



presents

**ED DUNBAR, organ**

in

Faculty Recital

Rodeheaver Auditorium  
Saturday, February 14, 2004  
7:00 P.M.

The University dedicates the refurbished and enlarged organ  
to the cherished memory of

*Judith Matthews Grant*  
*1962-2002*

with gratitude to her parents, Ralph and Anne Matthews  
and her brothers, Tim, Paul and Joel, and her husband Mike  
all Bob Jones University alumni who love their alma mater  
and her children, Jonathan, Christen, and Anna.

In consideration of the performers, the use of still and  
flash photography, video cameras, and recording equipment  
is not permitted. We request that signal watches and personal  
communication devices be turned off during the program.

Praise Ye Jehovah..... University Hymnal No. 160  
*Please stand and join in singing all stanzas,  
with stanza five in unison.*

## PROGRAM

### I

Choral-Improvisation sur le  
“Victimæ paschali”..... Charles Tournemire  
(1870-1939)  
recon. Maurice Duruflé

“Pange lingua”..... Nicolas de Grigny  
Récit du chant de l’Hymne précédent (1672-1703)

Tocatta and Fugue in E Major, BWV 566 .....J. S. Bach  
(1685-1750)

### II

Partita über “Was Gott tut, das ist wohlgetan” .....Johann Pachelbel  
(1653-1706)

Hymns of Comfort and Assurance  
While He Is Near .....Joan J. Pinkston  
(b. 1947)  
Assisted by Pam Dunbar, soprano

Prelude on ASSURANCE.....arr. Norman Johnson

### III

Prélude et Fugue sur le nom d’Alain, Op. 7 .....Maurice Duruflé  
(1902-1986)

This recital celebrates the twenty-fifth anniversary  
of the performer’s first faculty recital at Bob Jones University.  
That program, which included this repertoire, was presented on  
January 27, 1979.

The organ in Rodeheaver Auditorium was designed and built by W. Zimmer & Sons of Charlotte, North Carolina, in 1968 and contained 57 ranks. Specifications were planned by Karl Stahl, then head of the Organ Department at BJU. This organ was the primary service instrument for church and chapel until 1973 and has continued to be used for church and Vespers as well as for teaching and practice. The console and additions are by Cornel Zimmer Organ Builders of Denver, North Carolina. Cornel Zimmer is the grandson and son of the men who built the original instrument.

Cornel Zimmer began his career with W. Zimmer & Sons and after extensive research, became intrigued by the merits of digital technology and combining that technology with the pipe organ. In 1992, he left W. Zimmer & Sons and started Cornel Zimmer Organ Builders and soon began working with Walker Technical Company because of their strong innovative digital products. After much study and work, he built his own pipe organ shop in order to achieve the desired overall quality that was necessary to match the integrity of the Walker technology. Over time, he bought pipe shop equipment from W. Zimmer & Sons and hired highly trained technicians and artists to create exquisite organs of the highest quality, durability, and dependability. The company has completed instruments of various designs including all-pipe to all-digital to many combinations in between. Cornel Zimmer Organ Builders have developed excellent working relations with several other builders, voicers, and technicians, both locally and nationally, and have collaborated with them on several projects. These projects foster a sharing of ideas, philosophies, and methods that help all concerned to grow and learn. It is this attitude of constantly seeking new ideas and better ways of doing things that will keep Cornel Zimmer Organ Builders fresh and on a track of continued improvement for many years to come.

The specifications for this instrument, their Opus 79, were designed by Cornel Zimmer and Jim Twyne in consultation with Ed Dunbar. The console was built by George Zong and was finished by Marty Lemons. Electrical work was done by Eric Molenaar, and voicing was by Jim Twyne. The University Crests on the side panels were carved by J. David Caldwell.

The console is constructed of quarter-sawn oak, and the interior is walnut. Forty-three digital stops were added to the specification, and the organ now contains a multiple level capture action with sixteen banks of memory, with eleven levels per bank. Each level provides ten general pistons along with a full complement of divisionals. Standard couplers and reversibles are also included. The specifications for the organ are on the back of this program.

## PROGRAM NOTES

### **Choral-Improvisation sur le “Victimæ paschali”**

Charles Tournemire studied at the Paris Conservatoire with César Franck and Charles-Marie Widor and succeeded Franck as organist at St. Clothilde’s in Paris in 1931. He was well known to musicians of the day as a great improviser; in fact, he was acclaimed by many as the greatest of his time. Five of his improvisations were recorded at St. Clothilde’s by a French recording firm in the early 1930s. The recordings were made on wax cylinders capable of recording only four minutes of music, thereby determining the length of each piece. Some of these improvisations, this being one of them, were longer and required two cylinders. Breaks in the texture midway through these pieces are obvious, indicating where the cylinder was changed. The Gregorian Chant “Victimæ paschali laudes” is the sequence for use at Easter. These five improvisations were reconstituted by Maurice Duruflé, a pupil and protégé of Tournemire.

