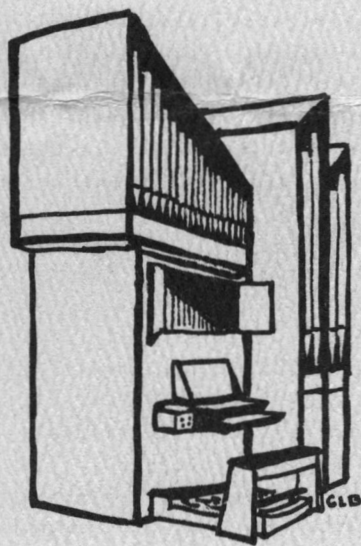


DEDICATORY · ORGAN
RECITAL · ST · STEPHEN
METHODIST · CHURCH
MESQUITE · TEXAS
ROBERT · ANDERSON
ORGANIST



FEBRUARY 21, 1964

PROGRAM

HENRY PURCELL
(1659–1695)

Voluntary on the 100th Psalm Tune

This vigorous exposé of the Doxology was written for the early English organ without pedals. Henry Purcell, probable composer of the work, was the dean of seventeenth century English composers, appointed organist of Westminster Abbey in 1680.

JOHANN SEBASTIAN BACH Prelude and Fugue in A Minor, BWV 543
(1685–1750)

A product of Bach's early years in Weimar, the Prelude to the "Great" A Minor shows obvious influence of the Buxtehudian North-German School. The basic material is simple: broken chords, organ pedal point and scales! The Fugue was composed later, probably in Leipzig, and is an adaptation of the harpsichord Fugue in A Minor (BWV 944). Bach relates the Prelude and Fugue skillfully with a brilliant close, including a pedal solo. The genius of Bach has molded meager materials into a towering edifice of sublime architectural beauty in music.

JOHANN SEBASTIAN BACH The Six "Schübler" Chorales,
BWV 645–650

- I. "Sleepers Wake! The Voice Calleth"
- II. "O Whither Shall I Flee"
- III. "If Thou But Suffer God to Guide Thee"
- IV. "My Soul Doth Magnify the Lord"
- V. "Ah, Remain With Us, Lord Jesus Christ"
- VI. "Comest Thou Now, Jesus, from Heaven to Earth"

In 1746, Joh. Georg Schübler of Zelle published these six chorale preludes, which Bach had transcribed for organ from existing cantata arias or duets. Three of the chorales are Advent hymns: Nos. I, IV (The Magnificat-tonus peregrinus) and VI. No. V is an evening hymn. Three of the settings place the chorale melody in the pedal at 4' pitch: Nos. II, III and VI. The colorful registers of this small organ seem ideally suited to these charming works.

FRANÇOIS COUPERIN
(1668–1733)

Messe pour les Paroisses
Offertoire sur les Grands jeux

The Couperin family in France paralleled the Bachs in Germany throughout the Baroque Era. François Le Grand and Nicolas de Grigny brought the art of composition for the organ in France to its greatest fulfillment. Presiding at the console of St. Gervais in Paris as did his ancestors, François Couperin provided two Organ Masses — collections of diverse pieces to be performed during the ritual. This Offertoire, grandiose yet sometimes delicate, exploits, in its multisectional form, the registrational possibilities of the French Baroque organ.

— INTERMISSION —

WOLFGANG AMADEUS MOZART
(1756–1791)

Fantasia in F Minor, K. 608

This piece is one of Mozart's most mature works, written in 1791. It was intended for a small flute organ functioning as part of a musical clock. Mozart had accepted a commission from Count von Deym for such organ pieces, but expressed regret at having to write for such an insignificant instrument (he did it for financial reasons). He obviously disregarded his medium; here we find truly great organ music! A brilliant ritornello opens the work, followed by a simple fugue, the ritornello, a graceful Andante (theme and variations), the ritornello, a fugue with two themes and closing ritornello with fugato-coda. Dr. Anderson has arranged the four-voiced open score for performance on the organ.

CÉSAR FRANCK
(1822–1890)

Prelude, Fugue and Variation, Op. 18

This is one of the most lyric and cohesive of Franck's organ works. It is included in the Six Pieces of 1862. The Prelude, in trio form, is varied as the final section with a flowing sixteenth-note accompaniment.

JOHANNES BRAHMS
(1833–1897)

Chorale Prelude, Op. 122,
"O How Blessed Are Ye, Faithful Souls"

Brahms' setting of this funeral hymn is No. 6 in the set of eleven Preludes of Op. 122, his last works. These simple, restful and eloquent utterances were probably a memorial to his dearest friend, Clara Schumann.

JEAN LANGLAIS
(1907-)

Suite, Hommage à Frescobaldi
Theme and Variations

The composer and organist from St. Clotilde in Paris (Franck's church) is well-known in America through his recitals. His colorful, richly-harmonic and quaintly-dissonant style has much appeal. It is used to great advantage in this little set of variations, one of eight pieces in the Suite published in 1952.

JEHAN ALAIN
(1911-1940)

Litanies

Alain was one of the greatest of twentieth century French composers. He gave his life while serving in the French army, and has thus expressed the meaning of this dramatic work: "When the Christian soul in its distress cannot find words to implore God's mercy, it repeats ceaselessly and with a vehement faith the same invocation. Reason has reached its limit; faith alone can go further."

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LILIAN MURTAGH CONCERT
MANAGEMENT

BOX 272,
CANAAN, CONNECTICUT

SPECIFICATION OF THE W. H. KING MEMORIAL ORGAN

MANUAL I:	MANUAL II:	PEDAL:
8' Holzquintadena	8' Rohrflöte	16' Subbass
4' Spillflöte	4' Prestant	8' Prestant
2' Principal	2' Flachflöte	4' Nachthorn
II Sesquialtera	III Mixture	16' Posaune
II Cymbel		

Sipe-Yarbrough Organ

This organ was given to ST. STEPHEN METHODIST CHURCH for the Glory of God by Mrs. Eugene McElvaney in memory of her parents, MR. & MRS. W. H. KING.