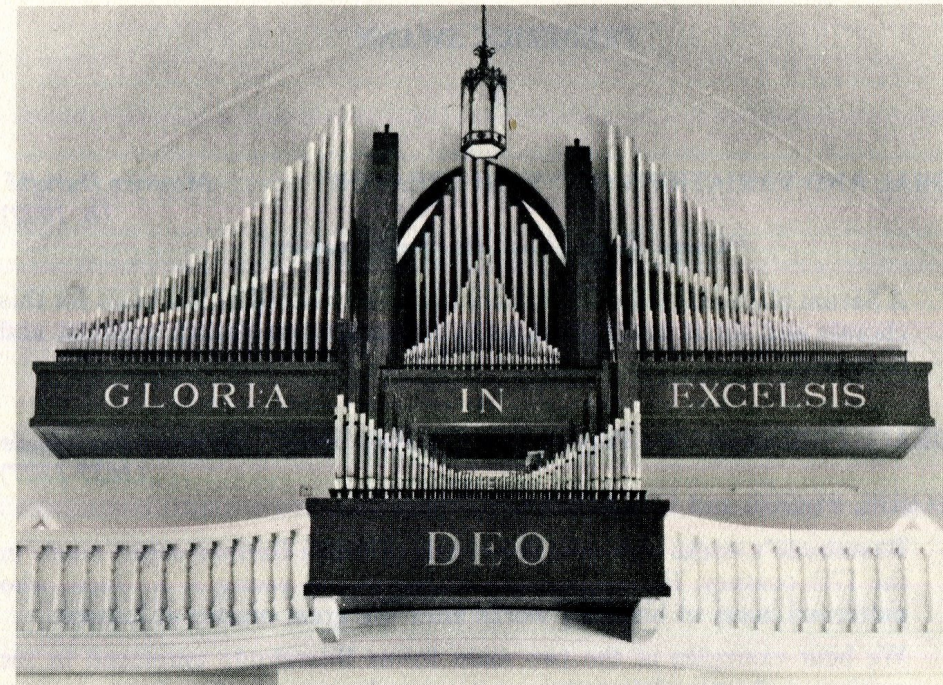


## Frederick Swann Concert — PATRONS —

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Mr. & Mrs. Wayne Kissman	Rev. Bruce Steinway
Mr. & Mrs. E. John Kjellson	Frideborg Thoren
	Mrs. Emily Tolf



## ORGAN RECITAL

By

**MR. FREDERICK SWANN**

**EMANUEL LUTHERAN CHURCH**

Manchester, Connecticut

Friday, June 5, 1981 at 8:00 p.m.



## — PROGRAM —

### FREDERICK SWANN

#### I

CHORAL AND VARIATIONS ON "VENI CREATOR" . . . . . *Maurice Duruflé*  
(b. 1902)

#### "Come, Holy Ghost, Our Souls Inspire"

A Sarum plainsong with 9th century Latin text is used as the basis for this chorale and set of four variations by the renowned French organist and composer.

CHORALE-PRELUDE: "We Pray Now To The Holy Spirit" . *Dietrich Buxtehude*  
(1637-1707)

PRELUDE, FUGUE and CHACONNE

Buxtehude's works represent the climax of North German organ music in the 17th century. He was much admired by the young J. S. Bach, who patterned many of his early works after the great master of Lubeck.

We hear examples of the two main forms Buxtehude employed in his writing: a chorale elaboration, and a popular piece in free form.

CHORALE-PRELUDES . . . . . *Johann Sebastian Bach* (1685-1750)

We all believe in One God (Miscellaneous)  
Come, Holy Spirit (Eighteen Great Chorales)  
Abide With Us (Schubler Chorales)

Bach perfected the chorale-prelude style begun by Buxtehude and his contemporaries. These three, from different collections, are but a brief sampling of the many and varied works in this form by Bach.

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

CHORAL IN A MINOR . . . . . *César Franck* (1822-1890)

This is the third of three organ masterpieces (and Franck's last work) said

CHORAL IN A MINOR (Continued)

to represent respectively the Father, the Son, and the Holy Spirit. It is music expertly crafted and at the same time rich in the spiritual expression of its devout composer. It is in three main sections, each of which is subdivided to give great contrast in mood and sound. Albert Schweitzer likens the final section to "the rushing of the Pentacostal wind and fire from heaven."

