

WE RESPOND TO GOD'S WORD

AT THE OFFERTORY

THE PRAYER

THE ANTHEM OF DEDICATION

Let All Creation Praise Stephen Paulus
(b. 1949)

Praise Him with the sound of trumpet, lyre and harp;
Praise him with timbrel and dance;
Praise him with strings and organ; praise him with cymbals sounding forth
well.

Praise him with jubilation!

Let every spirit praise the Lord with joy and jubilation!

The fire has its flames and praises God. The wind blows the flames and
praises God.

In the voice we hear the word, the word which praises God and the word
when heard praises God. So all of creation is a song of praise to God.

Let all creation sing praise!

The Chancel Choir

† *The anthem today was commissioned especially for this occasion
by Dr. and Mrs. Charles M. Moon, Jr. and Mr. and Mrs. William C. Lester*

* AT THE PRESENTATION: *Doxology* Tune: *Old Hundredth*

THE INVITATION TO CHRISTIAN DISCIPLESHIP AND CHURCH MEMBERSHIP

* THE HYMN OF INVITATION 196:

Come, Thou Long-Expected Jesus Tune: *Hyfrydol*

* THE BLESSING

* THE PEACE

Minister: The peace of the Lord be always with you.

People: **And also with you.**

† *The people offer each other signs of God's peace.*

* THE RESPONSE Tune: *St. Louis*

O holy child of Bethlehem, descend to us, we pray;

cast out our sin, and enter in, be born in us today.

We hear the Christmas angels the great glad tidings tell;

O come to us, abide with us, our Lord Emmanuel!

THE CLOSING VOLUNTARY:

Dieu parmi nous (God among us) Olivier Messiaen
(b. 1908)

* Congregation Standing ** Ushers will seat those who are waiting

The flowers in the sanctuary have been given in appreciation and thanksgiving for
Mr. and Mrs. Howard Dobbs, Scott Atchison and the Chancel Choir.

Worship Leaders

Don Harp, *Senior Minister*

Scott Atchison, *Organist-Choirmaster*

Sarah Hawbecker-Gray, *Associate Organist-Choirmaster*

INAUGURAL RECITAL

SIMON PRESTON

Guest Organist

December 8, 1991

8:00 P.M.

Concerto in a minor, BWV 593 Johann Sebastian Bach
(after Vivaldi) (1685-1750)

Allegro

Adagio

Allegro

Prelude and Fugue in D Major, BWV 532 J.S. Bach

Fantasia in f minor, K. 608 Wolfgang Amadeus Mozart
(1756-1791)

INTERMISSION

Choral-Improvisations on Victimae Paschali Charles Tournemire
(1870-1939)

Variations on a theme of Handel Arno Landmann
(1887- ?)

Variations on America Charles Ives
(1874-1954)

March: Stars and Stripes J.P. Sousa
(1854-1932)

† *Reception immediately following in the Fellowship Hall*



SIMON PRESTON Concert Organist

Simon Preston, the guest organist for the dedication of the organ, began his musical training as a chorister in the Choir of King's College, Cambridge. After studying organ at the Royal Academy of Music in London with C.H. Trevor, he returned to King's College as Organ Scholar and obtained the Master of Arts and Bachelor of Music degrees.

As the youngest ever Sub-

Organist of Westminster Abbey, Simon Preston established himself as one of the world's finest performers through his recordings on the Abbey's famous instrument, playing the music of, among others, the then little-known Olivier Messiaen. In 1965, Simon Preston made his debut tour of the United States to ecstatic public and critical acclaim, and he has subsequently been in great demand here as both organist and conductor.

In Europe, Mr. Preston has played in all of the great musical capitals, including Paris, Berlin, Munich, Salzburg, Vienna, Stockholm, Helsinki, Amsterdam and Prague, as well as participating in festivals in practically every European country. His solo recording career has spanned nearly thirty years and in that time he has also established himself as one of the leading choral conductors in Great Britain, first with the Choir of Christ Church, Oxford and then with Westminster Abbey Choir after he became Organist and Master of the Choristers in 1981. He has conducted orchestras throughout the world, including the Academy of Ancient Music (with whom he has collaborated many times in recordings and concerts), the Philharmonia, City of London Sinfonia, London Bach Orchestra, Northern Sinfonia, and the San Francisco Symphony.

