



FREDERICK SWANN

Organist

February 16, 1986, 4p.m.

E.M. Skinner Opus 308, Restored and Augmented
OLD SOUTH CHURCH IN BOSTON

FREDERICK SWANN gave his first public recital at age eight, and by age thirteen was playing a dozen recitals a year. He earned his Bachelor of Music Degree "with distinction" at Northwestern University. While there, he served as organist for the Chicago Bach Choir, and for two prominent churches in the Chicago area. His studies continued in the School of Sacred Music at Union Theological Seminary in New York, where he received the Master of Sacred Music Degree.

In 1957 Mr. Swann was appointed Organist of The Riverside Church in New York, and in 1966 he assumed the duties of Director of Music, remaining in that post through 1982. During this time, he served as Chairman of the Organ Department of The Manhattan School of Music, and as Director of Music for the Inter-Church Center.

An active member of the American Guild of Organists, Mr. Swann has served four terms on the National Council, two terms as Dean of the New York City chapter, and was for fourteen years on the Editorial Supervisory Board of The American Organist, the official journal of the A.G.O.

Mr. Swann has played recitals in many of the major cathedrals and churches of Europe, and in 1977 he performed for the International Congress of Organists. Notable among the dedication recitals he has played are Orchestra Hall in Chicago, and Davies Symphony Hall in San Francisco.

Currently, Mr. Swann is Director of Music and Organist of The Crystal Cathedral in Garden Grove, California, and Organist/Director for "The Hour of Power," a televised service from the Cathedral which is seen throughout the world each week. He has received many professional honors during his more than 40 years as a church musician and recitalist, and his several recordings have made his name known throughout the music world. He is listed in Who's Who in America.

RECITAL PROGRAM

FREDERICK SWANN

RECITALIST

A WORD OF WELCOME

James W. Crawford

HYMN NO. 15

Lobe den Herren

PRAISE TO THE LORD, THE ALMIGHTY

* * * * *

I

SONATA IN F MINOR, OPUS 65, NUMBER 1

FELIX MENDELSSOHN
(1809-1847)

Allegro moderato e serioso

Adagio

Andante recitativo

Allegro assai vivace

SYMPHONIC CHORALE: "JESUS, LEAD ONWARD" SIGFRID KARG-ELERT
(1877-1933)

CHORALE IN E MAJOR

CESAR FRANCK
(1822-1890)

II

INCANTATION POUR UN JOUR SAINT

JEAN LANGLAIS
(b. 1907)

VERY SLOWLY (SONATINA, II)

LEO SOWERBY
(1895-1968)

INTRODUCTION, PASSACAGLIA AND FUGUE

HEALEY WILLAN
(1880-1968)

* * *

Mr. Swann will greet guests in the Gordon Chapel immediately following the recital. Mr. Swann's recordings will be on sale in the elevator lobby adjacent to the narthex during the reception.

E.M. Skinner of Boston, Massachusetts, built Opus 308 for the Ordway Music Hall in St. Paul, Minnesota in 1921. Along with other great organs of its time it served as a symbol of high urban culture. Over thirty thousand St. Paul residents contributed anywhere from one cent to one thousand dollars to support the construction of this instrument. For over thirty years it provided the citizens of St. Paul the resources of a vast instrument capable of playing almost anything within the organ literature.

Now Opus 308 returns to Boston. The Old South Church, and its Director of Music, David Garth Worth learned of the organ's availability through a mysterious yet effective network of organ music lovers. Because of difficult choices facing the church regarding the future of its then current Reuter Organ, the alternative of refurbishing and installing the Skinner became a distinct possibility. Mr. Worth went to St. Paul in August, 1982, surveyed the instrument and reported a "rare find." The appropriate committees were galvanized at Old South, the connections were made formally and informally with men and women in St. Paul who wished desperately to save the instrument from an imminent wrecking ball. The Trustees of Old South arranged, with their counterparts at the Ordway Theatre, a schedule for removal to Boston, and asked Nelson Barden Associates to supervise and manage the extraordinary project. In September, 1982, eight moving vans arrived in Boston, escaping the Ordway demolition by one week.

