

The Zimmer Organ



HOPE LUTHERAN CHURCH
2201 Secor at Bancroft
Toledo, Ohio

ALL SAINTS' SUNDAY
November 6, 1983

THE ORGAN COMMITTEE

Mr. Donald Kellermeyer	Chairman
Mr. Dale Anderson	Mr. Larry Dorfmeier
Mr. and Mrs. Cecil Blank	Mrs. Cheryl Erdmann
Mr. Ray Bossert (deceased)	Dr. Robert Gosling
Mr. Paul Dickinson	Rev. Peter Martyn
Mrs. Ann Diemer	Mr. Herbert Metzger
Mrs. Diana Roll	Mr. William Shock

THE FINANCE SUBCOMMITTEE

Mr. Dale Anderson	Chairman
Mr. Ray Bossert	Rev. Peter Martyn
Mr. Matthew Caputo	Mr. Herbert Metzger
Mr. Larry Dorfmeier	Mr. William Mitchell
Mr. Walter Gess	Mrs. Diana Roll
Dr. Robert Gosling	Mr. Edward Smith
Mr. Donald Kellermeyer	

THE PROMOTION SUBCOMMITTEE

Mr. William Shock	Chairman
Mr. and Mrs. Cecil Blank	Mrs. Ann Diemer
Mr. Ray Bossert	Mrs. Cheryl Erdmann
Mr. Paul Dickinson	Rev. Peter Martyn

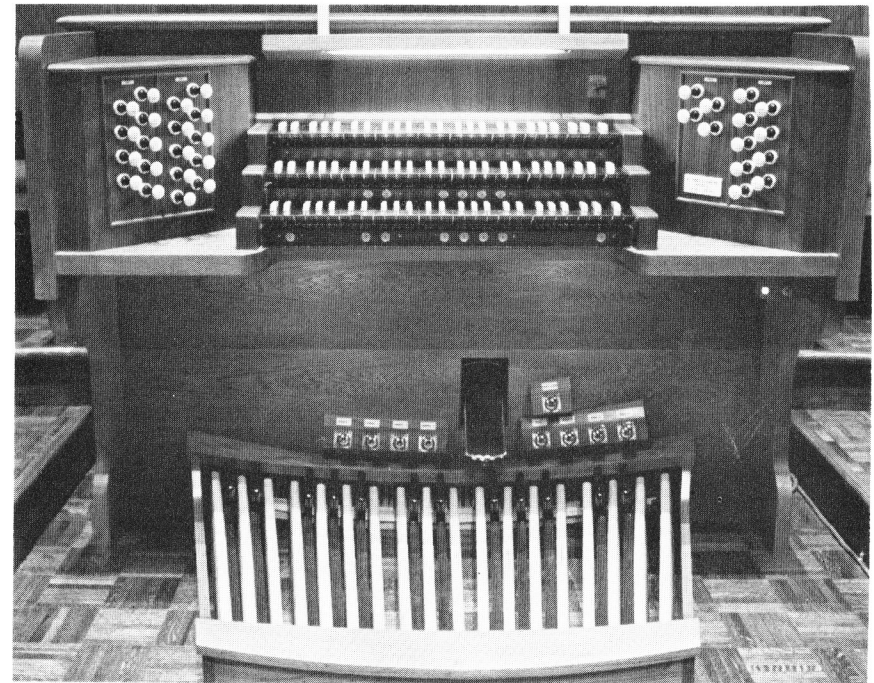
THE RENOVATION SUBCOMMITTEE

Mr. Robert Reichert	Chairman
Mr. Dale Anderson	Dr. John Drowatzky
Mrs. Barbara Baehren	Mr. Donald Kellermeyer
Mr. and Mrs. Cecil Blank	Rev. Peter Martyn
Rev. William Camlin	Mr. William Shock
Mr. Paul Dickinson	Mrs. Dawn Weaver

The Organ Committee was formed in July of 1980 and began what was to be an arduous and time-consuming task. At its first meeting, the committee began to lay out the scope of its work. Goals were set and responsibilities were established.

