

The Dedication of the Walker Pipe Organ



**East Craftsbury Presbyterian Church
Craftsbury, Vermont**

**June 26, 2022
Three o'Clock in the Afternoon**



the new pipe organ chamber

The East Craftsbury Presbyterian Church

Welcomes you to our

Pipe Organ Dedication Concert

Sunday, June 26, at 3:00 PM

Listen and Enjoy! - as Peter Walker, the builder of the new organ, and three other talented organists who helped with its design, Dianne Maynard-Christensen, John Rowell, and Karen Miller, perform a selection of pieces that highlight the features of the newly enhanced organ.

Celebrate with us! - as we thank all those in the community who contributed time, money, and support to this three-year long project. Hopefully you will experience ample reward listening to the music.

Follow this link for more details of the Organ Dedication Concert:

www.eastcraftsburypresbyterianchurch.org/music

The concert will be live-streamed on YouTube and available for later viewing by clicking on the “live-stream” link at www.eastcraftsburypresbyterianchurch.org

Toccata in Seven	John Rutter	(b. 1945)
Cantabile (1878)	César Franck	(1822-1890)
<i>Karen Miller</i>		
Komm, Gott, Schöpfer, Heliger Geist, BWV 667	Johann Sebastian Bach	
Darwall's Fantasia Aria	John S. Dixon	(b. 1957)
<i>John Rowell</i>		
Symphonie III, Op. 28 (1911) Adagio	Louis Vierne	
Symphonie VI, Op. 42 (1887) Allegro	Charles-Marie Widor	(1844-1937)
<i>Dianne Maynard-Christensen</i>		
Closing Thanks and Blessing		
* Hymn No. 486	“When the Morning Stars Together”	<i>Weisse Flaggen</i>

PROGRAM NOTES

John Weaver was the Director of Music/Organist at Madison Avenue Presbyterian Church in New York City from 1970-2005. He was also the head of the organ departments at both the Curtis Institute of Music (1972-2003) and the Julliard School of Music (1987-2004). Prior to his tenure at Madison Avenue Presbyterian, he was the Director of Music/Organist at Holy Trinity Lutheran Church in New York City, where he and his wife, Marianne, founded the well-known Bach Cantata Series. Still continuing today, this series features over 20 Bach Cantatas performed each year within their evening Vespers services, each performed on the appropriate Sunday for which they were written. Weaver was awarded honorary doctorates from both the Curtis Institute and Westminster Choir College. He was an active concert organist for many years, performing throughout the United States, Canada, Europe and Brazil. Through the years he and his family treasured their time spent in their home in Glover, and upon his retirement from Madison Avenue Presbyterian Church, he served as the organist of the East Craftsbury Presbyterian Church for fifteen years (2005-2020). Weaver composed the music for our opening hymn, *We Thank You, Lord, for Gifts of Song*, in 1997 with words written by Fred Anderson.

Fred R. Anderson was the pastor of Madison Avenue Presbyterian Church from 1992 to 2015 and has been Pastor Emeritus since then. He began summering on Forest Lake in nearby New Hampshire in 1977 and moved there full-time upon retirement. An opera singer before going to seminary, Anderson has set to metrical text each of the psalms included in the three-year Revised Common Lectionary, fifteen of

which are in *The Presbyterian Hymnal* (1990), while six are in the more recent *Glory to God* (2013). ***We Thank You, Lord, for Gifts of Song*** was the first collaboration between Anderson and Weaver, and there were seven more, before Weaver retired.

The ***Prelude and Fugue in D Major, BWV 532*** by **Johann Sebastian Bach** was written early during his tenure as court organist in Weimar. It shows the influence of both 17th century North German composers such as Buxtehude, Lubeck, and Bruhns, as well as Italian masters such as Legrenzi and Corelli. The opening scales and broken chords, as well as the episodic nature of the Prelude, are reminiscent of the free and improvisatory style of the 17th century North German *Praeludia*. The middle “alla breve” section is more Italian in style with its slowly shifting harmonies dependent on chains of suspensions, which produce a gentle lilting effect. The drama of the opening and closing sections are enhanced by a thick texture and the strategic placement of rests. The end of the fugue follows the opening of the prelude in style, and the final measures seem to conclude with a large exclamation point! This piece has long been popular among both performers and audiences alike due to its spirit of irrepressible joy.

