

CENTRAL REFORMED CHURCH  
Grand Rapids, Michigan

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Preaching and Administration

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Minister of Education

Leslie Peart  
Minister of Music

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FUTURE PROGRAMS

THE CYRIL E. BARKER MEMORIAL MUSIC FESTIVAL

Sunday, December 5, 1982  
8:00 pm

JAN ZWART, Organist  
The Netherlands

Sunday, February 13, 1983  
8:00 pm

PHILIP PRATT, Organist

Friday, April 8, 1983  
8:00 pm

GALA concert with Organ, the Chancel Choir of Central, the Symphonic Choir, and the  
Grand Rapids Symphony Orchestra

*Concerto for Organ, Strings and Tympani* - Francis Poulenc

*Gloria* - Francis Poulenc

*Symphony No. 3 for Organ and Orchestra* - Camille Saint-Saens

LESLIE PEART, Organist  
SEMYON BYCHKOV, Conductor

Sunday, April 24, 1983  
8:00 pm

THE HOLLAND CHORALE  
Calvin Langejans, Conductor

Tuesday, May 17, 1983  
8:00 pm

FREDERICK SWANN, Organist  
Organist - Director of Music Elect of the Crystal Cathedral

A free-will offering will be received at all programs with the exception of the Gala Organ and  
Orchestra Concert, for which a donation will be requested.

Phone 456-1773 for details.





## DEDICATION CONCERT

### PROGRAM

Sunday, November 28, 1982

8:00 pm

LESLIE PEART, Organist

Toccatà and Fugue in D Minor

Johann Sebastian Bach  
(1685-1750)

Harvey Grace, eminent Bach historian, tells us "the chief works of the concert type clearly belong to the nine years (1708-1717) Bach spent at Weimar. His fame as a player grew rapidly, and he seems to have made a tour every autumn...No doubt each journey found him ready with one or two fresh pieces wherewith to astonish his hearers."

The Toccata and Fugue in D Minor is described by Grace as being just such a showpiece: "This Toccata is so much more fiery and imaginative than any other of Bach's works bearing the title, that we are justified in regarding it as programme music." As to the nature of the programme, another Bach biographer says "The dazzling lighting, the clap of thunder rumbling formidably in the repercussions of a long broken chord above the crash of a profound pedal, the wind, then the hail: we are in a classical storm."

Grace goes on: "This suggestion may shock some of us until we remind ourselves of Bach's fondness for descriptive writing. The man who did not hesitate to introduce equally frank pictorial effects into a setting of the Passion would have no scruples about writing an organ storm, though he may have hesitated to *label* it as such. And we must not condemn organ 'storms' too hastily, for most of the classical composers have given us bad weather on the orchestra. If anything, the advantage is with the organ, because it can produce a good specimen without putting us to the expense of engaging fifty or sixty players. At all events, there is piquancy in the thought that John Sebastian went a-touring with a Storm in his pocket, for all the world like a modern music-hall organist."

Noel in Dialogue

Claude Louis Balbastre  
(1729-1799)

*Où S'en vont Ces gais bergers*

We are told that Balbastre performed Noels with variations on his organ at every Christmas Eve midnight mass up to 1762. After that they were forbidden in the church by the Archbishop of Paris "because of the multitude that came to hear the organist and did not observe respect for the sanctity of the place."

Built of the simplest materials, using only two notes at a time for the most part, this sparkling set of variations will be played with each phrase echoed front and back on the Main Organ and the Gallery Organ. The bright *Jeu de Clochette*, the Krummhorn, Petite Trompette, and Cymbelstern will be used during the variations. The Cymbelstern consists of a set of four tiny brass bells ringing at random, adding a joyous ambience to the music.

Chorale No. 2 in B Minor

Cesar Franck  
(1822- 1890)

Belgian by birth, Franck spent the greater part of his life in Paris as organ teacher of the Paris Conservatory and as organist of the Church of Sainte Clothilde. He remained at Sainte Clothilde for thirty-one years.

