

**Cornell College**  
presents

A Rededication Concert

of the

**Moller-Casavant Pipe Organ**

by

**Robert Triplett**  
Cornell Organist and  
Distinguished Artist in Residence

October 15, 1993  
King Chapel  
8:00 p.m.

# PROGRAM

Variations on "America" for Organ (1891) .....	Charles Ives 1874-1954
Symphony in G Major for Organ (1930) .....	Leo Sowerby 1895-1968
Very broadly — Moderately fast	
Fast and sinister	
Passacaglia	

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## Rededication Ceremony

Welcome .....	President David Marker
Litany of Rededication	
Presentation of the Organ	
Responsive Reading .....	Chaplain Richard H. Thomas

It is good to give thanks to the Lord,  
*To sing praises to Your name, O Most High,*  
To declare Your steadfast love in the morning,  
*And Your faithfulness at night,*  
To the music of the lute and harp,  
*To the melody of the lyre.*  
For You, O Lord, have made me glad by Your work;  
*At the works of Your hands I sing for joy.*

Prayer of Dedication

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## Intermission

Sweet Sixteenths: A Concert Rag for Organ (1978) .....	William Albright 1944-
Five Dances for Organ (1982) .....	Calvin Hampton 1938-1982
The Primitives	
At the Ballet	
Those Americans	
An Exalted Ritual	
Everyone Dance	

*A reception in McCague follows the concert.*

## PROGRAM NOTES: THOSE SASSY AMERICANS

Americans have always been a plucky sort. Ever since the earliest immigrants arrived on the shores of the "new world," a sense of adventure, stamina, and even feistiness have prevailed here. Nowhere is this distinctive American spirit more apparent than in the art it has produced. In music this spirit shows itself in such divergent composers as William Billings, Aaron Copland, Stephen F. Foster, and Dizzy Gillespie. Some who like to coin catchy phrases have referred to us as "those sassy Americans." That is the theme of tonight's program.

### CHARLES IVES

Perhaps no other composer is better suited to show off American sassiness than Charles Ives, the renegade composer and wealthy insurance executive who spent a lifetime thumbing his nose at mainstream musical values. Ives grew up when staid Victorian dictates had a stranglehold on American culture. While the Victorians preferred pleasant-sounding, "correct" ditties, Ives loved dissonance, which he felt was the real pulse of America. Nothing excited Ives more than hearing two or three ensembles playing entirely different tunes at the same time, a device later called "polytonality." *Variations on America*, written when Ives was only seventeen, shows astonishing experimentation with polytonality, where the familiar "America" theme is played in two different keys at the same time. (Twenty-two years later, Igor Stravinsky would shock the world using this device in *Rite of Spring*.) The variations take potshots at Victoriana by satirizing nearly every musical stereotype of the day: the stately introduction shifts abruptly into a cliché cadence, the super-serious hymn-like first variation slips into melodic banalities, the so-called "ethereal" variation with its slithering chromatic harmonies dissolves into a "barbershop" type ending, and the obligatory dance variation shuffles through a falsely pompous polonaise that is undermined by bizarre melodic flickerings. It's all great fun. But it is Ives who gets the last laugh. Totally neglected in his lifetime, Ives now has emerged as one of the most important American composers in our short history.

### LEO SOWERBY

While Ives consciously shocked, Leo Sowerby took a more traditional route. A church musician all his life, Sowerby, who studied in Europe, understood and respected all the great musical forms of the 18th and 19th centuries. Nevertheless, Sowerby is distinctly American, mainly in his choice of harmonies. These are punctuated with the lush sounds found in sophisticated jazz of the '30s and '40s, notably in the "big band" music of Duke Ellington.



The *Symphony for Organ* is considered a masterpiece of 20th century American literature. The movements follow traditional forms: the first movement is a sonata form; the second, a modified rondo; and the third, a passacaglia, which some compare to the great *Passacaglia in c minor for Organ* by J.S. Bach. The second movement probably is the most “sassy” with its catchy syncopations, its “bluesy” harmonies, and its blatant (almost ostentatious) virtuosity.

### WILLIAM ALBRIGHT

Like many American composers on the cutting edge of late 20th century American culture, William Albright explores many avenues of musical style — from jazz to Eastern exoticisms. *Sweet Sixteenths*, with its slow ragtime tempo, pays homage to Scott Joplin, a hero to Albright who has recorded the complete piano works of this pioneer composer of ragtime.

