

Organ Dedictory Recital

April 30, 1995

7:30 p.m.

Casabian Freres

Opus 3738

Bruce B. Stebens

Organist

First Presbyterian Church

500 Park Street
Charlottesville, Virginia



DEDICATORY RECITAL PROGRAM

Cortege et Litanie

Marcel Dupre
1886-1971

Chaconne in F minor

Johann Pachelbel
1653-1706

Prelude and Fugue in C major ("The nine-eight")

Johann Sebastian Bach
1685-1750

Toccata and Fugue ("The Wanderer")

C. Hubert H. Parry
1848-1918

Rubrics (1988)

Dan Locklair

3. "...and thanksgivings may follow"
4. "The Peace may be exchanged"

Two Pieces for Pedal Piano
Canon in A-flat major
Sketch in D-flat major

Robert Schumann
1810-1856

Pomp and Circumstance, Military March No. 1

Edward Elgar
1857-1934

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YOU ARE INVITED to meet Mr. Stevens at a Reception in the Fellowship Hall immediately following the recital.

TAPE RECORDINGS OF TONIGHT'S RECITAL will be available for a charge of \$7.00. If you would like one, please sign up on the sheets provided in the Narthex and Fellowship Hall or call Barbara Stoudt at 973-5207.

CASAVANT FRERES

In 1840, Joseph Casavant built an organ for the Church of St. Martin de Laval, near Montreal. This was his first contract for an entirely new organ. By the time of his retirement in 1866, he had produced seventeen organs for churches and seminaries in Canada. When Joseph died in 1874, his two sons, Claver and Samuel, travelled widely in Europe, visiting builders and significant organs. They brought home to St. Hyacinthe, Quebec, knowledge to add to that which they learned from their father, and they established themselves as Casavant Freres. Success came to them, and the instrument which firmly established Casavant Freres as organbuilders of international repute was completed in 1891 for the Church of Notre-Dame in Montreal. The early organs, all installed in Quebec, soon were followed by others throughout Canada, then in the United States, and ultimately throughout the world. During their lifetime, the Casavant brothers established the finest traditions of craftsmanship among their employees and a strong organization to carry on those traditions after them. This organization continues today to stand for the artistic integrity and painstaking care that the Casavants cherished.

Organbuilding embraces many crafts, all of which are represented in great depth and experience among today's 75 employees, some of whom are second and third generation at Casavant. New employees work as apprentices for five to seven years working alongside the master craftsmen.

Key people involved in the design and finishing of Opus 3738 are:

Organ Design

Jean-Louis Coignet, Tonal Director
Stanley Scheer, Vice-President
Jacquelin Rochette, Assistant Tonal Director

Visual Design

Jean-Claude Gauthier

Installation

Roland Bonneau
Marco Laferriere

Tonal Finishing

Gaetan Robert
Pierre Guilbault

Bruce B. Stevens received his musical training at the University of Richmond, the University of Illinois, and the Hochschule fur Musik in Vienna, Austria. He holds the Master of Music degree from the University of Illinois, where he also completed work toward the Doctor of Musical Arts degree. In 1972 he won a Danish Marshall Memorial Grant for a year of study in Copenhagen with the noted organist Finn Videro. From 1975 until 1977, he was a student of the famous concert organist and teacher Anton Heiller in Vienna. He also studied at the Royal School of Church Music near London, and attended international organ masterclasses in Haarlem, Holland, in Pistoia, Italy, and in St. Gallen, Switzerland. His other noted teachers have been Suzanne Bunting, Jerald Hamilton and Grethe Krogh.

Mr. Stevens has concertized in many cities in the United States, as well as in France, Austria, Denmark, Germany, Holland, England, Italy and Yugoslavia. In recent years he has played recitals at the last eight annual national conventions of the Organ Historical Society. In 1989 he was a performer at the national symposium on the works of Josef Rheinberger held at Yale University. He was a finalist in the American Guild of Organists organ-playing competition in 1969 and in other national competitions held in Los Angeles in 1971 and in Fort Wayne, Indiana, in 1978. He has recorded six discs for the Raven record label, including three compact discs devoted to the organ sonatas of Reinberger. His CD and recital performances have been broadcast numerous times over the National Public Radio Network on Performance Today and over the American Public Radio Network on Pipedreams.

