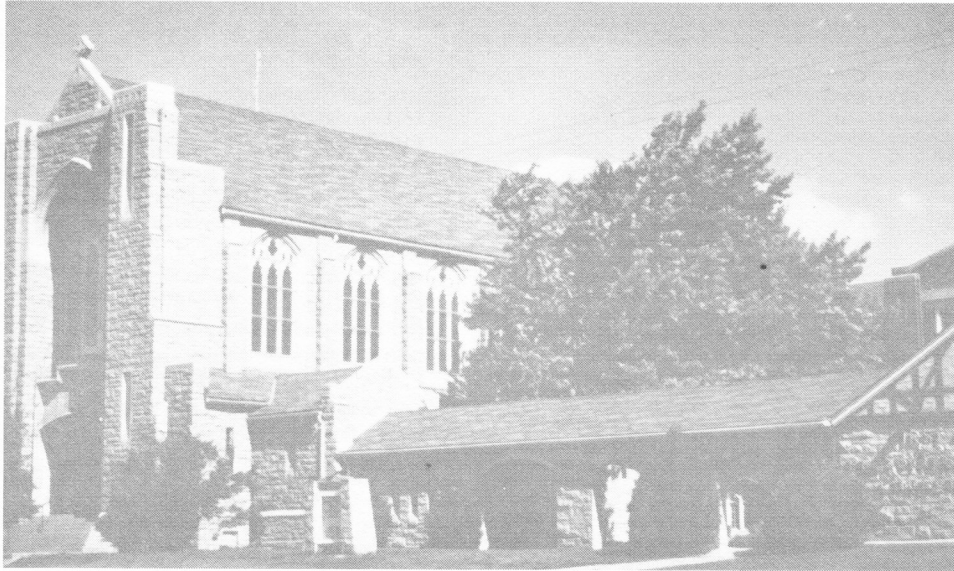


**ORGAN DEDICATION CONCERT  
FIRST PRESBYTERIAN CHURCH  
3:00 P.M., October 31, 1982**

**C. James Hinch, Pastor  
Gerald K. Poole, Associate Pastor  
John Dutzar, Minister of Pastoral Care  
Gordon F. Richards, Director of Music      Mary L. Richards, Organist**

# DREAM



## Welcome!

First Presbyterian Church, Great Falls, is pleased to welcome you to a part of our 1982 Harvest Home Festival, the Organ Dedication Concert. The dedication of this portion of our Möller organ is another step in the ongoing plan to provide inspiring music to lead our congregation in worship and to contribute to the cultural life of Great Falls.

The organ you see and hear today is the result of the dreams of many talented and dedicated individuals. Their contributions of both money and time have made possible the original organ and the many additions and modifications which followed. We are particularly grateful for the memorials, special gifts, and estate gifts which are identified here, and for those whose contributions, although not listed, are helping the dream grow.

We are pleased to be able to share this musical experience with the people of Great Falls and the surrounding area. We hope you enjoy it, and we welcome you to return to worship with us.

C. James Hinch, Pastor

## Program

**Magnificat** ..... **Jean Francois Dandrieu**  
 (Premier Livre de Pieces d'Orgue) (1684-1740)

- Plein Jeu
- Duo
- Tierce en Taille
- Basse de Cromorne
- Recit de Nazard
- Dialogue
- Alternatim (Sung by the men of the Cathedral Choir)

The **Magnificat** (Hymn of the Virgin Mary) comes from St. Luke's gospel. Although it was usually sung, the practice of performing alternate verses with the organ began in the 17th century. Because there were twelve verses in the **Magnificat**, composers would write six verses for organ alone.

**Deuxieme Choral en g mineur** ..... **Cesar Franck**  
 (1822-1890)

**Fantasia and Fugue in g minor, BWV 542** ..... **Johann Sebastian Bach**  
 (1685-1750)

### INTERMISSION

A free-will offering for the organ fund will be received in the Narthex during the intermission and following the concert.

**Ein' feste Burg ist unser Gott, Op. 27** ..... **Max Reger**  
 (1873-1916)

**Three Gospel Preludes (1981)\*** ..... **William Bolcom**

- "Jesus Loves Me"
- "Shall We Gather At The River?"
- "Amazing Grace"

William Bolcom is Professor of Composition at The University of Michigan.

**Pageant (1931)** ..... **Leo Sowerby**  
 (1895-1968)

Leo Sowerby was born May 1, 1895, in Grand Rapids, Michigan. His father was English and his mother Canadian. He graduated from the American Conservatory in Chicago in 1918, and was the first American composer to be awarded the Prix de Rome, spending three years (1921-1924) in the Italian capital. For many years he was on the faculty of his alma mater as well as the Organist and Choirmaster at Saint James' Episcopal Church in Chicago. Later and until his death in 1968, he was Director of the College of Church Musicians, attached to the National Cathedral in Washington, D.C. Because of his prolific writings and his influence on his many students, Dr. Sowerby may be considered the dean of American composers for the organ.

