

The Dedicatory Recital
for
C. B. Fisk Organ, Opus 134

COVENANT PRESBYTERIAN CHURCH
Nashville, Tennessee

Sunday, November 8, 3:00 P.M.

From our Senior Pastor

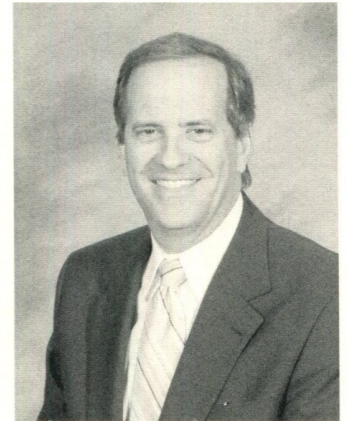
Greetings in the name of our Lord Jesus Christ! It is with great joy that I welcome you to the dedication of our wonderful sanctuary organ.

The construction of this magnificent instrument began in early 2008 in Gloucester, Massachusetts. On Sunday morning, February 8, 2009 two large tractor trailers rolled onto our property with our new organ. After our services the congregation spent the entire afternoon unloading all twenty-five tons of organ. Needless to say we developed deep ownership of Fisk Opus 134!

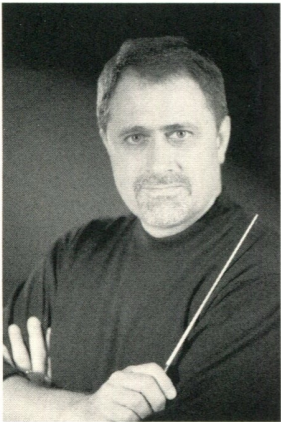
We are thankful to the Fisk crew for their tireless labor to install and voice the organ. Most of all we are thankful to our great God and King for this wonderful gift that is our primary worship instrument. Thank you for being here to dedicate it to the glory of God. May multitudes of people be blessed for generations to come by the glorious sounds that will resonate within these walls!

Sincerely,

S. James Bachmann, Jr., Senior Pastor



From our Director of Music Ministries



In October of 2006, Valerie Rains traveled to Greenville, North Carolina to meet with Steve Dieck, president of C. B. Fisk, and Janette Fishell, who was at that time Director of Music/Principal Organist at St. Paul's Episcopal Church. During her visit, Valerie heard and played Fisk Opus 126, and, thus, a new Fisk for Covenant was conceived.

Today, Covenant Presbyterian Church rejoices over the completion of an exceptional instrument designed and built in a room of rare acoustical qualities and beauty. For generations, this grand instrument will bring glory to our great God as His people gather for His worship and as music is played to His everlasting glory.

Many heads, hands and hearts contributed toward the selection, design and construction of Fisk Opus 134, and Covenant is grateful to God for each effort. In particular, I would like to express thanks to the organ study committee listed below, to Dana Kierkegaard for guiding Covenant toward the C. B. Fisk Organ Company, and to the outstanding team of designers and builders who are part of C. B. Fisk. All glory be to God alone!

Paul R. Magyar, D.M.A.
Director of Music Ministries

Organ Committee

Thomas Ashcraft
Frank Benton
Joel Dobberpuhl
John Perry
Valerie Rains

Music Directors and Organists

1991-Present

Paul R. Magyar, D.M.A., Director of Music Ministries
Valerie Rains, Church Organist
Thomas C. Ashcraft, Director of Music Ministries
David Dunham, Choirmaster
Steve Lawson, Choirmaster
John Perry, Choirmaster
Rich Mays, Choirmaster and Church Organist

*Praise the LORD! Praise God in His sanctuary; praise Him in His mighty heavens!
Praise Him for His mighty deeds; praise Him according to His excellent greatness!
Praise Him with trumpet sound; praise Him with lute and harp!
Praise Him with tambourine and dance; praise Him with strings and pipe!
Praise Him with sounding cymbals; praise Him with loud clashing cymbals!
Let everything that has breath praise the LORD! Praise the LORD!*

The Dedicatory Recital for C. B. Fisk, Opus 134
Covenant Presbyterian Church
Nashville, TN

Janette Fishell, organist

November 8, 2009

3:00 P.M.

