

First Presbyterian Church

250th Anniversary Year

Main Street and Scotland Road

Orange, New Jersey

Ministers

FRANK A. LAWRENCE, D. D.

W. ELMER LANCASTER, M. S. M.

ORGAN RECITAL

BY

Frederick Swann

Director of Music and Organist

The Riverside Church of New York

Sunday afternoon, November 9th, 1969 at 4:00 o'clock

Program

CARILLON DU LONGPONT - - - - - *Louis Vierne*
(1870-1937)

Vierne was organist of Notre Dame Cathedral in Paris, and composed a quantity of music for the instrument. Of his two pieces titled "Carillon", this is the lesser known, but none the less joyful. The theme is that of the carillon of the Chapel in the Chateau at Longpont (Aisne). It begins boldly in the pedals, and is carried to all voices.

POSTLUDE FOR THE OFFICE OF COMPLINE - - - - - *Jehan Alain*
(1911-1940)

This quiet voluntary for a late evening service is the final work of a brilliant Frenchman whose career was cut short by the Second World War.

"Let my prayer come up into Thy presence as the incense; and let the lifting up of my hands be as an evening sacrifice."

PRELUDE AND FUGUE IN C MAJOR (BWV 447) - *Johann Sebastian Bach*
(1685-1750)

This infrequently heard Leipzig masterpiece is one of the most engaging of Bach's larger works for organ. The joyful, lilting Prelude, unlike any other in the form, is sometimes called the "Epiphany" Prelude because of the similarity to the opening chorus of the composer's cantata for Epiphany — "The Sages of Sheba." The Fugue is one of only two which the master wrote in five voices. The pedal voice enters in augmentation near the end of the piece, creating an effect of great grandeur.

REQUIESCAT IN PACE - - - - - *Leo Sowerby*
(1895-1968)

No other American organist-composer won acclaim from such a diversity of sources as Dr. Sowerby. His main musical interest was composition, and he was prolific in many styles and mediums throughout his life. He was associated primarily with the city of Chicago, but his last years were spent as director of the College of Church Musicians at the Washington Cathedral. *Rest in Peace* was written to commemorate those killed in the first world war.

FESTAL FLOURISH - - - - - *Gordon Jacob*
(b. 1895)

Jacob is most famous for his choral arrangements of "Brother James' Air" and his many orchestral compositions. This recent organ work from his pen is in the contemporary English style, and pits the most powerful reed stop of the organ against the remainder of the instrument's resources.

INTERMISSION AND OFFERING

SONATA I, IN F MINOR, OPUS 65 - - - - - Felix Mendelssohn
(1809-1847)

Allegro moderato e serio
Adagio
Andante Recitative
Allegro assai vivace

Mendelssohn was one of the most outstanding organists of his day. He played many of the major Bach works from memory, and it is largely due to his playing in St. Paul's Cathedral in London that the style of English organ playing underwent a revolution in the early 19th century. On one occasion the audience was so enthralled by his playing that they refused to leave until the authorities withdrew the organ blowers in the midst of a Bach fugue.

The Six Organ Sonatas were composed in 1844. The opening movement of the First Sonata begins in a declamatory manner, and then introduces the Chorale, *Was mein Gott will, das g'scheh* (The Will of God Be Always Done). The Chorale phrases alternate with fugal writing. The slow movement leads to a striking recitative — pianissimo passages on solo voices contrasting with fortissimo chords. A splendidly vigorous finale, running up and down the compass of the instrument, is pianistic in style.

PRELUDE AND FUGUE ON THE NAME A-L-A-I-N - - - Maurice Durufle
(b. 1902)

Composed to the memory of Jehan Alain,
killed in action 1940, at the siege of Saumur.

The *Prelude*, in the mood of a scherzo, uses the musical note motif a-d-a-a-f for the spelling of the name. In the somber concluding section the theme of Alain's "Litanies" is quoted. The *Fugue* begins quietly, again using the motif as part of the theme, and builds in texture and volume to a triumphant conclusion in a major key.

THE RECITALIST

The son of a Methodist clergyman, Mr. Swann began study of the piano at the age of seven, but was so intrigued with the organ in the church where he received his piano lessons that he "talked" his teacher into permitting five minutes at the organ as a reward for a good piano lesson. This led to organ study by the time he was eight years old.

Awarded a scholarship to the School of Music of Northwestern University, he studied under John Christensen and Thomas Matthews, graduating with the Bachelor of Music Degree, awarded "with distinction." He continued his studies in the School of Sacred Music at Union Theological Seminary in New York, where he received the Master of Sacred Music Degree. He was appointed Organist of the Riverside Church in 1958.

