

JAMES R. MCGALLIARD, JR., ORGAN

DANIEL C.R. RENNA, ORGAN

SUNDAY, MAY 10, 2026, AT 4:00PM

— PROGRAM —

Prelude & Fugue in D, BWV 532 Johann Sebastian Bach (1685–1750)

Cortège et Litanie, Op. 19, No. 2 Marcel Dupré (1886–1971)

Tocatta & Fugue in d, BWV 538 «Dorian» Johann Sebastian Bach (1685–1750)

Te Deum Louis Marchand (1669–1732)
(performed in alternatim with the Gregorian Te Deum)

Trois Chorals pour Grand Orgue (1890) César Franck (1822–1890)
- No. 3 in a

THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

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ABOUT THE MUSIC

As is often the case, J.S. Bach figures prominently in today's recital repertoire. One American pedagogue called him "the father of us [*organists*] all" at every given opportunity, and for good reason: no composer is so closely associated with an instrument (aside from perhaps Chopin with the piano). We have the unique opportunity today to hear two pieces of similar design in parallel key and with equal virtuosic flair. Bach's **Prelude & Fugue in D** is a difficult piece to describe, so varied are the moods, devices, and brilliance of expression therein. The product of a 25-or-so year-old Bach (with youthfulness shown in the multi-sectional prelude, typical of North German antecedents), it is already foreshadowing the new, separate prelude & fugue form pioneered by the master. As with all of Bach's greatest free works, it synthesizes many influences into a beautiful form that is something truly new. Likewise, Bach's **Tocatta & Fugue in d** is unique in form. The name "toccata" indicates a piece of greater virtuosity and interpretative complexity, if not technical difficulty. Italianate in construction, it uniquely dialogues the Great and Choir divisions of the Cathedral organ: in many organs of Bach's time, these divisions would have appeared as relative equal partners—the Great by its dynamic superiority, the Choir (or Positiv) by its closeness to the listener, often on the gallery rail. Bach cleverly deploys this for musical aims in an organistic interpretation of Corelli's *concerto grosso* concept of large and small choirs. The monumental fugue is cast in *alla breve* form, rhythmically owing much to Renaissance antecedents, even if the harmonic language is thoroughly Baroque.

Marcel Dupré's **Cortège et Litanie** is a piece well-known in the organ repertoire, but less so in its original context for orchestra. The evocative name says things well; a chorale-type beginning gives way to a repetitive motive in the second movement. Jehan Alain's famous "Litanies" would use a similar construction 15 years later to great effect.

Louis Marchand was one of the most famous keyboard virtuosos during the reign of Louis XIV in France. The volume of his talent was surpassed perhaps only by his personality; "colorful" is a kind descriptor. As *organiste de roy*, he had a close association with the chapel at Versailles (which leads to an interesting connection to our own Cathedral and organ: Bertrand Cattiaux, one of the key voicers of the Anna Catharine Grace Memorial Organ, restored the chapel organ at Versailles!) Marchand's **Te Deum** (setting the traditional Gregorian hymn of praise, often paraphrased for American Catholics as "Holy God, we praise Thy Name") follows the traditional structure of French alternatim organ works. The organ functions as "the choir" in dialogue with a solo cantor or group of singers. As such, we present the piece today in its traditional idiom, along with many versets representing the

phrases of the chant. These versets use descriptive titles (“Plein Jeu”, “Basse de Trompette”, etc.) which indicate particular registrations or combinations on the organ but also indicate assumed styles in the French organ literature of the time. If you hear movements that sound rather like vocal arias, you’d be correct: French music of the time tended to share idioms regardless of instrument. It is particularly interesting to hear how composers deal with the limitations (and opportunities) of the pipe organ in this repertoire; we are fortunate that (even according to a number of the organists of Notre-Dame-de-Paris) the Cathedral organ is unusually well-equipped among American organs to deal with these unique challenges.

Franck’s **Choral in a** is the most virtuosic of his set of pieces sharing this name. Not based on a pre-existing “chorale”, rather the piece is constructed around original themes. We have the alternation of flourishes in the initial arpeggiated figurations with a long-note theme heard on the *Récit* (or Swell) division. This leads to a new theme in the lyric adagio (some of Franck’s best melodic writing, full stop) that eventually presents the third, ascending theme of the choral. A development section combines these themes in dramatic fashion before the initial theme returns with very nearly full organ. Franck once again pulls us back to quieter territory, combining all motives and figurations before a stunning conclusion on the tutti with the addition of the *chamade* (horizontal reed) stop as we end these magnificent pieces in a climax on an A major chord. As *organiste titulaire* of Notre Dame Phillippe Lefebvre remarked after playing a recital here, this instrument was made for this repertoire, so enjoy these sounds that transport us to Paris!

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THE CATHEDRAL OF SAINT PAUL, BIRMINGHAM, ALABAMA
The Anna Catharine Grace Memorial Pipe Organ
 Noack Organ Company Opus 164

II - GREAT

Double Diapason	16'
Open Diapason	8'
Viola	8'
Harmonic Flute	8'
Chimney Flute	8'
Principal	4'
Open Flute	4'
Twelfth	2 ² / ₃ '
Fifteenth	2'
Seventeenth	1 ³ / ₅ '
Fourniture II	1 ¹ / ₃ '
Mixture IV	1'
Cornet III	2 ² / ₃ '
Trumpet	8'
Tremolo	

I - CHOIR

Quintaton	16'
Diapason	8'
Gedackt	8'
Viola	8'
Unda Maris	8'
Principal	4'
Chimney Flute	4'
Nasard	2 ² / ₃ '
Fifteenth	2'
Nachthorn	2'
Tierce	1 ³ / ₅ '
Larigot	1 ¹ / ₃ '
Mixture III-IV	1'
Clarinet	16'
Cornocean	8'
Cromorne	8'
Chamade (TC)	8'
Tremolo	

III - SWELL

Bourdon	16'
Diapason	8'
Harmonic Flute	8'
Gamba	8'
Celeste	8'
Stopped Diapason	8'
Prestant	4'
Traverse Flute	4'
Octavin	2'
Mixture IV	2'
Bassoon	16'
Harmonic Trumpet	8'
Oboe	8'
Vox Humana	8'
Harmonic Clarion	4'
Tremolo	

PEDAL

Subbass	32'
Contrabass	16'
Subbass (ext.)	16'
Bourdon (from SW)	16'
Open Bass	8'
Stopped Flute	8'
Octave	4'
Contre Bassoon	32'
Bombarde	16'
Trombone (ext.)	16'
Bassoon (from SW)	16'
Trumpet (ext.)	8'
Clarion	4'