



Dedicatory Recital

Sunday, October 30, 1988 at 4:00 p.m.

OPENING PRAYER Dr. Andrew A. Jumper, Pastor
HYMN A Mighty Fortress is Our God, Number 118

FREDERICK SWANN

I

Fugue *Maurice Duruflé* (1902-1986)
(on the theme of the carillon of the Cathedral at Soissons)

The great French organist/composer Maurice Duruflé was a perfectionist, often reworking his compositions many times before allowing them to be published. Because of this his works are magnificent in quality, but few in quantity. Since his death in 1986 a few additional pieces have been issued, including this brief but commanding fugue on the theme of the carillon of the great Cathedral at Soissons, a 13th century Gothic masterpiece northeast of Paris.

Three Early French Pieces

Recit de tierce en taille *Francois Couperin le Grand* (1668-1733)
Noel Saintonge *Claude Louis Balbastre* (1729-1798)
Dialogue *Nicolas de Grigny* (1671-1749)

The 17th-18th century French organ was a very colorful instrument, and almost every composition of the period was designed to show off specific sounds in the instrument. Indeed, the titles of the pieces often dictated which sounds the organist was to use. The first of these pieces was composed by a member of a family which held the post of organist in a Paris church for 173 years; the florid left hand melody uses a combination of stops employing the colorful *tierce*, which sounds two octaves and a third above the note played. Balbastre was one of the organists of Notre Dame, and, like all organists of the period, composed many *noel* variations. This particular one includes the popular fife and drum effect. In the third work a great variety of combinations are used, and the divisions (keyboards) of the organ "talk" back and forth to each other, rather than all sounding at once. The echo device on three contrasting flutes is heard near the end.

Symphonic Chorale: "Jesus, lead the way"*Sigfrid Karg-Elert* (1877-1933)

In sharp contrast to the early music just heard is this atmospheric 19th century work. German organ music reached great heights of expressiveness and romanticism in the works of Karg-Elert and Max Reger, both of whom took advantage of the symphonic character of the organs of the period which allowed for a much greater dynamic range and more color than in earlier instruments.

Prelude and Fugue in G Major*Johann Sebastian Bach* (1685-1750)

This is one of the most genial and energetic of Bach's organ works, which number more than 300. The prelude is pervaded with joy. The bold subject of the fugue with its repeated notes furnishes a happy theme for a work of unusual virility. Near the end we find a unique and dramatic pause on a (for the period) very dissonant chord. Some scholars believe this was a signal for the individual performer to insert a short cadenza, after which the fugue is brought to an exciting close.

March on a theme of Handel*Alexander Guilmant* (1837-1911)

Handel's MESSIAH chorus "Lift up your heads" was the inspiration for this late 19th century piece. The work begins quietly as a somber march, but soon develops into an exciting fugue, and finally a grand and massive statement of the opening.

Guilmant's music is rightly considered "dated" by many scholars, but, like many composers of his era, his works are beginning to be reissued and performed, especially his organ sonatas. Aside from his compositions, the organ world owes him a great debt; for it was he who rescued the works of the early French masters (of the type heard earlier in this program) from oblivion with new editions and performances.

INTERMISSION

Sonata in F minor, Opus 65, Number 1*Felix Mendelssohn* (1809-1847)

Allegro moderato e serioso

Adagio

Andante recitativo

Allegro assai vivace

Mendelssohn was one of the most outstanding organists of his day. He played many of the major Bach works from memory, and it is largely due to his playing at St. Paul's Cathedral in London that the style of English organ playing and building underwent a revolution in the early 19th century.

The Six Sonatas were composed in 1844. The opening movement of the first sonata begins in a declamatory manner, and then introduces the chorale "The will of God be always done." The slow movement which follows leads to a striking recitative — pianissimo passages on solo voices contrasting with fortissimo chords. A splendidly vigorous finale, running up and down the compass of the instrument in pianistic style, provides an exciting conclusion.

Communion *Charles Tournemire* (1870-1939)

A distinguished pupil of Franck, Tournemire succeeded him as organist of St. Clotilde in Paris in 1898. As an organ virtuoso he toured throughout Europe. The bulk of his work for organ consists of *The Mystic Organ*, a collection of organ masses for the Liturgical year. He was fond of imitating the effect of bells, and managed to work this signature into at least one movement of each book of *The Mystic Organ*.