### **“Pange lingua,” Récit du chant de l’Hymne précédent**

Nicolas de Grigny is considered by many to be one of the finest composers in the Classical French School at the end of the seventeenth century. J. S. Bach valued his music enough to copy his **Livre d’orgue** (Organ Book) in its entirety. The piece on this evening’s program is highly ornamented—typical of many French compositions during this period—with the chant in the tenor voice.

### **Toccatà and Fugue in E Major, BWV 566**

The organ works of J. S. Bach form the backbone of the organ repertoire, and the *Toccatà and Fugue in E Major* shows the influence of the North German organist, Dietrich Buxtehude. Bach traveled from Arnstadt to Lübeck in 1705-1706 to study with Buxtehude. This early toccatà reflects the influence of the North Germans on Bach’s compositional style and includes brilliant passagework, active pedal lines, and fugues with repeated-note subjects. The piece is in five distinct sections—toccatà, fugue, recitative, fugue (a variant of the first subject), and toccatà.

### **Partita über “Was Gott tut, das ist wohlgetan”**

Johann Pachelbel was an outstanding composer of the South German School of organ composition and was prolific as a composer of chorale-based works. His compositions are marked by clarity, simplicity of concept, and natural flow. The melody is always clearly heard. This partita on “What God Ordains Is Always Good” is a set of nine variations to which is added a statement of the chorale tune at the beginning and again at the end. This evening’s performance depicts a good variety of registration combinations available on the organ.

### Hymns of Comfort and Assurance

The works in this section are a departure from the repertoire on Dr. Dunbar's first faculty recital and present pieces that are special to the family of Judith Matthews Grant. "While He Is Near" is the only surviving poem written by Dr. Bob Jones Sr., founder of Bob Jones University, and was found after the death of his wife in 1989. The music was written by Joan Pinkston of the University music faculty. "Blessed Assurance," arranged by Norman Johnson, is one of the most popular of all American hymn tunes and reminds us of the grace that is ours in and through the finished work of the Lord Jesus Christ.

### Prélude et Fugue sur le nom d'Alain, Op. 7

French organist and composer Maurice Duruflé studied at the Paris Conservatoire with Louis Vierne, Charles Tournemire, and Paul Dukas. His classmates included Olivier Messiaen and Jehan Alain. Duruflé was appointed organist at Saint-Etienne-du-Mont in 1930, a position he held until his death. Composing sparsely and slowly, he combined polyphonic as well as symphonic textures with the use of chant and the impressionist heritage of his forebears—Debussy, Dukas, Ravel, and Fauré. He was never completely satisfied with his work and was possessed of an extraordinary urge toward self-criticism. This prelude and fugue was written in 1942 in homage to Jehan Alain, his friend who was killed while serving his country during World War II. The composer transforms the name "Alain" into a musical theme, generated by using a code by which each letter of the alphabet corresponds to a pitch name.



The "Alain" theme runs throughout the prelude. Toward the end of the prelude is heard the beautiful theme of Alain's famed *Litanies*. A brilliant double fugue ensues, again based on the "Alain" motive. Duruflé shows his skill as a contrapuntist by cleverly weaving a second subject based on an ornamented version of the countersubject from the first fugue. Both subjects appear together at several points throughout the latter part of the fugue, and Duruflé uses the initial subject in inversion, diminution, and stretto as the piece soars to a brilliant conclusion.



### *Judith Matthews Grant*

Judith Matthews Grant was born on November 26, 1962, to Ralph and Anne Matthews. During her high school years, she committed herself to being a pastor's wife; and following graduation from high school, she enrolled in Bob Jones University with a Home Economics major. While at BJU, she met Michael Grant, a Bible major, and that desire and commitment to be a pastor's wife was fulfilled. They were married on June 21, 1986, and settled in Decatur, Alabama, her hometown. He became pastor of Faith Baptist Church in Decatur in 1993, and his ministry there continues today.

Within a year of their marriage, Judith was diagnosed with Hodgkin's disease, which she battled for almost fifteen years. During that time, the Lord gave Mike and Judith three children: Jonathan Michael, Christen Noel, and Anna Janell.

Even though Judith experienced many difficulties associated with the cancer, she remained active in serving the Lord. She supported her husband in ministry by singing, teaching Sunday school classes, and engaging in other ministry-related activities. Most of all, she loved her children, and desiring that they be reared and educated properly, she chose to home school them and did so up to the final few weeks before her death on March 21, 2002.

Judith's life was a testimony to her Lord, as reflected in the text of the sermon preached by her husband at her funeral—"Thou art good, and doest good; teach me thy statutes" (Psalm 119:68).

