

ORGAN SPECIFICATIONS

26 Ranks, 1,523 Pipes

THE FIRST CHRISTIAN CHURCH Chattanooga, Tennessee

GREAT ORGAN

16' Bourdon	12	pipes
8' Principal	*+	61 pipes
8' Bourdon	*	61 pipes
4' Octave	*	61 pipes
2' Super Octave	*	61 pipes
IV Mixture	*	244 pipes
8' Trompete	61	pipes
Chimes		

CHOIR ORGAN - Expressive

8' Gedackt	61	pipes
8' Flauto Dolce	61	pipes
8' Celeste	61	pipes
4' Nachthorn	61	pipes
2 2/3' Nasard	61	pipes
2' Zauberflote	61	pipes
1 3/5' Tierce	61	pipes
8' Krummhorn (prepared)		
Tremulant		

SWELL ORGAN - Expressive

8' Rohrflote	61	pipes
8' Viole de Gambe	61	pipes
8' Viole Celeste TC	49	pipes
4' Principal	*	61 pipes
4' Koppelflote	*	61 pipes
2' Octave	*	12 pipes
1 1/3' Quinte	*	61 pipes
16' Fagott (prepared)		
8' Fagott	61	pipes
Tremulant		

PEDAL ORGAN

32' Bourdon (resultant)		
16' Subbass	32	pipes
16' (Gt.) Bourdon		
8' Octave	32	pipes
8' (Gt.) Bourdon		
4' Choralbass	*+	32 pipes
2' Octave	*	12 pipes
16' (Sw.) Fagott (prepared)		
8' (Gt.) Trompete		
4' (Sw.) Fagott		

* denotes new pipe ranks

+ denotes exposed pipes

Complete inter- and intra-manual couplers to interconnect the divisions of the organ together.

Complete solid-state capture combination system, with four levels of memory for each adjustable piston, to allow the organist to preset stop selections and recall them instantly by pushing a thumb or toe button.

Reverend Henry C. Hilliard, Jr., Senior Minister
Reverend June Haislip Hughes, Associate Minister

ORGAN COMMITTEE

Fred Cole, Chairman
Dr. Michael W. Mooty, Former Minister
Sheri Arnold, Organist
Eloise Curtis, Organist Emeritus
John Hamm, Minister of Music

Julia Cofer
Alan Derthick
Bill Hobbs
Billye Brown Youmans
Jean Blackburn

The First Christian Church
of

Chattanooga, Tennessee

presents

DAVID BOWMAN,

ORGANIST

in recital

October 22, 1989

3:00 p.m.

*In celebration of the expansion & restoration
of the sanctuary organ.*

RECITAL PROGRAM

DAVID BOWMAN, organ

Charles Tournemire
(1870 - 1939)

Improvisation on the Te Deum
Petite Rhapsodie

Tournemire was a pupil of Cesar Franck, succeeding him in 1898 as organist of Ste. Clothilde, Paris. In 1930 he recorded five improvisations on the Polydor label, commercially unobtainable for many years. Tournemire's pupil, Maurice Durufle, transcribed these works, which were published in 1958.

The Te Deum fantasy is a powerful, grandiose paraphrase on the Gregorian Hymn of Praise, "We praise Thee, O God." In contrast, the Petite Rhapsodie is pastoral, poetic and picturesque, highly representative of the composer's personality.

Helmut Walcha
(b. 1908)

Six Chorale Preludes
Lift up your heads, ye mighty gates
All my heart this night rejoices
From heaven above to earth I come
Ah dearest Jesus, what law hast Thou broken?
Awake, my heart, with gladness!
A mighty fortress is our God

Helmut Walcha is a noted authority on the works of Bach and the north German composers. He has recorded the complete Bach works twice, utilizing historic instruments of Schnitger and Silbermann. Walcha has retired from his positions of professor at the State Academy of Music and organist of Church of the Three Kings in Frankfurt, Germany. In 1961, in appreciation of his Bach Hours, which he recorded for radio broadcast during World War II, the city of Frankfurt awarded him an organ built to his specification, installed in the Church of the Three Kings. He has composed four volumes of chorale preludes.

