

# THE DEDICATORY ORGAN RECITAL

by DAVID CRAIGHEAD  
assisted by MARIAN CRAIGHEAD

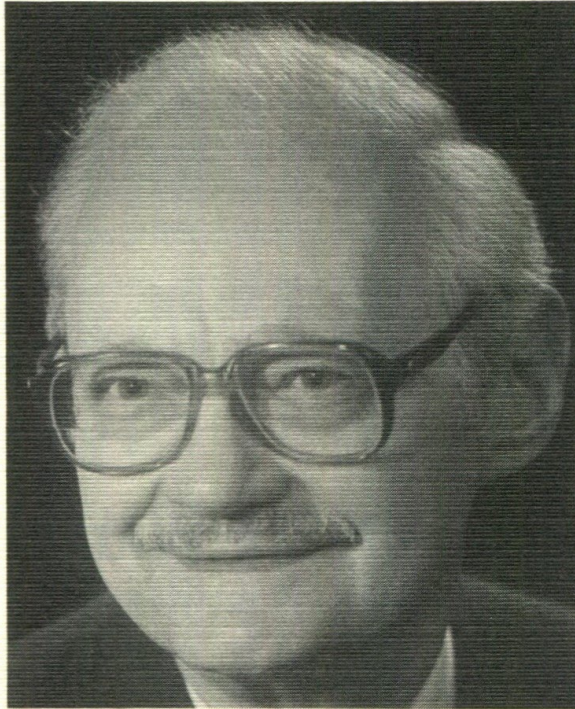
MARKET SQUARE PRESBYTERIAN CHURCH  
Harrisburg, Pennsylvania

Sunday, April 14, 1991  
8:00 p.m.

This Dedicatory Organ Recital  
is being presented as a gift to the community  
with funds provided by the Market Square Presbyterian Church  
and the Jack Warden Memorial Music Fund.

The recital is being broadcast live  
on radio station WITF - FM 89.5  
and is being taped for future broadcast.





DAVID CRAIGHEAD

David Craighead was born in Strasburg, Pennsylvania on January 24, 1924. His father was a Presbyterian minister and he received his first music lessons from his mother, who was an organist. At an early age he showed great interest in music and especially his favorite instrument, the organ.

Mr. Craighead studied for two years at the Santa Ana Junior College. His music study was with private teachers, including pianist Olga Steeb and organist Clarence Mader. At the age of eighteen, he became a pupil of Alexander McCurdy at the Curtis Institute of Music in Philadelphia, where he received the Bachelor of Music degree in 1946. During his four undergraduate years he served as organist of the Bryn Mawr Presbyterian Church. In 1944 he was accepted as a touring recitalist by Concert Management Bernard R. LaBerge, which is now Karen McFarlane Artists, making his first trans-continental tour shortly thereafter. In his last year at the Curtis Institute, Mr. Craighead joined the faculty of the Westminster Choir College in Princeton, New Jersey.

The following September, Mr. Craighead was appointed organist at the Pasadena Presbyterian Church in California. Among his duties were bi-weekly organ recital broadcasts and the accompanying of numerous oratorios and other musical performances.

From the summer of 1948 through 1955, Mr. Craighead taught in the music department of Occidental College, Los Angeles. Since 1955 he has been Professor of Organ at the Eastman School of Music, University of Rochester, in Rochester, New York, and organist of St. Paul's Episcopal Church.

From 1955 to 1973 he was chairman of the Eastman School's Organ Department; currently he is co-chairman of the school's Keyboard Department.



Mr. Craighead has maintained a balanced career as both a performer and teacher. Many of his students now hold positions in colleges and churches across the country. He has played recitals in many of this country's regional conventions of the American Guild of Organists, and at the International Congresses held in London, Philadelphia and Cambridge, England. Recognized as one of America's great organ artists, David Craighead was voted the 1983 International Performer of the Year by the New York City Chapter of the American Guild of Organists.

In June, 1968 Mr. Craighead received an honorary Doctor of Music degree from Lebanon Valley College, Annville, Pennsylvania, and in 1975 was the first recipient of the Eisenhart Award for teaching excellence at the Eastman School.