In 1986 Simon Preston was asked to plan and execute the music for the wedding of HRH The Prince Andrew to Miss Sarah Ferguson — the Duke and Duchess of York — an event which received the attention of media throughout the world.

In between engagements, Simon Preston finds time to compose. *Alleluyas* has become one of the standard works in the organ repertoire, and his most recent composition *Fantasia: "The Christmas Light"* was given its British premiere by Frederick Swann at the 1987 International Congress of Organists in Cambridge, England. He composed and performed most of the Salieri keyboard music in the film "Amadeus" and in an earlier film, "Rollerball," he played the music for the opening title and credits on the organ in the Royal Albert Hall. His choral work is also much in demand in both the film and TV world. He has contributed music for many of Tony Palmer's films including the recent "Testimony" and for Terence Davies' "Distant Voices, Still Lives."

THE ORGAN

"The commission to create a new organ brings with it the responsibility to build an instrument which is aesthetically pleasing, mechanically sound, and musically right to meet the diverse needs of the worship life of the church it is to serve. While meeting these criteria is a given routine, part of quality organ-building, the challenge goes significantly beyond the routine when meeting these needs on the scale of an instrument the size of the new Schantz organ in Atlanta."

Burton K. Tidwell, Tonal Director
The Schantz Organ Company

On Monday, September 30, the new organ arrived for installation at Peachtree Road United Methodist Church. It was built by the Schantz Organ Company of Orrville, Ohio, especially for our church. A crew of experienced craftsmen and tonal finishers have tested and tuned each of the 4120 pipes to fit the acoustical conditions of the church.

The Schantz Company was established in 1873 by A.J. Tschantz, the grandson of Swiss immigrants, in Kidron, Ohio, a Swiss community a few miles from Orrville, Ohio. His first success with musical instruments was the building of a reed organ and for several years these were built in his shop under the name of "American Beauty". He soon became interested in the more challenging aspects of the pipe organ and began building them along with the reed organs. As he passed into retirement, the business was expanded by his three sons who subsequently turned it over to their three sons during which the Company became a nationally respected builder of pipe organs. The fourth generation of the family is now active in the business.

The pipes of the organ are fabricated of both metal and wood. The metal pipes are predominately of an alloy of tin and lead in varying proportions depending on their size and function. Larger metal pipes are made of zinc. The pipes vary in pitch length from 32' to 3/8", the larger ones providing the low pitches and the smaller ones, the high. An unusual feature is a horizontal trumpet made of polished copper. A set of chimes has been retained from the previous organ.

In an electro-pneumatic organ such as this, the tone is produced by air entering the pipe, activated by an electrical impulse when a key is struck. A "rank" consists of one pipe for each key on the keyboard — 61 for the hands and 32 for the feet.

