of operas. This spritely toccata is an orchestral number taken from his opera, "Oedipus."

8. TE DEUM ..... *Jean Langlais*

In 1945, the great French organ virtuoso and composer, Jean Langlais was appointed organist of St. Clothilde, Paris, the church made famous by Cesar Franck. Blind from birth, he is internationally known for his amazing performances and his original style of composition. In this Te Deum, based on a Gregorian melody, the grandeur of the text is intensified by the astringent harmonies.

9. ARIEL ..... *Van Denman Thompson*

Thompson has been for many years professor of music at De Pauw University at Greencastle, Indiana. This spritely scherze seems to have been inspired by a passage from Shakespeare's "The Tempest."

10. LES HEURES BOURGUIGNONNES ..... *Georges Jacob*

1. THE AWAKENING

3. SONG OF THE SHEPHERD

2. THE RAIN

4. RETURNING FROM THE VINEYARD

"Burgundy Hours," depicts in a most picturesque manner the hourly events or experiences in the day's work of Burgundian peasants.

1. The village awakens with the cackling of gossips and clucking of hens. The rooster sounds his morning bugle.

2. "And suddenly, it begins to rain . . . there is a general stampede among the grape gatherers . . . loud laughter from the boys, frightened cries from the girls."

3. "Yonder on the mountain, where the cattle are grazing, the little shepherd sings his monotonous, melancholy song."

4. Soon the supper hour arrives. The grape gatherers descend by various paths. Hands on shoulders, they march and skip to the rude and angular phrases of an ancient song.

11. LONDONDERRY AIR ..... *Irish Folk Song*

Arranged by Henry Coleman

This beautiful Irish tune from County Derry, often sung to the words, "Danny Boy," is a favorite of lovers of traditional airs. It is one of the most perfect melodies in existence.

12. FINALE (SYMPHONY No. 1) ..... *Louis Vierne*

This is perhaps the best known single movement for organ by the famous blind organist of Notre Dame, Paris, who died in 1937. In this brilliant Finale, based on a rugged pedal theme, we find admirable use of canonic imitation between voices.

THE BENEDICTION



The new pipe organ in the First Presbyterian Church, Hollidaysburg, Pennsylvania, is composed of six divisions: the Main or Chancel Organ contains the Great, Swell, Choir and Pedal sections, while the Echo division is installed in the left tower and the Antiphonal Organ is exposed at the right side of the church gallery.

The Great Organ installed in exposed position in front of the Main Organ contains 6 stops, 9 ranks and 549 pipes.

The Swell Organ, enclosed within the Main Organ, contains 10 stops, 12 ranks, two extensions and a total of 812 pipes.

The Choir Organ, also contained within the Main Organ is composed of 8 stops, 8 ranks of 464 pipes, and a Harp Celeste of 44 rods.

The Pedal Organ contains 4 stops, 4 ranks and 7 extensions and a total of 212 pipes. All but 12 of these pipes are contained in the Main Organ.

The Echo organ has 4 stops and 5 ranks, 281 pipes total number, and together with 21 tubular chimes is installed in the church tower to left of Gallery.

The Antiphonal organ contains 6 stops, 7 ranks, 437 pipes, and is installed in visible form at the right side of the church gallery.

A summary of all pipes in the organ will show that the organ contains 38 stops, 45 ranks, 9 extensions and 2755 total number of pipes; also a set of chimes and a Harp Celeste.

The organ is playable from a console of four manuals of 61 keys each and a pedal board of 32 keys.

The 74 stops and intramanual couplers are operated by English draw knobs placed at both side of manuals while the 30 intermanual couplers are operated by tilting tablets placed above the top manual.

The 34 pistons which actuate a visibly adjustable combination action greatly facilitate rapid changes in registration while playing the organ.

The entire organ including the walnut casework and choir pews was built in the Tellers Organ Company, Erie, Pennsylvania.

The organ specifications were designed by Dr. Marshall Bidwell, Pittsburgh, Pa.

The organ casework was designed by Mr. Robert Fischer, Pittsburgh Representative of the Tellers Organ Company.

The Organ was installed by factory men under the direction of Mr. Robert Pfister, and was tonally finished in the church under the direction of Mr. Howard S. Okie, Jr., Paoli, Pennsylvania, Eastern Sales Representative of the Tellers Organ Company.

#### THE ORGAN COMMITTEE

William Bowes, Chm.  
Walter Hollenback

Grant Nicklas  
Roy Rumbaugh

Franklin Stultz

#### THE ORGAN DEDICATION COMMITTEE

Alden Reaney, Chm.  
George Cather

Merle McCandless  
Catherine Akers

William Bowes



#### MARSHALL BIDWELL, Organist

Marshall Bidwell began his musical career at the age of sixteen as organist of the First Congregational Church in Stockbridge, Massachusetts. The foundation of his musical education was acquired at the New England Conservatory under Wallace Goodrich. After graduating, he spent two years of musical activity in Boston as church organist and teacher of piano.

He was then chosen for the position of organist at Coe College, Cedar Rapids, Iowa. During the thirteen years there he found time for foreign travel and further study under Widor at Fountainebleau, where he won the first prize in organ playing. A series of weekly recitals was established at Cedar Rapids, and several concert tours were made during this period.

In 1932, Dr. Bidwell was named Organist and Director of Music at Carnegie Institute, Pittsburgh; the appointment following an open competition in which a number of the country's outstanding organists participated. The following year he became Organist and Choirmaster of the Third Presbyterian Church, Pittsburgh. Since 1959, he has held a similar position at Fox Chapel Presbyterian Church.

Dr. Bidwell holds two honorary doctorates in music; one from Coe College, the other from the University of Pittsburgh. He has appeared as soloist at many colleges, universities and chapters of the American Guild of Organists. Since coming to Pittsburgh, Dr. Bidwell has given almost 1800 recitals and lectures at Carnegie Music Hall.