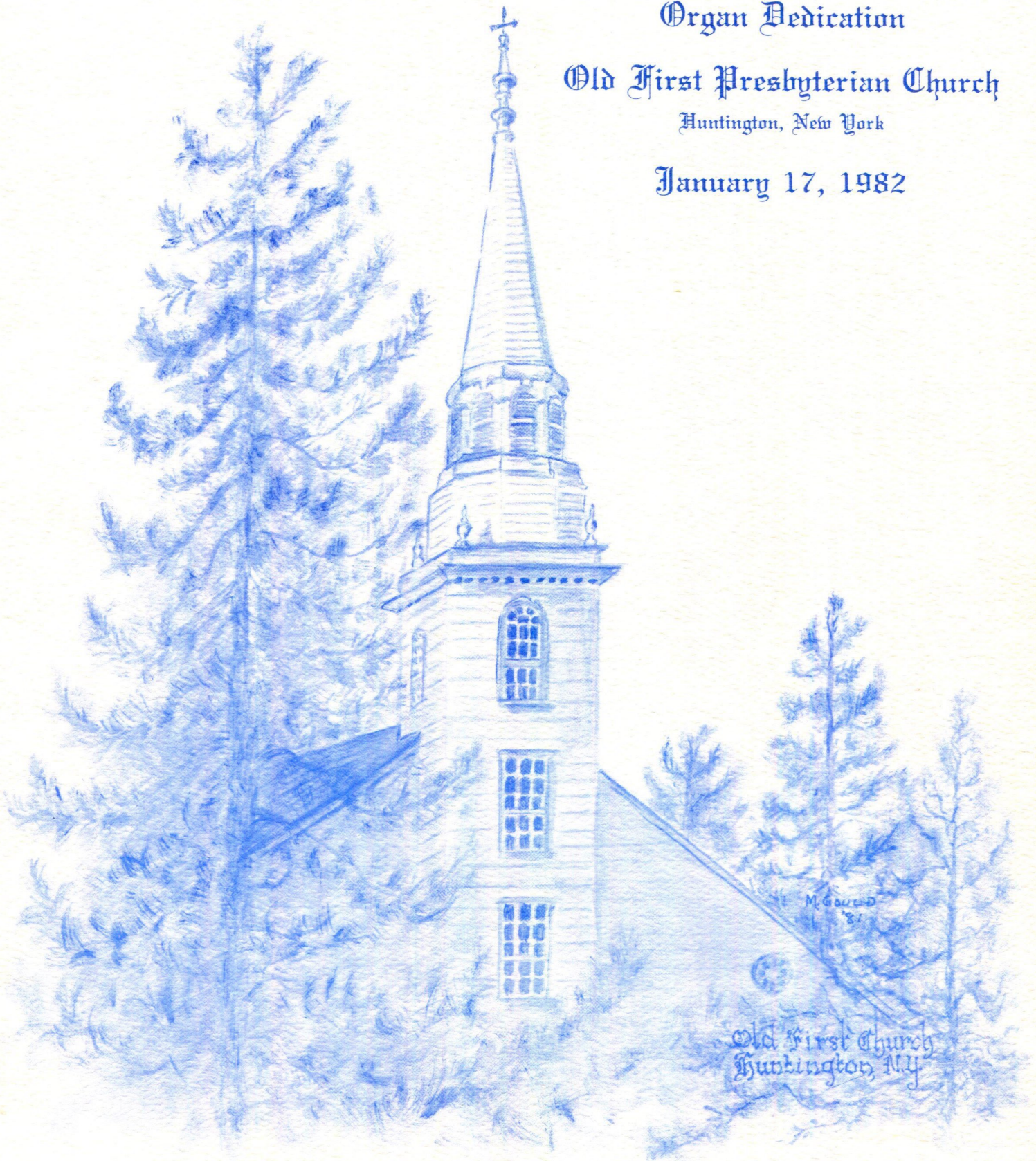


Organ Dedication

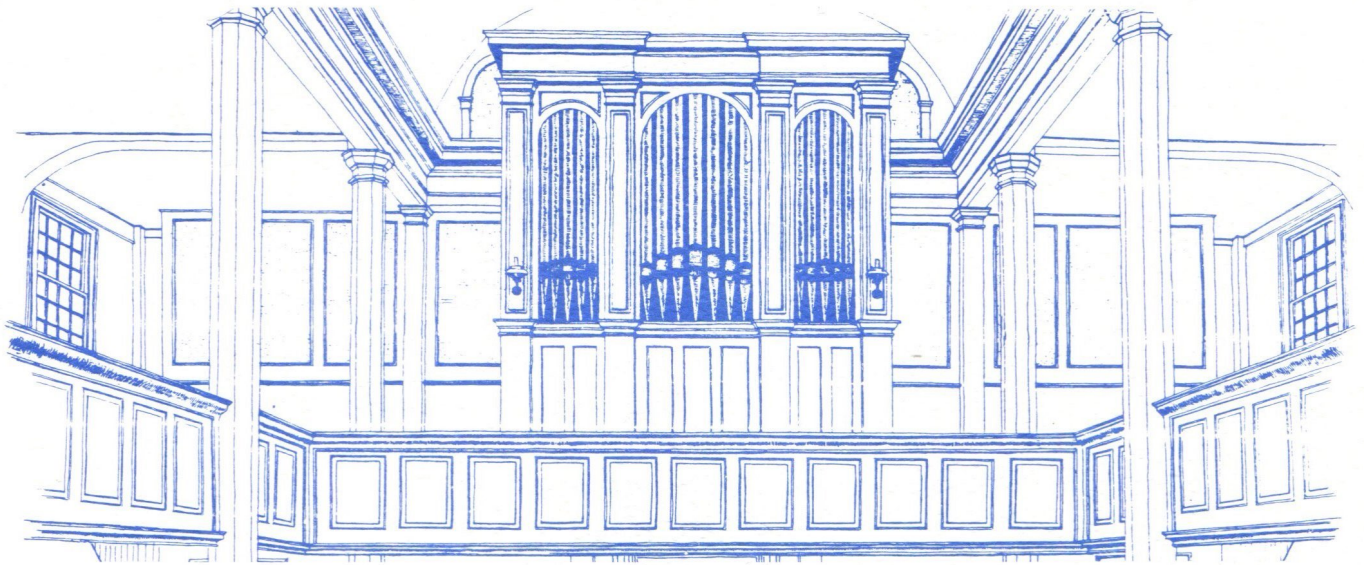
Old First Presbyterian Church

Huntington, New York

January 17, 1982



Old First Church
Huntington, N.Y.



An exhortation to praise God

Praise ye the Lord, Praise God in his sanctuary:
praise him in the firmament of his power.

Praise him for his mighty acts: praise him
according to his excellent greatness.

Praise him with the sound of the trumpet:
praise him with the psaltery and harp.

Praise him with the timbrel and dance:
praise him with stringed instruments and organs.

Praise him upon the loud cymbals:
praise him upon the high sounding cymbals.

Let every thing that hath breath praise the Lord.
Praise ye the Lord.

PSALM 150

People: We dedicate this organ.

Pastor: To bear up the melody of psalm and hymn and spiritual song in such wise that all may go forth from this house of God with high resolve to do His holy will:

People: We dedicate this organ.

Pastor: To comfort the sorrowful and cheer the faint, to bring purity and peace into human hearts, and to lead all who hear it in the way of eternal life:

People: We dedicate this organ.

Anthem: "Fanfare".....John Cook
Kenneth Friese, organist

Concerns of the Congregation

The Pastoral Prayer and The Lord's Prayer

Offering and Offertory: "Psalm 150".....César Franck
Sanctuary Choir

Sermon: PRAISE YE THE LORD.....Mr. Rogers

Hymn/Anthem: "Upon This Rock".....John Ness Beck
Choir and congregation

*(At the direction of Mr. Housholder the congregation
will rise and sing verses 1 & 4 of Hymn No. 437.)*

* The Passing of the Peace

(The ministers will greet the persons at the end of each row with the words: "The peace of God be with you," to which they are invited to respond, "And with you, too." These persons are then asked to turn and pass this blessing on, using the same words; then wait quietly for the Charge and General Benediction.)

