

St. Peter's (Anglican) Church
Park St. at Pine
Brockville, Ontario

OPENING RECITAL

of the

NEWLY RENOVATED ORGAN

and

FANFARE TRUMPET

Played by
John Siderius

Tuesday, 18 October, 1983 at 7:30 p.m.

The renovation is the work of Francois
Caron, Inc., of Montreal, a representative
of Casavant Frères, St. Hyacinthe

PROGRAMME

Fanfare, Opus 85	C. S. Lang (1891-1971)
Voluntary 1 Larghetto-Vivace	William Boyce (1711-1779)
Tuba Tune in D, Opus 15	Lang
Fantasia, K 594 Adagio-Allegro-Adagio	Wolfgang Amadeus Mozart (1756-1791)
Prelude and Fugue in A minor	Johann Sebastian Bach (1685-1750)
Hymn 630	Lasst uns erfreuen

— INTERMISSION —

Suite du Deuxième Ton	Louis-Nicholas Clérambault (1676-1749)
Plein Jeu	
Duo	
Trio	
Basse de Cromorne	
Flûtes	
Récit de Nazard	
Caprice sur les grands jeux	
Symphony No. 5, Opus 42 Allegro Vivace	Charles Marie Widor (1844-1937)
Antiphon, Opus 18 No. 3	Marcel Dupré (1886-1971)
Prelude and Fugue in B Major, Opus 7	Dupré

The

FANFARE TRUMPET

(49 Horizontal Pipes)

has been donated

TO THE GLORY OF GOD

and in loving memory of

NATALIE E. HAMPTON

(1919 - 1981)

by her husband

W. FRED HAMPTON

Dedicated October, 1983

as part of the 1983 renovation

“The Trumpet shall sound
and the dead shall be raised.”

1 Corinthians 15.52

SPECIFICATION OF THE ORGAN

ST. PETER'S (ANGLICAN) CHURCH

BROCKVILLE, ONTARIO

Manuel Warren, 1875; Casavant Freres, 1933; Francois Caron, Inc., 1983)

GREAT

1. 8' Diapason
2. 8' Bourdon
3. 4' Principal
4. 4' Spitzflute
5. 2' Octave
6. 1-1/3' Mixture IV
7. 8' Trumpet

PEDAL

8. 16' Open Diapason
9. 16' Bourdon 1
10. 16' Bourdon 11
11. 10-2/3' Quinte
12. 8' Principal
13. 8' Stopped Flute
14. 4' Octave
15. 2-2/3' Mixture IV
16. 16' Bassoon
17. 8' Trumpet

SWELL

18. 16' Bourdon
19. 8' Open Diapason
20. 8' Rohr Flute
21. 8' Gamba
22. 8' Voix Celeste
23. 4' Principal
24. 4' Chimney Flute
25. 2-2/3' Twelfth

26. 2' Fifteenth
27. 2' Mixture IV
28. 16' Bassoon
29. 8' Trumpet
30. 8' Oboe
31. 4' Clarion

Tremulant

CHOIR

32. 8' Stopped Diapason
33. 4' Principal
34. 2' Piccolo
35. 2-2/3' Cornet II
36. 2/3' Cymbal III
37. 8' Clarinet

Tremulant

38. 8' Fanfare Trumpet

PROGRAMME NOTES

We welcome you to this very exciting and long-awaited evening. This programme is the culmination of some two years' planning and working. We salute the firm of François Caron on their very fine achievement in this instrument.

The specification of the organ is listed on the back page of this programme and is numbered, so that you may follow the sounds being used in the Recital.

The Recital begins by illustrating the three trumpets of the organ (7, 29, 38). C.S. Lang's Fanfare and Tuba Tune will exploit No. 38 against the resources of the Great, Swell and Pedal. The Fanfare Trumpet is located on top of the Choir expression box and is visible above the organ case. Designed to be heard above the rest of the organ, it is voiced on a wind pressure of 6 1/2 inches.

William Boyce was a chorister in St. Paul's Cathedral Choir, and a pupil of Maurice Greene. This Voluntary was published about 1785. The Larghetto will be heard on stops 32 and 33, the Vivace will demonstrate the contrast between 7 and 29.

Mozart wrote only a few works for the organ, although he was reputed to be a great player. A notation in the annals of the Church of St. Bavo, Haarlem, Holland, records that he played on the organ there to great effect.

The Fantasia K 594 was written in 1790 for an organ in a clock. The Adagio sections are well suited to the display of several of the organ's quiet solo stops. 2, 4, 10, 19, 20, 21, 22, 30, and 32 will all be heard. The Allegro section will be heard on the Principal choruses - the backbone of pipe organ sound: 1, 3, 5, 6/9, 12, 14, 15/19, 23, 26, 27/32, 34 and 36.