Prior to his appointment as Organist of the Riverside Church in 1958, Mr. Swann served as Acting Organist and Choirmaster at the Brick Presbyterian Church in New York (for a two year period during the illness of Dr. Clarence Dickinson), and as Associate Organist and Choirmaster of St. Bartholomew's Episcopal Church, New York.

In 1966 Mr. Swann assumed the position of Director of Music (this in addition to his responsibilities as Organist) at the Riverside Church. He is in great demand as a recitalist.

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Mr. Swann is under the exclusive management of the Lilian Murtagh Concert Management, Box 272, Canaan, Connecticut.

A Reception honoring Mr. Swann will be held in Fellowship Hall immediately following the Recital.

TONAL SPECIFICATIONS OF THE SANCTUARY ORGAN

FIRST PRESBYTERIAN CHURCH, ORANGE, N. J.

Four Manual Austin Organ, opus 2487 (1968)

GREAT ORGAN

Violone	16'	61 pipes
Principal	8'	61 "
Violone	8'	12 "
Hohlflöte	8'	61 "
Octave	4'	61 "
Rohrflöte	4'	61 "
Super Octave	2'	61 "
Fourniture	IV Rks	244 "
Trumpete (Pedal)	8'	29 "
Chimes (Antiphonal)		

SWELL ORGAN

Gedeckt	16'	12 pipes
Montre	8'	68 "
Gambe	8'	68 "
Voix Celeste (T.C.)	8'	56 "
Rohrgedeckt	8'	68 "
Principal	4'	68 "
Waldflöte	4'	68 "
Spillflöte	2'	61 "
Larigot	1 1/3'	61 "
Plein Jeu	III Rks	183 "
Fagotto	16'	68 "
Fagotto	8'	12 "
Trompette	8'	68 "
Clarion	4'	68 "
Tremulant		

CHOIR-POSITIV ORGAN

Nason Flute	8'	68 pipes
Spitz Flute	8'	68 "
Erzähler	8'	68 "
Erzähler Celeste	8'	56 "
Koppel Flute	4'	68 "
Prestant	4'	68 "
Nazard	2-2/3'	61 "
Prinzipal	2'	61 "
Block Flute	2'	61 "
Tierce	1-3/5'	61 "
Quint	1-1/3'	61 "
Sifflöte	1'	12 "
Cymbel	II Rks	122 "
Krummhorn (T.C.)	8'	56 "
English Horn	8'	68 "
Tremulant		

SOLO ORGAN

Orchestral Flute	8'	73 pipes
Gamba	8'	73 "
Gamba Celeste (T.C.)	8'	61 "
Harmonic Flute	4'	73 "
Grand Chorus*	V Rks	305 "
French Horn	8'	73 "
Orchestral Oboe	8'	73 "
Bombarde	8'	73 "
Tremulant		

ANTIPHONAL ORGAN

Principal	8'	73 pipes
Rohrflöte	8'	73 "
Vox Angelica	8'	73 "
Vox Celeste (T.C.)	8'	61 "
Principal	4'	73 "
Flute	4'	73 "
Fifteenth	2'	73 "
Chimes		25 notes
Tremulant		

PEDAL ORGAN

Contra Bourdon	32'	12 pipes
Principal	16'	32 "
Bourdon	16'	32 "
Violone (Great)	16'	
Gedeckt (Swell)	16'	
Octave	8'	32 "
Bourdon	8'	12 "
Rohrgedeckt (Swell)	8'	
Choral Bass	4'	32 "
Nachthorn**	4'	
Blockflöte **	2'	
Mixture	III Rks	96 "
Posaune	16'	32 "
Fagotto (Swell)	16'	
Posaune	8'	12 "
Krummhorn (Choir)	4'	
Chimes (Antiphonal)		

* This stop given to the glory of God and in memory of his parents, Kathryn and Alfred Hansen by Alfred M. Hansen.

** Prepared for.

Tonal specifications developed by Mr. Richard J. Piper, the Reverend W. Elmer Lancaster, and Mr. Charles L. Neill.

Tonal finishing by David Broome, Robert R. Covell and Brantley A. Duddy.

Console: Four Manual Stopkey type.

Couplers: 12 intra-manual and 28 inter-manual couplers.

Combination Pistons: 34 adjustable manual and pedal pistons, 6 reversible inter-manual and pedal pistons (duplicated by toe studs), 14 adjustable combination pistons controlling all stops and couplers (10 duplicated by toe studs), 32' reversible toe stud. All Swells to Swell and Sforzando reversible pistons, General Cancel.