The Charge and Benediction

The Choral Amen

Postlude: "Sonata No. 1 in F" - 1st movement..Felix Mendelssohn
(Please be seated for the Postlude)

* Congregation Standing

DEDICATORY RECITAL

FREDERICK SWANN

I

TOCCATA, Opus 59, Number 5

MAX REGER (1873-1916)

Reger may be said to form a dividing line between the 19th and 20th centuries of music. Many of his works are the German equivalent of French impressionism.

The pages of his prodigious musical output are black with notes. This arresting and vigorous flourish was composed in 1901. It falls into three sections and is more rhapsodic in character than might be expected from the title.

TWO PIECES

JOHN STANLEY (1713-1786)

Toccata for Flutes
Trumpet Voluntary

Stanley was born in London, became blind at the age of two, yet made such startling musical progress that he obtained an organ position at eleven years of age. He graduated from Oxford at age 16 and was later appointed organist of the Temple Church in London. The influence of Handel, with whom he was a close associate, is clearly seen in many of his works -- most of which were intended for either organ or harpsichord.

AMAZING GRACE

ROBERT HEBBLE (b. 1934)

In this concert variation setting of a much loved American melody, the composer uses both traditional and contemporary harmonic language. The second stanza includes another melody (Foundation -- "How firm a foundation") which is played with the feet while Amazing Grace is played by the hands. A scherzo section and even one resembling a blues treatment are heard before the final meditative stanza.

FANTASIA AND FUGUE IN G MINOR

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.

FOUR ORGAN CHORALES

ERNST PEPPING (1901-1981)

Up, up, my heart, with gladness
Now God be praised
Heavenwards He ascended
With tender joy

Brevity and simplicity of style characterize these settings of ancient chorale melodies.

