



**Westminster Presbyterian Church**

**Aurora, Illinois**

**Karl Wilhelm Pipe Organ**



## Dedication Service

OPENING REMARKS

Miriam Helmen

HYMN

"To God Be the Glory"

Peggy Abel Bettcher,  
organist

To God be the glory, great things He hath done!  
So loved He the world that He gave us His Son,  
Who yielded His life an atonement for sin,  
And opened the life-gate that all may go in.

Praise the Lord, praise the Lord, Let the earth hear His voice!  
Praise the Lord, praise the Lord, Let the people rejoice!  
O come to the Father through Jesus the Son,  
And give Him the glory: great things He hath done!

Great things He hath taught us, great things He hath done,  
And great our rejoicing through Jesus the Son;  
But purer, and higher, and greater will be  
Our wonder, our transport, when Jesus we see!

Praise the Lord, praise the Lord, Let the earth hear His voice!  
Praise the Lord, praise the Lord, Let the people rejoice!  
O come to the Father through Jesus the Son,  
And give Him the glory: great things He hath done!

SCRIPTURE - Psalm 150

Ralph Blackman

LITANY OF DEDICATION

Ruth MacDowell

Leader: To the glory of God, Author of all goodness and beauty, Giver of all skill  
of mind and hand:

Congregation: We dedicate this organ.

Leader: In faith in our Lord Jesus Christ, who has inspired men to offer in His  
praise their best in music and song:

Congregation: We dedicate this organ.

Leader: Moved by the Holy Spirit, our Guide in the worship of God and our Helper in  
the understanding of truth and beauty:

Congregation: We dedicate this organ.

Leader: To kindle the flame of devotion, that the people of God who here assemble  
may worship the Father in spirit and in truth:

Congregation: We dedicate this organ.

Leader: To bear up the melody of psalm and hymn and spiritual song in such wise that  
men may go forth from this house of God with high resolve to do His holy will:

Congregation: We dedicate this organ.

Leader: To comfort the sorrowful and cheer the faint, to bring purity and peace into  
human hearts, and to lead all who hear it in the way of eternal life:

Congregation: We dedicate this organ.

Leader: To honor and remember all who have gone before us in the faith and  
fellowship of this church:

Congregation: We dedicate this organ.

Leader: To those worshipers who will follow us in song and praise:

Congregation: We dedicate this organ.

Leader: To the eternal God, worthy of adoration and glory in His holy temple, now  
and forever more:

Congregation: We dedicate this organ.

PRAYER OF DEDICATION

The Rev. Ronald M. Green

## Recital Program

Marilyn Mason, Organist

December 2, 1990 4:00 P.M.

Toccat, Adagio and Fugue, BWV 564	Johann Sebastian Bach
Magnificat du Troisieme Ton Plein Jeu Quatuor Dialogue de Odoe Basse de Trompette Duo Grand Jeu	Jean Adam Guilain (fl. 18th century) N. Wesley Bettcher, vocal soloist
Chorale in A Minor (Played in commemoration of the centenary of the death of Franck)	Cesar Franck (1822-1890)
Epilogue (for pedal solo)	Jean Langlais (b. 1908)
March on a Theme of Handel	Alexandre Guilmant (1837-1911)
American Composers	
Flourish and Chorale (1987)*	Michael McCabe (b. 1941)
Sweet Hour of Prayer (Gospel Preludes, Book IV) (1984)*	William Bolcum (b. 1938)
Variations on the Austrian Hymn	John Knowles Paine (1839-1906)
(*Commissioned by Marilyn Mason and dedicated to her.)	

(Reception to follow in Fellowship Hall on the lower level)

This dedication recital is co-sponsored by Westminster Presbyterian Church and the American Guild of Organists, Fox Valley Chapter.

## Future Recital

Peggy Abel Bettcher, Organist. Westminster Presbyterian Church.  
Sunday, April 21, 1991, 4:00 p.m.

