

The First Congregational Church

Our rededication program is a supreme effort in giving. The congregation's desire to maintain its historic site and building, along with future expectations for its own service to the Lord and to the world, has been exciting and rewarding. As minister of this congregation, it has been a highly gratifying experience to be a part of the planning, dreaming, and completion.

Over the years that it has taken to come this far, many people, too numerous to mention, have taken part. They range from those serving on the Long Range Planning committee, Facilities committee, Organ and Music committees, and the Trustees, to those attending congregational and annual meetings, not to mention the individuals who sacrificed time, talent, money and energy. Many members of the community at large have also been very supportive of our plans, and we wish to thank them for being a part of our effort.

It is with deep gratitude to all that we come to this day in celebration and praise. This rededication will continue to inspire and direct the future for tomorrow and in the days to come.

Rev. Terry N. Smith



The Church was begun in the early 1870s and was dedicated in 1876. Local fieldstones were used for the outside walls. The original organ was a two-manual, 20 rank Hook and Hastings and was set in the apse, which was painted a rich rust color and decorated with gold and silver stencil designs. The balcony originally extended all around the inside of the church. About 1920, when electro-pneumatic organs were becoming widespread, the organ was replaced with a three-manual, 30 rank Austin, which was put behind false pipes in the apse. Electric lights were installed in 1925 and the main sections of the balcony were removed in the early 1940s when the stained glass windows were added. Subsequent remodeling screened the apse, so that this handsome space was hidden.

Recent Renovation has included the purchase of a new organ, reopening of the apse to receive it, extensive redesign of the chancel space to give maximum flexibility, and many small details of decoration. Removal of ceiling tiles has greatly improved the acoustics. All new woodwork has been made to harmonize with the original style of the church, repeating the trefoil design on the face of the balconies and agreeing in color and finish with the old wood.



Willis Patterson is Associate Dean of the School of Music of the University of Michigan. He is a graduate of this university and has studied at the Manhattan School of Music and in Freiburg, West Germany. He received the Marian Anderson Award for Young Singers in 1958, at the beginning of his career, and was the original King Balthazar in the television production of *Amahl and the Nightvisitors* and in the first recording of that opera. Since then he has sung in operas, oratorios, and concerts in many places both here and abroad, and has produced two recordings and a book of black art songs. He was also director of the University Men's Glee Club for a number of years. Since 1969 he has been Director of Music of this church.

Marilyn Mason is University Organist and she chairs 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. She is well-known as a teacher and travels widely to give concerts, serve as adjudicator for contests, and to seek out and play the old organs of Europe. In 1984 Marilyn Mason accepted the position of organist for this church. She was already familiar with the church as well as the organ, having served as consultant during the search process.

Michele Johns, A.Mus.D., Adjunct Assistant Professor, teaches Organ Performance and Church Music at The University of Michigan, Ann Arbor. She is also Director of Music and organist of the Epworth United Methodist Church of Toledo, Ohio. Dr. Johns specializes in the keyboard literature of 17th and 18th century Spain and North Germany. She has appeared as organist and harpsichordist in this country and abroad. Dr. Johns was organist of the church and advisor to the Organ Selection Committee during the planning for the Wilhelm instrument.



The First Congregational Church
Ann Arbor, Michigan

***Dedication of the
Wilhelm Organ***

Sunday, March 24, 1985

Dedication Service

10:30 a.m.

Dedication Recital

4:00 p.m.

The First Congregational Church

Rev. Terry N. Smith, *Senior Minister*
Dorothy L. Lenz, *Lay Minister*
Willis C. Patterson, *Director of Music*

Marilyn Mason
Organist

Thomas Marshall
Assistant Organist

March 24, 1985

10:30 a.m.

Prelude

Magnificat du Troisième Ton
Plein Jeu
Quator
Dialogue de Voix humaine
Basse de Trompette
Duo
Grand Jeu

JEAN ADAM GUILAIN

Introit

Now Let Every Tongue Adore Thee

Chancel Choir

*Processional Hymn

When Morning Gilds the Skies

#35

*Call to Worship Mrs. Lenz

(Ps. 66:1-4 NIV) Shout with joy to God, all the earth!
Sing to the glory of his name; offer him glory and praise!
Say to God, "How awesome are your deeds! So great is
your power that your enemies cringe before you. All the
earth bows down to you; they sing praise to you, they
sing praises to your name."