Mr. Stevens has served as Organist and Choir Director of St. James's Episcopal Church in Richmond and of Westminster Presbyterian Church in Charlottesville. He is a former Dean of the Richmond Chapter of the American Guild of Organists. Active also in the field of choral music, he is a member of the Richmond Symphony Chorus, was the director of the Charlottesville Youth Chorus for several years, and is currently organizing a new concert choir in Richmond, to be known as The Richmond Chorale.

PROGRAM NOTES

by
Bruce B. Stevens

Marcel Dupre's *Cortege et Litanie* combines a slow and solemn, but not somber funeral procession theme (the cortege) with a quickly moving theme characterized by much note and motive repetition. This second theme becomes a litany of petition, reiterating its entreaty over and over. Starting softly, the piece builds up to a glorious conclusion.

Johann Pachelbel develops his chaconne with great imagination and aplomb. The descending four-note bass pattern, which repeats many times and defines the piece as a chaconne, is finally interrupted and eventually disappears altogether for lengthy stretches. Every sort of Baroque figuration is used, which is an

The so-called "Nine-eight" *Prelude and Fugue*, so named because of the nine-eight time signature of the Prelude, is a favorite by the great **Bach**. The prelude has a dancy swing that is delightfully infectious, and the stately fugue, which ends up in five voices once the pedal finally enters with the subject or main theme in augmentation, carries the attentive listener along on a marvelous contrapuntal journey, full of interesting twists and turns. It's Bach at his best.

Sir C. Hubert H. Parry never published his "*Wanderer*" *Toccata and Fugue*; it was first presented in print in 1921, three years after his death. Owing much to the styles of Brahms, Rheinberger, Liszt, and especially Max Reger, it is based on one very chromatic motive consisting of eight notes. After a rather sonorous introduction, this motive is first heard all alone very softly. It weaves its spell throughout the Toccata and is then used to generate the fugue subject. The fourteen-minute work swirls along to a massive and dramatic conclusion utilizing the full resources of the organ.

Rubrics was composed during the spring of 1988 in Winston-Salem, North Carolina, as a five-movement suite based on five "stage directions" or "rubrics" for Services in the Episcopal Book of Common Prayer. The rubric for No. 3 comes from Daily Morning Prayer, page 58, and the work is a dance-like trumpet tune, full of humor and wit, in trio style with intermittent recitative sections free of regular beat. The rubric for No. 4 comes from a Service of Thanksgiving of a Child, page 445. This lyrical aria, featuring a solo diapason color accompanied by strings and double pedal throughout, is based in D major. Its harmonic style and wistful melancholy remind us of certain beloved works by Aaron Copland.

Composers of the 19th century had a short-lived fascination with the pedal piano: that is, a piano fitted over top a special pedal keyboard just like the pedals on an organ. These pedals either had their own set of piano strings down at floor level, or were simply attached to the lower keys on the regular piano and just "pulled them down." Thus these pieces were written to be performed by two hands and two feet, perfect for the organ. The canon features a lovely, typically Schumannesque melody used in canon and leading to a more stormy B section. The cute sketch is simply graceful and fun.

Organ transcriptions are very common. Composers whose work has been transcribed include Wagner, Mendelssohn, Purcell and Vivaldi. Also transcribed were Bach's *Toccata and Fugue in D Minor*, Schumann's piano pieces, and Renaissance organ tabulatures of vocal and instrumental music. **Edwin H. Lemare** (1865-1934) excelled in writing effective organ transcriptions of orchestral works. He did more than just write them: he also played transcriptions in an effective and convincing manner. The last piece on tonight's program is Lemare's transcription of a familiar Elgar work.

THE ORGAN COMMITTEE

In the spring of 1991, it became apparent that the Adam Stein organ in our church had serious problems. The Organ Committee was charged with a Study of the situation. After considerable deliberation, aided by expert consultation, the committee recommended that a new organ be built for First Presbyterian Church. This recommendation was accepted, and the committee then became a Search Committee.

The committee defined the needs of this church. The committee enlisted the services of Mr. Bruce Stevens as a consultant during the process of defining our needs, selecting builders, and designing the specifications of an organ. This process culminated with the signing of a contract with Casavant Freres of St. Hyacinthe, Quebec, on January 10, 1994, for the construction and installation of a 3 manual, 42 stop, 59 rank electro-pneumatic pipe organ.