To the Glory of God Almighty

Praeludium und Fuga a 5 con pedale pro Organo Pleno, BWV 552

Johann Sebastian Bach
(1685-1750)

Chorale prelude "Vater unser im Himmelreich" ("Our Father, who art in heaven")

Georg Böhm
(1661-1733)

with ornamentation by Johann Gottfried Walther
(1684-1748)

From Three Gospel Preludes for Organ
What a Friend We Have in Jesus!

William Bolcom
(born 1938)

From Psalm Prelude, Set 2
"Out of the depths have I called to you, Lord." Psalm 130: 1

Herbert Howells
(1892-1983)

A Festive Voluntary: Variations on "Good King Wenceslas"

Petr Eben
(1929-2007)

INTERMISSION

For the Delight of God's Creation

Symphonie VI in G minor, Opus 42

Charles Marie Widor
(1844-1937)

- I. Allegro
- II. Adagio
- III. Intermezzo
- IV. Cantabile
- V. Finale

A reception will follow in the parlor.

Janette Fishell concertizes under the auspices of Karen McFarlane Artists, Inc.

Photography/recording of concert is prohibited without written permission from Dr. Fishell's manager.

Program Notes

The first public recital of a new pipe organ is a very special event in which the potential and power of a magnificent new artwork is experienced for the first time in all of its glory. While it is impossible for a performer to fully display the nuances of every available color in one sitting, I have endeavored to present a varied program that shows a great deal of tonal and musical variety - from the silvery lightening strikes of Bach's counterpoint, to the liquid blanket of sound required of Howells, the quirky and idiosyncratic colors of Petr Eben, the gospel organ of Bolcom and the French Fireworks of Widor. One can hardly imagine an instrument and space better qualified to fulfill the high mission of glorifying God and enjoying Him forever than the C. B. Fisk, Opus 134 of Covenant Presbyterian Church. It is an honor to be piloting its maiden flight.

The pieces:

We begin with a work that sums up J. S. Bach's mastery of counterpoint and motivic development as well as his Lutheran theology. It is a sermon in tone that begins with the longest organ prelude he composed and ends with a tri-partite fugue whose subject sounds rather like the hymn tune *St. Anne*. ("O God, Our Help in Ages Past") The Prelude begins in French Overture style marked by dotted rhythms and dramatic runs. The symbolism is clear: we are entering a sacred drama and the overture is the curtain raiser beyond which we find visceral drama and cerebral mastery in equal measure. Further, its ingenious organization is sometimes linked to three-part Trinitarian symbolism, an idea supported by the choice of E-flat Major (three flats). The Fugue, like the Prelude, may allude to Father (first fugue in the old style of Palestrina), Son (second fugue for manuals alone in the fashionable instrumental style of Bach's day), and Holy Spirit (a gigue Art Fugue, in which contrapuntal mastery is shown through combination of themes and various "learned devices" such as augmentation and stretto).

This monumental work is followed by the exquisite chorale prelude on a tune and text that served as the metrical version of the Lord's Prayer. Böhm was an early influence on Bach and it is likely that he taught Bach some lessons when the younger composer was a student in Lüneburg. The chorale prelude was further adorned with profuse embellishments by J. G. Walther, Bach's cousin, giving us a valuable look into "how they really played it."

William Bolcom is one of our nation's most distinguished composers, having been awarded a National Medal of Arts, Pulitzer Prize, and Grammy Award. A professor at the University of Michigan, he has composed four books of organ preludes based on familiar gospel hymns. "What a Friend We Have in Jesus" is characteristic in its fusion of traditional organ technique and with that of the jazz/gospel idiom. The improvisatory nature of the music is not left to chance as the composer has meticulously notated every articulation, complicated syncopation and cross-rhythm, proving true the notion that most jazz would almost be impossible to perform if actually written out.

