



THE BASILICA OF STS. PETER AND PAUL

214 EAST 8<sup>TH</sup> STREET

CHATTANOOGA, TN 37402

# ORGAN RECITAL

SUNDAY, AUGUST 6 AT 7 PM



ANDREA TIERNEY

CODY LAWYER

RECEPTION TO FOLLOW IN VARALLO PARISH HALL

## PROGRAM OF MUSIC

*Fiori Musicali*, Girolamo Frescobaldi (1583-1643)

“Toccata avanti la Messa delli Apostali”

“Toccata per l’elevazione”

“Canzona dopo l’epistola”

“Salve Regina”, solemn tone, Gregorian chant, Mode I

“I. Salve Regina” from *Eight Short Preludes on Gregorian Themes*, Op 45, Marcel Dupré (1886-1971)

“No. 31” and “No. 34” from *50 Elevations*, Dom Paul Benoit, O. S. B. (1893-1979)

“Victimae paschali laudes” (The Easter Sequence), Gregorian chant, Mode I

“Christ lag in Todesbanden” from *Orgelbüchlein*, BWV 625, J. S. Bach (1685-1750)

Andrea Tierney, organist

Fr. J. David Carter, J. C. L., cantor

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“Introduction Chorale” and “Prière à Notre-Dame” from *Suite Gothique*, Léon Boëllmann (1862-1897)

“Prelude and Fugue in G minor” from *The Eight Little Prelude and Fugues*, J. S. Bach (1685-1750)

“Festive Trumpet Tune”, David German (1954- )

“Fanfare”, William Matthias (1935-1992)

Variations on the hymn tune, LASST UNS ERFREUEN, compiled by the organist

Cody Lawyer, organist

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## THE BASILICA’S PIPE ORGAN

The majestic organ at the Basilica of Sts. Peter and Paul sits centered in the gallery of the 127-year-old nave. Originally built by Barckhoff Organ Company of Ohio in 1890, it has as long and glorious a history as the Basilica itself. While there are no surviving records from the Barckhoff Organ Company, an article from *The Chattanooga Times* dated 1911 declares it to be “finest organ in the area” and “the only three-manual organ in the city.” It was quite an accomplishment for a parish built by poor Irish immigrants.

In 1936, when the church was rebuilt, Kilgen and Son of St. Louis, Missouri rebuilt the organ using the original Barckhoff pipes. They built new wind chests with electric-pneumatic action and a new console, which is still in use today. They also added seven new ranks of pipes. In 2006, Barger & Nix of McDonald, Tennessee undertook the massive task of rebuilding and restoring this jewel of the church to her former glory. The work of an attempted modernization in the 1990’s had to be reversed. New mechanisms were installed in the Kilgen console and all new wind chests were built. Barger & Nix carefully preserved the historic pipes and were able to retain the spirit and tonal intention of both the Barckhoff and Kilgen Organ Companies, with the only significant change being the addition of a principal chorus in the Great. New and vintage pipes were used to complete the organ’s specifications according to the original designs of Barckhoff and Kilgen. This historic instrument is a blend of both “Romantic” and “American Classic” organ sounds.

The Basilica’s organ has 33 ranks with over 2,000 pipes. There are ten ranks of pipes (600+ individual pipes) that have been played consistently on Sundays for 127 years. These are the oldest playing pipes from an original Chattanooga organ! “The Basilica of Sts. Peter and Paul, with its magnificent Gothic architecture, is widely known to have the best acoustics of any church in in the city. It is most fortunate that this historic instrument has this magnificent space to speak its tones into,” writes Barger & Nix. Indeed, the Chattanooga community is blessed to have such beautiful, historic instrument in its midst.

- Compiled by Andrea Tierney; Sources: *the American Guild of Organists, the Organ Historical Society, and Barger & Nix Organs*

## PROGRAM NOTES, COMPILED BY THE ORGANISTS

***Fiori Musicali*, Girolamo Frescobaldi (1583-1643)** – *Fiori Musicali* was published in 1635 and is Frescobaldi's only set devoted solely to sacred music. These “musical flowers” were written to decorate/adorn the Mass and were originally meant to be played between the sung parts of the Ordinary and during the parts of the Mass when the priest was quietly praying. The pieces represented here are to be used with The Mass of the Apostles, *Missa IV Cunctipotens Genitor Deus*, which is especially significant for a recital at the Basilica of Sts. Peter and Paul. “Toccata Avanti” is simply a piece to be played before the Mass, a prelude. The flowing, mystical “Toccata per l'elevazione” has places of biting dissonance to remind us of the suffering of Christ, and it would have been played at the consecration. The “Canzona” would follow the Epistle reading and take the place of the sung Gradual. One can hear the joyfulness leading us to the Gospel.