These six short preludes are intended to serve as introductions to the singing of hymns, and are arranged, in this program, in the order of the liturgical year. Number 1 is for Advent, Numbers 2 and 3 for Christmas, Number 4 for Lent, Number 5 for Easter, and Number 6 for Reformation Day.

Johann Sebastian Bach
(1685 - 1750)

Prelude and Fugue, F Minor, BWV 664

The Prelude, possibly a composition as early as 1712, is based on the style of south German composer Johann Pachelbel. It evolves dramatically over tonic and dominant pedal points. The sequential writing and cadenza reflect the idiomatic string writing of this period. The Fugue, whose subject contains the arresting interval of a diminished seventh, has five voices.

INTERMISSION

Marcel Dupre
(1886 - 1971)

Stations of the Cross

III. Jesus falls the first time
VIII. Jesus comforts the women of Jerusalem

Among French musicians of the twentieth century, Dupre holds a unique and prominent position. His distinguished career has included the positions of professor of organ and improvisation at the Paris

ABOUT THE ORGANIST

DAVID BOWMAN Concert Organist

Critics have said of David Bowman that he has a great understanding of the variety and substance of modern French organ literature. He has performed throughout Europe and the United States and has achieved unparalleled critical acclaim for his treatment of Dupre's *Stations of the Cross*, his hallmark. Dr. Bowman has given over 50 performances of this work and was invited to perform the work on the composer's own instrument in Paris.

David Bowman, a native of Tennessee, is Associate Professor of Organ at Alabama State University. He has studied at the University of Kentucky, Syracuse University, the Staatliche Hochschule für Musik in Frankfurt, and received his Doctorate from the University of Michigan.

Dr. Bowman was the recipient of a Fulbright Scholarship to study organ with Helmut Walcha in Germany, and has studied in the United States with Russell Saunders, Marilyn Mason and Arthur Poister. His successful concert career has included performances for regional and national conventions of the American Guild of Organists.

ABOUT THE BUILDER

Randall Dyer & Associates of Jefferson City, Tennessee, is a small firm specializing in high-quality work on electric-action pipe organs. Established as an independent builder in 1981, the firm has completed 45 organs throughout ten Eastern states.

The company's craftsmen have consistently viewed their work as an artistic endeavor of high calling, and their instruments are constructed to provide a visually beautiful appearance as well as an outstanding musical sound. The size of the company allows each of the craftsmen to work on various parts of the whole organ, insuring attention to detail not possible in larger shops. The stated goal of the firm is "to design and build pipe organs of high quality which will help to inspire and lead in the worship of God."

The firm was recently elected to membership in The Associated Pipe Organ Builders of America, a select group of highly regarded pipe organ manufacturers.

The talented and skilled men and women who worked on this organ include:

Sheila Ammons, mechanical repairs and installation

Samuel R. Day, cabinetwork

Lou Anna W. Dyer, administration

Randall S. Dyer, design and installation

Bradley E. Jones, voicing and tonal finishing

David Jones, cabinetwork

Jane Lowe, console and pipe racking

Lawrence T. Sprinkle, Jr., mechanical repairs and installation

Jeff Weiler, tonal finishing

Conservatory and organist at St. Sulpice. Dupre's international career as recitalist is legendary, and, with few exceptions, most famous American organists of the first half of this century were his students. The Stations of the Cross originated in Brussels in 1931 as a series of musical improvisations based on the poetry of Paul Claudel. Many in the audience were so appreciative that Dupre decided to recreate the work on paper, retaining the general atmosphere of each movement as well as most of the twelve recurring themes.

III. Jesus falls the first time

The growing painfulness of the march is expressed by a falling rhythmic motive, while the theme of Suffering tells of the exhaustion of Jesus until He falls. But the quiet, serene theme of Redemption ends the Stations, filling the hearts of His disciples with hope.