Committee Members

Dr. John Youel, Chairman
Mrs. Patricia Davis
Mrs. Elizabeth Gatewood
Mr. Douglas Hargrave
Mr. Richard Herath
Dr. George Spence
Mrs. Barbara Stoudt
Mr. Edmund Najera, Director of Music
Mr. James Sivley, Organist

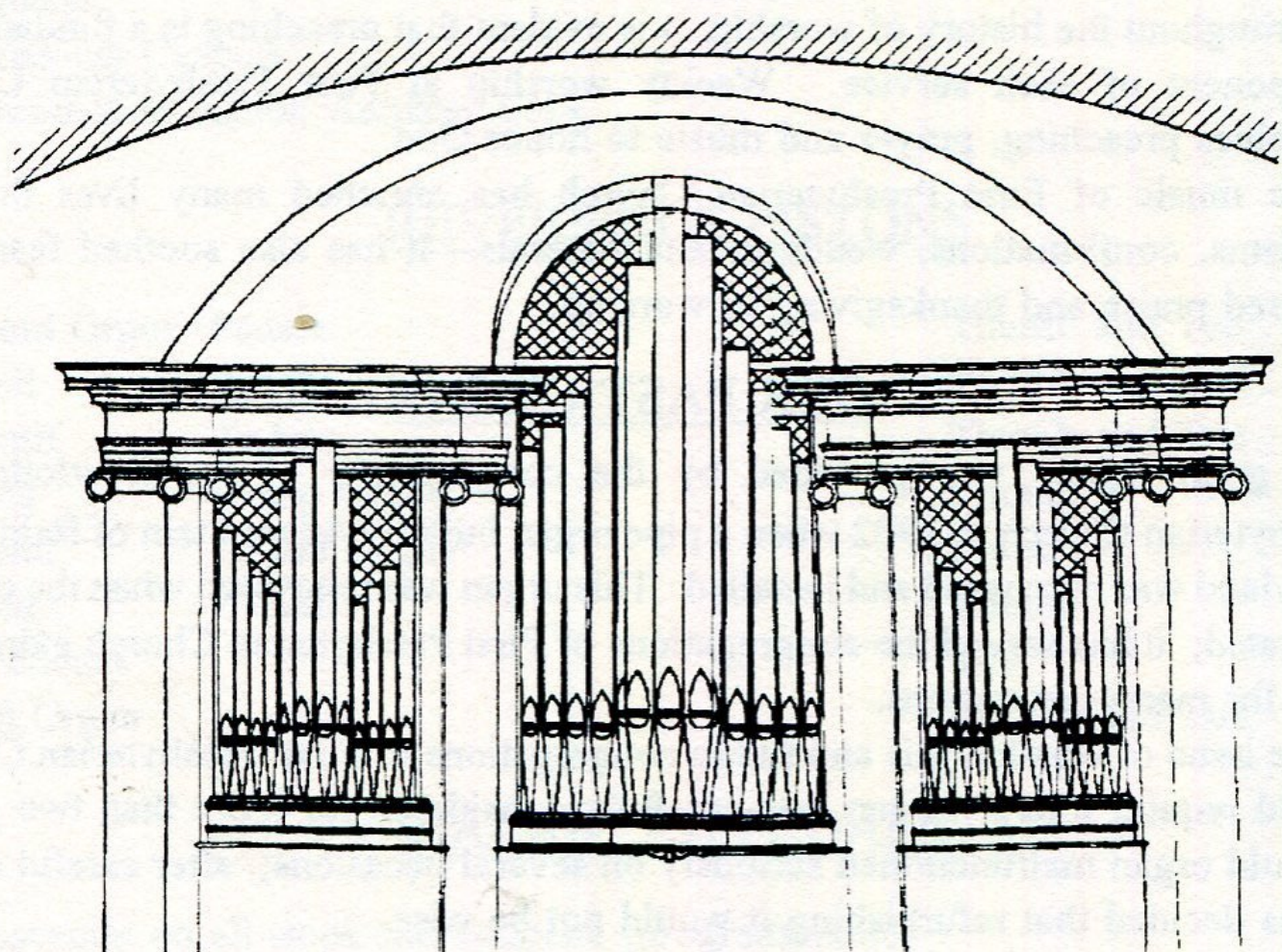
The organ has been a result of the generosity and efforts of many members and friends of First Presbyterian Church. A special committee to assist in fund raising consisted of:

Mr. David Carr, Chairman
Mr. Howard Blauvelt
Mr. Raymond Hunt
Mr. Samuel Long
Dr. Thomas Kennedy, Pastor
Dr. John Youel

COMING UP IN OUR SANCTUARY THIS SUMMER: a Recital by our organist, James Sivley, on Sunday, July 9, at 3:30 PM; and a Hymn Festival sponsored by the American Guild of Organists on Sunday, July 30, at 3:30 PM.