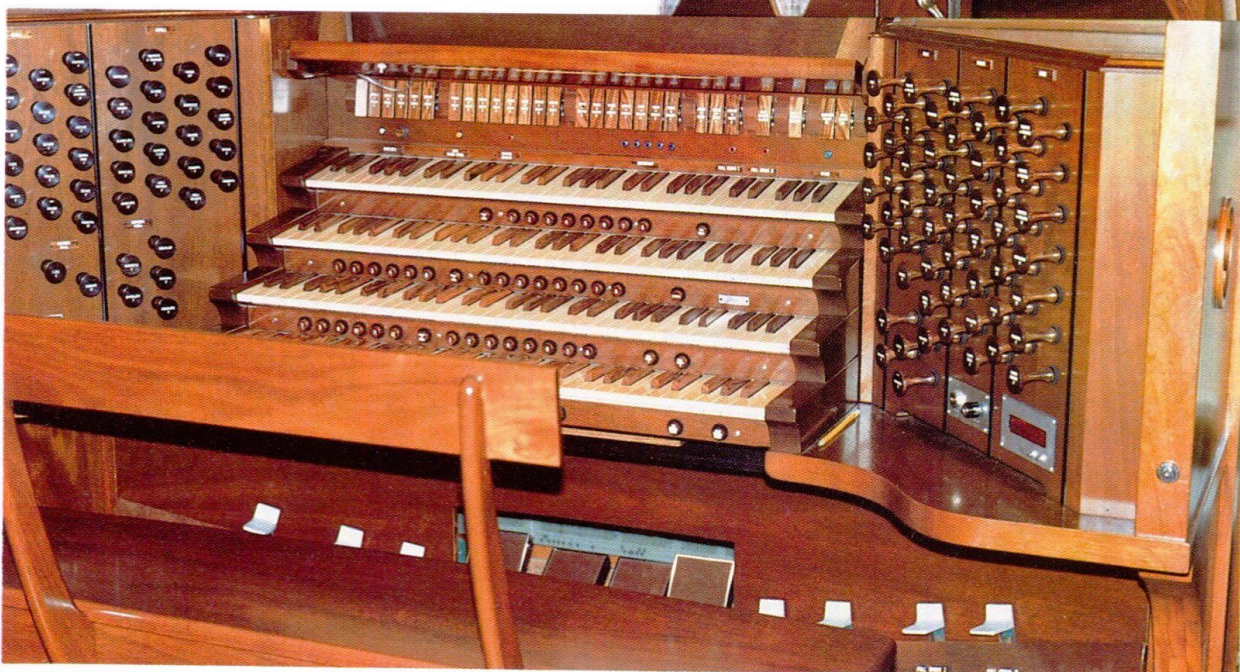
This organ contains 71 ranks of pipes. The console from which the organ is played, consists of 4 keyboards for the hands and one for the feet. Each of the "stops" or "ranks" of pipes in the organ has a control in the console that turns it on or off.

Everything possible was done to create for Peachtree Road United Methodist Church an instrument that would support the congregation in singing and provide a variety of tonal colors for the production of incidental music in the service, as well as the best of organ literature.

"All of us at Schantz take great pride in our work on this important project. While only time and continued use of this instrument will truly prove the success of our efforts, we sincerely hope that we have created for Peachtree Road United Methodist Church an organ which is not only equal to those important demands placed upon it, but one which meets those needs in a distinctively musical manner."

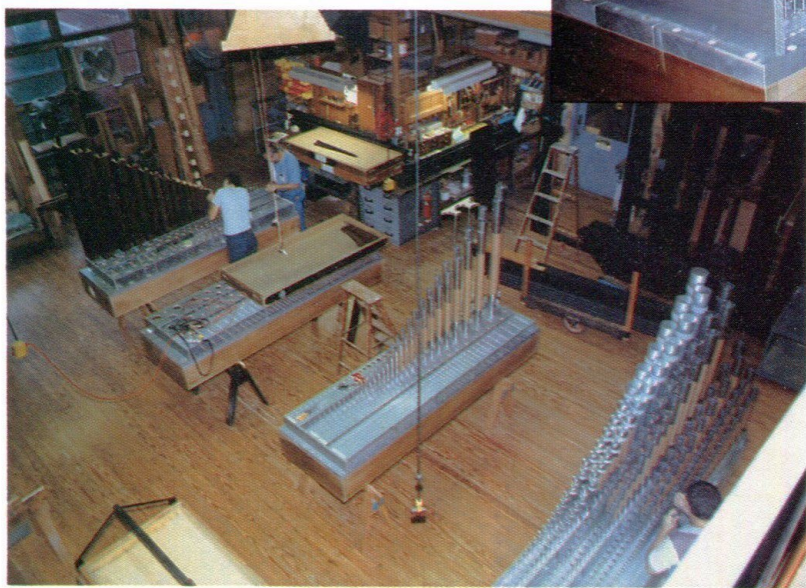
Burton K. Tidwell, Tonal Director
The Schantz Organ Company

The Schantz Organ Company of Orrville, Ohio drew from over 100 years of organ-building when they custom designed and handcrafted the organ for the Peachtree Road United Methodist Church of Atlanta.