\*Commissioned by the Marilyn Mason Commissioning Fund and dedicated to Marilyn Mason.

## Dr. Marilyn Mason



Marilyn Mason is Professor of Music and Chairman of the Organ Department at the University of Michigan, Ann Arbor. Having served the University for many years, she was a pupil of Palmer Christian in her Michigan student days, and also studied with Nadia Boulanger and Maurice Durufle. Her early career is of particular interest to First Presbyterian, as she was an early teacher of our own church organist, Mary Richards, while Mary was a student at the University of Michigan. Dr. Mason has been guest Professor at Columbia University and also at Union Theological Seminary, where she received the Doctor of Sacred Music Degree in 1954.

Dr. Mason has been heard in recitals throughout North and South America and Europe. She was the first American woman to play in Westminster Abbey, where she represented the United States at the International Congress of Organists in 1957. Subsequent tours of Europe have included two return engagements at Westminster Abbey in 1963 and in 1966, the latter the occasion of the 900th anniversary of the Abbey, as well as appearances in London's Royal Festival Hall, Edinburgh, Hamburg, Berlin, Vienna, and the Cathedral of Notre Dame in Paris.

In 1960 she played four concerts at the Auditorio Nacional in Mexico City, and became the first woman organist to play in Latin America. In 1963 she played in Spain at the International Congress of Organists; from 1965 through 1970, she taught and played at the International Festival of Music in Brazil. In 1970 she became the first American organist to play in Egypt when she appeared twice in Cairo, once in solo recital and once in concert with the National Philharmonic Orchestra.

A well-known teacher, she has served as adjudicator at almost every major competition for organ in the world; her own repertoire is immense, covering every period of literature. Her performances are noted for their "vitality, great sweep, and kaleidoscopic registration". Few people can compare to Dr. Mason's artistic achievements as a recitalist, teacher, judge, and recording artist. In further contribution to her profession, she has commissioned over 35 works by contemporary American composers, each dedicated to her and premiered by her.

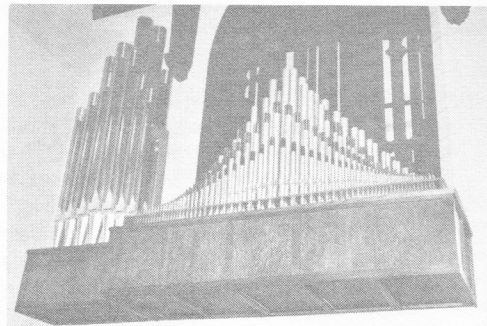
## Terminology

- Manual** An organ keyboard. Church organs often have multiple keyboards (Two-manual, three-manual, etc.). The three manuals of our Möller organ are the **Great**, with all pipes exposed, and the **Swell** and **Choir**, with no exposed pipes. Control over the intensity of the sound can be obtained by using swell shades located in the pipe rooms behind the organ chests. Both the Swell and Choir contain tonal sounds from three families (string, reed, and flute), the difference being the lighter quality of the Choir manual. The Great manual contains primarily Diapason stops. These are the organ's own sound; they do not duplicate other instruments of the orchestra.
- Pedal** Located in a concave radiating pattern beneath the organ is a "foot keyboard"; music for the Pedal is often written in a separate line below the regular treble and bass clefs. The Pedal produces the heavy bass sounds that support much of our organ music, but can also be used in a solo capacity.
- Rank** The 61 pipes (five octaves) of a stop. Some stops have more than one rank of pipes.
- Stop** Rank(s) of pipes with the same tonal quality. New stops which have been added are:  
**Quintaton** - a bass reed sound  
**Spitzflöte** - resembles a high-pitched flute  
**Sesquialtera** - sounds like two Spitzflöte playing in sixths  
**Cromorne** - like a reedy clarinet  
**Flute Celeste** - produces a singing, mellow, flute-like tone  
**Holz Gedeckt** - resembles a woody flute  
**Cymbelstern** - sounds like Christmas bells  
**Bombarde** - a heavy, reedy tuba sound  
**Tremolo** - adds vibrato to other stops
- 8'** A designation for the pitch of the stop; an 8' stop sounds middle C where middle C appears on the music. A 16' stop sounds one octave lower. Conversely, 4' stops sound one octave higher, and so on.

