

# *Dedictory Organ Recital*

## **Asbury Methodist Church**

ALLENTOWN, PENNSYLVANIA



SUNDAY, SEPTEMBER 16, 1962

4:30 o'clock

WOODROW K. SCHAADT

Minister of Music

ASBURY METHODIST CHURCH

Gress-Miles Organ

JESU, MEINE FREUDE (Jesu, my Joy) . . . . . Johann Gottfried Walther (1684-1748)

Walther was a relative and close friend of Bach. The two enjoyed posing problems and putting each other to severe theoretical and contrapuntal tests. An eminent scholar, he prepared the first German lexicon of music. He dedicated practically all his life and talents to the Lutheran church. His works reveal a churchly spirit and contrapuntal craftsmanship seldom found among his most eminent contemporaries. The beloved chorale, "Jesu, meine Freude" is arranged in nine partitas, revealing the many possibilities of the organs of his day.

Partita 1

Positiv (Gedeckt 8', Principal 4', Octave 2')  
Brustwerk (Lieblich Gedeckt 8', Spitzfloete 4', Principal 2')  
Hauptwerk (Principal 8', Octave 4', Superoctave 2', Rauschquint II-III)

Partita 2

Positiv (Gedeckt 8', Sesquialtera II)  
Hauptwerk (Copula 8')

Partita 3

Positiv (Gedeckt 8', Blockfloete 2')  
Brustwerk (Dolce 8', Dolce 4', Siffloete 1')

Partita 4

Positiv (Gedeckt 8', Quintadena 8', Principal 4', Octave 2')  
Oberwerk (Trumpet 8')

Partita 5 (Chorale in Pedal)

Hauptwerk (Copula 8')  
Positiv (Gedeckt 8')  
Pedal (Doppelfloete 2' with Tremulant)

Partita 6

Oberwerk (Schalmei 8', Tertian II)  
Positiv (Cromorne 8')  
Hauptwerk (Copula 8')

(The Schalmei and Cromorne are reed stops. The Tertian II is a two rank flue stop speaking the 17th and 19th above the unison 8 foot pitch.)

Partita 7

Positiv (Gedeckt 8', Rohrfloete 4', Quintfloete 1 1/3')  
Brustwerk (Lieblich Gedeckt 8', Spitzfloete 4', Spitzquint 1 1/3')

Partita 8

Hauptwerk (Copula 8', Hohlfloete 2')  
Oberwerk (Rohrfloete 8')

Partita 9 (Chorale in Pedal)

Brustwerk (Principal ensemble, 8', 4', 2', and Zimbel 1/4' III-IV)  
Positiv (Principal ensemble 8', 4', 2', and Scharf IV-VI)  
Oberwerk (Principal ensemble 8', 4', 2', and Scharf III-IV)  
Hauptwerk (Principal ensemble 8', 4', 2', Rauschquint II-III, Mixture IV-VIII)  
Pedal (Posaune 16', Principal 16', Trumpet 8', Principal 8', Octave 4', Superoctave 2', Mixture VI)

(The Roman numerals indicate the number of ranks of pipes of the mixture stops.)

FUGUE C MAJOR (Gigue) . . . . . Dietrich Buxtehude (1637-1707)

A pupil of his illustrious father, Hans Buxtehude, and of the great Franz Tunder, Dietrich Buxtehude climaxed the organ music of the North German school during his time. A few years before his death, Handel and Bach, in their early youth, had visited the great master and were indelibly impressed by his great skill and craftsmanship. The clarity, liveliness, and preciseness of the organs of North Germany show a marked influence on Buxtehude's works.

Hauptwerk (Copula 8', Hohlfloete 2')  
Positiv (Gedeckt 8', Rohrfloete 4', Quint 1 1/3')  
Brustwerk (Lieblich Gedeckt 8', Spitzfloete 4', Siffloete 1')  
Oberwerk (Principal ensemble and Scharf III-IV)  
Pedal (Dulzian 16', Principal ensemble 16', 8', 4', 2')

VON HIMMEL HOCH (From Heaven Above) . . . . . Johann Pachelbel (1653-1706)

Pachelbel's music shows the convergence of styles of the South and Central German schools. Most of his music is of churchly character, based on the Lutheran Chorale. His influence is apparent in many of Bach's works.

Typical of Pachelbel's style, the chorale is assigned to the pedal keyboard, accompanied by the manuals.

Pedal (Doppelfloete 2')  
Oberwerk (Traversfloete 4')  
Positiv (Rohrfloete 4')

PRELUDE AND FUGUE E MINOR . . . . . Nicolaus Bruhns (1665-1697)

A pupil of Dietrich Buxtehude, Bruhns became famous as a virtuoso organist of phenomenal skill. By his time, the organ in Germany had reached the height of aesthetic and technical perfection. Two centuries earlier the Germans were building organs with several manuals and a full pedal keyboard, a practice which was not adopted in some countries until the 17th and 18th centuries. The organ works of Bruhns make equal demands on the manual and pedal divisions. His pupil, Johann Sebastian Bach, used his works "as a model." The "Prelude and Fugue E Minor" is composed of several short sections skillfully tied together, and reveals the contrasts of the pedal and manual divisions of the organs of his day.

