

ST. GEORGE'S  
EPISCOPAL CHURCH  
DAYTON, OHIO

# ORGAN DEDICATION RECITAL

C. B. FISK, INC. OPUS 94  
MAY 14, 1989



## "O FOR A THOUSAND TONGUES TO SING"

**W**hen an Organ Committee was appointed early in 1979, none of the members had any idea of the magnitude of the project, or the amount of overall time it would encompass. Ten years later after two years of searching for the type of organ, arranging the financing, placing the contract, playing the waiting game and preparing for the arrival and dedication of the instrument, all those who were connected with the project were well aware of how much each one's energies had been absorbed. A succession of Committee members has diligently and joyfully provided the impetus to carry this formidable task to its awesome conclusion.

The original design of our choir loft provided for the future installation of a pipe organ, but that did not preclude the possibility of another electronic instrument. After studying and auditioning the three major types of organs (electronic, electro-pneumatic and mechanical action) the latter was the choice of the Committee and in May, 1982 a contract was placed with the C. B. Fisk Co. of Gloucester, Massachusetts based on the reputation of the builder, the workmanship and tonal quality of its installations which had been visited by the Committee.

The early fund raising efforts quickly gained momentum within the congregation and were accomplished without professional help. The impact on the operating funds and the outreach efforts was minimal and we are pleased that our marvelous instrument will be fully paid for by donations emanating 99% from within St. George's congregation.

We feel that the Holy Spirit has guided us each step along the way in order to provide this magnificent gift to future generations and to our community. It is our prayer that many people now, and for many years to come, will have renewed and enriched worshipping experiences because of this new pipe organ. Let us all rejoice as the great organ sends forth praises to our God!

The Organ Committee (Past and Present):

Vernon Allison, Anne Beattie (Choir Director), Marion and Bob Dickinson\*, Joan Forbes (Organist), Steven Gustafson\*, Ethel and Harry James\* (Organist & Choirmaster), Richard Jennings, Neely Laubendorfer\*, Elvira Laubendorfer\*, the Rev. James S. Paget (Rector), Anthony Pepper, Angela and Bob Richards\* (Chairman), Mary and Arthur Snyder, Ben Sproat\*, Patsy (Organist) and William Zahrt.

*\*Denotes present Committee member*

## THE ORDER OF DEDICATION

**G**lorify the Lord, all you works of the Lord; praise him and highly exalt him forever.

- V. All things come from you, O Lord;  
R. *And from your own gifts do we give to you.*  
V. Prosper the work of our hands;  
R. *Prosper our handiwork.*  
V. Show your servants your works;  
R. *And your splendor to their children.*

Let us pray.

O God, whose blessed Son has sanctified and transfigured the use of material things: Receive these furnishings which we offer to you, and grant that they may proclaim your love, benefit your church, and provide joy to those who use them, through Jesus Christ our Lord. Amen.

Hymn #420 "When in our music God is glorified"

Plaque: Prayer of Dedication

Organ Loft Gate: Prayer of Dedication

Pipe Organ: Litany of Dedication

Let us pray.

We bless your Name, O Lord, because it has pleased you to enable your servants to offer these gifts for your worship. Remember them for good, and grant that all who benefit may show their thankfulness to you by using them in accordance with your will, through Jesus Christ our Lord. Amen.

Hymn #680 "O God, our help in ages past"

