

The First Church of Christ

IN MARBLEHEAD, MASSACHUSETTS



ORGAN RECITAL

Robert Anderson

November 14th, 1971 at 8 PM

Lois Bratt Genis

Organist & Choir Director

Reverend George M. Hooten, Jr.

Minister

Reverend Charles F. Hood

Associate Minister

Miss Virginia Webber

Director of Christian Education

Reverend Eugene Arnould

Youth Minister

PROGRAM NOTES

PROGRAM

DIETRICH BUXTEHUDE
1637-1707

Prelude and Fugue in E minor (Spitta I/6)

Buxtehude was the most imaginative figure in 17th century German organ composition. His style greatly influenced Bach's early works. Borrowing the Italian toccata-form from his predecessors, he created a five-part form alternating free and fugal sections. In this work, Buxtehude expands his normal structure, using three fugues of greatly-contrasting mood. It shows him at the height of his creative endeavor. The pensive, chromatic second fugue and the lively gigue at the end reveal the depth and boldness of his writing.

JOHANN SEBASTIAN BACH
1685-1750

Partita on the Chorale,
"Sei gegrüsset, Jesu gütig" BWV 768
(Chorale and Eleven Variations)

This Partita based on a Passion chorale is the greatest work of its kind in the organ literature. The practice of writing keyboard variations on secular songs had a long history; the art had been practiced in Italy, Spain, England, Holland and Germany since the Renaissance. Pachelbel and Böhm further developed the technique, using chorales; Bach came under Böhm's influence while a student in Luneburg (1700-03). The first five variations of this set were composed then, along with several other partitas. Bach chose to re-work and expand this Partita, and added the concluding variations in Weimar, perhaps even in Leipzig. One is reminded in the last few variations of the scope of the catechism chorales in the Clavierübung, Part III.

Intermission

ROBERT SCHUMANN
1810-1856

Six Fugues on the Name BACH, Op. 60
No. 1 in B-flat Major - Langsam
No. 3 in G Major - Mit sanftem Stimmen
No. 5 in F Major - Lebhaft
No. 2 in B-flat Major - Lebhaft

It has always been a convenience that the German language uses the letter B for B-flat and the letter H for B-natural; it has allowed for innumerable compositions on the name of BACH. Schumann became fascinated in 1845 by the invention of the "Piano-pedalboard" and wrote three works for it, though the BACH fugues are also inscribed

for organ. The composer achieves the greatest variety in his contrapuntal dexterity; the technique often dissolves into a chordal texture at the end. Hugo Riemann said of these fugues: "Everywhere the fundamental contrapuntal principles of Sebastian Bach are recognizable. They rise up like mighty pillars; but the luxuriant tendrils, leaves and blossoms of a Romantic spirit entwine about them, partly concealing the mighty edifice, partly enlivening it by the splendor of color and varied contrast and bringing it nearer to modern taste."

JEHAN ALAIN
1911-1940

Three Chorales
I. Dorian Chorale
II. Phrygian Chorale
III. Cistercian Chorale (for an Elevation)

The first two Chorales evoke ancient Greek modes, not Gregorian ones--the Dorian Chorale is actually in the Gregorian Phrygian mode, and the Phrygian Chorale in Dorian! According to Greek modes, Dorian was the mode on E, Phrygian on D. Jehan Alain was one of the greatest creative geniuses in 20th century French music; his untimely death is mourned by all who value the individuality and inspiration of his music.

MAURICE DURUFLÉ
b. 1902

Scherzo, Op. 2

Duruflé holds a professorship at the Paris Conservatory, and is organist at St. Etienne du Mont. Wispy and playful, at times soaring or meditative, the Scherzo is a kaleidoscopic listening delight.

LUIGI FERDINANDO TAGLIAVINI
b. 1929

Passacaglia on a Theme of Hindemith

Prof. Tagliavini is one of the most fascinating musical personalities in Europe today. The greatest authority on the Italian organ and the music composed for it, he has won just acclaim for his concerts, recordings and scholarly publications. In addition, he is a fine composer. The theme of the Passacaglia is from the Quartet in C Major, Op. 16 by Hindemith.

LILLIAN MURTAGH CONCERT MANAGEMENT
CANAAAN, CONNECTICUT

STOP LIST OF THE ORGAN

GREAT

8 Principal
 8 Gedeckt
 4 Octave
 4 Spitzflöte
 2 Blockflöte
 Mixture IV - V
 Sesquialtera II
 8 Trompete
 Tremulant

SWELL

8 Rohr Flöte
 8 Gemshorn
 8 Gemshorn Celeste
 4 Spillflöte
 2 Principal
 1 1/3 Quint
 Scharf III
 8 Krummhorn
 Tremulant

PEDAL

16 Subbass
 8 Principal
 8 Gedeckt
 4 Choralbass
 Mixture III
 16 Fagott

COUPLERS

Swell to Great
 Great to Pedal
 Swell to Pedal

COMBINATIONS - Adjustable at the console by solid state capture system and visibly operating the draw stop knobs.

GREAT - 1, 2, 3, 4 Pistons
 SWELL - 1, 2, 3, 4 Pistons
 PEDAL - 1, 2, 3, 4 Toe Studs
 GENERAL - 1, 2, 3, 4, 5 Pistons duplicated by Toe Studs

General Cancel

MECHANICALS - Swell Expression Pedal
 Great to Pedal Reversible Toe Pedal
 Full Organ Reversible Toe Pedal and Piston

The organ is one of the first mechanical action organs built by Aeolian-Skinner under the direction of Robert L. Sipe. It consists of two manuals and a pedal division. The instrument is designed within the framework of traditional classical principles with certain modern improvements: the detached console which enables the organist to direct the choir easily from the console, and the solid state combination which gives the organist greater flexibility in changing registration. In spite of its size, the organ is not limited to one school of literature, but plays all with equal versatility.