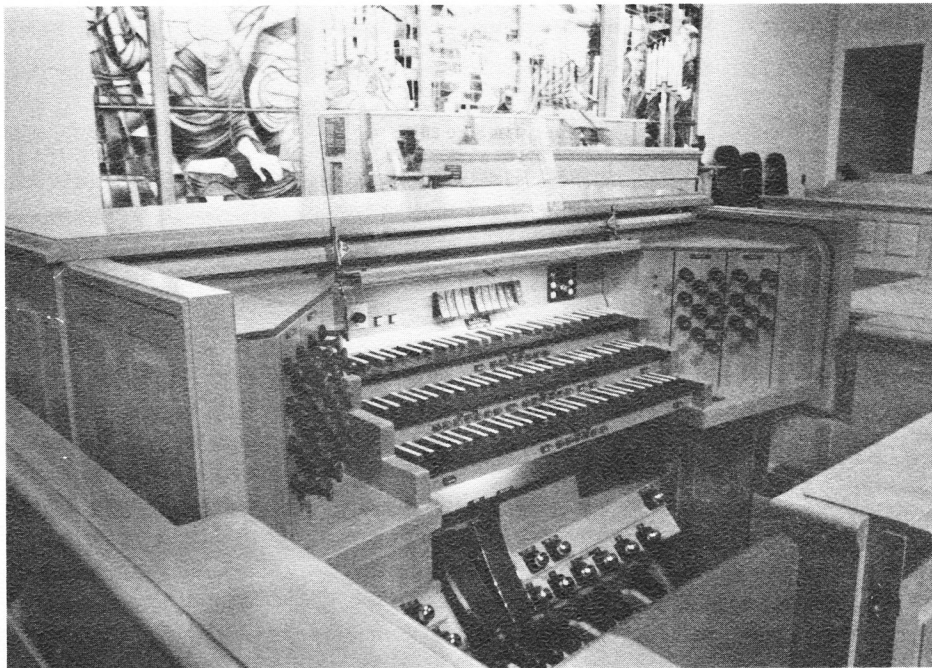


DEDICATION SERVICES
and
ORGAN DEDICATION CONCERT
of the
CASAVANT ORGAN
Sunday, May 17th, 1987

WORSHIP SERVICES: 9:15 a.m. and 11:00 a.m.

CONCERT: 3:00 p.m.



NARDIN PARK UNITED METHODIST CHURCH
29887 West Eleven Mile Road
Farmington Hills, Michigan

The Order of Worship

9:15 a.m.

Fourth Sunday After Easter

11:00 a.m.

THE PRELUDE: *Finale from Sonata Six, Andante* Felix Mendelssohn
Benedictus, Opus 59, No.9 Max Reger

THE LIGHTING OF THE CANDLES: 9:15 a.m. Monica Moore, Sherri Richardson
11:00 a.m. Julie Farabee, Jennifer Sowman

THE HYMN OF PRAISE: *"For the Beauty of the Earth"* No. 35

THE RESPONSIVE CALL TO WORSHIP: (Adapted from Psalms 102 and 103)

Leader: Put this on record for the next generation,

People: So that a race, still to be born, can praise God:

Leader: The Lord has leaned down from the heights of his Sanctuary,

People: To hear the sighing of His people

Leader: He will answer the prayers of the abandoned;

People: He will not scorn their petitions.

Leader: Therefore, let us proclaim the name of the Lord in Zion,

People: And sound His praise in Jerusalem.

Leader: Bless the Lord, O my soul,

People: And all that is within me, bless His Holy Name.

THE ANTHEM: *"Jubilate Deo"* John Sanders
(Organist at Gloucester Cathedral, Gloucester, England)
Sanctuary Choir

THE PRAYERS OF THE MORNING

THE COLLECT OF DEDICATION: (From the United Methodist Book of Worship)

Our Father, whom the generations have worshipped with concord of sweet sound: Be pleased to accept this instrument as a means of praising Thee. Grant that its music may be a blessed benediction upon all who worship here. Vouchsafe, we beseech thee, to all musicians who shall sound its notes, and to all worshippers who shall be lifted Godward by its voice, that there may come, at times, the sweep of hallelujahs from the heavenly hosts, and the whispers of Thy voice from Thine eternal grace. Amen. Therefore, with angels and archangels, and all the company of heaven, we laud and magnify Thy glorious name, singing. . .