## LITANY OF DEDICATION

- V. Make a joyful noise unto the Lord, all ye lands; serve the Lord with gladness, come before His presence with a song.  
R. *Know that the Lord is God: It is He who has made us, and not we ourselves: We are His people and the sheep of His pasture.*
- V. Enter into His gates with thanksgiving and unto His courts with praise: Be thankful unto Him and bless His name.  
R. *For the Lord is good; His mercy is everlasting; and His truth endures for all generations.*
- V. To the glory of God, Creator of all goodness, beauty, love, and the skills of heart and mind and hand; we dedicate this organ.  
R. *Great is the Lord, and greatly to be praised!*
- V. In faith in our Lord, who has inspired us to praise him in music and in whatever we do, we dedicate this organ.  
R. *O sing to the Lord a new song; sing to the Lord all the earth!*
- V. For the beauty of worship and our language of praise, we dedicate this organ.  
R. *It is good to give thanks to the Lord, to sing praise to Thy name, for Thou, O Lord, has made us glad by Thy work; at the works of Thy hands we sing for joy.*
- V. To the celebration of marriage, to the giving of thanks, and to every joyous occasion in the life of God's people, we dedicate this organ.  
R. *O come, let us sing to the Lord; let us make a joyful noise to the rock of our salvation!*
- V. To the healing of life's discords and to the lifting up of the downcast and the comfort of the sorrowful, we dedicate this organ.  
R. *I waited patiently for the Lord; He inclined to me and heard my cry. He put a new song in my mouth, a song of praise to our God.*
- V. To stir us to open our lips in praise and devotion to God, to increase the kingdom of Jesus Christ in our hearts, and to awaken our souls to heed the voice of the Holy Spirit, we dedicate this organ.  
R. *That at the name of Jesus every knee should bow, in heaven and on earth, and every tongue confess that Jesus Christ is Lord, to the glory of God the Father.*

AMEN

## MARILYN MASON

University Organist  
The University of Michigan

“Performer of the Year”—American Guild of Organists

Fantasia and Fugue in G Minor, B.W.V. 546 ..... J. S. Bach  
(1685-1750)

Magnificat du Troisieme Ton.....Jean Adam Guilain  
Plein Jeu (fl. 18th century)

Quatuor  
Dialogue de Voix Humaine  
Basse de Trompette  
Duo  
Grand Jeu

Toccatà in C, B.W.V. 564 (Toccatà, Adagio and Fugue) ..... J. S. Bach

March on a Theme of Handel .....Alexandre Guilmant  
(1837-1911)

(INTERMISSION)

## AMERICAN COMPOSERS

Sweet Hour of Prayer  
(Gospel Preludes, Book IV) (1984)\* .....William Bolcom  
(b. 1944)

Variations on the Austrian Hymn .....John Knowles Paine  
(1839-1906)

Variations on the National Hymn (1988) .....Roy Swanson  
(World premiere) (b. 1964)

*\*First performance in Dayton. Commissioned by the Marilyn Mason  
Commissioning Fund and dedicated to her.*

## MARILYN MASON

**M**arilyn 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 40 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 European instruments. Recently sixteen research tours have focused on historic organs in France, North Germany, Saxony, and Spain.

In 1987 she was awarded an Honorary Doctor of Music degree by The University of Nebraska, where she had served as consultant for the Casavant mechanical action organ. Recently, she was chosen Performer of the Year by the New York Chapter of the American Guild of Organists and presented a concert of commissioned works on May 10, 1988, at the Riverside Church, New York City.

Her discography includes music of Bach, Handel, Mondonville, and contemporary composers on Columbia and Musical Heritage labels.



The new organ at St. George's Episcopal Church, Dayton, Ohio, was designed and built by C.B. Fisk, Inc., of Gloucester, Massachusetts, in 1988 and completed in May of 1989. The two-manual instrument, Opus 94 of the Fisk firm, has 23 stops totaling 1,702 pipes in a case of quarter-sawn white oak. In 1981 the late Charles Fisk designed the specification for what he called "a three-manual organ appearing on two manuals." He combined French and German elements to create an American eclectic organ capable of leading congregational singing, accompanying choral music, and playing 400 years of organ repertoire with authority.

Charles Fisk's innovative idea was to play both the Brustpositiv and the Swell divisions from the upper manual. Reversible pedals control the wind to both of these divisions, making it possible to select either the Brustpositiv or the Swell, or to play both simultaneously. Since the Great, played from the lower manual, is essentially a constant through all periods of organ building, the ability of the second manual to take on the character of a 17th century Brustpositiv or a 19th century Swell gives the organ a versatility not hitherto possible on a two-manual organ.