The *Trois Chorals* were Franck's last work, composed just prior to his death. As such, they constitute a final summation of the devout and exalted style of "Pere Franck." Each of the Chorales was cast in variation form, and is highly sectionalized. Chorale No. 2 is in two major sections, and is based on two themes. The first theme appears in a set of variations much like a passacaglia. Juxtaposed against this theme is the beautiful hymn-like second tune. The first section ends quietly, using the *Menchenstimme*, or *Vox Humana* stop of the organ over the quiet, low 32' sound of the pedal. A brilliant fantasy opens the second section, from which the first theme proceeds as a fugato. Building in intensity from variation to variation, the two themes heard separately at the beginning appear superimposed in this section. The Chorale ends quietly, as did the first section. Reportedly, Franck chose to conclude in this manner to mollify those who felt the organ was too loud in church.

Prelude on "Iam Sol Recedit Igneus"

Bruce Simonds  
(1895- )

Born in Bridgeport, Connecticut, Bruce Simonds studied at the Yale School of Music. In 1918, he received a fellowship which enabled him to study with Vincent d'Indy in Paris. At the time of his retirement, he was Dean of Yale University School of Music.

The *Prelude* was composed in 1924 at the suggestion of Frank Bozyan, a member of the faculty of Yale, to whom the work is dedicated.

The Latin evening hymn *Iam Sol recedit igneus*, which is the basis for the Prelude translates as follows:

*Now sinks the golden sun to rest, Thou light of endless Unity,  
For ever blessed Trinity, Our souls illumine with radiance blest!*

*Thy praise we sing at early morn, At eventide our prayers ascend,  
Design thou our worship to attend, With songs of angel choirs upborne.*

Simonds has painted the sunset scene with quiet and sensitive music. The first few notes of the plainsong melody are used as the basis for the first section of the composition, then the entire melody is stated in a simple harmonization. An interlude, marked *piu mosso* and later *adagio* uses part of the theme and leads to the second statement of the melody. Another more extended interlude rises to a climax of emotional intensity, and gradually recedes, suggesting the descent of darkness. The third appearance of the plainsong melody is given softly and quietly, almost as an echo, with full chords and deep tones in the pedal. A fragment of the melody heard at the beginning appears for a moment, and the music passes into silence.



The organ scherzo attained its zenith through the works of such French romantic composers as Gigout, Vierne, and Widor. This ebullient example has a perky charm, with a catchy tune turning somersaults on the flutes of both organs. The middle section is a dialogue between the reeds and flutes, again using both instruments.

## Symphony No. 1 - Finale

Louis Vierne  
(1870-1937)

Vierne was a pupil of both Cesar Franck and Charles-Marie Widor. Blind from birth, he nonetheless rose to the heights in both organ playing and composition. Besides other pieces, he wrote six complete symphonies for the organ, creating an orchestral style of great depth. He began his organ playing career as assistant to Widor at St. Suplice, and later became organist of the great Cathedral of Notre Dame in Paris, where he remained for thirty-seven years and died at the organ console.

To quote E. Power Biggs about the Finale: "A fine pedal tune, under brilliant manual figuration, launches the *Final*. A second, softer theme chases itself in canon at a half-bar interval. There is the usual thematic development, and the concluding pages of the movement proclaim the secondary theme in full-organ splendor.

## THE OFFERING

## Fantasy and Fugue on "Ad Nos, Ad Salutarem Undam"

Franz Liszt  
(1811-1886)

"Never a borrower nor a lender be" we are told. But consider the great musical compositions which have been constructed on borrowed themes - the Rachmaninoff *Rhapsody on a Theme of Paganini*, Bach's towering *Passacaglia*, and Brahms *Variations on a Theme of Haydn*. Liszt's *Ad Nos* is such a composition.

The Theme, *Ad Nos, Ad Salutarem Undam* (For Us Men and For Our Salvation) was an original theme of Meyerbeer from his opera *Le Prophete*. In Act I of the opera, the three Anabaptists sing it as they call upon the people to seek rebaptism. On this marvelous chorale tune, Liszt has created what Saint-Saens termed the masterpiece of romantic organ literature.

The Fantasy and Fugue is more properly a three section work rather than the two sections indicated by the title. The opening Fantasy treats only the first half of the theme, taking it through an intricate set of variations. It will be during this Fantasy that the Trompette en Chamade will be heard for the first time, in the very grand fanfares interpolated after the first grandiose crescendo.