Opening Recital of an organ with the words, "First I must know if the organ has good wind." He would then proceed to play the fullest chords with every available stop drawn - probably to the dismay of those who had to pump the bellows. The Prelude and Fugue in A Minor draws on the full resources of the organ in a variety of ways.

You are invited to join in the singing of Hymn 630, which will be followed by a 15 minute intermission.

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Louis-Nicolas Clérambault was organist of the Church of Saint-Sulpice in Paris, a post that has been held by many distinguished musicians including Widor and Dupré. His music exemplifies the style of composition and of organ building of the great French Classical period. Colorful solo stops, brilliant ornamentation, echo effects, rhythms drawn from dance forms, and grand choruses are the features of that style.

The Suite du Deuxième Ton was published in 1710 in seven movements. Plein Jeu will contrast the Principal Choruses of the Great and Swell (1, 3, 5, 6, 19, 23, 26, 27) against the Principal Chorus of the Choir (32, 33, 36). The Duo is between the top of 32, 35 and the bottom of 2, 5. The Trio has the two upper parts on the high register of 18, 24, 25 and the bottom part on the middle register of 37. The Basse de Cromorne is heard tonight as a basse de clarinet, with 32 added. The upper parts are played on 2 and 20 together. Flutes involves 2, 4, 20, 24, 32 coupled together and as a solo, played against 32. Récit de Nazard is a solo for the combination of 20, 24, 25, against 2 in the accompaniment. Les Grands Jeux means a big reed chorus: 2, 3, 7, 9, 12, 16, 17, 20, 23, 28, 29, 30, 31, 32, 33, 35, 37.

Widor's most famous organ piece is probably the Toccata, the last movement, from the Fifth

elaborate theme and variations that makes use of the organ in the symphonic manner. The organ as an imitator of the orchestra, as a 'one-man band', was the notion in vogue during much of the nineteenth century. The instruments of Aristide Cavaillé - Coll and the music of César Franck led the way.

Many interesting sounds and combinations are heard in this music: 18, 24, 30 together at the opening; 13 alone in the pedal against 20, 24 with 1 as a solo; staccato chords on the Swell reeds (28, 29, 30, 31) alone and together with 1, 3, 5; a trio with 1 against 8 against 18 and 24; and a long gradual build up to a grand closing.

Marcel Dupré was one of the organ's outstanding composers and players in the first six decades of the twentieth century. He performed the entire organ works of Bach from memory in 1920; was organist of two famous Churches in Paris; Saint-Sulpice (like Clérambault), Notre Dame, and then back to Saint-Sulpice to succeed Widor; toured almost every country of the world; and has had the greatest influence on the improvement of organ technique and teaching in our time.

The third Antiphon, written in 1920, is subtitled by the text: "I am black, but comely, O ye daughters of Jerusalem." Its undulating accompaniment will be heard on 18, 21, 22 with a pedal foundation of 9, 10, 11 underneath and a solo on 2, 32 coupled together.

The Three Preludes and Fugues, Opus 7, were written in 1912 in the tradition of Mendelssohn and Bach. The pedals are given the theme in the Prelude, with a perpetual motion chord figure in the manuals - a favourite device of the French symphonic organ school. The Fugue is heard on three levels of dynamic: the Swell is softest, it is coupled to the Choir organ

which is in the middle, and the Great is the loudest, as it combines all three. The concluding section builds up to a great climax, with the full power of the organ heard against the Fanfare Trumpet in alternating passages, and finally the whole instrument sounding together on the very last chord.

Please join us for coffee in the Parish Hall immediately following the Recital.

FUTURE EVENTS

Nov. 6	- 7:00 p.m.	Hymn Festival. Five choirs participating
15	- 7:30 p.m.	Organ Recital - Allen Wayte
27	- 7:00 p.m.	Advent Carol Service
Dec. 4	- 7:00 p.m.	Choral Evensong, St. Nicholas Singers
11	- 7:30 p.m.	Brockville Choral Society Concert
13	- 7:30 p.m.	Organ Recital - Paul Jenkins
18	- 7:00 p.m.	Lessons and Carols for Christmas
Jan. 8	- 7:00 p.m.	Festal Evensong. St. Peter's Choir
10	- 7:30 p.m.	Organ Recital, Michael Deasey
Feb. 5	- 7:00 p.m.	Choral Evensong St. Peter's Choir
14	- 7:30 p.m.	Organ, Brass and Percussion Concert
Mar. 4	- 7:00 p.m.	Choral Evensong St. Peter's Choir
Apr. 1	- 7:00 p.m.	Choral Evensong St. Peter's Choir
May 6	- 7:00 p.m.	Choral Evensong St. Peter's Choir

You are most cordially invited to support the music of this Church. We offer it in the hope that it will lift your Spirit as you travel your journey through this life.