The Great is the largest division. The 16' Prestant of hammered lead stands in the facade. This stop is the basis of the principal chorus (16, 8, 4, 2, mixture) which is the backbone of the instrument. This plenum, standing on windchests at impost level behind the facade, is used for performing major organ works, such as the preludes and fugues of Bach, and for leading hymn singing. The flutes, Spillpfeife 8' and Rohrflöte 4', are patterned after 17th century German stops. The Spillpfeife is a full length, tapered stop with a soft tone reminiscent of a consort of viols; the Rohrflöte, wide-scaled, peppier and more flute-like in tone, can be used alone or in combination with the Sesquialtera III to brighten the principal chorus. The Trommeten 8' is a reed based on a similar stop dating from 1642 in Tellingstedt, Germany. This trumpet enhances the 8' foundation when added to the plenum.

The Swell, French in character, is housed in a large, heavily built box above and between the two sections of the Great. A balanced pedal, mechanically connected to louvers on the front and sides of the enclosure, opens and closes the louvers, or shades, allowing wide variations in volume. The design of the box and the stops within it are based on the work of the 19th century master builder Aristide Cavalié-Coll. The pipe-work in this division is intended to play the great French literature such as Franck and Widor. The reeds, Hautbois and Trompette, are solo stops, as are the Flûte harmonique and the Cornet IV. The wider scaled, softer Chimney Flute 8' and Spitzflute 4' may be used to accompany the choir or with solo stops on the Great.

The Brustpositiv is patterned after the Brustwerk of the Fisk organ at Wellesley College, which is in turn an historic recreation inspired by the small 17th century organ at the Jacobi Kirche in Lübeck, Germany. This division sits just above the console behind a pair of doors which may be opened or closed to adjust volume and timbre. In the front is a colorful reed stop; the pungent Regal 8', with all resonators four inches in length. The flute stops (8, 4, 2) are very delicate and transparent. The sparkling Zimbel III adds a fiery special effect. Individually these sounds are useful as continuo for ensemble music of the Baroque. In combination they are effective for the dances and variations of the Renaissance. Though German in inspiration, the sound of the Brustpositiv is not unlike that of many small English organs of the 17th and 18th centuries which inspired generations of composers, including Handel.

The Pedal division shares the Prestant 16', Octava 8', Spillpfeife, and Trommeten with the Great. Independent of the Great, the bass of the 16' Posaune speaks from behind the screen. This large German trombone provides 16' foundation to balance and support the Great plenum. The Superoctave 4' can be used as part of the Pedal chorus or alone for a cantus firmus. The Mixture IV completes the pedal chorus.

Both the key and stop actions are completely mechanical except for the lowest notes of the Prestant and Posaune which are controlled pneumatically. The wind system is patterned after those built by Gottfried Silbermann, with the addition of a large winker which can be engaged for music needing a steadier wind supply.

The organ is tuned in a slightly unequal temperament first developed by Charles Fisk for his largest instrument, Opus 78, at House of Hope Presbyterian Church, St. Paul, Minnesota. This temperament gives flavor to the common keys for earlier music but still allows music in all keys to be played. The tonal quality of Opus 94 was determined by the meticulous voicing of each pipe. The principals have generous toe-holes, healthy windways with light nicking, and moderate to high cut-ups resulting in a warm, singing fundamental tone. The flutes are voiced more delicately with narrower windways and smaller toe-holes for a softer, more elegant sound. The reeds were carefully voiced by curving their brass tongues until maximum tone is produced but speech is still prompt.

Just as the specification and pipe scaling of the organ at St. George's were designed to complement the church acoustically, the organ case was specifically designed to harmonize visually with its setting. An exactly scaled model of the church was used to allow the designers to work with the clean modern lines of the sanctuary to create an organ that would appear to have always been there. Opus 94 combines a contemporary style with a traditional arrangement of towers and flats to produce a modern case with historical allusions.