In the initial stages, the committee's work was in two areas, the choice of an instrument and the renovation of the sanctuary. A number of professional organists were consulted and from these discussions choices were made for initial contacts with organ builders. Nine builders were contacted and six proposals were reviewed in detail. A final three builders were selected and several of their installations were visited. Simultaneous to this process, the committee studied several options for renovation of the sanctuary. Their studies included the theological and liturgical significance of each option. Consultation was also done with the architectural firm of Bauer, Stark and Lashbrook, successor firm to the church's original architects.

In October of 1981, 15 months after its work had begun, the committee made its final recommendation to the Church Council. The Council then recommended the proposal to the church members at a congregational meeting. After passage of the full proposal, the committee then began its second monumental task of determining final specifications for the organ and renovation and carrying out the details associated with each step through subcommittees appointed for specific areas.



THE CHANCEL RENOVATION



Hope Church's sanctuary and chancel reflect the dignity and beauty of historic Georgian-Romanesque gothic architecture. These architectural qualities are captured through apostolic pillars, a gothic beamed ceiling, and rolling romanescque coves highlighted by stained glass pictorials of Jesus' life and ministry. From Pastor Martyn's first meeting with the architect to the Renovation Committee's final selection of chancel appointments, it was the congregation's goal not only to retain but to enhance this dignified beauty. Thus began the proposed renovation.

The overall chancel area was extended so that the entire area from wall-to-wall would be functional for worship. The altar was returned to its original position in the early Christian Church -- the center of the chancel and free-standing. This basilican position emphasizes a major concern of the Reformation -- that all worshipping members come together as the priesthood of all believers. Moreover, the altar in this

position is clearly perceived as the Table of the Lord rather than the tomb of sacrifice or martyrdom as when against the back chancel wall (a medieval influence). Finally this position makes the altar, like pulpit, a major focus emphasizing the Lutheran tradition's doctrinal centrality of the "preaching of the Word and administration of the Sacraments (Baptism and Holy Communion).

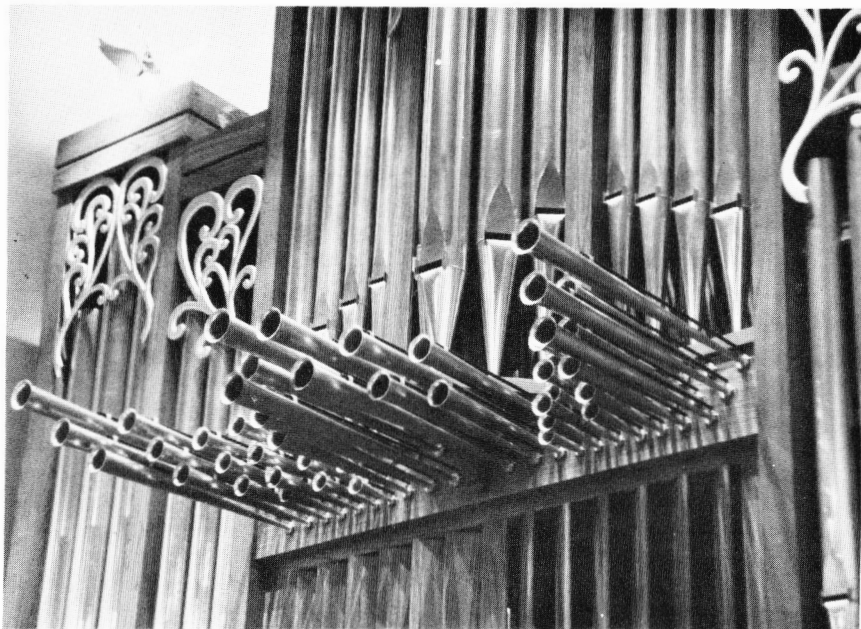
The suspended cross over the altar and in front of the organ is a dramatic reminder to all worshippers that our liturgy, music, and hymns are not ends in themselves to be glorified apart from Christ's commission to "take up the cross and follow Him."

Again, as in the early church, the choir is seated behind the altar on removable cathedral chairs facing the congregation thereby facilitating a choir's main purpose: worship leadership. The beautifully carved pulpit and lecturn were retained but moved outward to create greater openness and easier flow within the chancel area.