THE SANCTUS: To be sung by the choir

THE SILENT PRAYERS OF CONFESSION AND INTERCESSION

THE WORDS OF ASSURANCE: Recognizing that it is both imperative and possible to sing the Lord's song in a strange land, let us conclude our prayers as together we say. . .

THE LORD'S PRAYER

THE ANTHEM: *"And the Father Will Dance Over You in Joy"* Mark Hayes
(Adapted from Zephaniah 3:14,17 - Psalm 34:2,4)

THE PASTORAL PRAYER

THE RITUAL OF FRIENDSHIP AND INFORMATION OF THE WEEK

THE WORSHIP IN PRESENTATION OF TITHES AND OFFERINGS

THE OFFERTORY ANTHEM: *"Psalm One Hundred Fifty"* Cesar Franck

THE HYMN OF PREPARATION: *"Fairest Lord Jesus"* No. 79

THE READING OF HOLY SCRIPTURE: II Chronicles 5:11-14 and Isaiah 30:29-30

THE SERMON: *"And Hyacinths to Feed the Soul"* Dr. William A. Ritter, Senior Minister

THE SERVICE OF DEDICATION

THE INTRODUCTION OF THE INSTRUMENT: Ruth Pryor, Music Committee Chairperson

THE LITANY OF DEDICATION

MINISTER: My Friends: We learn from the Holy Scriptures that devout men and women set apart temples for the worship of God and used musical instruments therein for His praise and adoration. We, therefore, assemble here for the purpose of dedicating this organ for service in the worship of Almighty God. The importance of music in worship has long been recognized. From earliest times, people have built musical instruments to glorify God and inspire divine worship.

At the dedication of Solomon's Temple, we read that the Levites who were singers with. . . "their sons and kinsmen, arrayed in fine linen, with cymbals, harps, and lyres, stood east of the altar with a hundred and twenty priests who were trumpeters; and it was the duty of the trumpeters and singers to make themselves heard in unison to the Lord, and when the song was raised, with trumpets and cymbals and other musical instruments, in praise to the Lord, 'For He is good, for His steadfast love endures forever,' the house of the Lord was filled with a cloud so that the priests could not stand to minister because of the cloud; for the glory of the Lord filled the house of God."

And now, may the glory of the Lord fill this house, as we dedicate this organ to God, and our lives to the service of the Lord.

CONGREGATION: With gratitude in our hearts, we have come to this hour.

MINISTER: To the glory of God the Father, before Whom the morning stars sang and the people of God shouted for joy when the foundations of the earth were laid, and to his only-begotten Son who puts a new song in our hearts:

CONGREGATION: To the praise of Jesus Christ, our Lord and Savior, whose birth the angels proclaimed, and to Whom the heavenly host will sing, "Worthy is the Lamb that was slain, to receive power, and wisdom, and strength, and honor, and glory, and blessing."

MINISTER: To the Holy Spirit, our Comforter, who alone can move us to praise;

CONGREGATION: To enable God's children, as they lift their voices in prayer and praise, to worthily magnify His Holy Name;