Herbert Howells's musical style incorporates many disparate, but complementary, influences: English folk song, the choral tradition of the Anglican church, the impressionistic harmonies of the early twentieth century as well as the modal harmonies of the Tudors, and Christian faith all combined to form a truly unique musical personality. His two volumes of psalm preludes, written as responses to the First and Second World Wars, have much in common with his well-known choral music. In this work Howells effectively paints the plaintive urgency of the Psalmist's words: its long, arching lines, improvisational spontaneity, colorful jazz and modal-tinged harmonies, combined with a masterful handling of the organ's orchestral capabilities, create musical incense of a most potent nature.

We conclude the first half of the program in Prague, but not with music evoking dark, mysteriously winding streets and night visions so often painted by the great Czech composer Petr Eben, but rather with a joyful, jolly and rambunctious ode to the Bohemian King Václav (Wenceslas). The composer provided this note in the score:

I wrote the Festive Voluntary in response to a commission from the Southern Cathedrals Festival for the re-opening of the Chichester Cathedral organ. My immediate thoughts as to the main character of this work were clear: it should be festive, joyous and display the richness and diversity of colours of the instrument. Thus I decided to write a continuous set of variations with varying combinations of stops, especially the reeds. Looking for a theme for the variations I wanted to find something that would connect my country with Great Britain. I found this in the person of our King and national saint and the English medieval tune based on the lovely carol 'Good King Wenceslas.' I took this tune as the basis for the 'Voluntary,' in the hope that the joyfulness of this melody would be reflected in my variations.

As one of the first to edit the complete works of J. S. Bach (in collaboration with the polymath Albert Schweitzer) Charles-Marie Widor grasped the importance of Bach's music and transmitted it to a new generation. He was also one of the first French composers to hear Wagner's Ring cycle at Bayreuth, and, as a result, he defined the French Symphonic form for generations to come. The sixth organ symphony was composed shortly after Widor attended the premiere of Wagner's *Der Ring des Nibelungen* and the influence of the music drama can be heard in Widor's especially lush use of chromaticism (Mvt. II), in kaleidoscopic modulations that hearken back to *Götterdämmerung*'s "Magic Fire Music" (Mvt. V) and the rousing "curtain closer" of the work's concluding measures. Widor's demands of the performer did much to advance organ technique and he, like Franck before him and Vierne afterward, received constant inspiration from symphonic riches of the Cavallé-Coll organ. Technical display and musical élan come together in this iconic work, making it a favorite among countless fans of the instrument and also one of Widor's favorite works.



About Our Guest Recitalist

Janette Fishell holds degrees in organ performance from Indiana University and Northwestern University; her teachers include Wilma Jensen, Wolfgang Rübsam, Richard Enright, Anita Werling, Robert Byrd and Clyde Holloway with further coaching on Baroque and German Romantic repertoire with Ludger Lohmann. Named *Young Organist of the Year* by Keyboard Arts, Inc. while still an undergraduate, Dr. Fishell is a recitalist and teacher of international standing. She has performed in many of the world's greatest concert venues including Suntory Hall, Tokyo; King's College, Cambridge; Berlin's *Schauspielhaus*; the Liszt Academy, Budapest; the Prague Spring Festival, and has been a featured recitalist and lecturer at five national conventions and five regional conventions of the American Guild of Organists. Her solo recitals for the 2006 national convention of the AGO in Chicago were critically acclaimed as "flawless" and a convention highlight. The author of numerous articles and a book on service playing published by Abingdon Press, she is widely recognized as a leading authority on the organ music of Czech composer Petr Eben.

Janette's numerous compact disc recordings include performances of the music of Marcel Dupré, Petr Eben and J. S. Bach, as well as duet literature performed with her husband, British organist Colin Andrews. *Pas de Dieu: Music Sublime and Spirited*, a recording of French Romantic repertoire and the world premiere of Frank Ferko's *Livre d'Orgue*, was released by Loft Recordings in July, 2006, the premiere recording on C. B. Fisk, Opus 126. She has been featured in live radio broadcasts worldwide, including live recital broadcasts for the BBC from St. Marylebone Church, London, NHK, Tokyo, and Czech Radio. A frequent adjudicator, she has been tutor and artist three times at the Oundle International School for Young Organists, and was a judge for the recorded round of the 2000 National Competition for Young Artists sponsored by the American Guild of Organists. She served as Chair of the NYACOP committee from 2004-2006.