PIECE HEROIQUE

CÉSAR FRANCK (1822-1890)

Heroic Piece was composed in 1878 as the last of a group of three works which Franck himself played at the dedication of the new organ in the Festival Hall of the Trocadero Palace in Paris.

II

Remarks by the Reverend William W. Rogers

Offering

SONATA IN F MINOR, Opus 65, Number 1

FELIX MENDELSSOHN (1809-1847)

Allegro moderato e serioso

Adagio

Andante Recitativo

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 at St. Paul's Cathedral in London that the style of English organ playing underwent a revolution in the early 19th century.

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 "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.

POSTLUDE FOR THE OFFICE OF COMPLINE

JEHAN ALAIN (1911-1940)

This mystical voluntary for a late evening monastic service is the work of a brilliant Frenchman whose life was cut short by the Second World War. Ancient chant melodies are surrounded by the tolling of bells and chords of great warmth and beauty.

CARILLON ON "ORIENTIS PARTIBUS"

ARTHUR WILLS (b. 1926)

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

The tune used in this toccata-like 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.

FREDERICK SWANN

We are happy to welcome Mr. Swann as our guest artist. Mr Swann is Director of Music and Organist of the Riverside Church, and Chairman of the Organ Department of the Manhattan School of Music in New York.

"During his thirty years as a church musician, Mr. Swann has played organs and directed choirs for every major Protestant denomination, and has gained wide experience in both liturgical and non-liturgical services. His service playing has won him wide acclaim, and one is constantly impressed by the esteem in which he is held by his colleagues. It is not surprising that he is frequently invited by schools and American Guild of Organist chapters to hold church music workshops.

In addition to the foremost churches of the nation, his recitals have taken him to many civic auditoriums and educational concert halls. While the majority of his church recitals have been given in Protestant edifices, he has several times been given signal honors by the Roman Catholic Church. Chief among these was his election as Dedication Recitalist at the famous Shrine of the Immaculate Conception in Washington, D.C., in 1965. (He has played three return engagements on this famous organ, and Westminster Records has released a stereo recording of one of these.) His major recital in St. John's Cathedral during the Fifth International Church Music Congress in Milwaukee, Wisconsin, in the summer of 1966, and his dedication recital on the new Italian organ in Notre Dame Church in Montreal, Quebec, are two other "firsts" for a Protestant organist. On these three occasions alone he played to more than 10,000 people. Mr. Swann was also commissioned to prepare and present a program of Jewish music at Reform Congregational Keneseth Israel in Philadelphia.

As a church organist and choir director in one of the pinnacle posts of America; as Director of Music in the largest interdenominational church center in the world (The Interchurch Center in New York 1960-1967); as an oratorio accompanist in demand throughout the nation and a recitalist and workshop leader of international reputation; and as a former faculty member of Union Theological Seminary and the Guilman Organ School in New York, Mr. Swann has had the opportunity to communicate the greatness and the many personalities of his chosen instrument as few other contemporary artists.

He is also much interested in the design of organs, and is frequently retained by churches as a consultant for new instruments. Under his direction, the famous organs in the Nave of The Riverside Church in New York were rebuilt in 1966-1967, and now represent the seventh largest church installation in the world."

Exclusive Management: Murtagh/McFarlane Artists Management
3269 West 30th Street
Cleveland, Ohio 44109

THE HISTORY OF THE ORGAN

The history of organ music at Old First Church starts in 1853 with mention of a portable melodeon brought to church each Sunday from the parsonage. A melodeon continued in use until February 1867, when an Erban organ was installed, for the grand sum of \$2,500.

In 1924, a Casavant Freres was purchased for \$20,500 and this included changes to the balcony in its purchase price.

In 1957, major work was first proposed to restore the organ. It apparently suffered from age and adverse atmospheric conditions. However, it wasn't until 1963 that repairs were made, costing \$14,000. The organ was rededicated on May 5, 1963. Since then, age and weather have continued to take their further toll. When major components became inoperative, it was decided to replace the Casavant.

In 1978, recognizing the problems of the Casavant organ, the Church Trustees, at the direction of the Session, formed the Organ Committee, authorizing them to examine the condition of the organ and to research organ building companies.

With the help of our organ consultant, Frederick Swann, the Committee spent many months listening to organs of different manufacturers throughout the country. The Committee selected the Schantz Organ Company of Orville, Ohio, because of their reputation for superior organ construction and the personalized service they offer. Selecting the right company was especially important in order to preserve the historical integrity of the sanctuary.

THE ORIGINAL ORGAN COMMITTEE

Donald Chilton	Robert Muir
John Collins	David Palmer
Percy Ervin	William Patterson
Kenneth Friese	Gerald Raynor
Adele Haritonoff	Ellie Sammis
Athala Hatch	Nancy Shambaugh
Andrew Housholder	Jack Shaw
William Humphries	Jane Sullivan
Edna Hyatt	Henry Suydam
Peg Lewis	Jean Vandersall
Nancy Muir	Gordon Webster

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Nancy Muir
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