*Invocation Prayer (in unison)

Our lives, Lord, are like musical compositions — filled with melodies, harmonies, rhythms, and discords. In our "Songs of Life" we see the hand of the Master Composer, blending each of our songs with those of others to create a symphony of praise to our Creator and Lord. Let us join with all the hosts of heaven in singing, "glory to God in the highest, and on earth, peace, goodwill to men." Amen.

The Lord's Prayer (in unison) Gloria Patri

Litany of Dedication (leader with organ response) Jack Chisholm

Leader: God has given us music as a means to communicate with God and each other.
It permeates our beings and enables us to express a full range of emotions,
and to share those expressions with our world.
Music gives substance to our feelings of joy in Christ:

Organ: *Joyful, Joyful, We Adore Thee*

Leader: It gives comfort and courage in times of distress or grief:

Organ: *Be Still My Soul*

Leader: It calls us to commitment, rallies us to action:
 Organ: *Onward Christian Soldiers*
 Leader: It draws us to peaceful rest:
 Organ: *The Lord's My Shepherd, I Shall Not Want*
 Leader: It brings us together in celebration:
 Organ: *Christ the Lord is Risen Today*
 Leader: It reminds us of our roots and common bonds:
 Organ: *O Beautiful for Spacious Skies*
 Leader: As children of God's vast creation, we may delight in songs of varied mood and purpose. The countless patterns of word and melody offer an endless means for expressing our heartfelt desire for, and thanks to, God.

Dedication of Wilhelm Organ

Remarks Mr. Smith

Response Mr. Smith and Congregation

Leader: To dedicate is to set apart, to consecrate something to a person or a special purpose. As we dedicate this organ, we choose to do both. For us, the person is God. The purpose — to glorify God.

People: We dedicate this organ as a gift to God who has given us every good and perfect gift. We pray that the depth of our relationship with Him may ever be enhanced by the beauty of the music which flows through these pipes.

Leader: Let us remember that the dedication of any object is meaningless unless the people who use it are also dedicated to the same person and purpose.

People: We reaffirm our personal dedication to God and our desire to live our lives in ways that glorify Him. Amen.

*Hymn *O Worship the King* #6

Greetings and Announcements Mr. Smith

Chancel Choir Anthem *Jesu, Joy of Man's Desiring* J. S. BACH

Scripture and Pastoral Prayer Colossians 3:12-17

Offering

Offertory Music *Nun freut Euch, liebe Christen g'mein* J. S. BACH

*The Doxology and Dedication of Tithes and Offerings

*Recessional Hymn *For All the Saints* #306

The Benediction *Nunc Dimittis* EUGENE HANCOCK
 (Lord, now lettest Thou Thy servants depart in peace)
 Willis Patterson, bass
 Marilyn Mason, organ

The Postlude *Toccata (Symphony V)* CHARLES-MARIE WIDOR

Dedication Recital

MARILYN MASON, *organist*

THE ANN ARBOR CHAMBER ORCHESTRA
CARL DAEHLER, *conductor*

Concerto in D minor, Op. 7, No. 4 GEORGE FRIEDRICH HANDEL
(1685-1750)
I. Adagio
II. Allegro
III. Organo and libitum
IV. Allegro

Toccat, Adagio and Fuge in C, BWV 564 JOHANN SEBASTIAN BACH
(1685-1750)

Three Organ Sonatas DOMENICO SCARLATTI
(1685-1757)
Andante, Kp. 287
Allegro, Kp. 288
Allegro, Kp. 255

Concert Variations on *The Austrian Hymn* JOHN KNOWLES PAINE
Op. 3

Concerto in B-flat, Op. 7, No. 3 HANDEL
I. Allegro
II. Organo ad libitum
III. Spiritoso
IV. Menuet

The music of Handel, Scarlatti, and Bach honors the Tercentenary of the three composers' birth.



Due to the generosity of an anonymous donor, we were able to add the Swell division to the organ. This gives us a complete, finished instrument. The gift was given to honor the memory of William H. Mills, Jr.

The Wilhelm Organ

The organ is a three-manual, mechanical action or tracker instrument, so-called for the strips of wood or metal connecting the keys to the mechanism that opens the pipe to the wind. Because of its traditional use, yellow cedar was chosen for the trackers in this instrument. The wood is flexible, friction-free, and not easily damaged or bent. The white keys are made of bone and the black ones of ebony and all are suspended to allow exceptionally easy and sensitive action, including a mechanical stop action.

