

PLENI SUNT COELI

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GLORIA TUA

Sanctus, S. Dñs Deus Sabaoth

Gloria in excelsis Deo

Ecce Agnus Dei
Apoc. 4. In monte Sion.

Tibi laus honor et gloria Deo Dñs in seculum

INAUGURAL CONCERT

CASAVANT FRÈRES
PIPE ORGAN
Opus 3823

46 ranks

SACRED HEART CHURCH

Atlanta, Georgia

WILLIAM E. KRAPE, *Organist*

SUNDAY, MAY 18, 2003

7:30 p.m.

1. Chor. 4. 5. 6. vel. 7. voc.

2. Chor. 4. 5. 6. vel. 7. voc.

Venite, exulte,
mus Dño:

Jubilemus &
Deo salutari nro.

Invenit
qui gemit
ad Deum
et salvabitur
Exhort. C.

Contest. 12. 15

18. vel. 21. voc

Gloria Deo in
eternum diu fuerit

Prallite Dño qui

3. chor 4. 5. 6. vel. 7. voc

ET TERRA

habitat in Sion,



PLACUI SUNT COELI

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GLORIA TUA

Satanas, S. Dñs Deus Sabaoth



Gloria in excelsis Deo

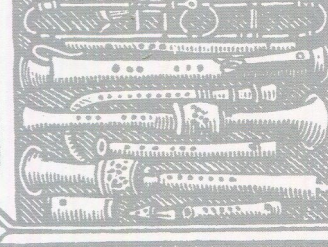
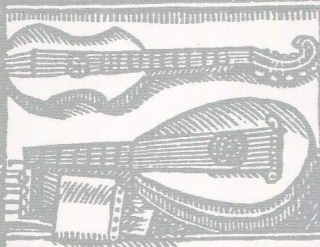
Ecce Agnus Dei In monte Sion.

Tibi laus honor et gloria Deo Dñs in seculum

I. Chor. 4. 5. 6. vel. 7. voc.



2. Chor. 4. 5. 6. vel. 7. voc.

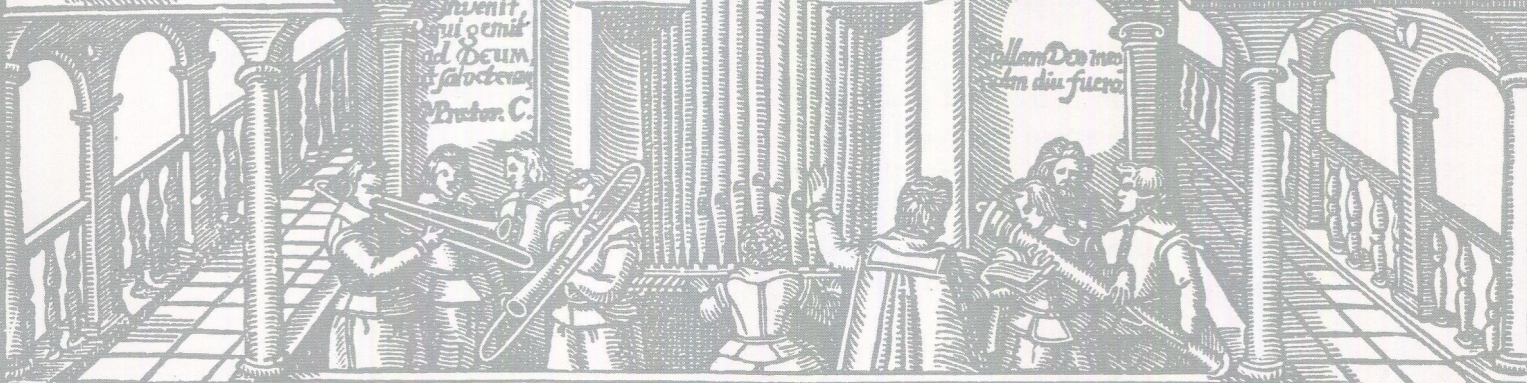


Invenit
qui gemit
ad Deum
factorem
Eccles. 1. C.

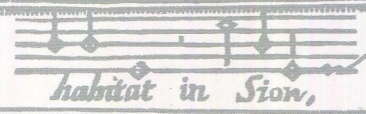
interf. 12. 15.

18. vel. 21. voc.

