

## CHICAGO CHAPTER American Guild of Organists

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American Guild  
of Organists

Chicago  
Chapter

75th Anniversary  
1907-1982

Night at  
Orchestra Hall

Organ Recital  
by  
Frederick Swann

June 7, 1982



## American Guild of Organists

The American Guild of Organists was founded in the city of New York in 1896 by forward-looking church musicians throughout the United States. The Guild is chartered by the Board of Regents of the University of the State of New York, which authorizes it to conduct examinations to evaluate the training and the attainments of organists and choirmasters who are candidates for certificates as Fellows, Associates or Choirmasters.

The Guild also includes Members who are not required to take examinations, but who are proposed by two active members. Many who are not organists or choirmasters are Subscribing Members and enjoy attending recitals, choral programs and other meetings of the Chapters.

The purposes of the American Guild of Organists are: to advance the cause of worthy religious music, to elevate the status of church musicians and to increase their appreciation of their responsibilities, duties and opportunities; to raise the standards of efficiency of organists and choirmasters by examinations; to provide members with opportunities for meeting, for the discussion of professional topics; and to do other such lawful things as are incidental to the purposes of the Guild.

The Guild has a national membership exceeding 18,000 and Chapters or Branches in every State, the District of Columbia and the Panama Canal Zone (over 280 in all). The Guild is nonsectarian, and membership is available to both the organists and the choirmasters in all religious bodies.

A number of representative clergymen, educators and musicians who have aided in the advancement of the work of the Guild have been designated as Honorary Members. Their work has been of great value because one of the most important aims is a better understanding between clergy, laity, organists and choirmasters — an element which is highly essential in the achievement of a worshipful, artistic religious service.

## American Guild of Organists

Chicago Chapter

75th Anniversary 1907-1982

Organ Recital

Monday Evening, June 7, 1982, at 8:15

**FREDERICK SWANN, *Soloist***

FANTASIA AND FUGUE IN G MINOR,  
BWV 542 ..... **Johann Sebastian Bach (1685-1750)**

The monumental Fantasia, with its vividly contrasting sections, striking dissonances, abrupt modulations and intensity of expression, stands as the composer's greatest work in this form. The Fugue subject is based on a Dutch folk song. The spontaneous theme, unusually attractive both melodically and rhythmically, is developed with a remarkable combination of technical skill and emotional power.

SONATA II ..... **Paul Hindemith (1895-1963)**

Lebhaft

Ruhig bewegt

Fuge

Hindemith, one of the most illustrious of 20th century composers, was born near Frankfurt, Germany, and lived for many years in the United States. This sonata, one of three, was published in 1937 and represents the composer's mature period. The style of the work is generally light and transparent, and affords an extremely colorful vehicle for the vast resources of the organ.

CHORALE IN A MINOR, Opus 40 ..... **César Franck (1822-1890)**

The *Trois Chorals*, of which this is the third, were Franck's final work — a musical will and testament. Each *Chorale* contains a section that is hymn-like in character but is original with Franck. The A minor *Chorale* is divided into three connected sections, each of which is fragmented: an opening toccata (interrupted by "chorale" phrases), a lyrical *Adagio* in the major key, and a final toccata.

Intermission



**MOTO OSTINATO** .....Petr Eben (b. 1929)

Contemporary Czech composer Petr Eben includes this movement in a suite titled *Sunday Music*, composed in 1958. It is said to represent the constant inner struggle of Man against Evil. Eben says it was inspired by the Gospel story of the man possessed by devils, who said to Jesus, "My name is Legion, for we are many" (Mark 5:9). Pictured as a medieval combat, the assailants advance, rank upon rank, to the fray.

**PASSACAGLIA** (Symphony in G Major) .....Leo Sowerby (1895-1968)

If there is a masterpiece of 20th century American organ literature, it is surely Leo Sowerby's monumental Symphony in G Major. Composed in 1930, when Dr. Sowerby was organist of St. James Episcopal Church and a familiar presence in the Chicago musical scene, it continues to win enthusiasts throughout the world.

As with the *Passacaglia* of J. S. Bach, the theme of Dr. Sowerby's work is announced in the pedal. Thirty-three variations are built upon its seventeen notes. There are two major sections: variations 1-16 and 17-33.