In 1968 the Artisan Record Company of Los Angeles released a recording by Mr. Craighead of compositions by Franck, Mendelssohn and Messiaen. He has subsequently made two recordings for the Crystal Record Company which include works of Samuel Adler, Paul Cooper, Lou Harrison, William Albright and Vincent Persichetti. For Gothic he also made two recordings, one of late 19th-century American composers and the other of Albright's *Organbook I* and *Organbook III*. His most recent recording, for Delos, is of the Second Sonata by Max Reger and the Sixth Symphony by Louis Vierne.

David Craighead is married to Marian Reiff Craighead, who collaborates with him in duo organ recitals. They have two children and two grandchildren.

**KAREN McFARLANE ARTISTS, INC.**

12429 CEDAR ROAD, SUITE 5, CLEVELAND, OH 44106

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**MARIAN CRAIGHEAD**



Marian Reiff Craighead is the organist of the Asbury First United Methodist Church in Rochester, New York. A native of New Cumberland, Pennsylvania, Mrs. Craighead's early organ study was with Franck McCarrell in Harrisburg, and she continued her training with Alexander McCurdy at the Westminster Choir College. Mrs. Craighead's first church position was at the Trinity United Brethren Church in New Cumberland. From about 1939 to 1943 she was organist at the Market Square Presbyterian Church, following which she was assistant to Dr. McCurdy at the First Presbyterian Church in Philadelphia and a faculty member at the Westminster Choir College. Subsequent positions were in Los Angeles and Pasadena prior to her move to Rochester. Marian Craighead has played solo recitals in many parts of the country as well as appearing with her husband, David, in organ duet programs.



## ORGAN RECITAL

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## I. L'Orgue Mystique

Communion (Epiphania Domini)  
Symphonie-Passion (Op. 23)  
The World Awaiting the Savior

Charles Tournemire

(1870 - 1939)

## Marcel Dupré

(1886-1971)

Tournemire was a pupil of César Franck and his successor as organist at the Church of St. Clotilde in Paris. He has used the Gregorian melodies of the church year as motifs for an extensive collection of compositions called *L'Orgue Mystique*.

One of the high points of Dupré's first American tour was a recital on December 8, 1921, on the giant organ in the Wanamaker department store in Philadelphia. He concluded his program with an improvised symphonic tone-poem descriptive of the life of the Savior. The four-movement improvisation was later written down and the final version performed three years later at the dedicatory recital of the organ in Westminster Cathedral, London. This first movement portrays the anxiety and unrest of mankind. It employs the Gregorian theme "Christe Redemptor omnium".

## II. Lent and Easter Chorales from the *Orgelbüchlein*

## Johann Sebastian Bach (1685-1750)

Christe, du Lamm Gottes (S.619) (Christ, Thou Lamb of God)

Christus, der uns selig macht (S.620) (Christ, Who makes us blessed,  
committed no evil)

O Mensch, beweine dein' Sünde gross (S.622) (O man, bewail your great sin)

Erstanden ist der heil'ge Christ (S.628)      (The Holy Christ is risen)

Erschienen ist der herrliche Tag (S.629) (The day of splendor has come)

Heut' triumphiret Gottes Sohn (S.630) (Today triumphs God's Son)

“If any one collection of organ music can be called common property of organists throughout the world, it is surely the *Orgelbüchlein* of J.S. Bach. It continues to fascinate and challenge organists and other serious musicians both as a pedagogical work and as a collection of music unsurpassed in inventiveness and spiritual depth.”

Robert Clark and John David Peterson



The "Little Organ Book" is a collection of forty-five chorales for the various seasons of the church year. The title page bears the following inscription by the composer:

"The 'Little Organ Book', wherein instruction is given to a beginning organist to work out a chorale in every style, also to perfect himself in the study of the pedal, the pedal being treated quite *obbligato* throughout in the chorales herein contained. To the honor of the Lord Most High, and that my neighbor may be taught thereby."

Johann Sebastian Bach

III. Sonata in D Minor, Opus 30 (1857)  
for Organ, four hands and four feet

Gustav Merkel  
(1827-1885)

I. Allegro Moderato (Psalm 42:5, 6, 7, 9 - King James Version)

"Why art thou cast down, O my Soul?  
and why art thou disquieted in me?..."

II. Adagio (Psalm 23:1 - 4)

"The Lord is my shepherd; I shall not want...."