Dr. Fishell is Professor of Organ and Chair of the Organ Department at the Jacobs School of Music, Indiana University, where she teaches applied organ and courses in the sacred music curriculum. From 1989-2008 she headed the Organ Performance and Sacred Music degree programs at East Carolina University, and was Director of Music/Principal Organist at Saint Paul's Episcopal Church, Greenville, NC where she oversaw a full schedule of choral services and led the choir on two successful English Cathedral Choral Residencies and the recording of a critically acclaimed compact disc.

Her students have distinguished themselves in academia and the performance stage including first place honors in the AGO Competition for Young Organists, the MTNA National Collegiate Organ Competition and at the Oundle International Summer School for Young Organists. Her former students successfully serve in churches and on university faculties throughout the US and Asia.

Dr. Fishell's commitment to the creation and sustenance of excellence and creativity in organ performance and sacred music has led to a variety of projects: she founded the East Carolina Religious Arts Festival, and was pivotal in the design and fundraising for the C. B. Fisk, opus 126 pipe organ that functions both as the organ for St. Paul's Episcopal Church, Greenville, NC, and the major teaching and performance instrument for East Carolina University School of Music. She has received numerous commissions for choral compositions and hymn tunes, some of which feature on the *Love Bade Me Welcome: Music from St. Paul's*, and is a regular contributor to professional journals, a participant on panels and an active lecturer and adjudicator.

Most recent and upcoming engagements include multiple concert tours of Asia and Europe, including recitals at the Beijing National Center of the Performing Arts, Shanghai Oriental Arts Center, Sydney Town Hall, Lilia Hall, and Notre Dame Cathedral, Paris. Among her recent and upcoming domestic engagements are performances and teaching residencies at the Sewanee choral training courses, Grace Cathedral, San Francisco, Benaroya Symphony Hall, Seattle, Adolphus Busch Hall, Harvard University, University of Kansas, the Oregon Bach Festival and recitals at the Region III and Region V Conventions of the American Guild of Organists. Throughout 2010-2012 she will perform the complete organ works of Johann Sebastian Bach in a series of solo recitals on the new C. B. Fisk, Opus 135 organ at the Jacobs School of Music. In the United States she performs under the management of Karen McFarlane Artists.

History of the Organ Builder

C. B. Fisk, Inc. was founded in 1961 by Charles Brenton Fisk. Born in Cambridge, Massachusetts, Charles loved music and enjoyed tinkering with hi-fidelity equipment. He was a chorister at Christ Church on Cambridge Common where E. Power Biggs was Choirmaster. At age eighteen he was drafted to serve his country in the Second World War. The young Charles was so bright that he was sent to Los Alamos where he worked for Robert Oppenheimer on the Manhattan Project. Following the war he attended Harvard and Stanford, majoring in Nuclear Physics. It was during his Stanford years that Charles made the decision to pursue a career in organ building.

He apprenticed first with John Swinford in Redwood City, California, and then with Walter Holtcamp, Sr. in Cleveland, Ohio, who was at the time the most avant garde of American organ builders. He went on to become a partner and later sole owner of the Andover Organ Company. In 1961 he established C. B. Fisk near his childhood summer home on Cape Ann.

The workshop attracted bright young co-workers who combined their talents in music, art, engineering, and cabinet making to build organs that redefined modern American organ building. Always experimenting, C. B. Fisk was the first modern American organ builder to abandon the electro-pneumatic action of the early twentieth century and return to the mechanical (tracker) key and stop action of historical European and early American instruments. The Fisk firm went on to construct the largest four-manual mechanical action instruments built in America during the twentieth-century, first at Harvard University in 1967, then again at House of Hope Church in St. Paul, Minnesota, in 1979.