Winding is out of two bellows and is provided at low pressure through a slider wind chest; the wind channels are constructed to allow a natural flow of air. There are 39 stops and 2,619 pipes which are made of various lead-tin alloys or wood. The pipes visible at the front are those of the Principal of the Hauptwerk and Pedal divisions. The Swell division is enclosed with louvers for expression. The organ has two manual couplers and three pedal couplers. Tuning is modified Werckmeister II.

The relation of the towers and the proportions of the case are designed using the Golden Mean, so that the whole is pleasing to the eye. Care was taken to make the case agree with its surroundings, so that it looks as if the organ was installed when the church was built. The casework is of solid white oak with hand-carved pipe shades, stained to match the woodwork of the church.

The Organ Builder is Karl Wilhelm, who has, in a period of nineteen years, built a North American reputation, his instruments having been commissioned across the breadth of this continent. He was born in Germany in 1937 and received his training with the company of Messrs. Metzler and Sons of Zürich. Working in both Switzerland and Germany, he participated in the construction of new instruments and in rebuilding and repairing the old organs for which that part of Europe is famous. As a member of this significant firm, gaining his experience just at the beginning of a renaissance period for mechanical action organs, he became convinced of the superiority of this action and in his thirty years as an organ builder has never made any other kind. In 1960 Karl Wilhelm moved to Canada, to join the Casavant Frères company as Director of the Mechanical Action Division, building for them their first tracker organs and, in six years, 27 in all. Since 1966 he has been head of his own company, which is located in Mont St-Hilaire near Montréal. This organ is his ninety-seventh.

The organ's tonal resources are disposed as follows:

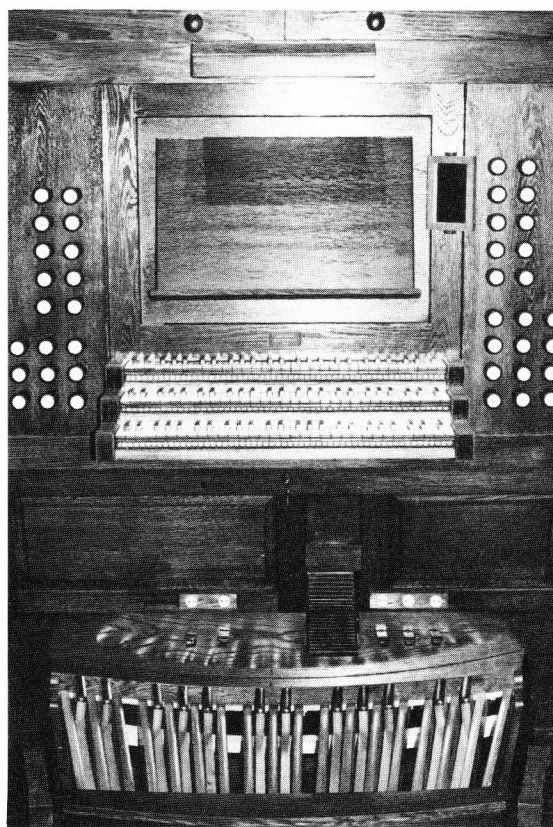
Hauptwerk: C - g'''

Bourdon	16'
Prinzipal	8'
Hohlflöte	8'
Oktave	4'
Spitzflöte	4'
Quinte	2 2/3'
Cornet V c' - d'''	
Superoktave	2'
Mixtur IV-V	1 1/3'
Trompette	8'

Swell: C - g'''

(in separate case behind)

Gambe	8'
Rohrflöte	8'
Celeste	8'
Prinzipal	4'
Nachthorn	4'
Waldflöte	2'
Cornet III	
Mixtur IV	
Basson	16'
Hautbois	8'
Trompette	8'
Tremolo	



Positive: C - g''' (OW)

Gedackt	8'
Prinzipal	4'
Rohrflöte	4'
Nazard	2 2/3'
Doublette	2'
Tierce	1 3/5'
Larigot	1 1/3'
Scharf III	1'
Cromorne	8'
Tremolo	

Pedal: C - f'

Prinzipal 16' F#-F' tin, C-F common with subbass	16'
Prinzipal	8'
Subbass	16'
Subbass	8'
Choralbass	4'
Rauschpfeife IV	2'
Posaune	16'
Trompete	8'
Schalmei	4'



1876-1985

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