



*The Edith Jackson Memorial Organ  
The Presbyterian Church  
Rye, New York*



# SPECIFICATION

*Casavant Organ - Opus 3506*

*50 stops, 68 ranks, 3863 pipes*

## GRAND ORGUE I

16' Bourdon  
 8' Montre  
 8' Flûte à pavillon  
 8' Bourdon  
 4' Prestant  
 4' Flûte ouverte  
 2' Doublette  
 III Cornet  
 IV Fourniture  
 III Cymbale  
 16' Basson  
 8' Trompette  
 4' Clairon  
 Tremblant  
 Clochettes  
 Solo/Grand Orgue  
 Recit/Grand Orgue  
 Positif/Grand Orgue

## POSITIF EXPRESSIF II

16' Quintaton  
 8' Principal  
 8' Bourdon  
 8' Dulciane  
 4' Octave  
 4' Flûte  
 2-2/3' Nasard  
 2' Doublette  
 2' Quarte de nasard  
 1-3/5' Tierce  
 1-1/3' Larigot  
 IV Plein Jeu  
 8' Trompette  
 8' Cromorne  
 Tremblant  
 Recit/Positif

## SOLO IV

8' Trompette harmonique

## RECIT EXPRESSIF III

16' Bourdon (Bois)  
 8' Flûte ouverte  
 8' Flûte céleste (TC)  
 8' Viole de gambe  
 8' Voix céleste (GG)  
 4' Octave  
 4' Flûte octavante  
 2-2/3' Nasard  
 2' Octavin  
 1-3/5' Tierce  
 V Plein Jeu  
 16' Cor Anglais  
 8' Trompette  
 8' Basson-Hautbois  
 8' Voix humaine  
 4' Clairon  
 Tremblant

## PEDALE

32' Soubasse (ext.)  
 16' Contrebasse (Bois)  
 16' Soubasse (Bois)  
 16' Bourdon (Grand Orgue)  
 8' Octavebasse  
 8' Bourdon (Grand Orgue)  
 4' Octave  
 4' Flûte ouverte (Grand Orgue)  
 V Mixture  
 32' Bombarde (ext.)  
 16' Bombarde  
 16' Basson (Grand Orgue)  
 8' Trompette (Grand Orgue)  
 4' Clairon (Grand Orgue)  
 Solo/Pedale  
 Recit/Pedale  
 Positif/Pedale  
 Grand Orgue/Pedale



# INAUGURAL ORGAN RECITAL

Frederick Swann, Organist

The Presbyterian Church

Rye, New York

Sunday, March 7, 1982 -- 8:00 p. m.

## P R O G R A M

### I

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.

### THREE EARLY FRENCH PIECES

RECIT DE TIERCE EN TAILLE  
Francois Couperin le Grand (1668-1733)

BASSE ET DESSUS DE TROMPETTE  
Louis Nicolas Clerambault (1676-1749)

DIALOGUE      Nicolas de Grigny (1671-1703)

The 17th-18th century French organ was very colorful, and almost every composition of the period was designed to show off specific sounds in the instrument. Indeed, the titles of the pieces dictated what registration was to be used. The first of these was composed by a member of a family which held the post of organist in a Paris church for 173 years; the florid left hand melody uses a combination of organ stops containing the colorful tierce, which sounds two octaves and a third above the note played. The second composition also uses a combination including the tierce, but is specifically intended to show the bottom and the top ranges of the trumpet stop. In the third work a great variety of combinations are used, but the divisions (keyboards) of the organ "talk" to each other back and forth, rather than all sounding at one time.

## SONATA IN F MINOR, OPUS 65

Felix Mendelssohn  
(1809-1847)

Allegro moderato e serio  
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 in St. Paul's Cathedral in London that the style of English organ playing and building 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". This chorale alternates with fugal writing for the remainder of the movement. 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 in pianistic style, provides an exciting conclusion.

FOUR HEAVENLY SONGS      Robin Milford (1903-1959)  
Robert Moncrief, tenor  
Chancel Choir

"The Incomprehensible"      Isaac Watts

Far in the Heavens my God retires:  
My God, the mark of my desires,  
And hides His lovely face;  
When He descends within my view,  
He charms my reason to pursue,  
But leaves it tired and fainting  
in the unequal chase.  
Or if I reach unusual height  
Till near His presence brought  
There floods of glory check my flight,  
Cramp the bold pinions of my wit,  
And all untune my thought;



Plunged in a sea of light I roll,  
 Where wisdom, justice, mercy shines;  
 Infinite rays in crossing lines  
 Beat thick confusion on my sight,  
     and overwhelm my soul.  
 Great God! behold my reason lies  
 Adoring: yet my love would rise  
 On pinions not her own:  
 Faith shall direct her humble flight,  
 Through all the trackless seas of light,  
 To Thee, th' Eternal Fair, the infinite Unknown.