C. B. Fisk has also built a number of instruments based on historical organs, among them one at Wellesley College, patterned after North German organs of the early 17th century, one at the University of Michigan in the manner of the Saxon builder, Gottfried Silbermann, and a three-manual instrument at Rice University modeled on the work of the 19th century French master builder Aristide Cavaillé Coll. The large four-manual dual-temperament instrument at Stanford University used modern technology to combine many different aspects of historical organ styles. Concert hall organs at the Meyerson Symphony Center in Dallas, Minato Mirai Concert Hall in Yokohama, and Benaroya Hall in Seattle, were designed for maximum impact with orchestra as well as for solo repertoire. In 2003 C. B. Fisk built a five-manual organ for the Cathedral in Lausanne, Switzerland, the first American organ to be made for a European cathedral.

C. B. Fisk still combines the science of physics and the art of music as practiced by Charles Fisk, who saw himself as a teacher and tirelessly shared his insight and experience with others. His style of leadership, modeled after the team of scientists he worked with on the Manhattan Project, involved his co-workers in the day-to-day decisions about the concepts and construction of the instruments. The same people who were drawn by Charles Fisk's bold ideal carry on his work and share their insight and experience with another generation of organ builders. This dedicated community continues to use its talent and imagination to stretch the boundaries of organ building, producing instruments that add to the rich heritage of the king of instruments.

C. B. Fisk Personnel

Kathleen Hallman Adams	William O. Finch	Terry L. Joris	Brian A. Pike
Jonas Berg	Virginia Fisk	David Kazimir	David C. Pike
Diane Bevins	Jason Fouser	Stephen Paul Kowalyszyn	Scott H. Ryder
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Steven A. Dieck	Rick Isaacs	Emily Pardoe	

C. B. Fisk Organ, Opus 134

Specifications

49 voices, 3394 pipes

Great, 61 notes, Manual I

- | | |
|--------------------------------|--------|
| 1. Principal 16' | facade |
| 2. Octave 8' | facade |
| 3. Gambe 8' | |
| 4. Spire Flute 8' | |
| 5. Harmonic Flute 8'* 45 pipes | |
| 6. Octave 4' | |
| 7. Open Flute 4' | |
| 8. Quinte 2 2/3' | |
| 9. Superoctave 2' | |
| 10. Tierce 1 3/5' 54 pipes | |
| 11. Progressive Mixture II-VI | |
| Full Mixture VI 346 pipes | |
| 12. Bombarde 16' | |
| 13. Trompette 8' | |
| 14. Clairon 4' | |
- * Bass from No. 4

Positive, 61 notes, Manual II, enclosed

- | | |
|----------------------------|--------|
| 15. Quintaton 16' | |
| 16. Principal 8' | facade |
| 17. Diapason 8' | |
| 18. Salicional 8' | |
| 19. Gedackt 8' | |
| 20. Octave 4' | |
| 21. Rohrflöte 4' | |
| 22. Nasard 2 2/3' | |
| 23. Doublette 2' | |
| 24. Tierce 1 3/5' 54 pipes | |
| 25. Mixture IV 225 pipes | |
| 26. Cor anglais 16' | |
| 27. Clarinette 8' | |
| 28. Tuba mirabilis 8' | |

Swell, 61 notes, Manual III, enclosed

- | | |
|---------------------------------|--|
| 29. Bourdon 16' | |
| 30. Viole de gambe 8' | |
| 31. Voix céleste 8' | |
| 32. Flûte traversière 8' | |
| 33. Bourdon 8' | |
| 34. Flûte octaviante 4' | |
| 35. Octavin 2' | |
| 36. Plein jeu IV-V 256 pipes | |
| 37. Cornet III (G0-d3) 96 pipes | |
| 38. Basson 16' | |
| 39. Trompette 8' | |
| 40. Hautbois 8' | |
| 41. Voix humaine 8' | |
| 42. Clairon 4' | |

Pedal, 32 notes

- | | |
|-------------------------|-----------------------|
| 43. Principal 32' | ext. of No. 1, facade |
| 44. Contrebasse 16' | |
| 45. Principal 16' | from No. 1 |
| 46. Soubasse 16' | |
| 47. Bourdon 16' | from No. 29 |
| 48. Quinte 10 2/3' | ext. 44 |
| 49. Octave 8' | |
| 50. Gambe 8' | from No. 3 |
| 51. Spire Flute 8' | from No. 4 |
| 52. Bourdon 8' | ext. No. 29 |
| 53. Octave 4' | |
| 54. Contre Bombarde 32' | ext. of No. 56 |
| 55. Trombone 16' | |
| 56. Bombarde 16' | alt with No. 12 |
| 57. Trompette 8' | alt with No. 13 |
| 58. Clairon 4' | alt with No. 14 |