An extended Adagio treats the entire Chorale theme with the quieter colors of the organ. After a stormy passage of transition, the final section begins with an intricate fugue which shortly dissolves into a long crescendo, again with the interrupting fanfares, and builds to a climactic finish triumphantly restating the theme on full organ.

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The flowers in the Chancel are a tribute to Leslie Peart in appreciation of his vision, dedication, and timeless efforts toward the completion of Central's organ, and are given by the Chancel Choir.

The Chancel Choir invites you to greet Mr. Peart at a reception in the Church Parlor immediately following the concert.

## THE ORGAN SPECIFICATION

## GREAT ORGAN

16'	Copula	61
8'	Principal	61
8'	Bourdon	61
8'	Baarpipj	12
8'	Doppelflöte	61
4'	Octave	61
4'	Spillflöte	61
II	Cornet +	122
2'	Fifteenth	61
2'	Jubal Flöte	61
IV	Fourniture	244
III-VI	Scharf	284
III	Jeu de Clochette	183
8'	Trumpet	61
8'	Orlos	61
	Tremulant	
	Chimes	25

## CHOIR ORGAN

8'	Gedeckt	61
8'	Gemshorn	61
8'	Gemshorn Celeste	61
4'	Principal	61
4'	Koppelflöte	61
2'	Spitz Principal	61
I 1/3'	Larigot	61
1'	Sifflöte	61
III	Cymbel	183
8'	Krummhorn	61
8'	Cor Anglais	61
	Tremulant	
	Cymbelstern	4

## GALLERY ORGAN

8'	Principal*	61
8'	Bourdon	61
8'	Dolce	61
8'	Dolce Celeste	49
4'	Octave*	61
2'	Fifteenth	61
IV	Fourniture*	244
8'	Petite Trompette*	61
8'	Trompette en Chamade	61

## SWELL ORGAN

16'	Stillgedeckt	12
8'	Geigen Principal	73
8'	Zweving	73
8'	Rohrflöte	73
8'	Flauto Dolce	73
8'	Flute Celeste	61
4'	Principle	73
4'	Waldflöte	73
2'	Hellflöte	61
IV	Plein Jeu	244
IV	Zimbel	244
16'	Fagot	61
8'	Trompette	73
8'	Fagot	12
8'	Menschenstimme	61
4'	Clairon	61
	Tremulant	

## PEDAL ORGAN

32'	Untersatz	VI
32'	Bourdon Doux	12
32'	Grand Bourdon	12
16'	Principle	32
16'	Bourdon	32
16'	Copula	Ch
16'	Stillgedeckt	Sw
8'	Octave	32
8'	Holz Bourdon	12
8'	Gedeckt	Sw
4'	Choral Bass	12
4'	Gedeckt	Sw
III	Mixture	96
32'	Contra Bombarde	32
16'	Bombarde	12
16'	Fagot	Sw
8'	Bombarde	12
8'	Fagot	Sw
4'	Clairon	12

## GALLERY PEDAL

16'	Brummer Bass	32
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+Tierce may be eliminated from Cornet through cut-out on key jamb.

\*These stops transferable to Choir Manual to enable Gallery Organ to be played as a two manual instrument.



## THE JOURNEY AND THE VISION

The original organ in Central Reformed Church was designed by Robert Baker, currently head of the School of Sacred Music of Yale University. Built by the Schantz Organ Company, of Orrville, Ohio, it was installed in the new building in 1957. The first concert was presented by Dr. Baker on May 28, 1957.

At that time, the organ was incomplete. Between the original vision of the architect and building committee in 1955, and the final execution of the building, certain reductions were made in the organ plans because of cost.

First and foremost was the change of the organ case. R. F. Eggers, chief architect for the building, had planned two grand, Dutch style organ cases on either side of the Chancel, with exposed pipes. These cases would have been of hand-carved oak.

There was also the vision from the first of an Antiphonal Organ, at the opposite end of the church, in the West Gallery. For this purpose, a fourth manual was placed on the console. In addition, various blank knobs were provided for future completion of the other divisions of the instrument.