# THE WILHELM ORGAN AT WESTMINSTER PRESBYTERIAN CHURCH

## Specification

### Hauptwerk

Bourdon	16'
Prinzpal	8'
Rohrflote	8'
Oktave	4'
Spitzflote	4'
Quinte	2 2/3'
Superoktave	2'
Terz	1 3/5'
Mixtur IV-V	1 1/3'
Trompete	8'

### Schwellwerk

Gedackt	8'
Gambe	8'
Celeste	8'
Prinzpal	4'
Rohrflote	4'
Waldflote	2'
Cornet II	
Scharf III	1'
Oboe	8'

### Pedal

Subbass	16'
Offenflote	8'
Choralbass	4'
Posaune	16'
Trompete	8'
Clairon	4'

24 stops, 30 ranks

One manual coupler, two pedal couplers

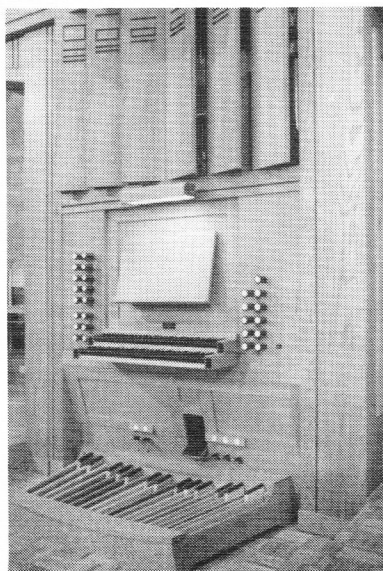
Suspended key action, mechanical stop action

One fixed combination pedal, "on" and "off"

58 keys per manual, 32 notes in the pedal

Radiating, concave pedalboard, AGO standard

Tuned in unequal temperament, according to Metzler. Pitch is A=440.

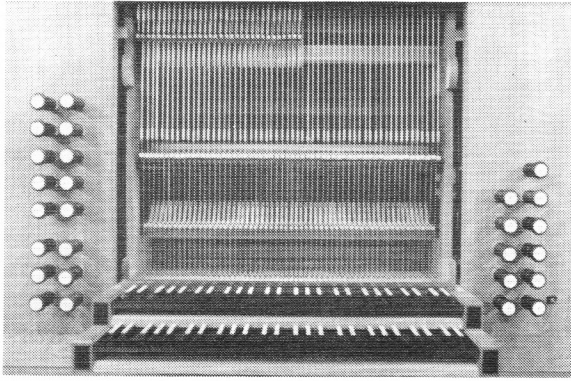


### Stop and Ranks

This organ comprises 24 stops (or registers) with 30 ranks, playable from two manuals and pedal. A "rank" is a row of pipes with one pipe for each key on a keyboard (or pedalboard). A "stop" is the set of pipes that a single drawknob on the organ console will bring into play, that set usually being one rank of pipes. Sometimes, however, a drawknob will make more than one rank of pipes play. These multiple ranks are usually found in the mixture stops, which add color, brilliance, and reinforcement to the tone of the ensemble. The Roman Numeral before a stop name denotes how many sets of pipes play when one key of the stop is depressed. In all, the organ contains 1,565 pipes.