J.S. Bach was one of the greatest and most productive geniuses in the history of Western music. His compositions not only have aural beauty, but they are rich with symbolism and theology on the written page. One in the collection of Bach’s masterful organ chorale preludes known as the “Leipzig Collection”, or the “Great Eighteen Chorale Preludes”, is a setting of the great communion hymn, ***Schmücke dich o liebe Seele or Deck Thyself, My Soul, With Gladness***. It is an “ornamented” chorale, meaning that the cantus firmus, or melody, is found in the treble in a very flowery, almost improvisatory form with the left hand and pedal forming the accompaniment. As a young organist, it was one of the very first chorale preludes by J.S. Bach that Peter Walker heard. He was so taken by the hypnotic effect of it that he immediately began to study and learn it, and it became included in his senior organ recital at college.

Gaspard Corrette was born around 1670, most likely in the village of Rouen, France, where he spent the early part of his life and career. He moved to Paris sometime around 1720 and from there his exact dates become lost, but it’s thought that he died around 1730 in Paris. He had a son, Michel Corrette, who proved to be much more well-known as an organist and composer than his father. The 17th and 18th centuries are generally called the Classical Era for French organ music, which consisted of a richly ornamented style with its own characteristic compositional forms. There was a large amount of uniformity in both the stop lists and the construction of French organs during this time. Many of the French Classical compositions focused on liturgical pieces used in various places during the Roman Catholic mass. The movement names are descriptive of both the appointed registration as well as the style of piece. *Fond d’orgue* is a movement played on the foundation stops of the organ. *Dessus de tierce* refers to a melody played in the soprano range of the Tierce registration, or a sound that emphasizes the 3rd and 5th upper partials in the overtone series. The *Duo* is simply a duet between two voices of contrasting timbres, and the *Grand plein jeu* refers to the Principal Chorus sound with mixtures. Corrette’s ***Messe du 8e Ton pour l’Orgue*** is his only surviving work and one of the last of the French “Organ Masses” written in the 18th century.

Louis Vierne composed his collection ***24 Pièces en style libre*** (*24 Pieces in Free Style*), op. 31, in the summer of 1913. At this point in his life, Vierne had been the organist at Notre-Dame for more than a decade (having beat out 98 other candidates for the position!) and was renowned as an organist and composer, though many of his contemporary organists may have wished for compositions that were less punishing than some of his monumental works. Vierne’s “24 Pieces”, in which ***Préambule*** appears first,

granted that wish. Though less chromatic than other pieces in the set, *Préambule* nevertheless reveals Vierne's interest in modern harmonics. Traditional diatonic sections are interspersed with brief, harmonically complex interludes. Listen for the famous "Tristan chord" in measure 31 (F-B-D#-G#), an homage to Wagner.

Ralph Vaughan Williams was actively composing a great variety of music from his Public School days in the 1880s right up until his death in 1958. John Rowell can recall hearing *Rhosymedre* for the first time in a funeral scene of the 1998 Emma Thompson film "The Winter Guest" and being amazed that he had not been aware of it before then. The hymn tune upon which it is based was composed by John David Edwards (1805–85), vicar of Rhosymedre, North Wales, and had appeared in *The English Hymnal*, which was published in 1906 and for which Vaughan Williams had served as musical editor. Composed by Vaughan Williams as part of his collection *Three Preludes Founded on Welsh Hymn Tunes* (1920), *Rhosymedre* (also known as "Lovely") begins with a quiet introduction, after which the hymn tune appears in the tenor voice. The piece builds to a more robust verse with the tune singing in the upper register, which then ebbs to a repetition of the opening. Though the original hymn tune is composed primarily of whole and half notes, Vaughan Williams' treatment maintains a sense of movement with his addition of a rich, three-voice contrapuntal texture.

