

The Stoplist

GALLERY

GRAND-ORGUE

- 16' Montre
- 8' Principal
- Montre
- Bourdon
- Flute Harmonique
- 4' Prestant
- Flute a Cheminee
- 2' Doublette
- Flute Conique
- III Cornet
- IV Fourniture
- III Cymbale
- 8' Trompette
- Trompette-en-Chamade
- Cloches
- Tremblant

RECIT

- 16' Bourdon Doux
- 8' Montre
- Flute a Cheminee
- Viole de Gambe
- Voix Celeste
- Flute Douce
- Flute Celeste
- 4' Prestant
- Flute Octaviane
- 2' Octavin
- 1 1/3' Larigot
- 1' Flageolet
- II Sesquialtera
- V Plein Jeu
- 16' Basson
- 8' Trompette
- Hautbois
- Voix Humaine
- Trompette-en-Chamade
- 4' Clarion
- Tremblant

CHANCEL

ANTIPHONAL

- 8' Montre
- 4' Prestant
- 2' Doublette
- III Fourniture
- 8' Petite Trompette

CHOEUR

- 16' Quintaton
- 8' Bourdon en Bois
- Viole
- Viole Celeste
- 4' Principal
- Flute a Point
- 2 2/3' Nasard
- 2' Quarte de Nasard
- 1 3/5' Tierce
- IV Cymbale
- 16' Cor Anglais
- 8' Cromorne
- Trompette-en-Chamade
- 4' Chalumeau a Cheminee
- Harpe
- Celesta
- Tremblant

PEDALE

- 32' Contre Bourdon
- 16' Contre Basse
- Soubasse
- Montre (G.O.)
- Quintaton (Ch.)
- Bourdon Doux (Rec.)
- 8' Octavebasse
- Bourdon
- Flute a Cheminee (Rec.)
- 4' Basse de Chorale
- Cor de Nuit
- 2' Flute
- IV Fourniture
- 32' Contre Bombarde
- 16' Bombarde
- Basson (Rec.)
- Cor Anglais (Ch.)
- 8' Trompette
- Trompette-en-Chamade
- 4' Clarion
- Chalumeau a Cheminee (Ch.)

POSITIF

- 8' Flute a Cheminee
- 4' Flute a Fuseau
- 2' Flute a Bec
- 1 1/3' Quinte
- III Cymbale
- Clochettes
- Tremblant

PEDALE

- 16' Bourdon
- 8' Principal
- 4' Octave

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REFORMED CHURCH IN AMERICA

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ARTHUR CALIANDRO, D.D., L.H.D.

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Inaugural Organ Recital

on the

Helen A. Garrigues
Memorial Organ

played by

SIMON PRESTON

Organist and Master of the Choristers

Westminster Abbey, London

Wednesday evening, January 23, 1985

at eight o'clock

IMPERIAL MARCH

Sir Edward Elgar
(1857-1934)

A pivotal figure in the 19th-century English musical renaissance, Elgar became a favorite of the Edwardian and Georgian Courts and, in 1924, was made Master of the King's Musick.

Composed in honor of Queen Victoria's Diamond Jubilee, the **Imperial March** was originally written in 1897 for orchestra. Characteristic of Elgar, the work contains lyrical and soaring lines which contrast the rather bombastic and march-like character of the other more stately sections.

FANTASIA AND FUGUE ON "AD NOS AD SALUTAREM UNDAM"

Franz Liszt
(1811-1886)

Liszt had a life-long interest in the organ and his works for the instrument are among the most important in the repertory. In these works the composer introduced his new chromatic technique to a field which had produced little but academic music since Bach's time. The **Fantasia and Fugue** is a prodigious work of vast proportions. Decorative splendor, robust architecture, passionate lyricism, profound meditation—everything combines to make this work a marvel of art and inspiration.

The theme is an ancient chorale (translated: 'Unhappy ones, come to us, come again to the healing water') that Meyerbeer employs in the scene of the Anabaptists in his opera "Le Prophete." It reappears continually under the most varied aspects and rhythmic transformations which lend themselves, now to most emphatically energetic expression, and again to the most mystic tenderness.

