

ORGAN DEDICATION RECITAL

ST. PAUL'S UNITED CHURCH OF CHRIST

NUTLEY, NEW JERSEY

WEDNESDAY, OCTOBER 30, 1968

8 p.m.

"To God Be The Glory, Great Things He Hath Done"

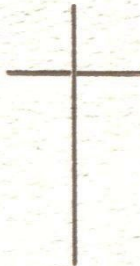
GUEST ORGANIST

FREDERICK SWANN

Director of Music and Organist

The Riverside Church

New York City



The Reverend John H. Elliott, Minister

Mrs. Shelton R. Peed, Organist and Choir Director

THE ORGAN

ST. PAUL'S UNITED CHURCH OF CHRIST

NUTLEY, N. J.

Specifications of the Two-Manual Austin Organ

GREAT ORGAN

Principal	8'	61 pipes
*Bourdon	8'	61 pipes
*Erzähler	8'	61 pipes
Octave	4'	61 pipes
*Nachthorn	4'	61 pipes
Superoctave	2'	61 pipes
Fourniture	III Rks	183 pipes
*Chimes		
*Enclosed with Swell Organ		
8 stops	9 ranks	549 pipes

SWELL ORGAN

Rohrgedeckt	8'	61 pipes
Viola	8'	61 pipes
Voix Celeste	8'	49 pipes
Spitzflöte	4'	61 pipes
Blockflöte	2'	61 pipes
Larigot	1½'	61 pipes
Sesquialtera	II Rks	122 pipes
Trompette	8'	61 pipes
Rohrschalmei	4'	61 pipes
Tremulant		
9 stops	10 ranks	598 pipes

PEDAL ORGAN

Principal	16'	32 pipes
Viola	16'	12 pipes
		(Sw. Ext.)
Gedeckt	16'	12 pipes
		(Sw. Ext.)
Principal	8'	12 pipes
Rohrgedecket	8'	(Swell)
Principal	4'	12 pipes
Nachthorn	4'	(Great)
Rauschquint	II Rks	64 pipes
Trompette	16'	12 pipes
		(Sw. Ext.)
9 stops	3 ranks	156 pipes
TOTAL		
26 stops	22 ranks	1,303 pipes
	25/18	

Organ designed and built by Austin Organs, Inc., Hartford, Connecticut

CONSOLE EQUIPMENT

All electric stopkey console

COUPLERS

Great to Great	8' off
Swell to Great	16' 8' 4'
Swell to Swell	16' 8' off 4'
Great to Swell	8'
Great to Pedal	8'
Swell to Pedal	8' 4'

COMBINATION PISTONS

Holdset type, adjustable, all electric
 Six pistons affecting
 Great stops and intra-manual couplers
 Six pistons affecting
 Swell stops and intra-manual couplers
 Five pistons affecting
 Pedal stops and manual to Pedal
 couplers
 Twelve pistons and toe studs for full organ
 Cancellor bars over each group of registers
 General Cancel Piston

ACCESSORIES

Balanced Crescendo pedal with indicator
 Balanced Swell pedal with indicator
 Great to Pedal Reversible toe
 stud and piston
 Swell to Pedal Reversible toe
 stud and piston
 Sforzando Reversible toe stud
 and piston with indicator
 English ivory keys, tracker type key touch

PROGRAM

INVOCATION Reverend John H. Elliott, Minister
GREETINGS C. Earl Ingalls, Chairman, Organ Committee

I

INTRODUCTION AND TRUMPET TUNE William Boyce
1710-1779

The English voluntary form, as developed in the cathedrals, embraced a variety of musical patterns. As used here by a younger contemporary of Handel, it is in two sections. The first, slow and stately, is ideal for the Diapasons, the principal tone color of the organ; the second, a sprightly allegro for the Trumpet stop, employs an echo effect much admired and used in the English baroque organs.

CHORALE-PRELUDE Johann Ludwig Krebs
1713-1780

"Give ear, O Lord, and mark my sore complaining"

Bach considered Krebs the finest of all his pupils, and chose him to be his assistant. The influence of the great master is heard in this poignantly beautiful chorale treatment, the chromatic passing tones being used, as Bach would have done, to express suffering.

SYMPHONIC CHORALE:
"JESUS LEAD THOU ONWARD" Sigfrid Karg-Elert
1877-1933

In sharp contrast to the pure early music just heard is this atmospheric 19th century work. German organ music reached phenomenal heights of romanticism in the works of Karg-Elert and Max Reger. The majority of compositions by both men were founded on chorale melodies. The "symphonic chorale" is a treatment of grandiose proportion, utilizing many controversial harmonies and registrations.

TOCCATA AND FUGUE IN D MINOR Johann Sebastian Bach
1685-1750

Bach composed this work, as he did many of the Preludes and Fugues, while Court Organist at Weimar (1708-1717). The dramatic Toccata with its daring passage work, and the flowing motion of the Fugue, dissolving into rhapsodic passages, result in a work of great virtuosity.

Applause is appropriate at this point

— Intermission and Offering —

The offering is for the Organ Fund

II

CHORAL AND VARIATIONS ON "VENI CREATOR" Maurice Duruflé
b. 1902

"Come, Holy Ghost, Our Souls Inspire"

A Sarum plainsong, with 9th century Latin text is used as the basis for this chorale and set of four variations by the renowned French organist and composer.

DEUXIEME FANTAISIE Jehan Alain
1911-1940

Alain wrote his *Second Fantasy* in 1936. The music has a strong oriental flavor, which is enhanced by colorful registration. It is in three connected sections . . . Lent-Presto-Lent, beginning and ending quietly. The composer has suggested the following quotation from Omar Khayyam as his inspiration:

*"Then to the falling Heaven itself I cried, asking
'What Lamp has Destiny to guide Her little Children
stumbling in the Dark?' . . . 'A blind understanding!
Heaven replied.'"*

SCHERZO-CATS Jean Langlais
b. 1907

American organ recital audiences are becoming increasingly familiar with this contemporary Frenchman, both as a composer and as a performer. His compositions run the gamut of form and are full of descriptive material. This excerpt from his *American Suite* leaves little doubt of the humorous intent.

PRELUDE ON "BROTHER JAMES'S AIR" M. Searle Wright
b. 1918

Brother James's Air is known throughout the world as the melody for a metrical setting of the 23rd Psalm. It is of Scottish origin and has been widely used in anthem settings for choirs of all ages. Mr. Wright is Director of Chapel Music at Columbia University, New York.

CHORAL IN A MINOR César Franck
1822-1890

This is the third of three organ masterpieces (and Franck's last work) said to represent respectively the Father, the Son, and the Holy Spirit. It is music expertly crafted and at the same time rich in the spiritual expression of its devout composer. It is in three main sections, each of which is subdivided to give great contrast in mood and sound. Albert Schweitzer likens the final section to "the rushing of the Pentecostal wind and fire from heaven."

Applause is appropriate at this point

BENEDICTION

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Altar flowers are given by Mrs. Arthur G. Beams in memory of her husband.

Mr. Swann will be honored at a reception in the Social Room immediately following the recital. All members of the audience are cordially invited to greet Mr. Swann on this occasion.