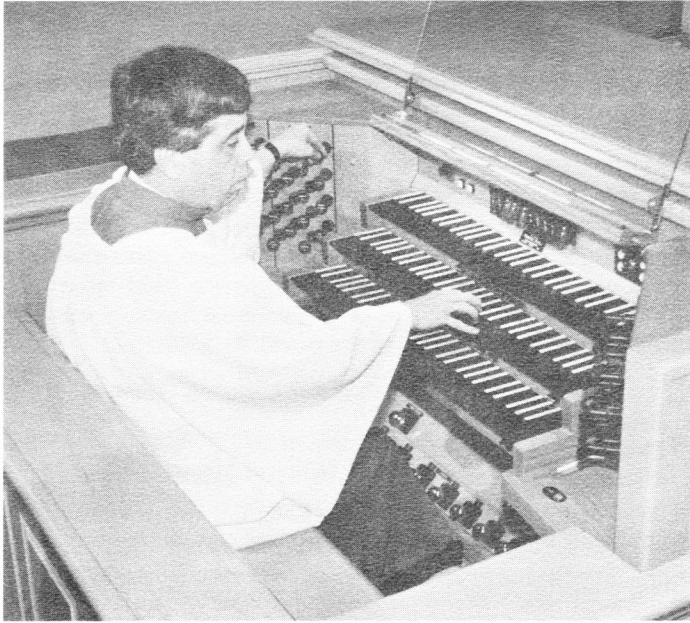
MINISTER: To awaken within us a greater vision of God's creative beauty, a deeper sense of His love, and the marvels of His grace; to inspire us to higher devotion to God and greater service to our neighbors.

CONGREGATION: To the celebration of festive days, to the healing of life's inner troubles, and to the lifting of our burdens.

MINISTER: For the winning of the lost, the lifting of the fallen, the comforting of those who grieve, the strengthening of the weak, the challenging of the strong, the teaching of the young, and the blessing of all who pass this way.

CONGREGATION: We dedicate this organ.

MINISTER AND CONGREGATION: O God, by Your servant Moses, You commanded that Your people should praise Your Holy Name, with the joyful and majestic sound of musical instruments. Bless, we pray, this organ which we now dedicate to Your honor and glory. We remember with gratitude the gifts and human efforts which made this organ possible. May we be worthy recipients of these acts of love and devotion, for Thine alone is the Kingdom, and the Power, and the Glory. Amen.



Melvin C. Rookus

Melvin C. Rookus has served as Minister of Music at Nardin Park since 1977. He began his musical studies at the age of four, giving solo piano recitals at the ages of five and twelve. He started organ study at age fourteen, and became a regular church organist at fifteen. A native of Bay City, Michigan, he attended Oberlin College where he studied with Garth Peacock. He received both his Bachelor of Music and Master of Music from the University of Michigan School of Music, where he studied organ with Ray Ferguson and Robert Glasgow. He has also directed choral music in the Waterford School District since 1965 at both the Junior High and Senior High levels. He served the First Presbyterian Church of Farmington as Organist and was Director of Music at Grace Lutheran Church in Pontiac prior to his musical leadership at Nardin Park. He has always been interested in organ construction, working with the organ technician at Oberlin College and studying organ design with Robert Noehren at the University of Michigan. Under his direction, the Nardin Park Music Program has grown to include over 230 members in nine choirs.

Marilyn Mason

Nardin Park is honored to present Marilyn Mason for the dedication of the Casavant Organ. Dr. Mason is University Organist and Chairman of the Organ Department of the University of Michigan. Her extensive career as concert organist, lecturer, adjudicator and teacher has carried her throughout the Western World. During one single year, invitations took her to five different continents. Currently she is pursuing her commitment to stylistic integrity through scholarly research into the construction and tonal design of historic European organs. Fourteen tours have focused on historic instruments in France, North Germany, Saxony, and Spain. Two days hence, she leaves for Germany to present six recitals, and this September will research the instruments of Scandinavia. If there is one name that lends itself to the pipe organ in America, it is that of Dr. Mason who recently was honored for her forty years of dedicated work at the University of Michigan. She has also commissioned and premiered forty organ works by contemporary composers, many of which are recorded on Columbia and Musical Heritage labels.

Marilyn Mason is also a person of great warmth and modesty. Throughout her career, both peers and students have gained from her positive nature toward things musical and non-musical. She cheerfully admits that she is deeply indebted to her husband, Richard K. Brown, a professor of electrical engineering at The University of Michigan, and her two children, who have helped her "see music in the light of creation". She is greatly impressed with the new Casavant organ, and once again, we are pleased to have her talents with us on this significant day of dedication.