Casavant Frères Organ

Opus 3738



First Presbyterian Church
500 Park Street
Charlottesville, Virginia 22902

"Speak to one another with psalms, hymns, and spiritual songs. Sing and make music in your heart to the the Lord. . . ."

Ephesians 5: 19-20

"Praise God in His sanctuary, praise Him with the sounding of the trumpet, praise Him with the harp and the lyre, praise him with tambourine and dancing, praise Him with the strings and flute, praise Him with the clash of cymbals. Let everything that has breath, praise the Lord."

Psalms 150

GRAND ORGUE (continued)

STOP	FEET	PIPES
Flute a cheminee	8	61
Flute double (existing stop, revoiced)	8	61
Prestant	4	61
Flute ouverte	4	61
Quinte	2 2/3	61
Doublette (existing stop, revoiced)		
Cornet (2 2/3)	III	183
Fourniture	IV	244
Trompette	8	61
Grand Orgue Unison Off		
Trompette royale	8	61
Trompette royale	4	12
Cathedral chimes		

RECIT

STOP	FEET	PIPES
Diapason (1-12 new, existing stop, revoiced)	8	61
Flute majeure	8	61
Viole de gambe	8	61
Voix celeste	8	54
Principal	4	61
Flute harmonique (existing stop, revoiced)	4	61
Octavin	2	61
Plein jeu (2')	V	305
Contre trompette	16	12
Trompette	8	61
Clarion	4	61
Tremblant		
Recit 16'		
Recit Unison Off		
Recit 4'		
Trompette royale (Grand Orgue)	8	--

POSITIF

STOP	FEET	PIPES
Principal	8	61
Bourdon	8	61
Flute douce (1-12)	8	61
Flute celeste (TC)	8	61
Principal	4	61
Flute a fuseau	4	61
Nazard	2 2/3	61
Quarte de nazard	2	61
Tierce	1 3/5	61
Larigot	1 1/3	61
Cymbale (1')	IV	244
Cromorne	8	61
Tremblant		

POSITIF (continued)

STOP	FEET	PIPES
Positif 16'		
Positif Unison Off		
Positif 4'		
Trompette royale (Grand Orgue)	16	--
Trompette royale (Grand Orgue)	8	--
Trompette royale (Grand Orgue)	4	--

PEDALE

STOP	FEET	PIPES
Basse acoustique I	32	--
Basse acoustique II	32	--
Montre	16	12
Soubasse	16	32
Bourdon (Grand Orgue)	16	--
Octavebasse	8	32
Bourdon	8	32
Octave	4	32
Flute a cheminee (Grand Orgue)	4	--
Mixture (2 2/3)	IV	128
Bombarde	16	12
Contre trompette (Recit)	16	--
Trompette	8	32
Trompette royale	8	--
Clarion	4	12
Cromorne (Positif)	4	--
Trompette royale (Grand Orgue)	4	--

ANALYSIS

	<u>STOPS</u>	<u>RANKS</u>	<u>PIPES</u>
Grand orgue	13	20	1244
Recit	11	15	920
Positif	12	15	903
Pedale	6	9	324
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Total	42	59	3391

COUPLERS (Multiplex)

Grand Orgue / Pedale	8	Grand Orgue Positif Transfer
Recit / Pedale	8	MIDI Pedale
Positif / Pedale	8	MIDI Recit
Recit / Grand Orgue	16	MIDI Grand Orgue
Recit / Grand Orgue	8	MIDI Positif
Recit / Grand Orgue	4	
Positif / Grand Orgue	16	
Positif / Grand Orgue	8	
Positif / Grand Orgue	4	
Recit / Positif	16	
Recit / Positif	8	
Recit / Positif	4	