ICH RUF' ZU DIR HERR JESU CHRIST (I Call to Thee, Lord Jesus Christ)  
Johann Sebastian Bach (1685-1750)

The greatness of the immortal Bach is well-known. His influence through the ages has been unrivaled. This lovely chorale appears in his *Orgelbuechlein*, a collection of 45 chorales, which Schweitzer has called a "dictionary of Bach's musical language" and "one of the greatest events in the entire history of music." It was Schweitzer who showed how Bach expressed in his music ideas of movement from the text; for example, the wave-like motion, used as a symbol of waves of sorrow. The *Orgelbuechlein* (Little Organ Book) was written at the end of Bach's stay in Weimar and depicts the young, 32-year old composer.

Positiv (Gedeckt 8', Sesquialtera II)  
Hauptwerk (Copula 8', Rohrflöte 4', Nasat 2 $\frac{2}{3}$ )  
Pedal (Principal 16', Principal 8')

(The Sesquialtera stop was invented years before Bach's day. It is composed of two ranks of pipes, speaking the 12th and 17th above the unison 8 foot pitch.)

FUGUE E<sup>b</sup> MAJOR (St. Anne, Trinity) . . . . . Johann Sebastian Bach (1685-1750)

In England the name "St. Anne" was added to "E<sup>b</sup> Major Fugue" because the opening theme closely resembles the hymn tune, St. Anne, perhaps best known as "O God Our Help in Ages Past." Recent research has shed new light on the significance of this masterpiece, asserting that three fugal divisions represent the Holy Trinity. The first theme represents the sovereignty of God; the second division Christ as the Son of God descending upon humanity; and the third, the Holy Spirit uniting with the first two. It is the work of the mature Bach and one of his most complex and tightly constructed works. Theme is added to theme, each remaining distinct, but intertwined. It is most effective on an instrument of adequate and appropriate design, typical of Bach's era.

In today's performance, the first section begins with the 8' and 4' principal stops of Hauptwerk and Pedal; the second and third divisions use the full principal ensembles including the mixtures of the Brustwerk, Positiv, Hauptwerk, and Pedal, finally adding the reeds of the Hauptwerk. The concluding passage is undergirded with the Posaune 32' in the Pedal.

SHORT PIECE (Twelve Short Pieces) ..... Samuel Wesley (1766-1837)

Samuel Wesley, the nephew of John Wesley, and the son of Charles Wesley, the hymnwriter, was a child prodigy and became one of the greatest organists in England in his day.

Bombarde (Cornet V)  
Hauptwerk (Principal 8', Octave 4')

(The Cornet, pronounced kor-nây, has been an important stop on European organs for centuries. The Cornet on the Asbury organ consists of five ranks of pipes, 230 pipes in all. A single note produces a blend of five pipes speaking simultaneously at pitches of 8', 4', 2 $\frac{2}{3}$ ', 2', 1- $\frac{3}{5}$ '.)

TWO TRUMPET TUNES ..... Henry Purcell (1659-1695)

Purcell was organist at Westminster Abbey in London during the reign of Elizabeth I. Although he composed many instrumental and vocal pieces, he is best known in America for his "Trumpet Tunes" or "Trumpet Voluntaries," of which there are many, and all bearing the same ambiguous title. The second "Trumpet Tune" programmed here was performed at the marriage of Princess Margaret.

Today's performance will be played on the Trompette-en-Chamade, mounted in an exposed and horizontal position on the rear balcony, and voiced so as to speak clearly above the ensemble of the organ. It is especially effective for festive occasions and for the great Feast Days of the Church Year.

NOEL ..... Louis Claude Daquin (1694-1772)

Daquin, born in Paris, was a child prodigy harpsichordist and organist, and served as organist in the French Royal Chapel. From the earliest years to the present day, French organs have contained many outstanding reed stops, the backbone of the French organ. The "Noel," with its variations, affords the use of the various reed stops—Regal 8', Cromorne 8', Trumpet 8', Trompette 8'.

CHORALE IN B MINOR ..... César Franck (1822-1890)

The three chorales of Franck are among the most important works written for the organ since the time of Bach. The theme in the B Minor Chorale, introduced by the pedals and assigned alternately to the pedal and manual divisions, is supported by variations rising to heights of great intensity, punctuated by the reeds, and settling down again to passages of unsurpassed beauty. Organist of Sainte Clotilde, Franck was inspired by the great Cavaillé-Coll organ, rich in clear 8 foot flue tones, and resplendent in broad, fiery choruses of reed tones. Franck's major organ works demand the full resources of the instrument.

JESUS MAKES MY HEART REJOICE ..... Robert Elmore

Elmore, organist of the First Moravian Church, Bethlehem, Pennsylvania, is well-known as a recitalist and composer. His arrangement of this Moravian hymn is of the romantic tradition and shows another aspect of the Asbury organ.

PASTICCIO ..... Jean Langlais

Langlais, organist of the Basilica of St. Clotilde, Paris, France, is one of the most prolific contemporary French composers. His works, both sacred and secular, reflect a unique style. The Pasticcio shows the variety of colors, the interplay of the five manuals, the articulate pipe speech, and the speed and precision of the action of the Asbury organ, even when the full resources are employed.