The organ itself (pipes) was placed in the existing alcove, the most appropriate place for a "speaking medium." In this position, the organ expresses itself uniformly to the congregation. The organ console, recessed in the floor, was placed about six feet in front of the pipes with a screen (removable) behind the organist making him(her) less conspicuous to the congregation during the worship service.

All the previous carpeting in the sanctuary was removed and replaced with hard oak tiles and new carpeting only up the center aisle -- a significant improvement to the acoustical environment enhancing congregational and musical expression. Moreover, a new amplification system was purchased with a future goal of replacing the present speakers. Finally, all new overhead lighting was added to enhance the visual atmosphere while retaining the antique aesthetic appeal of the hanging lanterns.

THE ZIMMER ORGAN



The organ was hand crafted in the shop of Wilhelm Zimmer of Charlotte, N.C. after a design prepared by Marilyn Mason in consultation with Paul Dickinson. Principal voicers for the organ were Cornell Zimmer and James T. Wyne. The organ has 28 registers, 39 ranks and four divisions. A special feature of the organ is the Fanfare division which houses three very special sounds: the Trumpette-en-chamade, the five rank Cornet and the Chimes.

The material of the natural keys of the keyboard is grenadilla wood. The sharps are maple with plastic coverings.

A pipe organ is an integrated work of art. The Zimmer organ at Hope Lutheran Church is no exception. The design of the instrument is not only artistic, it is functional as well. As we study the organ, we see that it is free standing and housed in an oak case. The oak of the distinctive case follows the oak of the pulpit. The case blends the tone of the various pipes and helps to focus the sound as well.

The location in the apse of the organ is perfect, placing the instrument on the central axis of the sanctuary. This provides an ideal position for leading and supporting congregational singing and the perfect foil for undergirding choral tone.

As we observe more closely, we see at the very top of the pipes, the pipe shades. They give an artistic touch to the facade; practically, they cover the spaces which are in the top of the case because the pipes are of such different lengths.

The pipe shades have been carved by one of the voicers of the organ, Cornell Zimmer. In their design, they imitate the green fleur-de-lis in each of the corners of the stained glass windows in the sanctuary. The gilded pipe shades co-ordinate with the gilded capitals of the columns flanking the sanctuary.

The trompette-en-chamade are the facade pipes which fan out horizontally. Their copper is duplicated in the copper framework of the hanging lanterns in our sanctuary.

Everything is functional as well as decorative. As we continue to admire the case, we can clearly observe the four divisions of the organ. The two outer pedal towers flank the outer division. On each side, they house six of the longest pipes of the Pedal Principal 8'. The Swell shades may be opened or closed on the Swell division. The copper pipes of the Trumpette-en-chamade are a part of the Fanfare division which separates the Great tower (the highest middle section) from the Swell division. Fifteen of the pipes of the Great division are displayed in the facade.

Each of these various divisions, the Great, Fanfare and Swell have their own keyboards or "manuals". The Pedal division is played by the two feet. Behind each of the visible divisions stands many more pipes of that division. There are 30 keys in the pedals and 56 keys on each of the three manuals, a total of 198 keys. There are 28 registers in the organ, 39 ranks, and a total of 1,828 pipes.

The angel which stands on the very top of the case is the angel which stood on the original altar reredos. The Organ Committee commissioned T. Scott Cloninger of Dallas, N.C. to create the two angels with the trumpets which grace the two pedal towers. The angels were then hand carved by Mr. Cloninger from solid bass wood from a design by Paul Dickinson, Hope Lutheran Church organist.

SPECIFICATIONS OF THE ZIMMER ORGAN

Combination Action: Electropneumatic

General 1—4 Piston and Toe Stud
 Great 1—4 Piston
 Swell 1—4 Piston
 Pedal 1—4 Toe Stud
 General Cancel
 Setter Piston