Chorale in A minor *César Franck* (1822-1890)

Shortly before his death in 1890, Franck completed work on *Three Chorales*, of which this is the last. These masterpieces are often referred to as the musical last will and testament to the productive life of this devout genius.

The work is in three major sections, each one which is divided into several lesser sections. The opening and closing are in a semi-toccata style, while the middle is a beautiful slow movement in the major key. The chorale-like section appears first near the beginning, and is later combined with the toccata-like opening figuration.

FREDERICK SWANN

Biography

Frederick Swann is Director of Music and Organist of The Crystal Cathedral in Garden Grove, California, where he heads a music program involving twenty performing groups. The Cathedral Choir, under the direction of Mr. Swann, performs for over 300,000 people in approximately 100 services each year. Many of the morning services are taped for television and are seen as "The Hour of Power" with Robert Schuller — the most widely watched religious program in the United States. Seen by over five million viewers each week, Mr. Swann is the most visible organist in the world today.

Frederick Swann is a native of Virginia. He began the study of piano and organ at a very early age, and was appointed to his first church organist position at the age of 10. He holds degrees from Northwestern University School of Music and the School of Sacred Music at Union Theological Seminary, both granted "with distinction." Mr. Swann spent two years between formal schooling and duty in the armed services serving concurrently as Acting Organist/Director at the Brick Presbyterian Church and Associate Organist at St. Bartholomew's Church in New York.

In 1957 Mr. Swann was appointed Organist of The Riverside Church in New York, and in late 1966 was appointed Director of Music as well. He remained at that post through 1982. He was Director of Music and Organist of The Interchurch Center (1960-1967) and was for many years a teacher of organ, including those spent as Chairman of the Organ Department of the Manhattan School of Music (1972-1982).

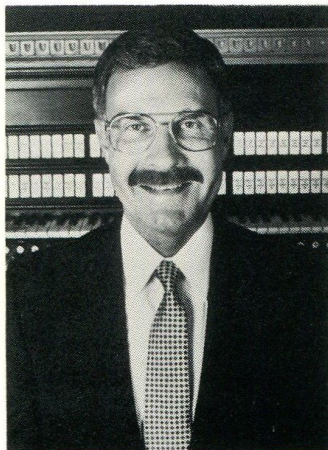
Mr. Swann's involvement with the American Guild of Organists spans more than 40 years, during which time he has held many local and national offices, as well as serving on the Editorial Supervisory Board of the official Guild magazine, *The American Organist*, for 14 years. As a performer he has been repeatedly engaged for regional and national conventions of the Guild and was the first organist to be heard at both the 1982 and 1984 national conventions.

Frederick Swann has played recitals in many of the major churches and cathedrals of Europe.

In the summers of 1977 and 1983, he represented the United States as juror and recitalist at the International Organ Festival in St. Albans, England. He was a featured recitalist at the International Congress of Organists in 1977 and 1987, and in 1988, juror and recitalist for the International Organ Competition in Chartres, France.

Widely known as an outstanding artist for dedications of new instruments, Swann was chosen to inaugurate the organ at Orchestra Hall in Chicago in a sold-out

concert of music for organ with the Chicago Symphony Orchestra in 1981. Six months later he returned at the invitation of the Chicago AGO chapter to play a solo recital on the same organ as part of that chapter's 75th anniversary celebration. In January, 1983, days before assuming his new church position in California, Frederick Swann played one of the dedicatory recitals on the new Kney organ at Thomson Hall in Toronto, and in April of 1984 was soloist with the San Francisco Symphony at the opening of the new Ruffatti organ in Davies Symphony Hall.



THE STORY OF THE ORGAN

A written description of a new pipe organ is probably somewhat akin to program notes for a Mahler symphony: it is always so marvelous to realize how much light the performance sheds on the commentary. Nonetheless, the following is offered as a guide for what one's ears, and indeed eyes, might anticipate intuitively.