Felix Mendelssohn was born into an affluent German family where finances were readily available for any of his studies or musical pursuits. His banker father required his household to be up and at their work/studies by 5 a.m. each day, a schedule which may have later affected Felix's health. A boy prodigy at the piano, he gave his public debut at age 13, composed his first opera at 16, completed the overture to *A Midsummer Night's Dream* at age 17, and at age 20 conducted the first performance of Bach's *St. Matthew Passion* after Bach's death in 1750. Mendelssohn was gifted: a good painter, knowledgeable reader of literature, brilliant writer, superb pianist, good violinist, exceptional organist, and inspired conductor. Although he based his career in Germany (composing, conducting, and forming a new conservatory in Leipzig), he made ten visits to England where he was supremely popular as a piano/organ recitalist as well as conductor of orchestras and presenter of his two oratorios. On one of these visits the music publisher Coventry and Hollier approached Mendelssohn to produce three organ voluntaries, later expanded into six sonatas. These sonatas show Mendelssohn's transitional musical style – sometimes Baroque, sometimes Romantic. His *Sonata No. 2 in C Minor* is in four sections. The first is a bold statement with Romantic tendencies in presentation and dynamics; the second is quiet with a pleasing Romantic melodic line; the third is a march-like piece, and the concluding fugue shows Mendelssohn's Baroque leanings.

John Rutter was born in London in 1945 and studied at Clare College, where he then became its musical director from 1975 to 1979. He left to expand his horizons in composing and conducting, mainly for orchestra and choral groups, a move that has earned him world-wide notoriety and many awards. Early in his composing years, he did write a few pieces for organ, including his *Toccata in Seven*, so titled because the time signature is 7/8, seven eighth notes to a measure. The notes are heard in groups of 4 + 3 or 3 + 4.

César Franck was a child prodigy whose prowess in music was early noted and exploited by his ambitious father. César toured Belgium as a piano recitalist at age 13. His father then moved the whole family to Paris to enroll César in the Paris Conservatoire for further study, but he also continued pushing his concertizing. Franck eventually married an actress, much to the distress of his family, and escaped his father's influence. However, his young wife was just as intent on using his talent for financial gain. He

had just substituted one tyrant for another. Franck became organist at Sainte-Clotilde in 1858 and professor of organ at the Paris Conservatoire in 1872. He was famous for his organ improvisations and much lauded by his organ students. At the height of his career in 1878, he was asked to play a recital in a series to dedicate the new Cavaillé-Coll organ at the *Salle des fetes* of the Trocadero in Paris. He wrote three pieces for this occasion, including his *Cantabile*. Thus it seems fitting in the 200th anniversary year of Franck's birth to include this piece in the dedication of this organ, a piece that Franck wrote for and presented at an organ dedication himself.

Late in his life, in his post as Cantor of St. Thomas Church in Leipzig, **J. S. Bach** began assembling, revising and perfecting a group of 18 chorales originally composed years earlier in Weimar. The collection became known as The Great Eighteen Organ Chorales and is clearly the work of someone aware of his mortality and concerned about his musical legacy. The chorales demonstrate a wide range of musical styles, and each, in a unique way, is a theological reflection. *Komm, Gott, Schöpfer, Heiliger Geist* (BWV 667) or *Come, God, Creator, Holy Spirit* is based on the ancient hymn *Veni Creator Spiritus*, which invokes the Holy Spirit. The first section of the piece has the pedal fall on the third beat of each phrase, perhaps Bach's way of emphasizing the Holy Spirit as the third person of the Trinity. In the second section, the hymn melody is picked up in the pedal, showcasing this organ's wonderful 16' bassoon. By shifting the melody to the bass voice, Bach presents the Holy Spirit as a true foundation of Christian faith. Interestingly, Bach weaves his name B-A-C-H into the final chords of the last measure – the sequence B flat, A, C, B natural in modern notation.

John Dixon composed *Darwall's Fantasia* in 2014 for organist Carson Cooman. It comprises four sections, all based on John Darwall's 1770 hymn tune "Darwall's 148th," which is most often sung to the text "Rejoice, the Lord is King." The *Aria* reveals the tune very subtly, partially hidden amid the pleasant meandering of the melodic line. Sustained chords in the left hand and the steady, pulsing beat of the pedal line create a lovely contrast to the solo voice.