Couplers

- | | |
|-------------------|-------------------|
| Positive to Great | Great to Pedal |
| Swell to Great | Positive to Pedal |
| Swell to Positive | Swell to Pedal |
| Octaves graves | Swell to Pedal 4' |

Accessories

- Great and Positive Tremulant
Swell Tremulant
Flexible Wind
Cymbelstern
Balanced Positive and Swell Pedals

Additional Information

Key Action: Direct mechanical (tracker), except for the largest pipes of the organ.

Kowalyszyn Servopneumatic Lever: This provides a pneumatic assist to the Great key action. It also allows the addition of the "Octaves graves" coupler to the organ. This coupler couples the servopneumatic lever to itself one octave lower. Therefore it couples the Great to itself at sub-octaves and any division coupled to the Great also appears on the Great at sub-octaves.

Stop Action: Solenoids, electronically controlled.

Combination Action: A modern solid state action with multiple levels of memory. Numerous pistons, toe studs, and reversibles suitable to an organ of this size. Sequencer.

Casework: A single cabinet of wood, designed to harmonize with and adorn the church interior.

Keydesk: Attached to case, three manuals and pedal; manuals 61 keys CC - c4, naturals of bone, sharps of ebony; flat pedalboard 32 keys CC - g1.

Front Pipes: Front pipes to be of burnished tin.

Stops in italics are "Prepared."

Alternating stops have two stop knobs, one in the Great and one in the Pedal. The stop may be used in one division or the other, but not simultaneously unless the Great to Pedal coupler is drawn.

Total Weight: 25 tons.

Covenant Church Staff

Senior Pastor: S. James Bachmann, Jr.
Associate Pastor: W. Lawrence Ferris, Jr.
Associate Pastor: Roy P. Carter
Associate Pastor: Jack M. Foster
Assistant Pastor: Matthew Bradley
Assistant Pastor: Wayne Herring
Director of Music Ministries: Paul R. Magyar, D.M.A.
Church Organist: Valerie Rains
Children's Choir Coordinator: Mary Magyar
Women's Ministry Director: Liz Ross
Youth Pastor/Middle School Youth Director: Phil Roach
Youth Pastor/High School Youth Director: J. Hager
Middle School Assistant Director: Betsie Carlson

High School Assistant Director: Lauren Stanfield
Children's Ministry Director: Lalli Barney
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Facilities Manager: Karl Hamilton
Food Service Director: Tim Dunavant
Finance Administrative Assistant: Debbie Baker
CE Administrative Assistant: Janice Kirkpatrick
Worship Administrative Assistant: Lynette Vantreese
Administrative Assistant: Gretchen Yoder

Special Acknowledgements

Micheal Spurgeon, Fidelity Offset, Inc. – Printing
Lynette Vantreese – Graphic Design

Sunday Evenings at Covenant

Christmas at Covenant

Covenant Chancel Choir & Orchestra
Dr. Paul R. Magyar, Director
December 13, 2009, 7:00 P.M.

Enjoy exquisite settings of timeless Christmas carols presented by Covenant's Chancel Choir and Festival Orchestra.

Lipscomb University

A Capella Singers

Dr. Gary Wilson, Director
January 31, 2010, 6:00 P.M.

Enjoy the glorious sounds of sacred music of all periods performed by Lipscomb University's premier choral ensemble.

Music City Baroque

Dr. Murray Sommerville, Director
February 21, 2010, 4:00 P.M.

Enter the world of seventeenth and eighteenth century music performed on period instruments by world class musicians.

For our 2010 calendar, brochures are available in the narthex or go to www.covenantpres.com/Music_Ministry.

American Guild of Organists

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COVENANT PRESBYTERIAN CHURCH

Sunday Worship: 8:15 and 10:50 A.M.

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