THE HANDCRAFTING

Each pipe was poured and formed from a tin and lead alloy heated to over 450 degrees Fahrenheit. The sheets of metal are planed to within a hundredth of an inch of the specified thickness for each pipe. Then the individual pipes are soldered and polished by hand. Handcrafted wooden racks become the home of the polished pipes, 4,120 pipes of tin, zinc, lead, copper and poplar are individually voiced and tuned so as to perform as precision musical instruments either singly or in combination. A four manual console with over 140 controls was crafted to enable the organist to comfortably control the expansive 71 rank organ.



GREAT ORGAN

(Unenclosed, partly exposed) (Manual 2)

Violone	16'	61 pipes
Principal	8'	61 pipes
Bordun	8'	61 pipes
Violone	8'	12 pipes
Octave	4'	61 pipes
Hohlfloete	4'	61 pipes
Fifteenth	2'	61 pipes
Cornet	III rks.	183 pipes
Mixture	V rks.	305 pipes
Trompete	8'	61 pipes
Tuba	8'	61 notes
Trompette en chamade	8'	61 notes
Chimes		

SWELL ORGAN

(Enclosed in expression 1) (Manual 3)

Rohrfloete	16'	12 pipes
Principal	8'	61 present pipes
Rohrfloete	8'	61 present pipes
Viola Pomposa	8'	61 pipes
Viola Celeste	8'	61 pipes
Principal	4'	61 pipes
Harmonic Flute	4'	61 pipes
Octave	2'	61 pipes
Blockfloete	2'	61 pipes
Mixture	IV rks.	244 pipes
Basson-Hautbois	16'	61 pipes
Trompette	8'	61 pipes
Hautbois	8'	12 pipes
Vox Humana	8'	61 pipes
Clairon	4'	61 pipes
Tremulant (Electric)		
Trompette en chamade	8'	61 notes

CHOIR ORGAN

(Enclosed in expression 2) (Manual 4)

Gedackt	8'	61 present pipes
Flauto Dolce	8'	61 pipes
Flauto Celeste	8't.c.	49 pipes
Principal	4'	61 present pipes
Spillfloete	4'	61 present pipes
Nasat	2-2/3'	61 present pipes
Octave	2'	61 present pipes
Terz	1-3/5'	61 present pipes
Mixture	III rks.	183 pipes
English Horn	16'	12 pipes
English Horn	8'	61 pipes
Krummhorn	8'	61 present pipes
Schalmey	4'	61 pipes
Tremulant (Electric)		
Tuba (Ch)	8'	61 pipes
Trompette en chamade	16'	
Trompette en chamade	8'	
Trompette en chamade	4'	

POSITIV ORGAN

(Unenclosed, partly exposed) (Manual 1)

Holzfloete	8'	61 pipes
Octave	4'	61 pipes
Koppelfloete	4'	61 pipes
Super Octave	2'	61 pipes
Waldfloete	2'	61 pipes
Quinte	1-1/3'	61 pipes
Sesquialtera	II rks.	122 pipes
Scharf	IV rks.	244 pipes
Dulcian	16'	12 pipes
Dulcian	8'	61 pipes
Tremulant (Electric)		
Trompette en chamade	8'	61 pipes
Zymbelstern		

ANTIPHONAL ORGAN

(Prepared for only in Main Console)

To be located in Rear Gallery and playable from Main Organ console and separate 2 manual console in rear gallery. Affected by all couplers of Main Organ console.

GREAT ORGAN

(Unenclosed, pipes exposed)

Principal	8'
Rohrfloete (Sw)	8'
Octave	4'
Mixture	IV rks.

SWELL ORGAN

(Enclosed in expression box)

Rohrfloete	8'
Spitzfloete	4'
Principal	2'
Trompette	8'
Tremulant (Electric)	

PEDAL ORGAN

(Unenclosed)

Subbass	16'
Floete	8'

† "Present pipes" denotes use of pipework from the 1949 Moller organ.