Key action Mechanical Great, Swell, Pedal
 Electric Fanfare

<u>Great</u>	<u>Pipes</u>		
Bourdon	16'	1—18 Zinc 19—56 Lead	56
Principal	8'	1—13 Facade 1—18 Zinc 19—56 Lead	56
Gedackt	8'	1—13 Zinc 14—56 Lead	56
Octave	4'	1—6 Zinc 7—56 Lead	56
Hohlflöte	2'	1—56 Lead	56
Cornet II-III	4'	1—19 Lead, 2 2/3'+1 3/5' 20—56 4'+2 2/3'+1 3/5'	148
Mixture III-V	1 1/3'	Lead 1—12 III, 13—24 IV, 25—56 V	239
Trompette	8'	1—12 Zinc 1/2length 13—56 Spotted Metal	
		37—65 Double Length	56
Swell to Great		Total Pipes Great	723
<u>Swell</u>			
Rohrflöte	8'	1—18 Zince 19—56 Lead	56
Geigen	8'	1—4 Stopped Zinc 5—12 Haskell Type Zinc	
		13—18 Zinc 19—56 Lead	56
Celeste TC	8'	13—18 Zinc 19—56 Lead Sharp Tuned	44
Koppelflöte	4'	1—56 Lead	56
Principal	2'	1—56 Lead	56
Nasat	1-1/3'	1—56 Lead Tapered	56
Scharff III	1'	1—56 Lead	168
Chalumeau	16'	1—56 Brass, spotted metal	56
Hautbois	8'	1—12 Zinc 1/2length 13—56 Spotted Metal	56
Tremolo			
		Total Pipes Swell	604
<u>Fanfare</u>			
Trompette en Chamade	8'	Copper Resonators 1—12 1/2length 13—37 normal length 38—56 Double Length	56
Cornet V	8'	rohrflöte + 4'+2-2/3' +2' +1-3/5' Open	
Chimes		25 Tubes (from previous organ)	235
Chamade to Pedal			
		Total Pipes Fanfare	291
<u>Pedal</u>			
Subbass	16'	Wood	30
Octave	8'	Zinc 1—12 Facade	30
Rohrgedackt	8'	Zinc	
Choralbass	4'	1—6 Zinc 7—30 Lead	30
Rauschpfeife II	2'	Lead 2'+1-1/3'	60
Holzposaune	16'	Wood	30
Schalmei	4'	Spotted Metal	30
Great to Pedal			
Swell to Pedal			
Zimbelstern 5 bells		Operated by Toe Stud	
		Total Pipes Pedal	210
		Total Pipes	1828





MARILYN MASON

MARILYN MASON is University Organist and Chairman of the Organ Department of the University of Michigan. She was a pupil of Palmer Christian in her Michigan student days, and also studied with Nadia Boulanger and Maurice Durufle. 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's extensive career as concert organist, lecturer, adjudicator and teacher has carried her throughout the Western World. She was the first American woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to play in Egypt. During one single year, invitations took her to five different continents. She has served as adjudicator at almost every major competition for organ in the world.

A well-known teacher, Dr. Mason's own repertoire is immense, covering every period of literature. Her performances are noted for their "vitality, great sweep, and kaleidoscopic registration." Her dedication to contemporary music is evidenced in the 35 organ works by contemporary American composers, each dedicated to her and premiered by her. Currently, she is pursuing her commitment to stylistic integrity through scholarly research into the construction and tonal design of historic European instruments. Recently six major study tours have focused on Baroque organs in France, North Germany, Saxony, and Spain.

Dedicatory Recital

Magnificat du Troisieme Ton Jean Adam Guilain
(c. 1760)

Plein Jeu
Quator
Dialogue de Voix humaine
Basse de Trompette
Duo
Grand Jeu

*Alternatim sung by men of the choir
Paul Dickinson, Conductor*

Fantaisie und Fugue g moll, BWV 542 J. S. Bach
(1685-1750)

Choral Fantasie, Ein' Feste Burg ist Unser Gott,
Op. 27 (1898) Max Reger
(1873-1916)

This setting of the famous Lutheran Chorale is played in honor of the 500th anniversary of the birth of Martin Luther, (1483-1546).

Les Trois Dances, Op. 81 Jehan Alain
(1911-1940)

Joies (Joys)
Deuils (Sorrows)
Luttes (Conflicts)

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. **Three Gospel Preludes** was commissioned by the Marilyn Mason Commissioning Fund and dedicated to Marilyn Mason. This is the first performance in Toledo.*

You are cordially invited to the Family Lounge for a brief reception given by the Adult Choir immediately following Dr. Mason's performance.