## Tracker Action

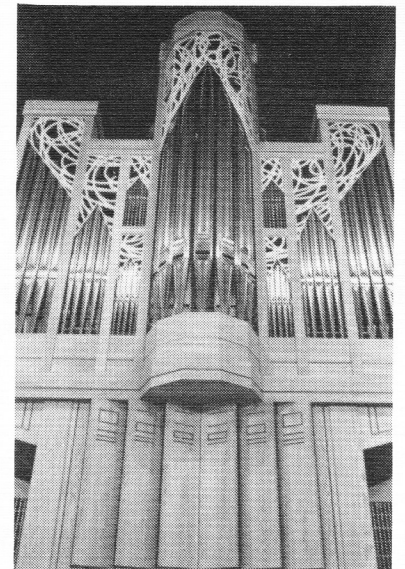


The operation by which the playing of a key opens a small valve or pallet to admit air under pressure to an individual pipe is called the "key action". This organ employs a purely mechanical linkage between the key and the pallet. If one were to look into the back of the organ case, one would be able to see some of the squares, roller bars, and wooden trackers of this mechanical key action, which has come to be known as "tracker action". Because of this direct linkage, the speaking of the pipe is simultaneous with the playing of the key, and is even responsive to the manner in which the key is depressed and released. The only use of electricity in the organ is in driving the blower motor. Because of the sensitivity which the player experiences with this type of action, and because of the simplicity and great reliability of the system, the modern tracker-action organ is experiencing a great renaissance in America today.

## The Casework

The organ is placed entirely within the room in which it is to be heard in a self-contained and free-standing case. Its pipes are grouped within the case in a manner which allows them to speak out with freedom and clarity. The casework of planed solid white oak together with the pipe shades allow the pipe tones to blend together, to resonate as in a piano case, and to project the music easily down the length of the sanctuary.

The natural keys with their ebony plating and the sharps of rosewood capped with bone, together with the drawknobs of rosewood, provide a contrast to the stained and oiled oak of the case. The organbuilder must not only design a case the proper size for the organ it contains, but must design it to be architecturally pleasing and complementary to the style and proportions of the room in which it is used. In addition, he must match its speaking characteristics with the acoustical environment, for an organ and its room are literally one acoustical entity. It is easy to understand why a truly artistic pipe organ cannot be mass-produced and must be custom-made by great artisans and designers over a period of years.



## Pipe Types

There are two main types of sound sources in the organ: flue pipes (such as principals and flutes), and reeds (such as Trompete, Posaune, and Oboe). The flue pipes are either metal and round in shape like the facade Prinzipal, or square in shape and made out of wood, as are the Subbass pipes. The principals are made of 75% polished tin and the flute pipes of a 30% tin/lead hammered alloy. All flue pipes operate on a principle not much different than that employed in a child's whistle.

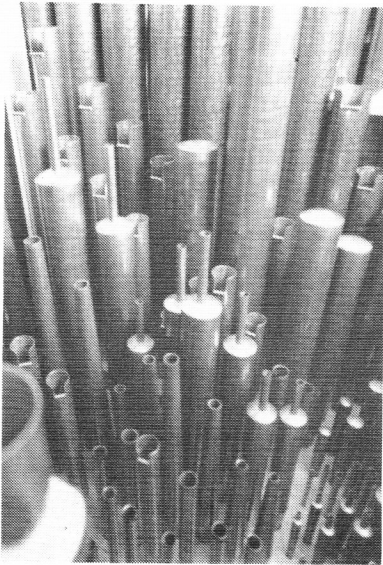
Most reed pipes are also made out of metal. A flat brass reed at the base of the pipe is caused to vibrate by the passage of air, then a sound emerges and passes into the resonator, which helps to shape the desired tone. In order to achieve the desired tone quality, the resonators of the Posaune are made out of American yellow poplar.

## Three Organs in One Instrument

In the tradition of a classic European organ, this instrument may be thought of as three distinct organs, each one called a "werk", or division. Each division is played by its own keyboard, two of them with the hands (the manuals), and one with the feet (the pedalboard). By means of couplers, engaged by a foot lever, the Schwellwerk may also be played on the Hauptwerk manual, and either or both of the manual divisions may be played on the pedalboard. Thus three different organs, played separately, in alternation, or together, complete an instrument of great tonal diversity.



