

## *A Word About the Organ*

Tonight the dedication of this organ, built for our church by the M. P. Moller Co. of Hagerstown, Maryland, completes the events planned to commemorate the rebuilding of our sanctuary, destroyed by fire in May 1965.

The specifications for the organ were developed by Frances Beach Carlson in consultation with the Moller Co. The organ comprises four divisions, Swell, Great, Positiv and Pedal. There are 2,040 individual pipes, 36 ranks and 28 stops.

Our goal was to have an organ with classic features suited to its use in the worship service and also capable of playing music from all periods in the organ literature. The characteristics of this instrument are the blending of bright, clear and brilliant tones into a beautiful ensemble. This is in contrast to the ponderous tones of the early 20th century organs.

This evening, we are fortunate in having Mr. Frederick Swann demonstrate our organ's tonal possibilities. Mr. Swann, a distinguished recitalist, is Organist at the Riverside Church in New York City as well as Director of Music of the Interchurch Center.

### *Specifications*

GREAT ORGAN			POSITIV ORGAN		
Quintaton	16'	61 pipes	Holzgedeckt	8'	61 pipes
Principal	8'	61 pipes	Dolce	8'	61 pipes
Bourdon	8'	61 pipes	Nachthorn	4'	61 pipes
Octave	4'	61 pipes	Weitprinzipal	2'	61 pipes
Spitzflöte	4'	61 pipes	Larigot	1 1/3'	61 pipes
Fifteenth	2'	61 pipes	Sesquialtera (12-17) II Rks. T.C.		98 pipes
Fourniture 1-1/3'	IV-VI Rks.	281 pipes	Krummhorn	8'	61 pipes
			Tremolo		
SWELL ORGAN (Enclosed)			PEDAL ORGAN		
Rohrbourdon	16'	61 notes	Violine	16'	32 pipes
Viola	8'	61 pipes	Bourdon	16'	32 pipes
Viole Celeste	8' T.G.	54 pipes	Quintaton	16'	(Great)
Rohrgedeckt	8'	61 pipes	Rohrgedeckt	16'	12 pipes
Prestant	4'	61 pipes	Bourdon	8'	12 pipes
Koppelflöte	4'	61 pipes	Principal	8'	12 pipes
Plein Jeu 2'	III Rks.	183 pipes	Octave	4'	12 pipes
Fagatto (1/2 length)	16'	61 pipes	Waldflöte	4'	32 pipes
Trompette	8'	61 pipes	Waldflöte	2'	12 pipes
Tremolo			Rauschpfeife		
Blank (Schalmei 4')			2 2/3'-2'	II Rks.	64 pipes
			Contra Trumpet	16'	32 pipes
			Fagatto	16'	(Swell)
			Trumpet	8'	12 pipes
			Fagatto	4'	(Swell)

*Dedication*

*of the*

*New Moller Organ*

*and*

*Recital by*

**FREDERICK SWANN**

*Sunday, November 19, 1967*

*8:00 p. m.*

**FIRST CHURCH OF CHRIST**

**UNITED CHURCH OF CHRIST**

**SIMSBURY, CONNECTICUT**



## The Act of Dedication

### THE CALL TO WORSHIP (*The congregation will rise*)

Rev. Lyman G. Potter

### THE LITANY OF PRAISE: Psalm 150

Minister: O praise God in his sanctuary:  
Congregation: Praise him in the firmament of his power.  
Minister: Praise him in his noble acts:  
Congregation: Praise him according to his excellent greatness.  
Minister: Praise him in the sound of the trumpet:  
Congregation: Praise him upon the lute and harp.  
Minister: Praise him in the timbrels and dances:  
Congregation: Praise him upon the strings and pipe.  
Minister: Praise him upon the well-tuned cymbals:  
Congregation: Praise him upon the loud cymbals.  
In Unison Let every thing that hath breath praise the Lord.

### COLLECT

## Dedication Recital

FREDERICK SWANN

Director of Music and Organist  
The Riverside Church of New York

### CHACONNE IN E MINOR . . . . . Dietrich Buxtehude (1637-1707)

Buxtehude represents the peak of the North German organ school. He was much admired by the young Johann Sebastian Bach, who patterned many of his early works after the great master of Lubeck. The *chaconne* bears some resemblance to the more elaborate *passacaglia*, both being descended from an old Spanish dance form. The theme is not announced by itself, but the first two of the 27 variations are identical except for the opening and closing beats.

### SYMPHONIC CHORALE: "JESUS, LEAD THOU ONWARD"

Sigfrid Karg-Elert (1877-1933)

In sharp contrast to the pure early music just heard is this atmospheric 19th century work. German organ music reached phenomenal heights of romanticism in the works of Karg-Elert and Max Reger. The majority of compositions by both men were founded on chorale melodies. The "symphonic chorale" is a treatment of grandiose proportion, utilizing many controversial harmonies and registrations.

### DIALOGUE . . . . . Nicolas de Grigny (1671-1703)

Grigny was one of that remarkable group of artists who lived during the *Grand Siecle*. His *Livre d'Orgue* was published posthumously in 1711, and it is significant that the collection came to the attention of J. S. Bach, who made a copy for his own use. This *dialogue*, one of several in the collection, is a colorful exchange between various uncoupled divisions of the organ, and includes the ever-popular *echo* treatment.

### THE MOURNING DOVE . . . . . Virginia Bianchini (b. 1910)

This composer has enjoyed notable reputations in both the musical and the business circles of Paris. She has given us a composition very free in form, and full of program material . . . the cooing doves, the approach of danger (possibly a cat), the battle, the mourning of a lost mate.

### 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 dissonance, after which the subject and answer overlap each other in an exciting close.

### INTERMISSION

### SUITE: LAUDATE DOMINUM . . . . . Peter Hurford (b. 1921)

This prominent English organist and composer has chosen passages from the Psalms and illustrated them in charming musical vignettes:

Processional: Psalm 93:1-3  
Rondo da Chiesa: Psalm 100:1  
Meditation: Psalm 42:1  
Scherzo: Psalm 149:2,3  
French Carol: Psalm 128:1-4  
Exurgat Deus: Psalm 68:1-3

### CHORAL IN E MAJOR . . . . . César Franck (1822-1890)

The *Trois Chorals* were Franck's last compositions, and they represent a synthesis of his style and the culmination of his creative life. He used the term "Choral" not in the sense of a hymn-tune, but to designate a large-scale work which has as its central theme a chorale-like melody. The first Choral, in E Major, is in two large sections, separated by a rhapsodic interlude. The first section is divided into three parts. The second is a complex variation-technique development of the main theme, culminating in a triumphant chordal setting.

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Lilian Murtagh Concert Management, Box 272, Canaan, Conn.

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Everyone is cordially invited to meet Mr. Swann in the Reception Room following the recital. Refreshments will be served.