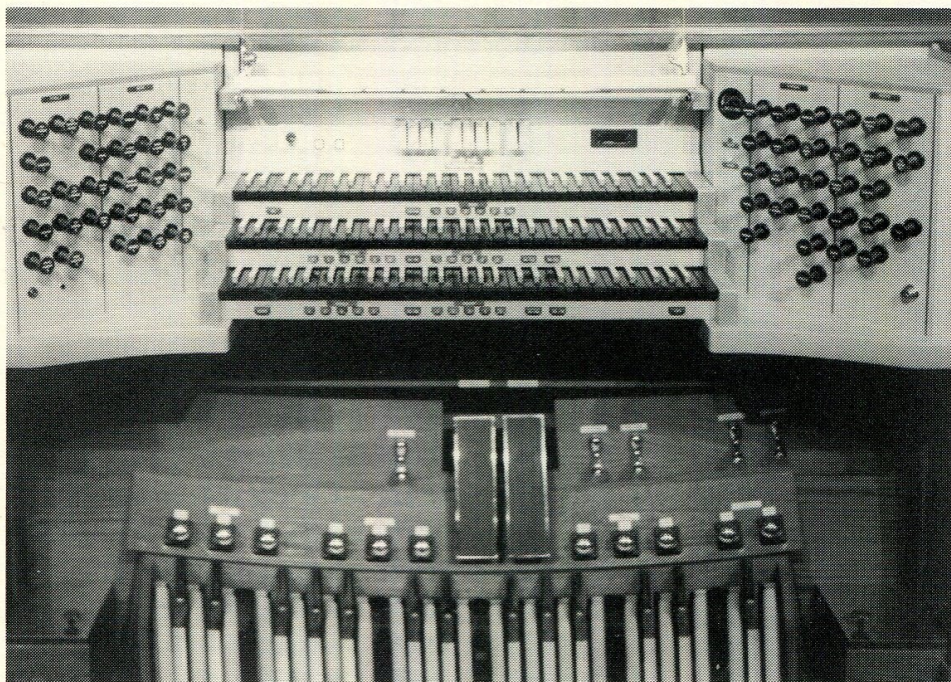
Designing a new organ proceeds on two distinct but related planes: tonal and architectural. The tonal aspect must satisfy the demands and expectations of the music ministry of the church while remaining within the bounds of good organ building practice; normally these two elements are mutually

supportive. Architecturally the organ should possess some sense of belonging with its surroundings while speaking advantageously into the worship area it is to serve.

Casavant's opus 3653 (numbering consecutively from 1879) at Central Presbyterian Church is a reflection of designing an instrument to satisfy a wide range of musical demands while working within a specific architectural context. Parenthetically, it should be noted here that the Grand Orgue and the smaller

stops of the Pédale are behind the left facade (8' Montre of the G.O.), the Positif is located behind its 8' Montre in the facade at the right while the Récit is positioned behind the fine wood reredos at the center. The larger stops of the Pédale are at the back of the instrument. Happily, it should be noted, the choral music ministry of the church has been well-positioned to work in conjunction with the new instrument and, indeed, independently.

Perusal of an organ specification has approximately the same level of anticipation as reviewing a recipe of some promise.



Seeing the presence of a Montre, Prestant, Fourniture, Nazard and Trompette, for example, may conjure up some aural sensations related to the gustatory delights of rosemary, basil, and oregano. Only when the instrument is played will you really know how the recipe worked. In any event, the specification for this instrument demonstrates completeness of principal (diapason) choruses and a parallel development of flute and reed colors. The Violon and Voce Umana bring a warmth and softness of texture that contrast remarkably to the heraldic Trompette Royale. The French nomenclature carries with it only a mild Gallic tonal nuance in actuality, and is a nod to the French - speaking origins of Presbyterian/ Reformed traditions in John Calvin's Geneva. It is a fitting acknowledgement of the Francophonic birthplace of the instrument in St. Hyacinthe, Québec.

Tonally the instrument is planned to address the multifaceted requirements of an active music ministry encompassing congregational singing, choral and/or instrumental accompaniment of many persuasions and performance of its indigenous literature — both for the service and in concert. The eclecticism engendered by these diverse demands brings

with it a dynamism of kindred spirit to the American populace and its polychromatic culture. It is the fond hope of Casavant Frères and its artistic director, Jean-Louis Coignet, that we may have given authentic voice to this eclectic spirit.

Carroll Hanson
Representative
Casavant Frères Ltd.