ADJUSTABLE COMBINATIONS (Capture system)

(Solid-state, electronic, 128 modes)

Grand Orgue	1 2 3 4 5 6	Thumb
Recit	1 2 3 4 5 6	Thumb
Positif	1 2 3 4 5 6	Thumb
Pedale	1 2 3 4 5 6	Toe
General	1 2 3 4 5 6 7 8	Thumb and Toe
Cancel		Thumb
Adjuster		
Divisional Cancels		
Combination Action Adjuster Lock		

REVERSIBLE PISTONS

Grand Orgue /Pedale	Thumb and Toe
Recit /Pedale	Thumb and Toe
Positif /Pedale	Thumb and Toe
Recit /Grand Orgue	Thumb
Positif /Grand Orgue	Thumb
Recit /Positif	Thumb
Clochettes	Toe
Full Organ	Thumb and Toe

BALANCED PEDALS

Crescendo on all stops and couplers (programmable)
Recit Expression
Positif Expression

ACCESSORIES

Crescendo indicator (bargraph)	Full Organ Indicator Light
MIDI Adaptor	Clochettes (10 bells)
Transposer	

GENERAL

The console, electro-pneumatic in action, is placed on a moveable platform. It is made of maple, as well as the organist's bench and pedalboard to match the surrounding woodwork. The interior of the organ console is made of oak. Stops and intramanual couplers are controlled by rosewood drawknobs. Intermanual couplers are controlled by rosewood tilting tablets placed above the upper keyboard. Combination thumb pistons are also made of rosewood. The manual natural keys are covered in bone; manual sharps are made of rosewood. Pedal naturals are made of maple, with the pedal sharps constructed of rosewood.

Expressive shutters for the Recit and Positif divisions are specifically designed by *Casavant Frères* to permit maximum effect to dynamic range from completely closed to fully open.

The façade pipes are made of brushed 70% tin. The pipe mouths are covered with gold leaf.

There are two blowers, one being used exclusively for the Trompette royale stop at a higher pressure and enclosed in a sound absorbing room next to the organ chamber.

FIRST PRESBYTERIAN CHURCH

First Presbyterian Church (formerly Charlottesville Presbyterian Church) was founded in 1839 with the original location on Market Street. In 1954, the present structure on Park Street was begun; the church now has more than 1,500 members. The Mission Statement of First Presbyterian Church provides, "Our mission is to live as a faithful community of Christian stewards committed to the joyful service of God through worship, education, evangelism and ministry."

MUSIC IN WORSHIP

Throughout the history of worship, it is evident that preaching is a fundamental component of each service. Weekly worship at First Presbyterian Church combines preaching, prayer and music to honor God.

The music of First Presbyterian Church has enriched many lives through baptisms, confirmations, weddings and funerals. It has also soothed fears and inspired praise and thanksgiving in worship.

OUR PAST ORGAN

A great legacy was provided by the congregation of the Charlottesville Presbyterian Church in 1902 when a pipe organ built by Adam Stein of Baltimore, Maryland was purchased and installed. This organ was renovated when the church relocated; it has served the congregations of First Presbyterian Church extremely well for many generations.

The issue of whether this and future congregations of First Presbyterian Church would require a new organ was carefully considered for more than two years. The old organ malfunctioned seriously on several occasions; after careful study, it was decided that refurbishing it would not be wise.

THE NEW ORGAN

The Organ Committee engaged Bruce Stevens of Richmond, Virginia, as a consultant. After extensive deliberation, numerous interviews and on-site visits, the Committee invited *Casavant Frères* of St. Hyacinthe, Quebec, Canada, to build and install a new organ for First Presbyterian Church. *Casavant Frères* was able to re-use five ranks of pipes from the Adam Stein organ and thus continue the established heritage of the church.

Significant remodeling of the choir loft and organ chamber was necessary to accommodate the new organ. Renovations to the Sanctuary included the removal of part of the organ chamber plaster, and the installation of a new moveable modesty rail, flooring and electrical wiring. The entire area was also repainted.

This organ is an investment of First Presbyterian Church's resources in the future and an asset to the congregations of First Presbyterian Church and the community at large.



GRAND ORGUE

STOP	FEET	PIPES
Bourdon	16	12
Montre	8	61
Gambe (existing stop, revoiced)	8	61