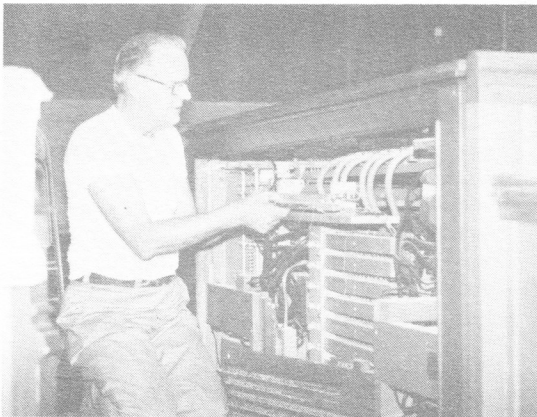
## Sight and Sound

In July, 1982, a second exposed chest was added on the east wall of the chancel and several new tonal additions made which complete the organ. New additions were the Quintaton 16', Spitzflöte 4', Sesquialtera (a 2-rank Mixture consisting of 122 pipes in the exposed chest) and a Cromorne 8', Flute Celeste 8', Holz Gedeckt 8' and a Tremolo in the Choir chamber. The Gedeckt 8' (previously known as Bourdon 8') from the Choir chamber was also put into the new chest at this time and a Cymbelstern was added behind the last rank of pipes in the corner of the chest. The Trompette was moved from the Choir chamber to its present, rightful place in the Swell chamber, replacing the old Musette.

In the planning and execution of the tonal resources, the goal has been to secure a full sound that will exhibit a rich mix of ingredients, eminently useful for the many diverse functions the organ may be expected to fulfill, and comprehensive enough to cope effectively with a very large percentage of the musical literature of the contemporary repertoire.



# ORGAN

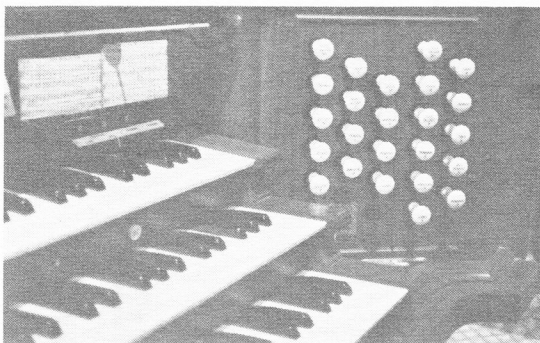


## The Builder Harold Curryer

Associated with First Presbyterian Church and the Möller Organ Company for over 15 years, Harold Curryer is a man of varied background. A hitch in the Navy led him into electronics, and he became interested in Hammond electric organs; from there he became fascinated with pipe organs and has become an expert in the installation and care of Möller and other pipe organs.

He installed the 1975 exposed organ chest on the west wall of the sanctuary, so he was aware of our needs when planning for the new additions began. Harold and his wife Edna worked for four straight weeks to install the east wall organ chest of the current remodeling.

Harold's home and business are in Spokane, but his extensive territory throughout the Northwest keeps him on the road much of the time. He and Edna often travel together in their mobile home as he visits Montana to service his many client churches. He is usually with us at least twice each year, making certain our organ is in excellent tune. He completed the fine adjustment tuning of the new addition last Thursday to insure perfect pitch for today's concert.



## Stop List

### GREAT ORGAN (Unenclosed and Displayed)

|                         |           |
|-------------------------|-----------|
| 16' Quintaton           | 61 Pipes  |
| 8' Diapason             | 61 Pipes  |
| 8' Gedeckt              | 61 Pipes  |
| 4' Octave               | 61 Pipes  |
| 4' Spitzflöte           | 61 Pipes  |
| 2' Principal            | 61 Pipes  |
| Sesquialtera            | 122 Pipes |
| Mixture                 | 183 Pipes |
| Enclosed Chimes (A2-F4) |           |

### SWELL ORGAN (Enclosed, Under Expression)

|                                 |           |
|---------------------------------|-----------|
| 8' Rohrflöte                    | 61 Pipes  |
| 8' Viola Pomposa                | 61 Pipes  |
| 8' Viola Celeste (from tenor C) | 49 Pipes  |
| 8' Aeoline                      | 61 Pipes  |
| 4' Principal                    | 61 Pipes  |
| 4' Flute Harmonic               | 61 Pipes  |
| 2' Flautino                     | 61 Pipes  |
| Plein Jeu                       | 183 Pipes |
| 8' Oboe                         | 61 Pipes  |
| 8' Trompette                    | 61 Pipes  |
| Tremolo                         |           |

### CHOIR ORGAN (Enclosed, Under Expression)

|                  |          |
|------------------|----------|
| 8' Holz Gedeckt  | 61 Pipes |
| 8' Gamba         | 61 Pipes |
| 8' Gemshorn      | 61 Pipes |
| 8' Flute Celeste | 61 Pipes |
| 4' Hohlflöte     | 61 Pipes |
| 8' Cromorne      | 61 Pipes |
| Tremolo          |          |
| Cymbelstern      |          |