Callam Deo meo
in diu fuerit



3. chor. 4. 5. 6. vel. 7. voc.
ET TERRA



CASAVANT FRÈRES PIPE ORGAN

Opus 3823



Unlike other musical instruments, each pipe organ is a unique creation. In the history of Casavant Frères no other organ has been built with the same list of stops, with an identical configuration or in the same physical and acoustical setting as this instrument. In recognition of an organ's individuality, builders give each a numerical designation similar to that used by composers. The Casavant brothers organized their workshop in 1879 and installed Opus 1 in Montréal in 1880. In the 123 years since that time, over three thousand eight hundred instruments have been installed all over the world. This one, Opus 3823, is the fourteenth Casavant installation in the state of Georgia since the first arrived in Statesboro more than forty years ago.

The design of a pipe organ begins with listening, listening to the resident church musician and consultant describe their requirements and aspirations for an instrument and listening to the space in which the organ will find its home. Imagining how it will sound based upon what will be played and how it will be used for worship and the other musical activities anticipated by the parish becomes the basis for what stops are selected and how they fit into the ensemble of the organ. Trying to communicate the sound of any musical instrument using words is difficult, however in this case we had the benefit of the musicians having played and heard a Casavant organ in Augusta that they found particularly to their liking. The tonal inspiration for both instruments comes from English organ building of the last century. These instruments, which in the mind of many are eminently suited for use in worship, provide a warm, rich ensemble that encourages and supports choral and congregational singing.

Although the basic tonal orientation is English, the instrument's specification is based upon historical practice that allows the performance of a wide range of literature from all schools and periods. Tonally the instrument has been planned to address the multifaceted requirements of an active music ministry encompassing congregational singing, choral and instrumental accompaniment and the performance of its indigenous literature for worship and the occasional concert.

The new organ includes a large number of foundational stops in all divisions; particularly noteworthy is the presence of an eight-foot principal in each of the three manual divisions. The pipe scaling and voicing techniques have been selected to maximize the breadth and warmth of the organ's ensemble while maintaining clarity and transparency of the combinations needed for polyphony. Individual stops were selected to provide variety of tone at various dynamic and pitch levels, and the approach to voicing has been to provide maximum color from individual stops. Something beautifully demonstrated by Mr. Krape's thoughtful selection of music for the opening recital. The inclusion of two expressive divisions with well-developed choruses provides flexibility not only for playing organ solo literature, but also for the accompaniment of solo voices, choral ensembles and the congregation. Not forgetting their use in producing the dramatic *crescendo-diminuendo* effects so characteristic of English liturgical organ performance. Additional references to the organ's English tonal orientation can be found in the presence of the Swell Cornopean 8' and heard dramatically in the heroic sound of the Tuba.

Two links with former pipe organs at Sacred Heart Church have been incorporated into the new organ, the most obvious being the original instrument's façade woodwork and stenciled pipes that have been restored to their original beauty. In 1922, the façade was retained but the organ behind it replaced with Opus 359 by Ernest Skinner. While much of this instrument was discarded or significantly altered in a 1972 combination pipe-electronic organ project, the delicate, ethereal sounding *Flute Douce* and *Flute Céleste* were rescued from years of silence to sound once again in the new organ.

Knowing that the realization of this instrument represents the combined aspirations and efforts of many people has made this an especially rewarding project. Our association with Sacred Heart Church has been a joy from the first visit to this beautiful historic church. We take special pride in the results that have been achieved through careful coordination with everyone associated with this project. We are most pleased that the commission for this instrument was granted to us and we trust its voice will inspire, lead and comfort those who hear it for generations.

Stanley R. Scheer
Vice President
CASAVANT FRÈRES

FANFARE

John Cook (1918-1984)

John Cook was a native of Maldon, England. For some time he was organist at Collegiate Church of the Holy Trinity in Stratford-on-Avon. From 1954-1962 he was organist at St. Paul's in London. Later, he was with the music department of M.I.T. in Cambridge, Massachusetts. The Fanfare, which creates an exciting mood, is based on Psalm 81:1-3 "Sing aloud to our strength; shout for joy to the God of Jacob! Raise a song, sound the timbrel, the sweet lyre with the harp. Blow the trumpet at the new moon, at the full moon, on our feast day."



LIED

Gaston Litaize (1909-1991)

Gaston Litaize was born and educated in France. Although blind from birth, he served many churches as organist. He also became a noted teacher. The composition, Lied, which is German for song, is rarely heard. Mr. Krape heard it for the first time in the summer of 2001 and was absolutely taken by the sheer beauty of the mood that it set. It is hoped that this work will be performed more often.



FOUR ALLEMANDES

from the Susanne van Soldt
Manuscript (1599)

Allemande Brun Smeedely - reptynse

Allemande prynce - reptynse

Allemande de amour

Allemande - reptynse

The allemande is a dance of moderate tempo in duple meter that first appeared around 1550. This group of dances is from a Dutch keyboard collection. The dances adapt themselves very well to the organ. All but one of the allemandes end with a reprise in triple meter.