The Italian composer, Girolamo Frescobaldi, was considered a genius both playing and composing for the keyboard. He was the organist at St. Peter's Basilica in Rome when it was completed and dedicated in 1626. His influence is seen among many composers and musicians who admired his work, such as in J. S. Bach's early chorale preludes. The music of Frescobaldi is confined to three octaves to accommodate the Italian organ of the time, which was much smaller than the organ at our Basilica. If pedal was used, it was only an extension of the lower keyboard part and not a more defined line as in later German Baroque music.

**“I. Salve Regina”, from *Eight Short Preludes on Gregorian Themes*, Op 45, Marcel Dupré (1886-1971)** – *Salve Regina* is the Marian Antiphon prescribed for use during the time after Pentecost. This short, modern sounding prelude is based entirely on the first two words of the Gregorian chant *Salve Regina*. The polyphonic nature and unique registration (noted by the composer) give it both the sense of ancient and modern. While composed in 1948, it calls us to a place not defined by time, but by the Divine.

Marcel Dupré was born in Rouen, France. He devoted his entire life to the organ as a church musician, recitalist, composer, and professor. At the young age of 20, he was appointed by Charles Widor as the assistant organist at Saint Sulpice. In 1934, he succeeded Widor as Titulaire, and remained at that post until his death on Whit Sunday 1971. He was well-known for his liturgical improvisations.

**“No. 31” and “No. 34”, from *50 Elevations*, Dom Paul Benoit, O. S. B. (1893-1979)** – An “Elevation,” in its loosest form, is simply a quiet meditative piece. The Elevations in this compilation are all based on parts of various Latin settings of the Ordinary. Nos. 31 and 34 are based on the Sanctus and Benedictus from the Mass of the Apostles. Benoit was very specific about the registration to be used, and I have tried to be faithful to his directions.

Dom Paul Benoit, O. S. B. was a Roman Catholic priest who lived as a member of the Benedictine Community in Luxembourg. His music was influenced greatly by chant and modality, but also by the French Impressionist composers, Debussy and Ravel. Dom Benoit composed only for God and never performed in public concert. As instructed by his superior, he often composed in a one-room cottage during his personal prayer time. It is there that he felt closest to God.

**“Christ lag in Todesbanden”, from *Orgelbüchlein*, BWV 625, J. S. Bach (1685-1750)** – The *Orgelbüchlein*, or “Little Organ Book,” is a collection of chorale preludes based on Lutheran Hymns, composed between 1708 and 1717. The “Christ lag” melody comes from the Easter Sequence, “Victimae paschali laudes”. Bach has written into this 13-measure, polyphonic piece a cross motif. Depending on how strictly one interprets it, there are between 30-40 crosses. Symbolically, the piece begins in a minor key with Christ in death's bond and ends with a major chord representing His Resurrection.

Johann Sebastian Bach is recognized as one of the greatest composers of Western civilization, but during his lifetime, he was better known as an organist. He was a prolific composer who came from a large family of musicians. Bach desired everything he wrote to bring glory to God.

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**“Introduction Chorale” and “Prière à Notre-Dame” from *Suite Gothique*, Léon Boëllmann (1862-1897)** – Léon Boëllmann was a French composer of the Romantic era, known for a small number of large organ compositions. Boëllmann is most famously known for his *Suite Gothique*, containing four contrasting pieces, from a soft prayer played with the strings and flutes of the organ, to a bold and rhythmic toccata played with all the resources of the organ.

**“Prelude and Fugue in G minor”, J. S. Bach (1685-1750)** – J. S. Bach was not regarded as an important composer until the early to mid-19th century, but he is one of the most influential church musicians who made significant contributions to modern day sacred music. His music is known for its artistic beauty, technicality, and intellectual depth.

**“Festive Trumpet Tune”, David German (1954-)** – David German, former organist of Calvary Church in Charlotte North Carolina, is currently serving as organist choirmaster at Christ Covenant Church in Pineville, North Carolina. His most famous composition is “Festive Trumpet Tune”, which he composed for his wedding at Calvary Church. “Festive Trumpet Tune” combines both old regality and modern syncopation, which can be heard in the solo trumpet.

