

St. Paul's United Methodist Church

620 Romeo Street, Box 307, 651-9361
Rochester, Michigan 48308

PROFESSIONAL STAFF

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Dr. Samuel Stout Rev. David Diamond
Mrs. Thelma Childress Mr. Thomas Lackey Mr. Mark Wickens
Dr. and Mrs. Theodore Townsend Mr. and Mrs. George Gish, Jr.

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Sunday, February 12, 1989

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Inaugural Organ Recital

Sunday, February 12, 1989 4:30 p.m.

MARILYN MASON
University Organist
The University of Michigan

"Performer of the Year" - American Guild of Organists

- Flourish and Chorale (1987)* Michael McCabe
(b. 1941)
- Magnificat Jean Francois Dandrieu
Plein Jeu (1684-1738) Basse de Cromorne
Duo Recit de Nazard
Tierce en Taille Dialogue
- Toccatà in C, BWV 564 (Toccatà, Adagio and Fugue) Johann Sebastian Bach
(1685-1750)
- * * * * *
- Chorale III in A Minor Cesar Franck
(1822-1890)
- March on a Theme of Handel Alexandre Guilmant
(1837-1911)
- Epilogue, for Pedal Solo Jean Langlais
(b.1908)
- * * * * *
- Sweet Hour of Prayer (Gospel Preludes, Book IV (1984)* William Bolcom
(b. 1938)
- Variations on the Austrian Hymn John Knowles Paine
(1839-1906)

*First performance in Rochester. Commissioned by the Marilyn Mason Commissioning Fund.

Marilyn Mason

Marilyn 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. 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 in the world. Marilyn Mason's dedication to contemporary music is evidenced in the 35 organ works which she has commissioned and premiered. Currently she is pursuing her commitment to stylistic integrity through scholarly research into the construction and tonal design of historic organs in France, North Germany, Saxony, and Spain.



Marilyn Mason

An organ may be judged on two specific points: first the sound itself, and next, the "action" or the way the keys "act". I am impressed and delighted with the sound of our Walker organ. The principals (the main sound of the organ) are full and round. The flutes of the organ blend beautifully into the ensemble. The reed tones are brilliant. The individual registers (or "stops") each have a personality of their own. The general overall sound of the organ is thrilling. It is brilliant; it fills the space of the new sanctuary which provides a special ambience for the sound.

The action of our Walker organ is termed "mechanical action" which is different from the "electro-pneumatic action" of some other organs.

Mechanical-action is the original action of pipe organs. Mechanical-action was used in the historic organs of Europe, in use long before electricity was invented. In mechanical-action, the individual keys become an extension of the fingers. The keys act upon the pallet under the pipe to permit it to speak. There is a great deal of sensitivity provided here, as the attack upon the pallet may be quick providing a quick attack upon the speaking pipe, or the attack may be more moderate. The release of the key provides an important part of the pipe speech. In the electro-pneumatic action, there is no flexibility in the speech of the pipe; it is as if you turned a light switch on or off. The action of our Walker organ is extremely sensitive. It is light, delicate and immediately responsive. It is a satisfaction to make music on such a sensitive action.

Further, the organ is a visual delight. When Herb Pinner and I saw the outlines of the instrument in the Walker shop in England, we were understandably thrilled. Today, standing in the new sanctuary, it is a joy to behold. We are happy before we even hear a note. As the old builders knew, we hear with our eyes as well as our ears.

Yes, the organ is the oldest keyboard instrument. And for the first thirteen hundred years after the triumph of Christianity, serious European music was essentially Church Music. The organ played a prominent role in this Church Music. In fact, the organ was the only instrument that remained in use; other musical instruments came and went according to the fashion of the times.

Today the pipe organ is the perfect musical instrument to aid in the service of worship. It provides the accompaniments for congregational song, for the anthems, and for its own solo repertoire. It provides and enhances the setting of the religious service. It leads, follows, challenges, sustains, and soothes.

The Walker organ of St. Paul's is a gem. Perhaps it is the crowning jewel in the accomplishments of the congregation. Surely it will provide joy, happiness, comfort and satisfaction to all of you and many more for the next 100 years.

I want to say special thanks to Dr. Hickey, Mark Wickens and all those who so kindly worked on this project with me. And I wish to say especially:

CONGRATULATIONS to every member of St. Paul's!

FROM the CONSULTANT

Dear Friends - Members of St. Paul's,

It has been nearly three years since plans were begun for a new organ. For me, it has been a joy to be a part of the whole. It has been a special satisfaction to work with Dr. Hickey, Herb Pinner, Noel Huyck and others in this project. As consultant for the organ, I want you to know how pleased I am with the results of our vision. I also want to review some related matters and I take this opportunity to visit with you.

The pipe organ is the oldest keyboard instrument. For me, it is the most interesting keyboard instrument. Every organ is different and, as well, every acoustical setting is different, so no two instruments are alike.

A pipe organ has three essential components: many pipes, a wind supply to provide air to those pipes and a key desk. Each instrument varies according to the the number of pipes; each key desk or "console" is built according to the builder's design.

FROM the ORGAN BUILDER

J. W. Walker & Sons, Ltd., founded in London in 1828, traces its origins back to Thomas Dallman, a famous craftsman who sent an organ to the Sultan of Turkey in 1599. Today, after 160 years of exporting organs all over the world, Walker operates from one of the most modern purpose-built organ workshops in the world.

