

## SPECIFICATION - AUSTIN ORGAN OPUS 2666

### GREAT ORGAN

	Pitch	Pipes
Gemshorn	16'	61
Principal	8'	61
Bourdon	8'	61
Gemshorn	8'	12
Octave	4'	61
Nachthorn	4'	61
Fifteenth	2'	61
Fourniture	IV Rks.	244
Scharf	III Rks.	183

### PEDAL ORGAN

	Pitch	Pipes
Resultant	32'	
Principal	16'	32
Gemshorn (Great)	16'	
Gedeckt (Swell)	16'	12
Octave	8'	32
Rohrflote (Swell)	8'	
Super Octave	4'	12
Mixture	III Rks.	96
Posoune	16'	32
Fagot (Swell)	16'	
Trumpet (Choir)	8'	12
Krummhorn (Choir)	4'	

### SWELL ORGAN

	Pitch	Pipes
Rohrflote	8'	61
Viole	8'	61
Viole Celeste T.C.	8'	49
Principal	4'	61
Waldflote	4'	61
Nasard	2-2/3'	61
Tierce	1-3/5'	61
Plein Jeu	III Rks.	183
Fagot	16'	61
Trompette	8'	61
Clairon	4'	61
Tremulant		

### COUPLERS

Great Unison Off	8
Swell to Great	16-8-4
Choir to Great	16-8-4
Swell to Swell	16-4
Swell Unison Off	8
Choir to Swell	8
Choir to Choir	16-4
Choir Unison Off	8
Swell to Choir	16-8-4
Great to Choir	8
Great to Pedal	8
Swell to Pedal	8-4
Choir to Pedal	8-4

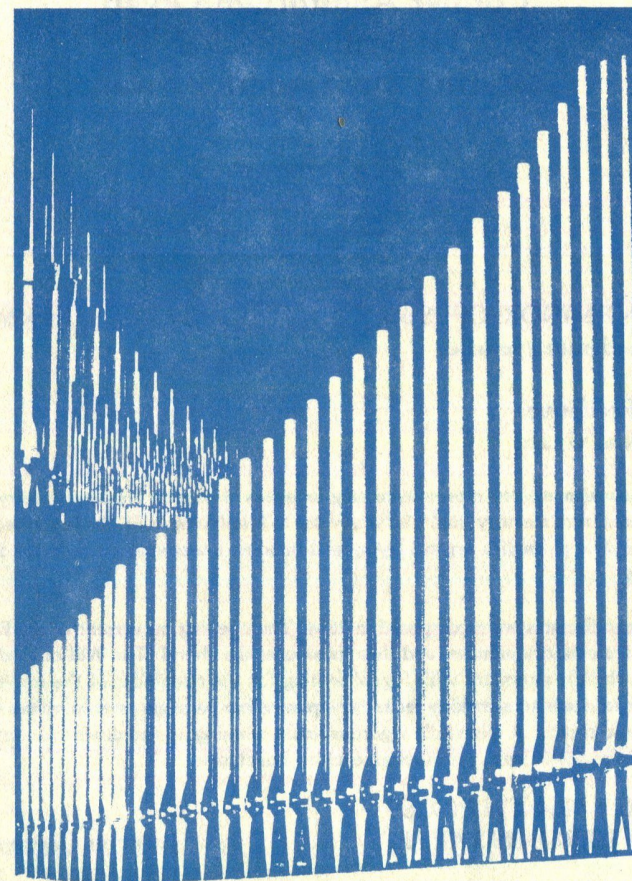
### CHOIR-POSITIV ORGAN

	Pitch	Pipes
Nason Flute	8'	61
Erzahler	8'	61
Erzahler Celeste T.C.	8'	49
Koppelflote	4'	61
Prinzpal	2'	61
Quint	1-1/3'	61
Cymbal	III Rks.	183
Krummhorn T.C.	8'	49
Bombarde (high pressure)	8'	61
Tremulant		
Cymbalstern		