III. Allegro con fuoco; Fuga (Psalm 42:11)

"Why art thou cast down, O my soul?.....  
hope thou in God; for I shall yet praise him,  
who is the health of my countenance, and my God."

The Sonata in D Minor was the prize-winning composition in an 1857 organ duet competition sponsored by the "Deutsche Tonhalle" Association. For Gustav Merkel, not yet 31 years of age, this success clearly signaled his breakthrough in the artistic world.

Following the precedent set by Reubke in his *Sonata on the 94th Psalm*, Merkel prefaced each of the three movements with a motto from the Psalms. And on the title page of the original edition appears still another motto:

"Kannst du nicht Allengefallen durch deine That und dein Kunstwerk,  
Mach es Wenigen recht: Vielen gefallen ist schlimm."

("If you can't please everyone through your deeds and work of art,  
make it right for a few: to please many is difficult.")

## INTERMISSION



#### IV. Concerto No. 6 in D Major for Two Organs

Antonio Soler  
(1729-1783)

Allegro; Andante  
Minuet

Fr. Antonio Soler, 18th century Spanish composer, wrote six concertos for two organs for the entertainment of Gabriel de Bourbon, an official in the employ of Charles III of Spain, for whom Soler was music master. The present concerto has been adapted for performance by two players on one instrument.

According to the musicologist Santiago Kastner, "Soler's work is noteworthy on account of its sparkling gaiety and charming frivolity, and shows the decided influence of the keyboard writing of Domenico Scarlatti."

#### V. from Twelve Pieces, Op. 59

Max Reger  
(1873-1916)

3. Intermezzo  
9. Benedictus

The *Twelve Pieces, Opus 59*, by Reger were composed in June, 1901, at the close of three years of intense creativity. During this time were written all the monumental choral fantasies, the *Prelude and Fugue on BACH*, and numerous works for other media.

*Opus 59* includes character pieces as well as four that are church related: Kyrie, Gloria, Benedictus, Te Deum. The Benedictus has been called "one of the most beautiful and inward works of the composer."

#### VI. 6eme Symphonie, Op. 59

Louis Vierne  
(1870-1937)

III. Scherzo  
IV. Adagio  
V. Final

Louis Vierne composed the *Sixth Symphony* in the summer of 1930, dedicating it to the memory of Lynnwood Farnam "in testament of his profound admiration for the great musician and incomparable virtuoso taken prematurely to full glory."

Regarding this work, M. Maurice Duruflé writes: "The *Sixth Symphony* (like the *Second, Fourth, and Fifth Symphonies*) is constructed in cyclical form. The same theme, presented under a different rhythmic aspect in each of the five movements, gives the *Symphony* a stylistic unity and solid construction so characteristic of the personality of Louis Vierne."

The above-mentioned theme is the principal theme of the first movement of the symphony, but is then used in the secondary sections of the remaining movements. It becomes completely transformed when played on a pungent reed in the sardonic *Scherzo*, a rondo movement that M. Duruflé likens to "the diabolical giggles of the grimacing gargoyles."



The *Adagio*, somber and tragic, is in ternary form. Here the cyclic theme becomes the soprano melody in the second section.

Again quoting from M. Duruflé: "In the *Final*, above a fierce rhythm of timpani played in the pedals, is displayed a scintillating theme in the brilliant tonality of B Major. .... In the peroration which concludes the *Final*, the cyclical theme is heard a last time."

*You are cordially invited  
to a reception downstairs in Fellowship Hall  
immediately following the recital*

Market Square Presbyterian Church acknowledges with appreciation  
the preparation of the reception by Susan Humes  
and the Hospitality Committee of the Church.

Our thanks to



for providing this Dedication Day program.



## The Market Square Church Organs

The first pipe organ of Market Square Church was installed in 1872. A gift of Elder James W. Weir in memory of his wife, Hanna A. Weir, the organ was built by Hook and Hastings of Boston at a cost of four thousand dollars. Following several renovations during its period of service, in 1944 the organ was deemed unworthy of further repairs and it was removed shortly thereafter.

In 1944, under the guidance of Dr. Charles M. Courboin, Belgian - born organist of St. Patrick's Cathedral in New York City, specifications were prepared for a new organ. The contract was awarded to the Aeolian - Skinner Organ Company of Boston, G. Donald Harrison, President. Due to restrictions caused by the Second World War, construction of the organ was delayed until 1946. The instrument was formally dedicated in March of 1947. Dr. Courboin performed the dedicatory recital.