**EVEN SONG** .....John LaMontaine (b. 1920)

This Pulitzer Prize winning composer was born in Oak Park and studied at the American Conservatory. His periods of study and residency have taken him from the West Coast of America to Paris and Rome, and his works offer a wide variety of styles and mediums. *Wilderness Journey*, for organ, orchestra and baritone, was commissioned by the John F. Kennedy Center for the Performing Arts, and was first presented at the opening of the organ there. *Even Song* was composed in 1952 and features solo flutes and strings of the organ.

**CARILLON ON "ORIENTIS PARTIBUS"** .....Arthur Wills (b. 1926)

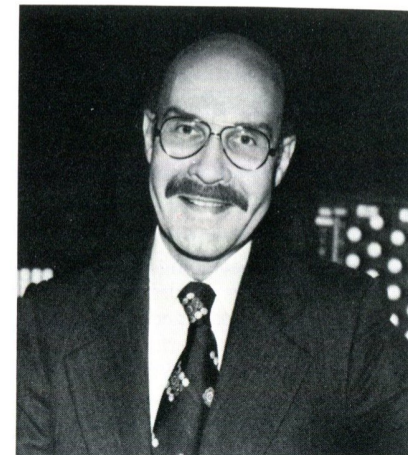
Arthur Wills is organist and master of the choristers of Britain's Ely Cathedral, and an internationally known composer with nearly 100 published works to his credit.

The tune used in this French-influenced work dates from medieval times. It was familiarly known as "the song of the ass" because it was customarily sung at a service following Christmas where the "Flight from Egypt" was commemorated by having a mother and child ride an ass into the church and down the aisle to the high altar.

The Möller pipe organ used at this recital was given to the Chicago Symphony Orchestra in memory of Mrs. Harold C. Smith by her family.

## The Artist

### Frederick Swann Organ



Frederick Swann is director of music and organist of The Riverside Church in New York City, and chairman of the organ department at the Manhattan School of Music. He is active as a teacher, lecturer and leader of church music workshops, as well as in the field of organ design.

Mr. Swann, the son of a Methodist clergyman, was born in West Virginia and raised in Virginia. He gave his first public organ recital at the age of eight and was appointed organist of a city church when he was ten years old.

He received his Bachelor's degree "with distinction" from Northwestern University, where he was a pupil of John Christensen and Thomas Matthews. During his college years Mr. Swann was associate organist at First Methodist Church in Evanston, and later organist-choirmaster at First Baptist Church. In addition, he was organist of the Evanston Bach Choir.

Mr. Swann received the Master of Sacred Music degree from Union Theological Seminary in New York. He was then acting organist and choirmaster of the Brick Presbyterian Church and assistant organist of St. Bartholomew's Church in New York.

Upon completion of armed forces duty, he was appointed organist of The Riverside Church in 1957, his present title and duties being assigned in 1966. He served on the faculty of Union Theological Seminary and was also director of music at The Interchurch Center.

Frederick Swann appears in concerts throughout the United States, Canada and Europe. He was the soloist when the Chicago Symphony Orchestra officially dedicated its new Möller pipe organ at a concert on December 7, 1981, in Orchestra Hall. He is active on local and national

levels of the American Guild of Organists and serves on juries of national and international organ competitions.

He has received numerous professional honors during his 40-year career, and his recordings have added to his renown in the musical world.

Later this month Mr. Swann will play the first in a series of recitals on the new organ at the Crystal Cathedral in Garden Grove, California, and will also perform at the national convention of the American Guild of Organists in Washington. In August, his recital tour in England will include a performance at the Three Choirs Festival. Among important dates for next season will be one of the inaugural recitals on the new organ in Thompson Hall, Toronto's new performing arts center.



## Facts About the New Organ

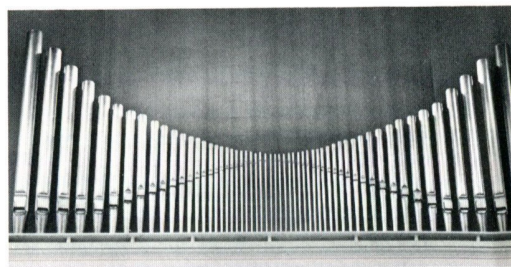
Designed primarily to support and augment the Chicago Symphony Orchestra in the performance of the great music literature, the new pipe organ was engineered and built by M. P. Möller, Inc., Hagerstown, Maryland, and installed in Orchestra Hall during the summer months of 1981. The instrument was made possible by a gift from the family of the late Mrs. Harold C. Smith, who had been a long-time Governing Member of The Orchestral Association.