### COMBINATIONS

Great-	8 Adjustable Pistons
Swell-	8 Adjustable Pistons
Choir-	8 Adjustable Pistons
Pedal-	6 Adjustable Pistons
General-	14 Adjustable Pistons and 10 Toe Studs
	Great to Pedal Reversible Piston and Toe Stud
	Swell to Pedal Reversible Piston and Toe Stud
	Choir to Pedal Reversible Piston and Toe Stud
	Swell to Great Reversible Piston
	Swell to Choir Reversible Piston
	Tutti Reversible Piston and Toe Stud
	General Cancel
	Cancellar bars over each group of stop keys
	Selective Control, Pedal stops to any manual piston by special adjustor

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## THE SECOND CORDIER AUDITORIUM ORGAN DEDICATION RECITAL

FEBRUARY 27, 1982

Manchester College  
North Manchester, Indiana



# The Second Cordier Auditorium Organ Dedication Recital Featuring Mr. Frederick Swann

## The Program

### I

- SONATA IN F MINOR, OPUS 65 ..... Felix Mendelssohn  
Allegro moderato e serioso (1809-1847)  
Adagio  
Andante Recitative  
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 in 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 Organ Sonatas were composed in 1844. The opening movement of the First Sonata begins in a declamatory manner, and then introduces the choral "The Will of God be always done." This chorale alternates with fugual writing for the remainder of the movement. The slow movement 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.

- THREE EARLY FRENCH PIECES  
RECIT DE TIERCE EN TAILLE ..... Francois Couperin le Grand  
(1668-1773)  
BASSE ET DESSUS DE TROMPETTE ..... Louis Nicolas Clerambault  
(1676-1749)  
DIALOGUE ..... Nicolas de Grigny  
(1671-1703)

The 17th-18th century French organ was very colorful, and almost every composition of the period was designed to show off specific sounds in the instrument. Indeed, the titles of the pieces dictated what registration was to be used. The first of these 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 organ stops containing the colorful *tierce*, which sounds two octaves and a third above the note played. The second composition also uses a combination including the *tierce*, but is specifically intended to show the bottom and the top ranges of the trumpet stop. In the third work a great variety of combinations are used, but the divisions (keyboards) of the organ "talk" to each other back and forth, rather than all sounding at one time.

- FANTASIA AND FUGUE IN G MINOR ..... Johann Sebastian Bach  
(1685-1750)

The monumental Fantasia, with its vividly contrasting sections, striking dissonances, abrupt modulations and intensity of expression, stands as the composer's greatest work in this form. The Fugue subject is based on a Dutch folk song. The spontaneous theme, unusually attractive both melodically and rhythmically, is developed with a remarkable combination of technical skill and emotional power.

### II

- CHORALE IN B MINOR ..... Cesar Franck  
(1822-1890)

Immediately before his death, Franck completed three organ *Chorals* which rank among the greatest works for the instrument. The B minor is divided into two sections, based on two principal themes. The first, announced in the bass, is treated in a series of variations in the style of a passacaglia. The chorale-like second theme is introduced, interrupted by interludes of a rhapsodic nature, and the first section closes quietly, one of the most beautiful moments in all of Franck's writing. Brilliant fantasia writing opens the second section, later developing the first theme. Franck combines the chorale theme with it, and a drawn-out crescendo brings the piece to its climax with the final statement of the first theme. The quiet close is a near repetition of that at the end of the first section.

- CONCERT VARIATIONS ON "AMAZING GRACE" ..... Robert Hebble  
(b. 1934)

The Concert Variations on a much loved American melody use both traditional and contemporary techniques in the harmonic vocabulary. A scherzo, the blues, and other familiar sounds are combined in a most attractive manner. In the second stanza, another melody ("Foundation"—"How firm a foundation") is played with the feet at the same time as "Amazing Grace" is played with the hands.

- MOTO OSTINATO ..... Petr Eben  
(b. 1929)

Contemporary Czech composer Petr Eben includes this movement in a suite titled "Sunday Music," composed in 1958. It is said to represent the constant inner struggle of Man against Evil. Eben says it was inspired by the Gospel story of the man possessed by devils, who said to Jesus "My name is Legion, for we are many" (Mark 5:9). Pictured as a medieval combat, the assailants advance, rank upon rank, to the fray.

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Mr. Swann is Organist and Director of Music at The Riverside Church and Chairman of the Organ Department at The Manhattan School of Music, New York City.

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The final organ dedication recital is scheduled for March 26, 1982, featuring Manchester College alumni David Eicher, Lillian Miller Long and Vance Yoder.