The Aeolian - Skinner organ was installed in two locations. The major portion of the instrument was located in two chambers, both fully under expression, in the gallery of the sanctuary. Contrasted to the Gallery Organ was an Antiphonal Organ located in an elevated position on the upper floors between the chapel and the sanctuary. The Antiphonal Organ was meant to function in the triple capacity of supporting congregational singing in the sanctuary, as an Echo Organ, and as the chapel organ. The four-manual console in the gallery controlled both the Gallery Organ and the Antiphonal Organ. The Antiphonal Organ could also be played from a two-manual console located in the chapel. The Antiphonal Organ currently remains intact as an independent instrument.

In an effort to improve the specifications of the organ, plans for rebuilding were undertaken in 1977 by the Burger and Shafer Organ Company. This effort faltered midway, and the project was eventually abandoned. However, the deteriorating condition of the organ necessitated serious plans for either rebuilding or replacement.



*The first pipe organ of Market Square Church installed in 1872.*

## The New Instrument

The new organ for Market Square Church, M. P. Moller's Opus 11,805, reflects a strong contrast to its predecessor in several respects. Initially the most striking contrast is the placement of the instrument, one which permits the delivery of optimum sound into the sanctuary.



Prior to the 1950's most organs in American churches were designed to obscure the pipework. It only stands to reason that organs that were hidden from sight were also "hidden" from sound. More recently, organ designers, chancel architects and church musicians have come to realize the advantage of visual and musical effects when organs are placed as much as possible within the room in which they are to speak. The visual appearance of Market Square's new organ was carefully considered in order to complement the architectural integrity of the church sanctuary.

The specification of the new organ was determined by the staff of M. P. Moller and Pierce Getz, Organist and Director of Music at Market Square Church. The organ consists of 4,658 pipes in 84 ranks. Pipes from the previous instrument are utilized in 22 of the stops. Employing mainly French nomenclature, the organ consists of *Récit* I and II divided between the two chambers which previously housed the entire organ, *Grand-Orgue*, *Positif*, which is suspended from the gallery in two chests, and *Pédale*. The *Récit* and *Pédale* divisions are on five inches of wind pressure, the *Grand-Orgue* and *Positif* divisions on three and a half inches. The *Trompette-en-chamade*, of flared bronze resonators, is on five inches of wind pressure, the *Tuba* on nine inches, and the *Contre Fagotto* on six inches. The casework of the organ, constructed of poplar, was built by New Holland Custom Woodwork, Inc. of New Holland, PA.

The solid state multiplex system provides a 32-memory system and four crescendo pedal settings, three of which are programmable. The console is constructed of mahogany. The natural keys of the manuals are of bone. Drawknobs, pedal keys, manual sharps and couplers are all of wood, either walnut or white maple. For ease of control, the manuals have tracker touch. Unique among the coupler system is a *Grand-Orgue/Positif* transfer, which exchanges the location and piston control of the lower two keyboards.

While it has been of primary concern that the organ for Market Square Church should serve as an instrument to enhance the worship experience, it is also our hope that this magnificent instrument will serve the musical life of the greater community.

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## ACKNOWLEDGMENTS

Organ Committee

Robert J. Alexander  
George W. Collitt  
Pierce A. Getz  
David E. Lehman  
James A. Smeltzer

Architect

Murray Associates

General Contractor

Miller and Norford, Inc.



# THE SPECIFICATION

M. P. Moller, Inc.

Hagerstown, Maryland

Opus 11805

Grand-Orgue			No. of Pipes	Positif			No. of Pipes
16'	*	Violoncelle	61	8'	*	Montre	61
8'	*	Montre	61	8'	**	Bourdon	61
8'		Violoncelle	12	4'	*	Prestant	61
8'		Flute harmonique	61	4'		Flute	61
8'	**	Bourdon	61	2 2/3'		Nazard	61
4'		Prestant	61	2'		Doublette	61
4'		Flute ouverte	61	1 3/5'		Tierce	61
2'		Doublette	61	1 1/3'		Larigot	12
V	**	Grand cornet (TC)	185	V		Fourniture	305
V		Fourniture	305	16'		Regal	61
IV		Cymbale	244	8'		Cromorne	61
16'	**	Bombarde	61	16'		Trompette-en-chamade (TC)(G.-O.)	
8'		Trompette	61	8'		Trompette-en-chamade (G.-O.)	
4'		Clairon	61	4'		Clairon-en-chamade (G.-O.)	
8'		Trompette-en-chamade	61			Tremblant	
		Tremblant				Cymbelstern	
		Chimes	25 bells				

