

THE ORGAN

The organ is a large three manual, entirely new, built by the old and distinguished firm of M. P. Moller, Inc., Hagerstown, Maryland.

Tonal design is by James H. Fowler, Fremont, Nebraska.

GREAT

Quintaton	16'	61 pipes
Principal	8'	61 "
Bordun	8'	61 "
Octave	4'	61 "
Spitzflöte	4'	61 "
Quinte	2 2/3'	61 "
Super Octave	2'	61 "
Furniture	IV rks	244 "
Chimes		
Zimbelstern		4 bells

SWELL

Viola Pomposa	8'	61 pipes
Viola Celeste	8'	49 "
Hohlflöte	8'	61 "
Flauto Dolce	8'	61 "
Flute Celeste	8'	49 "
Spitzgeigen	4'	61 "
Rohrflöte	4'	61 "
Flachflöte	2'	61 "
Plein Jeu	IV rks	244 "
Contre Fagot	16'	61 "
Trompette	8'	61 "
Fagot	8'	12 "
Clairon	4'	61 "
Tremulant		

CHOIR-POSITIV

Gedackt	8'	61 pipes
Erzähler	8'	61 "
Erzähler Celeste	8'	49 "
Prestant	4'	61 "
Koppelflöte	4'	61 "
Prinzipal	2'	61 "
Larigot	1 1/3'	61 "
Sesquialtera	II rks	110 "
Cromorne	8'	61 "
Bombarde (high pressure)	8'	61 "
Harp		
Tremulant		

PEDAL

Untersatz	32'	IV rks
Principal	16'	32 pipes
Subbass	16'	32 "
Quintaton	16'	
Gedacktbass	16'	Gt.
Octave	8'	ext. Ch.-Pos.
Pommer	8'	
Gedackt	8'	
Choral Bass	4'	Ch.-Pos.
Pommer	4'	
Mixture	III rks	
Bombarde	16'	ext. Ch.-Pos.
Contre Fagot	16'	Sw.
Bombarde	8'	Ch.-Pos.
Fagot	4'	Sw.

Organ Recital

First Methodist Church

Fremont, Nebraska

PRESENTS

FREDERICK SWANN, ORGANIST

DIRECTOR OF MUSIC AND ORGANIST OF

RIVERSIDE CHURCH, NEW YORK CITY

Thursday, November 16, 1967

8:00 P.M.

PROGRAM

I

PRELUDE IN D MINORJohann Pachelbel 1653-1706

We read much about the influence of Dietrich Buxtehude upon J. S. Bach, both as organist and as composer. Indeed, Buxtehude was so great that even today he often overshadows his contemporary Pachelbel, from whom Bach copied themes and styles freely. This commanding *Prelude*, really a fantasia, is a thrilling study in contrasts in movement.

DIALOGUENicolas de Grigny 1671-1703

Grigny was one of that remarkable group of artists who lived during the *Grand Siecle*. His *Livre d'Orgue* was published posthumously in 1711, and it is significant that the collection came to the attention of J. S. Bach, who made a copy for his own use. This *dialogue*, one of several in the collection, is a colorful exchange between various uncoupled divisions of the organ, and includes the ever-popular *echo* treatment.

POSTLUDE FOR THE OFFICE OF COMPLINEJehan Alain 1911-1940

This quiet concluding voluntary for a late evening service is the final work of a brilliant Frenchman whose career was cut short by the Second World War. An atmosphere of mystical peace pervades the accompaniment of the ancient chant melody.

PRELUDE AND FUGUE IN G MAJORJohann Sebastian Bach 1685-1750

This is one of the most genial and energetic of Bach's organ works, which number more than 300. The prelude is pervaded with joy. The bold subject of the fugue with its repeated notes furnishes a happy theme for a work of unusual virility. Near the end we find a unique and dramatic pause on a dissonance, after which the subject and answer overlap each other in an exciting close.

CHORAL IN E MAJORCesar Franck 1822-1890

The *Trois Chorals* were Franck's last compositions, and they represent a synthesis of his style and the culmination of his creative life. He used the term "Choral" not in the sense of a hymn-tune, but to designate a large-scale work which has as its central theme a chorale-like melody. The first Choral, in E Major, is in two large sections, separated by a rhapsodic interlude. The first section is divided into three parts. The second is a complex variation-technique development of the main theme, culminating in a triumphant chordal setting.

II

CARILLONLeo Sowerby b. 1895

Dr. Sowerby was for many years the organist of St. James' Cathedral in Chicago. He is presently associated with the College of Church Musicians at the Washington Cathedral. He is a distinguished and prolific composer, his works encompassing many mediums of musical expression. This early composition from his pen provides an excellent vehicle for the strings and percussion stops of the organ. It is based on a typical six-note carillon theme.

FOUR ORGAN CHORALESErnst Pepping b. 1901

Up, up, my heart, with gladness

Now God be praised

Heavenwards He ascended

With tender joy

Brevity and simplicity of style characterize these modern-day German settings of ancient chorale melodies.

L'ANGE A LA TROMPETTEJacques Charpentier (THE ANGEL WITH THE TRUMPET) b. 1931

Charpentier is a young French composer who is a student of Olivier Messiaen. He has composed numerous works for organ and chamber groups. The "Angel" in this work is a contemporary one, and the piece is written in $\frac{3}{4}$ and $\frac{1}{2}$ meter.

EXCLUSIVE MANAGEMENT:

Lilian Murtagh Concert Management, Box 272, Canaan, Conn. 06018

BIOGRAPHICAL



FREDERICK SWANN

Frederick Swann is Organist of The Riverside Church, one of the world's internationally famous churches, and Director of Music and Organist of The Interchurch Center, both in New York City. He has played before thousands in church, civic and educational auditoriums throughout the United States, and islands of the South Pacific. Mr. Swann also is much in demand as an oratorio accompanist, a field in which he excels.

He holds a Bachelor of Music degree from Northwestern University in Evanston, Illinois, and a Master of Sacred Music from Union Theological Seminary in New York. His teachers have included some of the most distinguished organists of America and Europe.

Prior to his appointment as Organist of The Riverside Church, Mr. Swann served as Assistant Organist and Choirmaster at St. Bartholomew's Church, and Acting Organist and Choirmaster of Brick Presbyterian Church, both in New York City.