## The Hauptwerk



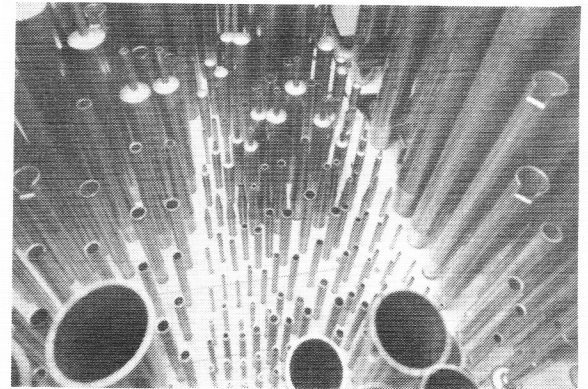
The prominent division in the upper section of the instrument, the Hauptwerk (literally "head section" or Great Organ) is played from the lower manual. This most important division of the organ contains some of the boldest and fullest-sounding pipes. These are called Principal pipes and they form the backbone of the organ's "chorus" or ensemble sound. The longest polished tin pipes of the 8' Prinzipal are those seen in the facade of the organ. This age-old placement of the Principal is based upon the idea that the Principals are the most important and characteristic sound of the organ. They are truly the heart of pipe organ tone.

The complete Principal Chorus of the Hauptwerk of this organ is made up of four stops which use eight sets or ranks of pipes with eight pitches, all in octaves or quintes, above the unison 8' Prinzipal (8 feet typically means that this is the length of the lowest-pitched pipe of the rank). Behind the front pipes of a division there are approximately as many rows, or ranks, of pipes as there are stops for that division. Thus, for a single rank of pipes, there is one pipe responding to each key on the keyboard: 58 for a manual division and 32 for the pedal.

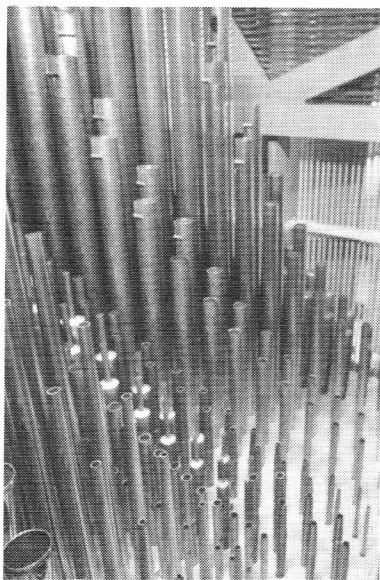
In addition to the Principal stops on the Hauptwerk, this organ has five flute-toned stops which use 5 sets or ranks of pipes with 5 pitches. The 16' Bourdon speaks an octave lower than the 8' pitch and gives weight and solemnity to the tone when used. There is a Rohrflöte 8', a Spitzflöte 4', a Quinte 2-2/3', and a Terz 1-3/5' to add to the flute chorus. A "Cornet" (pronounced "cor-nay") is composed by using the following combination: 8' + 4' + 2-2/3' + 2' + 1-3/5'. This produces a reedy combination for use in ornamented melodies both in French Baroque and German literature of the period.

There is one reed stop on the Hauptwerk, the Trompette 8' which is of the French type. It can be used as a solo stop, or in combination with the Principals to give weight and added color to the ensemble sound, without masking or overshadowing the sound of the Principals.

The drawknobs for the Hauptwerk are located on the player's left.



## The Schwellwerk



The Schwellwerk (literally the "swell" work) is located behind the louvers above the console in the base of the organ. The Schwellwerk in this organ serves two functions; in Baroque literature as a foil or contrast to that of the fuller-toned Hauptwerk in that it has pipes that are lighter and higher-pitched in brilliance, and also as a large ancillary division with specific color stops to create certain desired effects for romantic music.

The front of the Schwellwerk is fitted with vertical swell shades (much like Venetian blinds) which are controlled by a pedal. The pipes of the division can be made to "swell" or produce a variable volume using the pedal and shades.

The plenum in this division consists of the Gedackt 8', Prinzipal 4', and the Scharf III.

There is a flute chorus in the Schwellwerk, consisting of three stops: Gedackt 8', Rohrflöte 4', and Waldflöte 2'. The Cornet is intended to be drawn with the three flute stops and is used as an independent solo "stop."