EVEN SONG . . . . . *John LaMontaine* (b. 1920)

This quiet, reflective composition is the work of one of the most distinguished of American composers. He received the Pulitzer prize for his piano concerto in 1959. He has composed in many mediums, and his three pageant operas commissioned by the Washington Cathedral have been seen on nation-wide television. **Even Song** was commissioned for a series of historical organ recitals at St. Paul's Chapel of Trinity Parish in New York, and was first performed there in 1952.

TOCCATA . . . . . *Roland Erismann* (b. 1943)

CHORALE AND FUGUE ON THE AUSTRIAN HYMN . . . *John Knowles Paine*  
(1839-1906)

Paine was born in Portland, Maine. After extensive study in America, he went to Berlin to study organ with Karl August Haupt, one of the greatest organ virtuosos and organ teachers of the 19th century. His progress was so great during his three years of study (composition and orchestration were included) that he frequently gave organ recitals throughout Germany, and became the first American organist to be critically acclaimed in Germany. When he returned to America in 1861, his career advanced rapidly and honors came to him throughout his life. He was one of the finest organists of his time, and it would appear that he was more responsible than any other organist for introducing the works of J. S. Bach to American audiences.

This Fugue is the "Grand Finale" to a set of variations on the familiar tune.



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



# — THE ORGAN —

This organ was built by Casavant Frères, Lté., of St.-Hyacinthe, Québec, and installed in February of this year as their Opus 3500. It contains 1,736 pipes distributed over three manual divisions and Pedal Organ. The pipes of the latter division stand on the exposed windchest at the left bearing the word "GLORIA". The pipes of the Trompette and Posaune are at the center of the instrument ("IN"), and behind them the enclosed Swell Organ. At the right are the pipes of the Great Organ ("EXCELSIS"), and the pipes of the Rückpositiv ("DEO") stand on the gallery rail.

This organ was designed both for its role in the liturgy and to render with fidelity worthy organ literature from the past and the present. Although some of its stops were inspired by examples from 17th-century Germany and France, its design is rooted in the present, with an eye towards the future, and may aptly be "neo-classic".

The pipe scaling was by M. Eugene Laplante, and the tonal finishing of the organ by Mm. Gilles Charest and Roger Chicoine, of the Casavant Head Office. The specification, arrangement, and visual design were by Richard Knapp, Area Representative of Casavant. Mr. Knapp was assisted in the installation of the organ by Demaris Knapp and a number of Emanuel members to which a sincere expression of thanks and gratitude is extended.

## SPECIFICATION

Great Organ			Swell Organ		
	pitch	pipes		pitch	pipes
1. Prinzipal	8'	56	9. Bordun	8'	56
2. Rohrflöte	8'	56	10. Salizional	8'	56
3. Oktav	4'	56	11. Schwebung (TC)	8'	44
4. Spitzflöte	4'	56	12. Spitzprinzipal	4'	56
5. Flachflöte	2'	56	13. Genshorn	2'	56
6. Mixtur IV ranks		224	14. Scharf III ranks		168
7. Trompette	16'	56	15. Oboe	8'	56
8. Trompette	8'	12	Tremulant		
Rückpositiv Organ			Pedal Organ		
16. Hoszgedackt	8'	56	22. Subbass	16'	32
17. Koppelflöte	4'	56	23. Oktavbass	8'	32
18. Prinzipal	2'	56	24. Rohrflöte	8'	(Great)
19. Quintflöte	1-1/3'	56	25. Quinte	5-1/3'	(Great)
20. Sesquialtera II ranks		88	26. Oktav	4'	32
21. Zimbel III ranks		168	27. Mixtur III ranks		96
Tremulant			28. Posaune	16'	(Great)
			29. Trompette	8'	(Great)

The existing console, by Austin Organs, Inc. (1950) was retained, with modifications by Mr. Knapp for compatibility with the new organ.