## THE ORGANBUILDERS

**C**B. Fisk, Inc., was founded in Gloucester, Massachusetts in 1961 by the late Charles B. Fisk. He had chosen a life as an organbuilder to combine his extraordinary aptitude in physics with his lifelong love of music. He apprenticed with Walter Holtkamp, Sr., in Cleveland, Ohio, then went on to become a partner and later sole owner of the Andover Organ Company. He left to establish C. B. Fisk in Gloucester, near where he had spent childhood summers with his family.

The workshop attracted bright young coworkers who combined their talents in music, art, engineering, and cabinetry to build important instruments. Always experimenting, C. B. Fisk was the first modern American organbuilder to abandon the electropneumatic action of the early 20th century and turn back to the mechanical (tracker) key and stop action of the historical European and Early American instruments. The Fisk firm went on to construct the largest four-manual mechanical action instruments built in America in this century—first at Harvard University in 1967, and again at House of Hope Church in St. Paul, Minnesota, in 1979. The most complex instrument to date is the four-manual dual-temperament instrument at Memorial Church, Stanford University, completed after Charles Fisk's death in December 1983. The firm has also built a number of instruments based on historical organs, among them one at Wellesley College, patterned after North German organs of the early 17th century, and one at the University of Michigan, in the manner of the Saxon builder Gottfried Silbermann.

C. B. Fisk still melds the science of physics and the art of music under the leadership of Virginia Lee Fisk and the cohesive staff selected and trained by Charles Fisk. Charles Fisk had seen himself as a teacher and tirelessly shared his insight and experience with others. Even his style of leadership, modeled after the team of scientists with whom he worked on the Manhattan Project, involved his coworkers in the making of daily decisions about the concepts and construction of the instruments. The same people who were once drawn by Charles Fisk's bold ideas and gentle manner now carry on his work and share their insight and experience with another generation of organbuilders. This dedicated community of workers continues to use its talents and imagination to stretch the boundaries of organbuilding, producing instruments that will add to the rich heritage of organs and the performance of organ music.

## ST. GEORGE'S EPISCOPAL CHURCH

C. B. Fisk, Inc., Opus 94, 1989

### GREAT (Manual I)

- 16' Prestant
- 8' Octava
- 8' Spillpfeife
- 4' Octava
- 4' [Rohrflöte  
Sesquialtera III]
- 2' [Superoctav  
Mixtur V]
- 8' Trommeten

### SWELL (Manual II)

- 8' [Chimney Flute  
Flûte Harmonique]
- 4' [Spitzflute  
Cornet IV]
- 8' Hautbois
- 8' Trompette

### BRUSTPOSITIV (Manual II)

- 8' Gedackt
- 4' Quintadehn
- 2' [Waldflöte  
Doppelt Zimbel III]
- 8' Regal

### PEDAL

- 16' Prestant\*
- 8' Octava\*
- 8' Spillpfeife\*
- 4' [Superoctave  
Mixtur IV]
- 16' Posaune
- 8' Trommeten\*

N.B.: Bracketed pairs of stops are each controlled by a single knob. Drawing the knob halfway brings on the first stop; drawing it fully brings on the second stop. An asterisk (\*) denotes Pedal stops shared with Great.

COUPLERS: Manual II to Great, Great to Pedal, Manual II to Pedal Ventil control divisions available on Manual II

Tremulant

Balanced Swell Pedal

Wind Stabilizer

Direct mechanical key and stop action

Wind pressure 3¼"

Manuals CC-g<sup>3</sup>, 56 notes

Pedalboard CC-f<sup>1</sup>, 30 notes

**YOU ARE  
CORDIALLY INVITED TO ATTEND  
ST. GEORGE'S EPISCOPAL CHURCH  
5520 FAR HILLS AVENUE - DAYTON, OHIO 45459**

**ORGAN DEDICATION RECITAL**

DESIGNED AND BUILT BY C.B. FISK, INC.

FEATURING

**MARILYN MASON**

ONE OF TODAY'S LEADING ORGAN VIRTUOSOS

**SUNDAY, MAY 14, 1989—4:00 P.M.**  
C.B. FISK LECTURE DEMONSTRATION—2:30 P.M.

LIMITED SEATING AVAILABLE