In 1983 Old South Church negotiated the refurbishment and restoration of the instrument, along with some strategic additions, with Casavant Freres of St. Hyacinthe Quebec. In January 1984, the Church shipped Opus 308 to St. Hyacinthe for the necessary work, and in the Spring of 1985, the instrument returned to Boston to be installed by Casavant's local representatives, Hokans and Knapp, amid a massive sanctuary renovation then in progress. David Worth and Theodore Parkins of Old South oversaw the logistics of the project from beginning to end; J. Stephen Groff chaired the Music Committee; the Church's Senior Sexton, David Clark, served as the Church's liaison during the St. Paul removal; Thomas R.B. Wardell managed the complex contractual process throughout. Opus 308, we trust, stands ready to whisper and thunder, to sing and to soar to the radiant glory of God.

A Brief Technical Summary

In spite of the major engineering changes necessary to dispose the pipework and divisions as presently configured, every effort was made to retain the original Opus 308 specification and pipe geometrics as found in St. Paul, Minnesota. There was minor substitution and significant augmentation. Time, performance and intimacy will test the validity of the concept.

For the artistically and technically curious, the following summary may be useful.

Tonal Changes or Substitutions

Location

String	none	North Tower Upper
Solo	none	North Tower Middle South Tower Upper
Choir		North Tower Lower
-4 Octave replaces old Dulcet II		
-Fifteenth replaces old Fugara 4'		
-Skinner Tierce from old Piccolo shifted down four notes.		
-Mixture replaces old First Diapason		
Swell		South Tower Middle
-Fourniture replaces old First Diapason & Lower		
-Cymbale replaces old Tierce Mixture		
Great		Doge Screen Left
-32' Dulciana retained from Opus 231 & Center twelve speaking pipes in South Tower facade.		
-16 Diapason bottom twelve pipes from Reuter 1969 speaking in North Tower facade		
Grand Chorus		Rear Gallery
-Mixture and Enchamade are Reuter 1969		
-8' and 4' flutes and 2' principal new Casavant pipework		
-8' Diapason--previously Swell First Diapason		
-4' Octave--previously Choir First Diapason		

(continued)

Tonal Changes or Substitutions

Location

Pedal

- Octave 8' from old Great First Diapason
- Mixture replaces Stenlorphone on Great Chest
- Bottom five pipes of Open Diapason 32' were unstopped made full length.

Doge Screen-Right
& Lower, Side & Rear
Galleries

Tonal Augmentation

- the original instrument contained two tierce mixture stops, which were replaced by new Casavant pipework along with added mixture work and cornets as disposed in all divisions except for the String division, and new 8' and 4' Principals on a new Chest in the Great.

Devices not incorporated

- the semi-automatic player, vorsetzer and xylophone and piano. The Mason & Hamlin piano is now independantly placed in the Sanctuary and all other devices and pipework not used have been retained by the church for artistic review and archival interest.

The Console

- a new solid cherry case was designed by the architects and fabricated by Casavant to replace the much larger utilitarian one of the original
- a new solid state combination action was implemented while retaining all the original stop jamb panels, couplers tabs and rails, drawknobs and keyboards, including the retention of all original ivory, which had seen so little use and consequent wear after about 1926
- the pedalboard and pistons are new but the Skinner swell shoes and crescendo pedal were restored.