## Récit I (expressif)

8'	**	Diapason	61
8'	**	Flute traversiere	61
8'		Flute couverte	61
8'		Flute celeste II	110
4'	**	Principal	61
4'		Flute conique	61
2'		Flageolet	61
II-V	**	Plein jeu harmonique	218
IV		Cymbale	244
16'	**	Basson	61
8'	**	Trompette	61
4'	**	Clairon	61
		Tremblant	

## Récit II (expressif)

16'	**	Bourdon	61
8'		Cor de nuit	12
8'		Viole de gambe	61
8'		Voix celeste	61
8'	**	Dulciana	61
8'	**	Unda maris	61
4'		Fugara	61
4'		Flute octaviante	61
2 2/3'		Nazard	61
2'		Octavin	61
1 3/5'		Tierce	61
8'		Tuba	61
8'	**	Hautbois	61
8'		Clarinet	61
8'	**	Vox humaine	61
		Tremblant	
8'		Trompette en chamade	



<b>Pedale</b>		<i>No. of Pipes</i>
32'	Contre bourdon. . (electronic, 12 tones)	
16'	** Contre basse	32
16'	** Soubasse	32
16'	Violoncelle (G.-O.)	
16'	Bourdon (Recit II)	
16'	** Cor-de-chamois	32
8'	* Principal	32
8'	** Flute	32
8'	Violoncelle (G.-O.)	
8'	Cor de nuit (Recit II)	
4'	Choralbasse	24
4'	Flute	12
IV	Fourniture	128
32'	** Contre fagotto	12
16'	** Bombarde	32
16'	Basson (Recit I)	
8'	Trompette	12
8'	Hautbois (Recit II)	
4'	Clairon	12
4'	Cromorne (Positif)	
8'	Trompette-en-chamade (G.-O.)	
	Chimes	

\* display pipes

\*\*stops which incorporate pipes from the previous organ

### **Couplers**

G.-O./	Recit I/Positif
Recit I/Pedale	Recit II/Positif Sub
Recit I/Pedale Super	Recit II/Positif
Recit II/Pedale	Recit II/Positif Super
Recit II/Pedale Super	
Positif/Pedale	Positif/Recit
	Recit I Sub
Recit I/G.-O. Sub	Recit I Unison Off
Recit I/G.-O.	Recit I Super
Recit I/G.-O. Super	Recit II Sub
Recit II/G.-O. Sub	Recit II Unison Off
Recit II/G.-O.	Recit II Super
Recit II/G.-O. Super	
	Positif Sub
Positif/G.-O. Sub	Positif Unison Off
Positif/G.-O.	

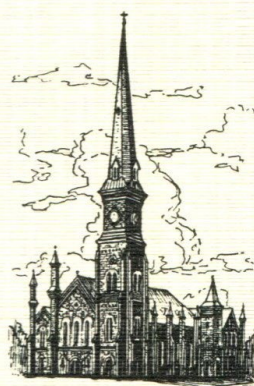
Solid state console with SSL combination action and 32 levels of memory  
The organ contains 12 general pistons and 8 pistons for each division

Programmable Crescendo Pedal (4 modes) with digital readout  
Manual transfer affecting Positif and Grand-Orgue and their pistons



## THE STAFF AT MARKET SQUARE

Tucker Thompson, Interim Pastor  
K. Joy Kaufmann, Associate Pastor  
Cheryl Galan, Director of Christian Education  
Pierce Getz, Director of Music and Organist  
Lois Gayman, Associate Director of Music  
Rita German, Administrative Assistant  
Carlette Queeley, Secretary  
Diane Peck, Bookkeeper  
Jim Queeley, Sexton  
Wyndom Clark, Custodian



Market Square Presbyterian Church  
21 South River Street  
Harrisburg, Pennsylvania  
717/257 - 1270