The Dedication Concert

Marilyn Mason, Organist

WELCOME AND INTRODUCTION:

Dr. William A. Ritter, Senior Minister, Nardin Park

Toccat, Adagio and Fugue, B.W.V. 564 J.S. Bach (1685-1750)

Bach's music occupies sixty volumes in the Bach canon. Seven of these volumes are organ music. The Toccata, Adagio and Fugue is unique among the 28 larger Preludes and Fugues for organ. Bach gave it a special place in his canon with its multi-movement shape. Each of the three movements stand alone, yet the Toccata, with its quasi-Italian influence of question/answer dialogue, and the rousing fugue, form pillars ensconcing the quiet, meditative Adagio. This music comes from Bach's Weimar years, 1708-1717. Bach's life and work were honored recently during the 1985 tercentenary year. On hearing Bach's organ music, Goethe is reported to have said, "it is as though eternal harmony were conversing with itself, as it may have happened in God's bosom shortly before He created the world."

Magnificat (Premier livre de pieces d'orgue) Jean Francois Dandrieu (1684-1740)

Plein jeu

Basse de cromorne

Duo

Recit de nazard

Tierce en taille

Dialogue

The Magnificat (Hymn of the Virgin Mary) is recorded in St. Luke's gospel. It is usually sung, but the practice of performing alternate verses with the organ began in the 17th century. Because there are 12 verses in the Magnificat, composers would write six verses for organ alone. The French composer-organist Dandrieu was especially adept at displaying the colors of the organ, as this Magnificat suite demonstrates. The movement titles refer to registrations that the organist must use to correctly perform the composition. For example, "Basse de Cromorne" refers to the bass on the Cromorne reed. Dandrieu uses the Eighth Tone of the Roman Catholic rite as the chant. Michael Barnard, a member of the Nardin Park Sanctuary Choir, is the soloist for this performance.

Partita diverse sopra: "Sei gegrusset Jesu gutig" B.W.V. 786 Bach

This set of variations are products of Bach's earlier years. The chorale is presented in a hymn setting. Then follows 11 variations of this melody. The various textures of two, three, four, and five voices are employed. The many registers on the organ are employed in the different verse-settings.

Troisieme Choral. Cesar Franck (1822-1890)

Cesar Franck, through his teaching and influence as well as by his composition, established a national school of organ music inspired by the highest ideals. He became organist at Ste. Clotilde in Paris in 1885. There is a particular appeal in the life of this Flemish genius who carried out his church duties and his teaching at the Conservatoire in a quiet, unostentatious manner, yet found time for original composition.

"There Is A Spirit" (A Quaker Reader) 1977 Ned Rorem (b. 1928)

"There Is a Spirit That Delights to Do No Evil. . . ." from the dying words of James Naylor (1660). Ned Rorem writes, "This piece comes from a little tune, on a George Peel poem, composed in Paris twenty-two years ago. A fragment of the tune was later used in my "Prayers and Responses". Today, it is bestowed as a balm to James Naylor who perished so painfully in London the same year as Mary Dyer in Boston."

Three Gospel Preludes (1981) William Bolcom (b. 1938)

"Jesus Loves Me"

"Sweet Hour of Prayer"

"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. Today is the first performance of this work in Farmington Hills.

Concert Variations of "The Austrian Hymn" J. K. Paine (1839-1906)

John Knowles Paine received much of his training in America; in 1875 he was appointed Professor of Music at Harvard University, being the first incumbent of a chair of music in an American University. This composition was written in 1860. The theme is stated, followed by four variations and concluded with a fugue.

*The roses on the altar are given with gratitude to Ruth Pryor, out-going chairperson,
from the Music/Fine Arts Committee for her dedication to the music program at Nardin Park.*

PLEASE NOTE: You are invited to a reception following the concert in the Fellowship Hall. By request of Dr. Mason, we ask that no recordings be made during the program. A cassette may be offered for sale at a later date. The program notes are written by Marilyn Mason.

