

THE COVENANTER CHORAL SOCIETY

FIRST PRESBYTERIAN CHURCH
Jackson, Michigan
Presents A

GRAUN - HANDEL
MUSIC FESTIVAL

April 27 & 29, 1962



Covenanter Choir
Crusader Choir
Baroque Orchestra



J. Alfred Fryer, Conductor
Marilyn Mason, Organ
Frank Siegert, Harpsichord



Doris Kays Kraushaar, Soprano
Jacqueline Maag, Contralto
Millard Cates, Tenor
Charles Thomas, Baritone



Ministers

J. Alfred Fryer

James Payson Martin

Samuel J. Mujais

THE NEW ORGAN

The organ in this our new Sanctuary is, at present, in the process of installation. Mr. A. B. Watson, President of the Pels Organ Company, has given us permission to use only part of it for this festival. For this we are grateful. The portions being used are parts of the Swell, Positiv and Pedal Organs, consisting of less than half of the total organ. The organ will be completed about the first of June and the dedicatory recital will be given in the fall of this year.

The organ was designed by Dr. C. Harold Einecke, presently Director of Music at the Episcopal Cathedral of Seattle, Washington; and our own Minister of Music, the Reverend J. Alfred Fryer. It was built by the Pels Organ Company at Alkmaar, Netherlands. It contains forty-seven ranks of pipes with six pedal extensions. There are four keyboards and the console is drawknob.

The completed instrument will be capable of being used for both church and concert work and will encompass music of all periods.

The specification is as follows:

GREAT ORGAN

Holquintadena, 16 ft.
Diapason, 8 ft.
Bourdon, 8 ft.
Octave, 4 ft.
Hohlfute, 4 ft.
Twelfth, 2 2/3 ft.
Fifteenth, 2 ft.
Mixture, 4-5 ranks
Chimes

SWELL ORGAN

Rohrgedeckt, 16 ft.
Geigen Diapason, 8 ft.
Stopped Diapason, 8 ft.
Salicional, 8 ft.
Aeoline, 8 ft.
Voix Celeste, 8 ft.
Principal, 8 ft.
Flute Harmonic, 4 ft.
Blockflute, 2 ft.
Sesquialtera, 2 ranks
Fagotto, 16 ft.
Trumpet, 8 ft.
Vox Humana, 8 ft.
Clarion, 4 ft.
Tremolo

Posaune, 16 ft.
Fagotto, 16 ft.
Trombone, 8 ft.

POSITIV ORGAN

Nachthorn, 8 ft.
Quintadena, 8 ft.
Principal, 8 ft.
Flageolet, 2 ft.
Quinte, 1 3/5 ft.
Krummhorn, 8 ft.

CHOIR ORGAN

Principal, 8 ft.
Rohrfute, 8 ft.
Viola, 8 ft.
Octave Geigen, 4 ft.
Spitzflute, 4 ft.
Sesquialtera, 2 ranks
English Horn, 8 ft.
Tremolo

PEDAL ORGAN

Contrabasse, 16 ft.
Rohrgedeckt, 16 ft.
Holquintadena, 16 ft.
Holquintadena, 8 ft.
Octave, 8 ft.
Pedal Flute, 8 ft.
Cello, 8 ft.
Choralbass, 4 ft.
Flute, 4 ft.
Mixture, 4 ranks
Clarion, 4 ft.
Zinc, 2 ft.

OUR COMPOSERS

ABOUT THE LIFE OF CARL HEINRICH GRAUN

Carl Heinrich Graun was born in Saxony, May 7, 1701 and died in Berlin, August 8, 1759. Gifted as a boy with a remarkable soprano voice, he later became one of the outstanding opera tenors of his day, and a composer for the opera and the church.

Endowed as he was with this magnificent soprano voice, he entered, at the age of twelve, the famous Kreuzschule (Holy Cross) School in Dresden, one of Germany's oldest and most distinguished Lutheran educational institutions. The youth received excellent training at the school, both in the humanities and in music. Like many other great masters he was amazingly precocious and, while still a student, composed a large amount of sacred music for the school choir. The "Great Passion Cantata," still preserved in manuscript, has often been called a most remarkable achievement for a boy of barely fifteen years.

At the age of twenty-four, Graun was appointed to the opera at Brunswick, where he became the leading tenor and began his successful career as opera composer--and also wrote a great deal of church music.

In 1735 he was invited to Rheinsberg, the residence of the Crown Prince of Prussia, afterwards Frederick the Great; and from this time on until his death twenty-four years later, Graun's entire career took its course under the egis of this remarkable king. Frederick II had no equal in his century as a military leader, administrator, and as a protector of the arts.

Frederick the Great took Graun to his court in Berlin and appointed him Kapellmeister with the very considerable salary of 2,000 thalers. The new king sent Graun to Italy for an entire year to enlist opera personnel for a permanent opera in Berlin. His traveling days were over now, and in the remaining eighteen years of his life he displayed a truly remarkable activity as a dramatic composer, singer and conductor. He wrote and produced twenty-seven operas. His two major church works of this period, by which he is known almost exclusively, are the "Te Deum" and the "Tod Jesu" (Passion).

So deep was the sorrow of Frederick the Great at Graun's passing that he wept unabashedly and exclaimed: "Never shall I find such a man again."

ABOUT THE LIFE OF GEORGE FREDERICK HANDEL

Handel was born in 1685 at Halle, Germany and died in London on the 14th of April, 1759. His father was a barber-surgeon and his mother came from a background of deep religious piety, being the daughter of a Lutheran clergyman.

Handel showed early promise as a musician and served as a young organist (1702) at Halle, and joined the Hamburg opera orchestra (1703) as a violinist. Avoiding the clamors of a gay city, Handel applied himself to composition, and at this early age, while living in Hamburg, he composed four operas and the "Passion of St. John."

From Hamburg (1704) he visited Italy. There he absorbed the influence of the Italian oratorio and opera masters, and from that day the Italian style saturated his work. In 1710 Handel went to England where music was in a woeful state. Shortly thereafter he settled there, became a naturalized citizen in 1727, and spent the greater part of his life. He finally settled in London where he excelled as opera composer, conductor and promoter. He was popular and liked it. Here he found financial success and, on several occasions, went bankrupt. He could make enemies as fast as friends.

After his health broke and fatigue oppressed him (1740) he decided that "sacred music was best for a man in failing years." It was in this resolve that the flowering of his genius was manifested in the oratorio, the marriage of the musical art of the past to Handelian form and sublimity. Thus in this period of 1739-1752 he wrote nineteen oratorios, the greatest of which is the "Messiah," from which his name is forever inseparable. Upon his death he was buried in Westminster Abbey.