Written in 1850 it was dedicated to Meyerbeer 'in respectful admiration.'

INTERMISSION

CARILLON DE WESTMINSTER

Louis Vierne
(1870-1937)

Vierne was born in Poitiers and after studying at the National Institution for the Young Blind went to the Paris Conservatory where he was a pupil of Franck, Widor and Guilmant. In 1910 he became Organist of Notre Dame where he remained until his death.

Carillon de Westminster is from the third of four suites entitled *Pieces de Fantaisie*. Each work has a title indigenous to its nature. Dedicated to Henry Wills, noted English organ builder, it is based entirely on the Westminster "Big Ben" Chime theme and is a fine example of Vierne's ability to expand a theme by accompanimental variation. Vierne sets the theme against a toccata-like figure which takes on two forms and, even though it varies in form, is rhythmically constant. The Westminster theme is heard in many ways by rhythmic alteration, inversion, and fragmentation. The theme is developed with short transition sections between each new form the theme takes and culminates with a recapitulation of the entire chime sequence pealing triumphantly.

PIECE HEROIQUE

Cesar Franck
(1822-1890)

Although a native of Liege, Belgium, Franck lived most of his life in Paris and is universally regarded as a French composer. He wrote twelve compositions for the organ and Franz Liszt, hearing Franck play his own works, expressed the belief that they had a place beside the masterpieces of Bach.

The **Heroic Piece** is the last of a set of "Three Pieces" written for the opening of the organ at the Paris Trocadero during the 1878 Exposition. It glories in epic splendor and brilliance. The quiet middle section was described by Charles Tournemire, Franck's youngest pupil, as "the Oasis." A long, spun-out crescendo follows with attendant timpani phrases, ending triumphantly in the key of the tonic major.

MARCH ON A THEME OF HANDEL: "LIFT UP YOUR HEADS"

Alexandre Guilmant
(1837-1911)

Guilmant composed numerous works for the organ and was one of the first in a long succession of the "symphonic" school of French organ composers who were encouraged by the orchestral organs built by Aristide Cavaille-Coll in the nineteenth century. He was also one of the most brilliant and successful recitalists of his day and was the first French concert performer to tour in America.

The **March** is based on Handel's well known chorus from *Messiah*. It begins as a Maestoso, but soon an elaborate fugue subject appears. Finally, the fugue turns out to be a counterpoint to the original theme.

ETUDE SYMPHONIQUE

M. Enrico Bossi
(1861-1925)

While his works are seldom performed today, Bossi composed for a wide variety of forces including three operas, chamber music, symphonies and concertos, songs, many piano and organ pieces, and a large amount of sacred music. As a study in technical flamboyance and rhythmic verve, this is an exhilarating and thrilling showpiece in the French style. Written in 1897 it combines a running triplet figure with a singing theme.



SIMON PRESTON began his musical training as a chorister in the choir of King's College, Cambridge. After studying organ at the Royal Academy of Music in London, he returned to King's College as an Organ Scholar and obtained the Bachelor of Music and Master of Arts degrees. In 1962 he was appointed Sub-Organist of Westminster Abbey and embarked on a career as a concert organist and recording artist. He made his first tour of the United States in 1965 and won the Edison Award for outstanding recordings of works by Messiaen and Hindemith in 1971. Since then he has played in most European countries and made numerous appearances on television, in films and on the radio.

In 1970 he was appointed Organist and Tutor in Music at Christ Church, Oxford, where he concentrated on lecturing and teaching and on training the Cathedral Choir. In 1980 he was appointed Organist and Master of the Choristers of Westminster Abbey and is now recording exclusively for the Archiv label. The recording of the Coronation Anthems by Handel with the Westminster Abbey Choir has been internationally received, winning a 1984 Grand Prix du Disque (France). Among his current recordings is a disc of Widor's **Fifth Symphony** on the newly renovated organ in Westminster Abbey.

Mr. Simon is represented in the United States by Murtagh/McFarlane Artists Management.