### PEDAL ORGAN

|               |          |
|---------------|----------|
| 16' Diapason  | 44 Pipes |
| 16' Bourdon   | 44 Pipes |
| 8' Octave     | 32 Notes |
| 8' Cello      | 32 Pipes |
| 8' Bass Flute | 32 Notes |
| 4' Principal  | 44 Pipes |
| 2' Principal  | 32 Notes |
| 16' Bombarde  | 56 Pipes |
| 8' Bombarde   | 32 Notes |
| 4' Bombarde   | 32 Notes |

### COUPLERS

|              |                    |                   |
|--------------|--------------------|-------------------|
| Swell 16'    | Swell to Great 16' | Swell to Pedal 8' |
| Swell Unison | Swell to Great 8'  | Swell to Pedal 4' |
| Swell 4'     | Swell to Great 4'  | Great to Pedal 8' |
| Great 16'    | Swell to Choir 16' | Great to Pedal 4' |
| Great Unison | Swell to Choir 8'  | Choir to Pedal 8' |
| Great 4'     | Swell to Choir 4'  | Choir to Pedal 4' |
| Choir 16'    | Choir to Great 16' | Choir 4'          |
| Choir Unison | Choir to Great 8'  | Choir to Great 4' |

### ADJUSTABLE COMBINATIONS

|                       |                         |                       |
|-----------------------|-------------------------|-----------------------|
| Five Swell<br>Pistons | Five Pedal<br>Pistons   | Five Choir<br>Pistons |
| Five Great<br>Pistons | Five General<br>Pistons | General Cancel        |

### PEDAL MOVEMENTS

|                                    |                                   |
|------------------------------------|-----------------------------------|
| Reversibles with Toe<br>Studs      | Expression Pedal -<br>Swell Organ |
| Swell to Pedal                     | Expression Pedal -<br>Choir Organ |
| Great to Pedal                     | Crescendo Pedal                   |
| Choir to Pedal                     |                                   |
| Storzando (Piston<br>and Toe Stud) |                                   |

# THE PAST

## A History of the Organ at First Presbyterian Church, Great Falls, Montana

### EARLY MUSIC

The Kilgen Organ was installed in the new First Presbyterian Church building at 1315 Central Avenue, Great Falls, Montana in 1931. A dedication recital was presented on Nov. 28, 1931 by Pietro A. Yon, world renowned organist and composer, assisted by John Finnegan, lyric tenor. It was the plan of the architects of the building, McIver and Cohagen, to place the console behind a free-standing wall, with only three small holes for the organist to view the activities in the chancel and congregation. The pastor at this time was Dr. Ward F. Boyd and the organist was Dr. Wilda Faunce Husted. Following her in the organist's position through 1967 were Josephine Brooker and Eleanor Laubach.

### 1967

In 1966, under the enthusiastic direction of Rev. H. R. Anderson, Jr., a proposal was made to install a new console and expand the organ. Eugene Poole of M. P. Möller, Inc., was contracted to plan the work which was completed in September 1967. The new total additions were as follows: on the Great Division - Diapason 8', Bourdon 8', Gemshorn 8', Trompette 8' (in place of the old Kilgen Open Diapason), Doppel Flute, Dulciana and Tromba; on the Swell Division - Rohrflote 8', Viola Pomposa 8', Viola Celeste 8', Principal 4' in place of the old Stopped Diapason, Open Diapason, and Salicional, tonal regulation of the Dolce Cornet to Plein Jeu, rebuilding and revoicing of the Vox Humana to the tonal position of Musette 4', and deletion of the Voix Celeste and Salicional; on the Pedal Division - installation of the Open Diapason from the old organ for use at 4' and 2' pitches as Principal 4'. A 21-note set of Deagen Chimes was installed at the same time. The console was placed behind the pulpit to enable the organist to have an unrestricted view of the choir director, soloists, pastor, ushers, brides, etc. A third manual (The Choir) was added at this time, but the addition of pipes for this part of the organ was to come at a future date. David Bond was the organist during this period (1967-1969).

### 1975

In January of 1975 a contract was signed with Harold B. Curryer, Möller Organ Representative, to install a new exposed Great chest on the west wall of the chancel. The Diapason 8' and Octave 4' were brought out from the existing Great (and Choir) chamber and two new tonal additions were made. These included a Principal 2' and 3-rank Mixture, consisting of 183 pipes. At this time swell shades were added to enclose the chamber. The work was completed by June 1975.

### 1982

In Fall, 1980, under the guidance of C. James Hinch, (pastor since 1976) and Mary Richards (organist since 1969) plans were begun to complete the organ. Again, Harold Curryer was contracted to add the final organ chest and tremolo new stops, as well as to modify the positions of existing pipes.



The Chancel, 1931