"Amerein"

Anonymous

I am the wind which breathes upon the sea,  
 I am the wave of the ocean,  
 I am the murmur of the billows,  
 I am the ox of the seven combats,  
 I am the vulture upon the rocks,  
 I am a beam of the sun,  
 I am the fairest of plants,  
 I am a wild boar in valour,  
 I am a salmon in the water,  
 I am a lake in the plain,  
 I am a word of science,  
 I am the point of the lance in battle,  
 I am the God who creates in the head the fire.  
 Who is it who throws light into the meeting  
     on the mountain?  
 Who announces the ages of the moon?  
 Who teaches the place where couches the sun?  
 I am the wind which breathes upon the sea,  
 I am the wave of the ocean.

"A Hymn to God the Father"

John Donne

Wilt Thou forgive that sin where I begun  
 Which was my sin though it were done before?  
 Wilt Thou forgive that sin through which I run,  
 And do run still, though still I do deplore?  
 When Thou hast done, Thou hast not done;  
 For I have more.

Wilt Thou forgive that sin which I have won  
 Others to sin and made my sins their door?  
 Wilt Thou forgive that sin which I did shun  
 A year or two, but wallowed in a score?  
 I have a sin of fear that when I've spun my  
     last thread,

I shall perish on the shore;  
 But swear by Thyself that at my death Thy Son  
 Shall shine as He shines now and heretofore:  
 And having done that, Thou hast done;  
 I fear no more.

"Eternitie"

Robert Herrick

O Yeares! and Age! Farewell: Behold I go,  
 Where I do know Infinitie to dwell.  
 And these mine eyes shall see  
 All times, how they  
 Are lost in the Sea of vast Eternitie.  
 Whenever Moone shall sway  
 The Starres; but she and Night shall be  
 Drowned in one endlesse Day.

This 20th century British composer has been somewhat eclipsed by the genius of his contemporaries, Ralph Vaughan Williams and Gustav Holst. But his music is full of beautiful melody and colorful writing. This set of pieces for Tenor Solo, Choir, and Organ (Orchestra originally) is in the style of Vaughan Williams' "Five Mystical Songs" and was composed as a 60th birthday present to Vaughan Williams.

HYMN 196    Blessing and Honor and Glory and Power  
                     *O Quanta Qualia*

*(The Congregation is invited to stand and join  
 in singing.)*

## TWO PIECES

Robert Hebble (b. 1934)

Haec Dies Resurgam

Concert Variations on "Amazing Grace"

"This day I shall rise again" celebrates "the resurrection of the dead, and the life of the world to come" (Nicene Creed). The trompette-en-chamade is featured in this colorful and rhythmically complex work by the Florida organist and composer. In addition to much original material, Mr. Hebble makes frequent and unique use of phrases of the hymn tune *O quanta qualia*.

The Concert Variations on a much-loved American melody use both traditional and contemporary techniques in the harmonic vocabulary. A scherzo, the blues, and other familiar sounds are combined in a most attractive manner. In the second stanza, another melody ("Foundation" - "How firm a foundation" - is played with the feet at the same time as "Amazing Grace" is played with the hands.)

## MOTO OSTINATO

Petr Eben (b. 1929)

Contemporary Czech composer Petr Eben includes this movement in a suite titled "Sunday Music", composed in 1958. It is said to represent the constant inner struggle of Man against Evil. Eben says it was inspired by the Gospel story of the man possessed by devils, who said to Jesus, "My name is Legion, for we are many" (Mark 5:9). Pictured as a medieval combat, the assailants advance, rank upon rank, to the fray.

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Mr. Swann is Organist and Director of Music at The Riverside Church and Chairman of the Organ Department at the Manhattan School of Music, New York City. Mr. Swann is represented by Murtagh/McFarlane Artists Management, 3269 West 30th St., Cleveland, Ohio 44109.

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This concert, the second in a series of three, is given in loving memory of Betty and Edward Richards, who were members of our church for almost 40 years.

The final concert will be on Saturday, May 1, at 8:00 p.m., given by Gerre Hancock, organist of St. Thomas Church in New York City.

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All are invited to a reception in the Assembly Room following tonight's concert.

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## ACKNOWLEDGEMENTS

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