The Organ Restoration Project

Nardin Park has always valued the role of sacred music throughout its rich history, dating back to the church on Grand River Avenue. When the decision was made to relocate the congregation to the present Farmington Hills site, a Casavant pipe organ was contracted for and installed in 1965. While this instrument was beautiful in tone, it became evident as early as 1971 that it lacked the tonal sonorities needed for the size of the sanctuary. During the early seventies, one Sunday each month was designated as "Organ Sunday", and a small amount of funds were raised for an organ expansion. Repair work in 1979 depleted these funds and the project was curtailed.

In 1983, Mr. Rookus held a recital/seminar on organ construction and literature. The one hundred people attending were invited to tour the organ chambers and see the vast resources that make up a pipe organ. This interest generated an Ad-hoc Organ Committee which was charged by the Administrative Board to explore an organ expansion program. The committee first met in the Spring of 1984. Goals and objectives were established after lengthy discussions and the visitation to recent organ installations in the area. One of the earlier decisions was to only consider the Casavant Freres Organ Company. This was, in part, due to the fact that we had an instrument which we liked, along with the fact that Casavant had recently begun designing their instruments in a stunning concept under their new tonal director, Jean-Louis Coignet.

In January of 1985, the Administrative Board authorized an Organ Committee to finalize a design for a new organ and to secure a financial plan to implement the project. The "buy a pipe" plan started in March and by summer the pledges had reached about 25% of the needed funds. In October of 1985, Mr. Rookus held an "Organthon" during which time he played continuously for sixteen hours. That project, coupled with another Dinner Theatre Presentation, provided the thrust for a final decision by January of 1986.

During 1985, the Organ Committee considered three different proposals. While each served the original objectives of the committee, modifications were essential to keep the cost to our original plans. By February of 1986, after a presentation to the Finance Committee, the Board of Trustees were authorized to sign a contract for a new organ. The designing and building of the new organ began in June of 1986 in the Casavant Shop. The delivery of the new instrument was delayed by only one day, due to a severe blizzard near Montreal. A large group of men from the congregation met the truck on February 10, and unloaded the various components. Work began immediately and took about two months to complete. Space had to be created for new wind chests and pipes, but most noteworthy was the fact that each of the 2500 pipes had to be voiced and tuned. That included all of our old pipes, so that the new organ would literally "sing" as though it was entirely new. This tedious work took just over three weeks. The new organ, only half complete, was first heard on Sunday, April 5th. Palm Sunday was the first service in which all pipes were in place and completely voiced. In the concern for financial responsibility, the Organ Committee prepared for one stop, whose sound could be added in the future, but was not part of the present project. Due to the generosity of the friends and family of Sandra Williams, the second of the 32' pedal stops was contracted for in January, and installed in late April. The organ was thus completed by May 1, 1987.

Of great significance is the name of the new instrument. The Nardin Park Memorial Organ has been supported by over 460 individuals and groups, honoring and remembering scores of people. As of this date, donors and those whom they have chosen to honor or remember are listed in the back pages of this booklet. The organ is completed, one of the finest examples of organ craftsmanship in the Metropolitan Detroit area. The financial goal is not complete. Gifts and memorials are welcome, with plans for suitable recognition in the future.

"And Almighty God alone can never be given sufficient thanks for having granted to man in His mercy and great goodness such gifts as have enabled him to achieve such a perfect creation and instrument of music as is the organ in its arrangements and construction; and to play upon it with hands and feet in such a manner that God in heaven may be praised, His worship adorned, and man moved and inspired to Christian devotion."