**“Fanfare”, William Matthias (1935-1992)** – William Matthias was an English composer most famously known for his Anglican style church music, especially the anthem, “Let the People Praise Thee, O God”, which was sung at the 1981 Royal Wedding. Matthias’ compositions are known for their fiery, energetic drive and complex rhythmic integrity. He studied at the Royal Academy of Church Music where, shortly after, he became the head of music affairs at the University of Wales, Bangor from 1970-1988. His compositions include choral, chamber, symphonic, opera, and organ works.

**Variations on the hymn tune, “LASST UNS ERFREUEN”** – This majestic and stately hymn tune holds its origins in seventeenth century Germany, first appearing in a book of Catholic “spirituals,” now known to us as hymns. The texts most commonly associated with this hymn tune are “All Creatures of our God and King,” “Ye Watchers and Ye Holy Ones,” and many other great texts. I have chosen to improvise on re-harmonizations of this tune by Richard Proulx, Bruce Neswick, June Nixon, and Kevin Mahew. In total, there are six variations which consist of an introduction, theme, and four variations. Today I will premiere this embellished compilation at the Basilica. Each variation has a very distinctive style which beautifully complements the wide range of the Basilica’s pipe organ. You will hear the softest sound the organ can produce. At the very end, I combine all the resources that Basilica organ offers, imitating a triumphal song, where the choir would be singing, “Praise God the Father, God the Son, Praise God the Spirit, three in one, Alleluia!”

## ARTIST BIOGRAPHIES

**Andrea Shepherd Tierney**, a convert to Catholicism and a professed Third Order Secular Franciscan, serves as organist and music teacher at the Basilica of Sts. Peter and Paul in Chattanooga, Tennessee. She holds a Bachelor of Music in piano performance from the University of Tennessee, Chattanooga and has extensive Suzuki training. With 30 years of teaching experience, she enjoys working with students of all ages and loves the challenge of presenting concepts in a way that all students will obtain success. The transition from pianist to organist has been challenging, but very rewarding. One of Andrea’s greatest loves is practicing organ in the presence of Jesus in the Blessed Sacrament. She knows that becoming an excellent Catholic organist will take many years of dedicated study, but in the presence of Jesus and trusting in Him all things are possible. Andrea served for more than a decade at Cadek Conservatory, where she was the Suzuki piano coordinator. She is an active participant of the American Guild of Organists and the Chattanooga Music Teachers’ Association. Andrea maintains a private piano studio in her home and at the Basilica of Sts. Peter and Paul. She resides with her husband and children in Chattanooga.

**Cody Lawyer** is a recent graduate of The Chattanooga High School Center for Creative Arts and is currently working on undergraduate research at Samford University, where he studies Sacred Music. He has been an active musician in the Chattanooga area for many years, starting his musical career with the Chattanooga Boys Choir, with whom he toured annually, along the East Coast and Canada. While at the Center for Creative Arts, Cody worked alongside his piano tutor, Marcia Smith, where he started his keyboard teaching, and later became a student of UTC’s Cadek Conservatory of Music. Later in his high school career, Cody grew fond of choral programs and began working with his choral director, Neshawn Calloway, as her assistant choral director and accompanist. In Cody’s junior year of High School, he showed interest in organ literature and how its sound helped parishioners engage in the Mass as participants rather than viewers. After all, the Holy Sacrifice of Mass is not a one-person job. It takes all the efforts of all assembled. He began taking organ lessons in September of 2015, studying under Dr. Keith Reas of Saint Paul’s Episcopal Church in Chattanooga. Growing to love the organ, he attended Westminster Choir College’s Organ Institute, where he got the opportunity to play and work with some of the finest organists of the United States, while also playing some of the finest instruments in the world. After returning home from Westminster, Cody joined the Gloria Dei Schola, the adult choir at the Basilica of Sts. Peter and Paul that sings the principal Masses, holy days, and Latin Masses. Membership in the choir significantly improved Cody’s faith in the church and assured him how important music is in worship. He served as assistant organist at St. Alban’s Episcopal Church and now serves as assistant organist at the Basilica of Sts. Peter and Paul. He is delighted to have the opportunity to share his gifts outside of Mass in a concert setting and is even more delighted to share his gifts and faith with the people at Samford University in the coming years.