THE STOPLIST

PEDAL ORGAN

(Partly enclosed. Pipes partly exposed)

Resultant	32'	32 notes
Principal	16'	32 pipes
Brummbass	16'	32 present pipes
Rohrfloete (Sw)	16'	32 notes
Violone (Gr)	16'	32 notes
Octave	8'	32 pipes
Bordun	8'	12 pipes
Rohrfloete (Sw)	8'	32 notes
Violone (Gr)	8'	32 notes
Choralbass	4'	32 pipes
Floete	4'	12 pipes
Octavio	2'	32 notes
Mixture I	II	64 present pipes
Mixture II	IV rks.	128 pipes
Kontra Posaune	32'	12 pipes
Posaune	16'	32 pipes
Basson-Hautbois (Sw)	16'	32 notes
Trompete	8'	12 pipes
Hautbois (Sw)	8'	32 notes
Klarine	4'	12 pipes
Hautbois (Sw)	4'	32 notes
Schalmey (Ch)	4'	32 notes
Trompette en chamade		

COUPLERS

Great Unison Off	Swell Unison Off
Great to Great 16'	Swell to Swell 16'
Great to Great 4'	Swell to Swell 4'
Swell to Great 16'	Great to Positiv
Swell to Great 8'	Positiv Unison Off
Swell to Great 4'	Great to Positiv 8'
Choir to Great 16'	Swell to Positiv 16'
Choir to Great 8'	Swell to Positiv 8'
Choir to Great 4'	Swell to Positiv 4'
Positiv to Great 16'	Choir to Positiv 16'
Positiv to Great 8'	Choir to Positiv 8'
	Choir to Positiv 4'
Choir Unison Off	Great to Pedal 8'
Choir to Choir 16'	Swell to Pedal 8'
Choir to Choir 4'	Swell to Pedal 4'
Great to Choir 8'	
Swell to Choir 8'	Choir to Pedal 8'
	Choir to Pedal 4'
Positiv to Choir 8'	Positiv to Pedal 8'
Great - Positiv	Manual Reverse

Adjustable Combinations

(Solid state capture type — fully adjustable at console and visibly moving stops and couplers)

Great stops and intra-manual couplers:

1-2-3-4-5-6-7-8

Swell stops and intra-manual couplers:

1-2-3-4-5-6-7-8

Choir stops and intra-manual couplers:

1-2-3-4-5-6-7-8

Positiv stops and intra-manual couplers:

1-2-3-4-5-6-7-8

Pedal stops: (Toe studs)

1-2-3-4-5-6-7-8

General: (All stops and couplers)

1-2-3-4-5-6-7-8-9-10-11-12

Main General Cancel

Antiphonal General Cancel

Setter Piston

Eight memory channels, 1-8.

Pedal Movements

Balanced Crescendo Pedal

Balanced Swell Expression Pedal

Balanced Choir Expression Pedal

Balanced Antiphonal Expression Pedal

Toe Studs

(Duplicated by manual pistons)

Full Organ Reversible 1

Full Organ Reversible 2

Great to Pedal Reversible

Swell to Pedal Reversible

Choir to Pedal Reversible

Positiv to Pedal Reversible

Toe studs 1-2-3-4-5-6-7-8 operating Pedal stops, combinations as listed before.

Toe studs 1-2-3-4-5-6-7-8-9-10-11-12 duplicating manual General Pistons of same number.

Concerto in a minor, BWV 593

Johann Sebastian Bach
(1685-1750)

The practice of transcribing music from one medium to another was widely accepted in the baroque, and the transcription of concerted material to the organ was an especially popular example of this practice. This concerto is a faithful transcription of Vivaldi's original concerto for orchestra and two solo violins, especially in the first two movements. In the third, Bach has made considerable improvements in what is otherwise a rather weak Vivaldi score, adding sixteenth notes and filling out the texture with occasional double pedal.

Prelude and Fugue in D Major, BWV 532

Johann Sebastian Bach
(1685-1750)

This Prelude and Fugue was probably written while Bach was at Weimar, between the years 1708 and 1717. The Prelude follows the Buxtehude model, having several sections. It begins with a toccata-like flourish, incorporating scales and arpeggios in the pedals, continues with an improvisatory section with tremolos, and finally settles into an extended Alla breve. A final adagio brings back the toccata style, and with a series of chromaticisms, the Prelude closes in D Major.

The Fugue is one of Bach's most entertaining, starting with a seemingly highly unpromising bar — merely a repetition of a single up and down group of semiquavers. The countersubject makes even more of a joke of it. Long sequences based on simple material and amazingly organized inversions and modulations turn this into a humorous short story, in which nothing is so entertaining as the final lines of excited pedal-work, culminating in the last octave leap in the feet.