For twenty-five years, these preparations have been awaiting completion of the vision of 1955. Now, we are pleased that the organ is complete, and stands as one of the great instruments of music in the country.

Two years ago, when it seemed that the completion of the organ was now appropriate, a direction had to be established. Since the inauguration of the instrument in 1957, fashions in organ building have taken a somewhat different trend. The tracker, or mechanical action organ, has undergone a rebirth. It was suggested by some that to be in the current trends of organ building, we should eliminate the present instrument and install a new tracker. But it was decided that the only really sensible direction was to maintain what was here, and add in the same spirit, building a complete, more romantic instrument than would be possible in a tracker. An organ capable of many different expressions, as opposed to one for a narrow view, was desired.

Therefore, in the present approach, only two stops from the original organ were discarded. One of these was not original, being a blend of two sets of pipes from uncertain antecedents.

Three of the major organ companies of the country were consulted. One demurred, feeling that they only wanted to work on their own instruments. The other two were both willing to undertake the work, but at greater expense than the church wanted to bear.

Therefore, it was decided to complete the organ with a consortium of artisans, with the planning and contracting being handled by Leslie Peart, Central's Minister of Music. Frederick Swann, Organist of the Riverside Church in New York City (and Organist-Director of Music Elect of the Crystal Cathedral) was engaged as consultant. The best pipe makers and chest builders in the country were sought as suppliers. Mr. Robert Dial, of Dial Organ Service, Springfield, Illinois, and Illinois representative of the M. P. Möller Company, was contracted to install the additions.

Pipes were obtained from Organ Supply Industries, Erie, Pennsylvania; American Organ Supply, Milwaukee, Wisconsin, and Thomas H. Anderson, North Easton, Massachusetts. Mr. Anderson also provided pipework for recent additions at Riverside Church and the Washington Cathedral.

All of the reed pipes from the organ were shipped to Trivo Company, of Hagerstown, Maryland, for revoicing. They also built new reeds for the organ, including the Krummhorn, the Cor Anglais, the Clairon, and the stunning, solid-brass Trompette en Chamade, which hangs under the window in the Gallery. Reeds were voiced by Joseph Clipp, President of Trivo, and by Adolph Zajic, retired Head Reed Voicer for the Möller Company.

Special thanks must be expressed to Mr. Randall Wagner, of Organ Supply Industries, for his hearty and timely cooperation in providing the bulk of the pipes and chests needed in the project.

Recognition must also be paid to Robert Dial, who worked long and hard, including many Saturday and Sunday afternoons, to bring the project to completion.

Many volunteers also contributed time here and there in certain aspects of the building, and it would be impossible to list all. However, we should like to thank Albert Shont, a member of the choir, who through the effort of many hours, provided all the electrical hook-ups for the Gallery Organ.

The organ of Central now contains 78 ranks in five divisions. Its size places it with the important instruments of the country - it is four ranks larger than the new organ recently installed in Orchestra Hall, Chicago, and two ranks larger than the organ in Kennedy Center, Washington, D.C.

Interesting to the organist will be several statistics about the instrument. Of the 78 ranks of pipes, for a total of 4701 pipes, 29 ranks, or 1629 pipes are visible in the room. The organ contains four 32' stops. Of the total, 31 ranks are mixtures. The Great Organ, perhaps the largest such division in Michigan, contains 25 ranks. There are four sets of celestes, including a Principal Celeste (Zweving), which extends to low C.

Several stops in the organ are not part of the grand ensemble, but serve only in their capacity to produce a beautiful and gracious sound. These are the Doppelflöte, the Orlos, the English Horn, the Menschenstimme, and the beautiful and sensitive string stops. The Doppelflöte, a very old set of pipes, was made by the Roosevelt Organ Company in 1910 for the organ of St. Stephen's Presbyterian Church, Fort Worth, Texas, and is the gift to the church of Mr. Peart. This lovely old stop is the only set of pipes added to the organ which is not new, and which was not built expressly for this instrument, but represents a type of tone not easily available today.

Finally, thanks and recognition must be given to the Organ Committee which began this effort, and to the people of Central, who through their vision and gifts brought it to fruition. Soli Deo Gloria.