Restored and Augmented
by
Casavante Frères, Limitée

Old South Church in Boston
Boston, Massachusetts

SPECIFICATIONS

FEET PIPES <u>GREAT</u>			FEET PIPES <u>SWELL</u>		
Dulciana	32	--	Bourdon	16	73
Diapason	16	61	Dulciana	16	73
Bourdon	16	--	Diapason	8	73
Diapason	8	61	Clarabella	8	73
Principal	8	61	Gedeckt	8	73
Claribel flute	8	61	Salicional	8	73
Melodia	8	61	Vox coelestis	8	73
Erzahler	8	61	Gamba	8	73
Gamba	8	61	Spitz flute	8	73
Octave	4	61	Flûte céleste (TC)	8	61
Prestant	4	61	String organ	8	--
Flute	4	61	Octave	4	61
Twelfth	2-2/3	61	Flute	4	61
Fifteenth	2	61	Unda maris	II	122
Cornet	III	183	Flautino	2	61
Grande fournitue	II-IV	191	Fourniture	V	305
Fourniture	VI	366	Cymbale	III	183
Ophicleide	16	61	Trumpet	16	73
Tuba	8	61	French trumpet	8	73
Clarion	4	61	Cornopean	8	73
			Flugel horn	8	73
			Vox humana	8	73
			Clarion	4	61
			Tremulant		

FEET PIPES
CHOIR

Gamba	16	73
Diapason	8	73
Concert flute	8	73
Wood céleste (TC)	8	61
Gemshorn	8	73
String organ	8	--
Octave	4	61
Flute	4	61
Nazard	2-2/3	61
Fifteenth	2	61
Tierce	1-3/5	61
Mixture	V	305
Fagotto	16	73
Clarinet	8	73
Flugel horn	8	73
Tremulant		
Trompette-en-chamade	8	61
Chimes	8	--
Celesta	8	
Celesta	4	

FEET PIPES
SOLO
(enclosed)

Harmonic flute	8	73
Gross gedeckt	8	73
Gamba	8	73
Gamba céleste	8	73
Octave	4	61
Hohlpfeife	4	61
Grand cornet	II-V	245
Heckelphone	16	73
Tuba	8	73
English horn	8	73
Corno di Bassetto	8	73
Orchestral oboe	8	73
French horn	8	73
Musette	8	73
Clarion	4	61
Tremulant		

FEET PIPES
SOLO
(unenclosed)

Stentorphone	8	73
Tuba mirabilis	8	73

FEET PIPES
STRING

Gamba	8	73
Gamba céleste	8	73
Viole d'orchestre	8	73
Viole céleste	8	73
Dulcet	8	73
Dulcet céleste	8	73

FEET PIPES
GRAND CHORUS
 (Rear gallery)

Diapason	8	61
Bourdon	8	61
Octave	4	61
Flute	4	61
Superoctave	2	61
Grand mixture	IV-V	264

FEET PIPES
PEDAL

Gravissima	64	5
Diapason	32	12
Violone	32	12
Dulciana	32	12
First Diapason	16	32
Second Diapason	16	20
Third Diapason	16	--
Violone	16	32
Bourdon	16	32
Echo bourdon	16	--
Dulciana	16	--
Gamba	16	--
Octave	8	32
Gedeckt	8	12
Still gedeckt	8	--
Cello	8	12
Superoctave	4	12
Flute	4	12
Mixture	V	160
Contra bombarde	32	12
Trombone	16	32
Posaune	16	--
Fagotto	16	--
Heckelphone	16	--
Trumpet	8	12
Clarion	4	12

COUPLERS

Manual/Pedal Couplers

Great/Pedal	8
Swell/Pedal	8
Choir/Pedal	8
Solo/Pedal	8
Grand Chorus/Pedal	8
Swell/Pedal	4
Solo/Pedal	4

Manual/Manual Unison Couplers

Swell/Great	8
Choir/Great	8
Solo/Great	8
Grand Chorus/Great	8
Swell/Choir	8
Solo/Choir	8
Grand Chorus/Choir	8
Solo/Swell	8
Great/Solo	8

Manual/Manual Off-Unison Couplers

Swell/Swell	16
Swell/Swell	4
Swell/Great	16
Swell/Great	4
Swell/Choir	4
Choir/Choir	16
Choir/Choir	4
Choir/Great	4
Solo/Solo	4
Solo/Great	4

Miscellaneous Couplers

Celesta/Choir	8
Celesta/Choir	4
All Swells/Swell Shoe	

Tonal Direction: Jean Louis Coignet

Tonal Finishing: Charles Kegg

Installation: Hokans-Knapp Associates