The French organist and composer, **Louis Vierne**, was highly influenced by his teachers César Franck and Charles-Marie Widor as well as the impressionism of Claude Debussy. As a young boy, he often went to hear Franck play the organ at Ste. Clothilde in Paris. This experience had an overwhelming effect on him, and one can hear the influence of the older master in the long melodic lines and musical forms. However, Vierne's music tends to be more chromatic and complex. While his style is clearly impressionistic, he developed his own unique voice that was full of rich harmonic subtleties, complex contrapuntal development, and sensitive lyricism. His writing was often orchestral in nature. At the age of 30 in 1900, he became *Organiste Titulaire* at the Notre Dame Cathedral in Paris. He held this position for 37 years, until he died at the Notre Dame console during a concert. Written in 1911, *Symphonie III* was dedicated to and first performed by his friend and pupil, Marcel Dupré. The fourth movement, *Adagio*, is gentle and homophonic while making use of Wagnerian style chromaticism. The opening theme returns in the last section with a solo flute singing above the texture.

Charles-Marie Widor held the coveted position of organist at Ste. Sulpice in Paris for 64 years. The organ in Ste. Sulpice was the largest built by the famous 19th century French organ builder, Aristide Cavaillé-Coll. Widor had a special sense for the style and grandeur of this instrument, as is demonstrated in his ten symphonies for organ. The title "Symphony" may be a bit misleading. Widor's organ symphonies do not usually have a fully developed four-movement form but are more in the nature of a suite. They are symphonic in that they treat the organ as a self-contained orchestra. The individual

movements have a wide range of moods and styles. *Allegro*, the first movement of *Symphonie VI* is written in a theme and variations form. The sections vary between majestic chordal statements and agitated running passages, which could possibly depict good versus evil. In the second-to-last variation, both the running notes and the chordal ideas come together in a thrilling display of power. The last variation constitutes a lively statement of the chordal victory.

ORGANISTS

All of our organists have a special connection to the East Craftsbury Presbyterian Church, and it is our privilege and pleasure to welcome them here today, as they, through their art and hard work, dedicate this organ to the glory of God!

Dianne Maynard-Christensen is the Director of Music/Organist at Faith Lutheran Church in Rochester, NY, a position she has held since 1991. She is also on the music faculty for both the Eastman School of Music, where she teaches sacred music, and Nazareth College, where she teaches organ. She has performed around the United States, as well as in Europe, Scandinavia, the British Isles, and Israel, and she has been heard on the United States' nationally syndicated radio program, *Pipedreams*. She has given lectures and master classes in organ literature, church music, and various worship related topics for colleges, churches, and professional organizations around the country. Dianne holds the Doctor of Music and the Master of Music degrees in organ performance and literature from the Eastman School of Music. Her Bachelor of Music degree in organ performance was earned at Indiana University, where she was also awarded the prestigious Performer's Certificate. Dianne has a special interest in the music at ECPC where her parents, Nelson and Jan Maynard, have been active members for almost 20 years. She greatly enjoys all the kind and gifted people here and hopes to see a continuation of the love of music that has been a tradition for this congregation for so many years.

Karen Miller has been a member of the Vermont Chapter of the American Guild of Organists for over 30 years and newsletter editor since 1990. She was organist/choir director for the East Craftsbury Presbyterian Church from 1986-2007 and has been organist/music director for the Stowe Community Church from 2007 to the present. She has accompanied the Northeast Kingdom Chorus and the North Country Chorus. She was also an adjunct instructor in the science department at Lyndon State College for 15 years. She lives with her husband, John, in Stannard, Vermont.

John Rowell, a Craftsbury native, was baptized and grew up in the East Craftsbury Presbyterian Church — along with his four siblings and literally dozens of cousins. He first started playing the organ at ECPC services at the age of 13 (joining his sister Margaret and cousin Lucy Urie in rotation), following the retirement of long-standing organist Agnes Young. John studied Germanic Languages and Literatures at Amherst College (B.A., 1982), Middlebury College (M.A., 1987) and Princeton University (M.A., 1991), taught German at Princeton (1990-1992), worked as a translator in New York and London, and for nearly three decades has pursued a career in marketing at the law firm of Sullivan & Cromwell LLP, based at various times in the firm's Washington, Frankfurt, London and New York offices. While on fellowship in Germany, he was a member of the Heidelberg Bach Choir (1985-1987), and he has sung in numerous church choirs over the years, happily jumping in as substitute organist whenever the opportunity arose. John has returned to the organ bench at ECPC frequently over the course of many years and is delighted to take part in today's dedicatory concert.