The organ contains fully developed Principal and Reed Choruses, including major Pedal (bass) support. The design also affords ample solo and accompanimental colors to enable the instrument to perform major organ and choral works with requisite tonal balance and authority, according to Henry Beard of the Möller firm.

There are four basic "organs" or divisions in the instrument, known as the Great, the Swell, the Pedal and the Bombarde Organs, with each playable from its own keyboard in the three-manual-and-pedal drawknob console. The first three sections form the essential ensemble and accompanimental choirs, with the Bombarde Organ of French character providing the tonal crown for the entire organ.

In addition, a fifth division, the Choir Organ, has been placed in the center pipe bay to lend support for the choral forces and baroque groups; this is playable from its own continuo keyboard as well as from the main console. The consoles themselves are connected electrically with the organ through flexible cables, and are detachable to permit their storage below the stage when not in use.

The organ contains more than 4,000 pipes in 45 independent stops and 74 ranks, controlled through 71 registers and 25 couplers. Three of the Pedal stops are of 32' pitch, extending an octave below the piano in range. Pipes are made in varying combinations of tin, lead, zinc, brass and wood, the exact formula chosen for the quality of tone to be produced. The organ is



powered by a 10 HP. centrifugal blowing plant in the basement.

The Möller company is one of the country's noted designers and builders of distinguished church and university organs. The design is by Henry Beard, tonal direction by Donald Gillett, installation and finishing under the supervision of David and Philip Fabry, all representatives of the Möller firm.

For the first time in the history of Orchestra Hall, all of the organ pipes that the audience sees will be working parts of the new instrument. The former facade pipes, located in three arched bays at the rear of the stage, have been replaced with speaking pipes. The pipe organ originally installed in Orchestra Hall when it was built in 1904 was removed in 1966, when the Hall underwent a major renovation, and since then an electronic organ has been used.

The installation of the Möller pipe organ was the catalyst for an extensive renovation and remodeling of Orchestra Hall, which was launched following the closing concert of the 1980-81 season. Costing more than \$3,000,000 the project included enlarging the stage and rearrangement of the main floor seating; new lighting set into the stage shell; remodeling of the Orchestra members' lounge facilities; a complete repainting of the interior of the Hall, following the original design concepts of architect Daniel Burnham; and electrical/mechanical adjustments. Skidmore, Owings & Merrill served as the architects for this project.

## Stoplist of New Pipe Organ

### GREAT ORGAN

16' Gemshorn  
8' Principal  
8' Bourdon  
8' Gemshorn  
4' Octave  
4' Flachflöte  
2' Super Octave  
III-V Fourniture  
III Scharf  
16' Kontra Trompete  
8' Trompete

### CHOIR ORGAN

8' Holzgedeckt  
8' Gemshorn  
4' Principal  
4' Koppelflöte  
2' Waldflöte  
III-IV Mixture

### BOMBARDE ORGAN (enclosed)

8' Spitzprinzipal  
8' Flute Harmonique  
8' Viola Pomposa  
8' Viola Celeste  
8' Flute Celeste II  
(two ranks)  
4' Octave  
III-V Grande Plein Jeu  
III-V Grandes Harmoniques  
16' Bombarde  
8' Trompette Harmonique  
4' Clairon Harmonique

### SWELL ORGAN (enclosed)

16' Rohrbass  
8' Rohrflöte  
8' Viole de Gambe  
8' Viole Celeste  
4' Principal  
4' Spillflöte  
2<sup>2</sup>/<sub>3</sub>' Nazard  
2' Blockflöte  
1<sup>3</sup>/<sub>5</sub>' Tierce  
III-V Plein Jeu  
III Cymbale  
16' Basson  
8' Trompette  
8' Hautbois  
4' Clairon  
Tremolo

### PEDAL ORGAN

32' Contra Bourdon  
16' Principal  
16' Subbass  
16' Gemshorn  
16' Rohrbass  
10<sup>2</sup>/<sub>3</sub>' Gemshorn Quint  
8' Octave  
8' Gedeckt  
8' Gemshorn  
8' Rohrflöte  
5<sup>1</sup>/<sub>3</sub>' Quint  
4' Choralbass  
4' Gedeckt  
IV Grand Cornet (32')  
IV Cornet (16')  
III Grave Mixture  
III Mixture  
III Acuta  
32' Contra Bombarde  
16' Bombarde  
16' Kontra Trompete  
16' Basson  
8' Posaune  
8' Trompette  
4' Clarion  
4' Hautbois