Walker ability and fine craftsmanship has been recognised by many of England's great cathedrals and churches, and by the Royal Family. In 1880 the then Prince of Wales ordered a new organ for the church near the royal country estate at Sandringham, and the Royal Appointment has been renewed regularly since that time.

The free-standing case of the new organ at St. Paul's Church serves to focus, blend and project the sound, thus serving a musical purpose. Its exciting asymmetrical design also makes a strong architectural impression in the new sanctuary space. It was designed by Walker architect, David Graebe, and is made of red oak. The case pipes are made of flamed copper.

The technical design of the organ was the responsibility of Andrew Pennells. He selected from a wide variety of exotic materials for the construction of the organ, including cow bone for the natural key coverings and rosewood from India for the sharps and flats, American basswood for the keys themselves, maple for many of the action parts and internal frames, western red cedar for the trackers used in the key action and for certain pipes, Brazilian mahogany for other pipes, tin, lead and copper for the many metal pipes, as well as brass for the reed shallots and tongues; titanium, aluminum alloys, phosphor-bronze, steel, sheepskin and many other materials, both traditional and modern, according to their function.

Musically the Walker organ must embrace a repertoire that stretches from the sixteenth century to the present day. When completed it will have 39 speaking stops, comprising 54 ranks and 3,176 pipes, though for the present it has been decided to install only 29 speaking stops. The various ranks of pipes have been selected in consultation with the organ committee and advisor, Dr. Marilyn Mason. The stops are grouped into divisions, each playable from the console by its own keyboard to form a complete balanced chorus. The design of the pipes and the voicing is in the hands of a team led by Tonal Director Michael Butler, with reference to the many musical demands that the organ will face and the acoustics of the church. The organ combines a range of colours familiar to English and American musicians with elements drawn from both French and German practice to make a cohesive and beautiful musical instrument. The final finishing and tuning of the organ in the church has been carried out by Michael Butler with Walker's American Representative, George Gilliam.

The manual and pedal actions of the organ are mechanical (tracker), while the stop control is electric with a solid state capture combination action. The manual couplers may be operated mechanically or electrically to choice. A notable feature of the organ is the detached console: though unusual to find the keys so far away from the pipes in an organ with tracker action, careful engineering has here proved that the feat can be accomplished, and that the key action remains as light and sensitive as one could wish. The organ was built and assembled in Walker's workshop in Suffolk, England, before being dismantled, crated and shipped to Rochester. The construction and installation of the organ were in the hands of a team led by Production Manager Andrew Dolby.

Walker has a long history and has achieved renown for the quality and durability of their instruments; several of the company's earliest organs are still doing good service today. The company takes pride in attention to detail, whether the organ is a large cathedral instrument or a tiny home practice organ, and this quality has consistently brought the firm to the attention of discerning musicians all over the world. Walker organs are to be found on every continent, and recent commissions include organs for Germany, Norway, Iceland, Japan, Korea and Australia, as well as those in Great Britain and the United States.

SUNDAY, February 19

9/11 a.m. Worship - "Revelation." Dr. Hickey, preacher

WEDNESDAY, February 22

6:30 p.m. Covered Dish Supper, United Methodist Men, Host

7:30 p.m. Worship - Edmund Cardinal Szoka, Preacher

THE ORGAN
J.W. Walker & Sons, Limited
Organ Builders
Brandon Suffolk England
1988 - 1989

Great Organ	<i>Manual II</i>		Swell Organ	<i>Manual III</i>	
Bourdon		16	*Wood Diapason		8
Open Diapason	<i>Facade</i>	8	Gedackt		8
Chimney Flute		8	Salicional		8
Principal		4	Voix Celeste		8
*Spire Flute		4	Principal		4
Nazard		2 2/3	Clear Flute		4
Fifteenth		2	Flageolet		2
*Recorder		2	Mixture V		2
Tierce		1 3/5	Bassoon		16
Furniture IV		1 1/3	Harmonic Trompette		8
*Cymbal III		1/2	<i>Tremulant</i>		
*Trumpet		8			
Horizontal Trumpet		8			
<i>Tremulant</i>					
<i>Swell to Great</i>					
<i>Positive to Great</i>					
			Positive Organ	<i>Manual I</i>	
			*Gemshorn		8
Pedal Organ			Stopped Diapason		8
			Principal <i>Facade</i>		4
Open Diapason	<i>Facade</i>	16	Chimney Flute		4
Bourdon		16	*Twelfth		2 2/3
Principal		8	Fifteenth		2
*Choral Bass		4	*Seventeenth		1 3/5
Mixture IV		2 2/3	Larigot		1 1/3
Trombone		16	*Sharp Mixture IV		1
<i>Great to Pedal</i>			Cremona		8
<i>Swell to Pedal</i>			<i>Tremulant</i>		
<i>Positive to Pedal</i>			<i>Swell to Positive</i>		

Solid state combination action
8 level memory
Assisted coupling
Programmable crescendo pedal

*Prepared but not installed



BY APPOINTMENT
TO HER MAJESTY QUEEN ELIZABETH II
PIPE ORGAN TUNERS AND BUILDERS
J. W. WALKER & SONS LIMITED
BRANDON, SUFFOLK, ENGLAND
ESTABLISHED 1826