Fantasia in f minor, K. 608

Wolfgang Amadeus Mozart
(1756-1791)

The Fantasia in f minor was one of the last pieces which Mozart wrote, having been completed in March, 1791. It was originally composed for mechanical organ. The sound of the high-pitched pipes which Mozart apparently detested, though he had recently written another piece for such an instrument (K. 594).

K. 608 takes the form of a fugue in f minor, which is preceded by music of a dramatic nature which recurs at telling intervals in the course of the work. The fugue itself is interrupted by an Andante section in A-flat Major, but resumes with ever-increasing complexity.

Choral Improvisation on Victimae Paschali

Charles Tournemire
(1870-1939)

Charles Tournemire studied at first in his native Bordeaux and then entered the Paris Conservatoire where he was taught by Franck and Widor. He won first prize for organ and was appointed organist at Sainte-Clotilde in 1898, a post he held until his death in 1939. His greatest work is generally considered to be *L'Orgue Mystique*, a set of 51 complete Sunday services using the plainsong melodies appropriate to each Sunday in the liturgical year. He also wrote four operas, eight symphonies and some vocal and chamber music. Tournemire was renowned for his improvisations on Sundays and he recorded some of these in the 1930's. His pupil, Maurice Duruflé, painstakingly reconstructed and published a set of five of Tournemire's improvisations in 1958. The fifth is based on the Easter plainsong *Victimae Paschali* and is a massive picture on the subject of the resurrection.

PROGRAM NOTES

Variations on a Theme of Handel

Arno Landmann
(1887- ?)

We pay further homage to Handel with the Variations on a Theme of Handel, Op. 29, by Arno Landmann. Born in 1887 in Blankenhain, Thuringia, Landmann studied organ with E.W. Degner at the Grossherzogliche Musikschule in Weimar, and with Karl Straube and Max Reger at the Leipzig Conservatory. After 1911 he worked as an organist in Mannheim, where he taught at the Hochschule für Musik und Theater beginning in 1942. Aside from his many organ works, including a symphony for organ and orchestra, his compositions also include songs and an oratorio. The first version of the Variations was completed in 1935, and the work was revised in 1948. Numerous corrections appear in the autograph scores to both versions of the piece, suggesting that Landmann continued working on it over a longer period of time. The theme is drawn from the Sarabande from Handel's Harpsichord *Suite No. 6 in g minor* (HWV 439).

Throughout the twenty variations, Landmann does not always preserve the original length of the theme (16 bars). Sometimes he varies only parts of the theme, or develops individual ideas beyond the sixteen-bar framework. In part, because each variation has a different length, and also because the transitions are accomplished very smoothly, it is often difficult for the listener to distinguish one variation from the next.

Landmann treats the harmonic structure of the theme just as freely as he does its length. Throughout the first few variations he largely retains the original harmonic progressions, but then gradually departs from them through the addition of non-harmonic tones and altered chords. The original key of d minor is abandoned in the middle of the fifth variation in favor of a rapid sequence of modulations (Var. 5-11). Landmann, however, never crosses the boundary into atonality. After this modulatory section, the harmonies become less agitated, moving through C Major, a minor and d minor to reach the final key of D Major in Variation 18 (Maestoso), where the theme is heard again in nearly its original form.

The compositional techniques used by Landmann range from baroque imitation (Var. 3) and four-part canon (Var. 7) to an encircling of the theme by broad arpeggiations (Var. 15) and rhythmic convolutions in the outer voices (Var. 12). Occasionally the composer will reuse ideas already presented in earlier variations.

Variations on *America*

Charles Edward Ives
(1874-1954)

Charles Ives was born in Danbury, Connecticut, and at the age of 14 he became organist at Danbury Baptist Church. He lived and worked entirely apart from the musical world of his time and composed most of his works while pursuing a successful career as an insurance broker. Ives is generally recognized as the first American composer of major stature. He developed an individual method of composition deeply rooted in national music and refused to be bound by rules and conventions. His *Variations on America* were written for the organ when he was only 17 years old.