Peter Walker, a native of Vermont, became interested in pipe organs and church music and began studying while in high school. After graduating from Westminster Choir College with a degree in sacred music and organ, and working for organ building firms in the Northeast, he founded Walker Pipe Organs in Brattleboro, Vermont. He has also held director of music/organist positions in Vermont, New Jersey and Pennsylvania where he was chair of the diocesan Music Commission. Peter is a member of the Organ Historical Society as well as the American Guild of Organists and is responsible for the rebuilding of this organ here today!

THE ORGAN

The organ in the East Craftsbury Presbyterian Church got its start as a 3-rank Direct Electric action Wicks, installed in 1936. It consisted of 2 strings and a stopped flute. Neither string extended below 4' pitch and the stopped flute only went down to 8', including the pedal. In 2017, then-organist John Weaver approached Walker Pipe Organs about enhancing the organ with an 8' bass for the strings and a 16' Bourdon extension for the flute. They accomplished this along with adding a 4'-2' Principal as well as a 2 2/3'-1 1/3' Quint and a 1 3/5' Tierce. While doing this work, Peter Walker noted that the keyboards and pedal board had all seen better days, and the switching and wiring were all in poor condition.

While the church was debating what to do next, word got around that Gordon Green of Amherst, MA. was seeking a home for a house organ built by his deceased father, Paul Eliot Green, Jr. Through the generosity of Gordon Green, the East Craftsbury Church became the lucky recipient! Mr. Walker decided to pool the resources of the Amherst organ, the original Wicks, and the 2018 upgrades to create a totally new instrument for the church. At the same time, a new chamber was created upstairs in the back of the church, and the organ was relocated there from its former location in the front of the sanctuary. The new console remains in the front to be near the choir. The organ pipes are completely enclosed except for the 4'-2' Great Octave/Fifteenth and the 8'-4' Rohr Gedeckt from the Amherst organ. The 8' Principal, Tierce and Quint are from the 2018 renovation. Also included are an 8' Whitelegg Moller Oboe, along with a Whitelegg Moller Viola and an 8'-4' Tellers Gemshorn, and an 8' Johnson Harmonic Flute. The 8' Viola Celeste and the 16'-2' Stopped Flute are repurposed from the original Wicks. A 2-rank composite Mixture drawn from the Quint and the Great Principal round out the Great Principal Chorus. The 16' Bourdon bass octave is electronic by Peterson. The 16' Gedeckt is from the Amherst organ. The 16' Bassoon was rebuilt from an E.M. Skinner Trumpet! All of these stops are enclosed.

The new console from the Amherst organ has Laukhuff keyboards and pedal board. A new solid-state Syndyne control relay and combination action were installed in the console and chamber, along with a larger blower. The console also includes both a transposer and a Pedal to Great coupler which allows a pedal-challenged organist to play the Pedal notes on the Great keyboard. The Syndyne control has MIDI capability which allows an organist to record their stops and playing, which then can be played back through the organ, similar to the old-time player pianos. This is a very handy feature when an organist is not available for a service!

For a small instrument of just 11 ranks, the organ has an amazing pallet of color, making it quite versatile for all periods of the organ literature! The acoustics in this small church are especially wonderful and complement the organ quite nicely.

East Craftsbury Presbyterian Church

Stop List

The Walker Pipe Organ, 2020

<i>Great</i>	<i>Swell</i>	<i>Pedal</i>
8 Principal	8 Gemshorn	16 Bourdon
8 Rohr Gedeckt	8 Stopped Flute	16 Gedeckt
8 Harmonic Flute	8 Viola	8 Principal
8 Viola	8 Viola Celeste	8 Viola
4 Octave	4 Gedeckt	8 Gedeckt
4 Rohrflute	4 Gemshorn	4 Choralbass
2 Fifteenth	2 2/3 Nasat	16 Bassoon
II Mixture (1 1/3 + 1)	2 Blockflute	8 Oboe
8 Oboe	1 3/5 Tierce	4 Schalmey
Swell to Great	1 1/3 Quint	Great to Pedal
Pedal to Great	8 Oboe	Swell to Pedal

Accessories

6 General pistons (duplicated by toe studs)

3 Great pistons

3 Swell pistons

Reversible toe studs for:

 Great to Pedal, Swell to Pedal, Swell to Great, Great Mixture

Reversible Pedal to Great piston

Sydney Control relay

- 5000 levels of memory
- MIDI record/play back
- Transposer