Michael Pratorius, 1619



The Casavant Freres Pipe Organ

STOP LIST

GRAND ORGUE

MONTRE	8
FLUTE A CHEMINEE	8
FLUTE DOUCE	8
PRESTANT	4
FLUTE CONIQUE	4
FLUTE A BEC	2
FOURNITURE	IV
DOUCAINE	8
TROMPETTE	8
CHIMES	

POSITIF

FLUTE MAJEURE	8
PRESTANT	4
FLUTE A CHEMINEE	4
NAZARD	2 2/3
QUARTE DE NAZARD	2
TIERCE	1 3/5
CYMBALE	IV
DOUCAINE	16
TREMBLANT	

RECIT

BOURDON	8
VOILE DE GAMBE	8
VOIX CELESTE	8
PRINCIPAL	4
FLUTE A FUSEAU	4
SESQUIALTERA	II
PLEIN JEU	III
CYMBALE	III
BASSON	16
TROMPETTE	8
CLARION	4
TREMBLANT	

PEDALE

SOUBASSE	32
PRINCIPAL	16
SOUBASSE	16
OCTAVEBASSE	8
FLUTE BOUCHE	8
OCTAVE	4
MIXTURE	III
CONTRA BOMBARDE	32
BOMBARDE	16
BASSON	16
TROMPETTE	8
DOUCAINE	4

In 1837, Joseph Casavant rebuilt a pipe organ for the College of Ste. Therese near Montreal. A blacksmith by trade, he had decided at the age of twenty-seven to give up his business in St-Hyacinthe and go back to school. While a student at the College, he was asked to restore an old organ to working condition. Three years later, Casavant began building his first entirely new instrument for the Church of St. Martin de Laval, near Montreal. In 1850, he was commissioned by the Bishop of Bytown, now Ottawa, to build a three manual instrument for the Cathedral there. By the time he retired in 1866, he had produced seventeen organs in the St-Hyacinthe shop.

When Joseph Casavant died in 1874, his two sons, Claver and Samuel, had already shown a great interest in organ building. Although they worked after school, it became apparent that if they wished to follow this career, they must acquire wider experience. Both brothers left around 1875 for Paris where they observed the craft of organ building while also visiting significant organs in Italy, Switzerland, Germany, England, and Belgium. Returning to St-Hyacinthe in 1879, they established the shop which stands today. The instrument which firmly established Casavant Freres as organ builders of international repute was completed in 1890 for the Church of Notre-Dame in Montreal, an organ of four manuals and eighty-two stops.

Since their first instrument, the company has been foremost in innovative techniques throughout the world. The original Nardin Park Organ of 1965 was Opus 2848. While an expansion and restoration is not numbered as a new instrument, the company now has installed over 3700 instruments. The Nardin Park Memorial Organ was designed by Mr. Rookus and representatives of the Casavant Organ Company.

The new instrument has four divisions and three manuals (keyboards). The Grand Orgue and Pedal Divisions are placed in chambers to the right of the chancel. The Positif Division is exposed in front of the above Divisions. The Recit Division is located in the chamber to the left of the chancel. The organ has forty-one stops (tones) divided among 2505 pipes, which are divided into 46 ranks. The size of the organ has been increased by approximately 76%.

The console was designed specifically for Nardin Park. The manual natural keys are made of ebony while the sharps are made of rosewood with ivory caps. Pedal naturals are maple with sharps made of rosewood. All stops and couplers are made of rosewood with the console casework of oak finished to match the existing church furniture. The organ bench is able to be raised or lowered by a manual hand crank which adapts the organ to each individual player.

The organist has the ability to program the organ for various combinations of sounds through the use of pistons, located under each manual and over the pedal board. This has been enhanced by the presence of a solid state system which in fact allows the organist to prepare over fifty-two combinations of his own choice for either service playing or recital. There are ten inter-manual couplers which allow the performer to transfer sounds from one division to another.

The organ also has two unique sounds not often found on most instruments. We have retained the original Schulmerich Carrillon but have added a Zimbelstern, a series of light, tinkling bells. The two pedal 32' stops are produced not by pipes, which would not have fit in our chambers, but through the use of electronic speakers. These low sounds actually sound just like a large pipe, complete with moving air as they are played.