### CALVIN HAMPTON

As the organist for Calvary Church in New York City, Calvin Hampton was in tune with the rhythm of the large American city. His enormously popular Friday Midnight concerts at the church featured anything from jazz to Josquin and drew an audience that ranged from the homeless to the seriously affluent. *Five Dances* is thoroughly American in its vigor, freshness, reflectiveness, and “devil-may-care” attitude. One sad, but wry note: Hampton was an early victim of AIDS, which took his life at the pinnacle of his career. While he lived, however, Calvin Hampton embodied everything that personifies the American spirit. He was urbane, experimental, intellectual, and — yes — sassy. The *Five Dances* tell the tale.

Robert Triplett

## ROBERT TRIPLETT

Organist Robert Triplett has concertized widely throughout the United States, including New York, Los Angeles, Ft. Worth, and Minneapolis. He has appeared as recitalist at the National Convention of the American Guild of Organists and soloist with the St. Paul Chamber Orchestra and has been featured twice on the nationally syndicated radio program "Pipedreams." Centaur Records recently issued a compact disc recording of organ music recorded by Triplett on the Moller organ. The disc is being distributed in North America, Europe, and the Far East. The French magazine *Diapason* praised the disc for its "infallible and easy virtuosity, suppleness, precision, and absolute fidelity to the spirit of the text." *Fanfare* magazine called the disc "atmospheric, imposing, and eloquent...full of virtuosity and panache," and harpsichordist Igor Kipnis called it "an impressive accomplishment in every way."

Triplett has served on the faculty of Cornell College since 1964, except for a brief absence from 1978 to 1984. He has published numerous articles and several compositions. His most recent publication is a carol arrangement for strings, "What Is This Lovely Fragrance," published by Oxford University Press.

His 1983 book, *Stagefright: Letting It Work For You*, has received critical acclaim, including an enthusiastic review by jazz pianist Dave Brubeck.

# THE CORNELL ORGAN

The original Moller organ at Cornell, installed in 1967, followed a design known as the "American Classic Ideal." This means that many diverse tonal resources are blended together into a cohesive whole. The reed stops are French-inspired, the principal stops are basically Germanic, and the shimmering celestes are unmistakably American. The recent tonal restoration by Casavant Frères Limitée, which was directed by regional representative Carroll Hanson, preserves this design. Analogous to the belief that America is the "melting pot" of many cultures, the American Classic organ, and likewise Cornell's instrument, is designed to play many different styles of literature from various periods of history. The first King Chapel organ was installed in 1899 and the second in 1931.

## Specifications

c. 3800 Pipes

MANUAL II GREAT ORGAN (exposed)	MANUAL III SWELL ORGAN (enclosed)	PEDAL ORGAN	MANUAL I POSITIV ORGAN (exposed)
*16' Violone	16' Flauto Dolce	32' Contra Bourdon	8' Gedeckt
8' Principal	8' Spitzgeigen	16' Bourdon	4' Principal
8' Holzgedeckt	8' Rohrfloete	16' Flauto Dolce (Sw)	4' Koppelfloete
4' Octave	8' Salicional	8' Octave	2' Klein Oktav
4' Spitzfloete	8' Voix Celeste	8' Bourdon	1 1/3' Larigot
2 2/3' Nazard	8' Flauto Dolce	4' Choral Bass	1' Siffloete
*2' Super Octave	8' Flute Celeste	4' Flute Conique	III Zimbel
2' Waldfloete	4' Principal	2' Flute Conique	8' Krummhorn
1 3/5' Tierce	4' Nachthorn	III Mixture	8' Flute Celeste II
*II-III Grand Fourniture	2' Flautino	II Acuta	(Sw)
*IV Fourniture	III-IV Plein Jeu	III Harmonics	4' Flute Celeste II
8' Trompete	*II Kornett	32' Grand Cornet IX	(Sw)
Chimes	16' Fagotto	*32' Posaune	Tremolo
English Bells	8' Trompette	(ext. of 16')	
Tremolo	8' Fagotto	16' Posaune	
	4' Clarion	16' Fagotto (Sw)	
	Tremolo	8' Trumpet	
		8' Fagotto (Sw)	
		4' Krummhorn (Pos)	
MANUAL IV SOLO ORGAN			
8' Doppelfloete			
8' Viola			
8' Viola Celeste			
4' Doppelfloete			
8' Bombarde			
8' English Horn			
Tremolo			
Zimbelstern			

The tonal restoration of the organ did not include mechanical functioning of the instrument, which over the years has suffered serious deterioration. Estimated cost for repairing this part of the organ is \$60,000. A fund has been established for this purpose.

\* New ranks by Casavant