VIII. Jesus comforts the women of Jerusalem

Two themes are heard here: that of the sorrow of the holy women, like and lamentation, and the theme of Consolation with which Jesus replies, until both themes blend, leaving an impression of peace.

Joseph Haydn
(1732 - 1809)

Suite for a Musical Clock
Minuet - The Call of the Quail
Presto
Vivace - The Coffee Party

The famous Austrian composer did not write these quaint pieces for a performer, but rather for clocks which are popular in Europe even today. These clocks, which played once each hour, contained mechanisms which emulate the sound of organ flute pipes. Although these pieces are conceived on a miniature scale, they clearly show the genius of their influential composer.

Charles-Marie Widor
(1844 - 1937)

Andante sostenuto (Symphonie Gothique)

Widor became organist at St. Sulpice, Paris, in 1870, a position he held for over sixty years. Among his pupils were Marcel Cupre, Charles Tournemire and Albert Schweitzer, with whom he edited the first five volumes of Bach's organ works. Widor's organ music makes full use of the elaborate resources of the large Cavaillé-Coll instrument at St. Sulpice.

The Andante sostenuto is from Widor's last "symphony" or suite, which was composed after the rebuilding of the organ at St. Ouen in Rouen. Its reflective nature and lovely melodic line over a quietly pulsating accompaniment suggest the calm nature of a cathedral nave, and creates an atmosphere of prayer.

Jean Langlais
(b. 1907)

Epilogue (Homage to Frescobaldi)

Langlais was a student of both Tournemire and Dupre. He became organist at Ste. Clothilde in 1945 when he joined the faculty at the School for the Blind. His first visit to the U.S. in 1952 resulted in numerous commissions from American organists. Homage to Frescobaldi, a tribute to seventeenth century composer Girolamo Frescobaldi, was published in 1951. The Epilogue is the final movement of the suite, and, except for the last three chords, is set for pedals alone.

ABOUT THE ORGAN



The organ at First Christian Church was originally built by the Reuter Organ Company, in 1951, as a two-manual instrument, with preparations for future expansion. In 1954, the Choir division, playable from the lowest manual on the console, was installed in a chamber to the left of the chancel.

The instrument served well for many years, but by the early 1980's was beginning to display some mechanical deficiencies which were becoming increasingly difficult to repair during regular service calls. In addition, evolving tonal trends over the years suggested that some consideration be given to upgrading the overall sound of the organ.

Randall Dyer & Associates, of Jefferson City, who had serviced the organ for many years, was chosen to make a complete rebuild of the instrument. Existing mechanisms throughout the action of the organ were removed from the church, completely disassembled, put back into like-new condition, and reinstalled. Certain items, notably the console and electrical control systems, were completely discarded in favor of new solid-state equipment, which has no working parts to get out of adjustment. The result of this work is complete mechanical reliability.

The most distinguished pipework from throughout the organ was saved, and in consultation with Dr. Robert Delcamp, of the University of the South, at Sewanee, a stop specification was developed which incorporated these old pipes and several ranks of new pipes, into a more modern, versatile design. Throughout the process, it was the stated goal of the designers that the instrument be a church-service playing organ. Thorough revoicing of the existing pipes and careful tonal finishing of the completed instrument in the church has rendered an organ with a warm, full sound that is brighter and clearer, without being overpowering, and has the capability of inspiring the congregation to hearty singing of the great hymns of the church.

The new pipework was made in The Netherlands, specifically for First Christian Church. The pipes which show on the chancel wall above the choirloft are those of the Great 8' Principal and Pedal 4' Choralbass, and are made of polished zinc and 70% tin in their natural finish.

The new console has drawknob stop controls, and has been intentionally designed to be as low as possible so the organist may see what is going on in the service. Both manual and pedal keys have coverings of maple for the naturals, and rosewood for the sharps. The console is located on a movable platform so that it may be placed in various positions throughout the chancel.