There are two strings in the Swell division, a Gambe 8' and Celeste 8'. The Celeste is tuned slightly sharp to the Gambe, and produces a lovely, undulating, ethereal effect.

There is also a beautiful Oboe 8' reed stop on the Swell. The Oboe is a mild, gentle reed, used as a colorful solo stop. Also it is used in combination with the 8' foundation stops for some music in the romantic style.

The drawknobs for the Schwellwerk are located on the player's right.



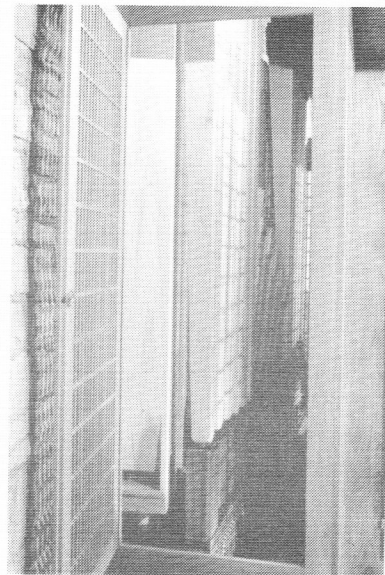
## The Pedal

The third division, the Pedal, contains the longest and lowest-pitched pipes of the organ. The pipes of the Bourdon 16' and Posaune 16' stops are housed behind the main case of the organ. The remaining four Pedal stops are located on the Hauptwerk level. The Pedal has several distinct roles to perform. Not only must it provide a suitable supporting bass for accompaniments, but more importantly, it must be able to carry its own independent voice-line in polyphonic writing. Further, many times the melody line is in the Pedal, for which full-toned, higher pitched stops are necessary.

The Subbass 16' is a stopped wooden rank of flute character, which forms the foundation for the division. The Offenflöte 8' and Choralbass 4' are members of the principal chorus. The Choralbass is so named because it can provide a solo voice to bring out the hymn or choralbass melody.

There are three reed stops in the Pedal. The Posaune 16' adds great weight and gravity to the entire ensemble and is usually used with full organ. The Trompete 8' is a borrowed rank from the Hauptwerk, and can be used as a solo stop in French Baroque music or to add more definition to the Pedal against the Hauptwerk principal chorus. The Clairon 4' also can be used as a chorus reed, or can serve the same function as the Choralbass 4' in bringing out a chorale melody in a more brilliant manner.

The drawknobs for the Pedal are located on the player's left, below those of the Hauptwerk.



## Grounded in History, Built for the Future

The nomenclature and terms used in all aspects of this organ are appropriate since the tonal design, the principal of encasement and action, as well as the voicing of the organ are all derived in large measure from the traditions laid down by the master organbuilders of the seventeenth and eighteenth centuries. Outstanding examples of these instruments still stand in the churches and cathedrals of Europe, as monuments to the age-old art of organbuilding. These organs are thought by many to be unsurpassed in physical design and tone. Yet, creative advances of later master builders as well as modern engineering and materials have allowed organs such as the new Westminster organ to emerge. This is an instrument firmly grounded in the best organbuilding tradition, yet modern in every sense.

The Karl Wilhelm Organ at Westminster Presbyterian Church is distinguished by its great versatility, lovely solo voices, a lively chorus tone, careful balance, and ensemble effects to which every voice contributes. It is an instrument responsive to the needs of the worship service and fulfills the demands of most organ literature. It has brought a new sound to the Aurora area.



## Benefactors

Gunnar Bergman

Elizabeth Peaks

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Gunnar Bergman in memory of Lorna Bergman  
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Florence Lorenz in memory of Donald Lorenz  
Kiersel Peterson in memory of Warren and Joan Peterson  
Mildred Rogers in memory of Mr. and Mrs. Robert Bailey  
Marjorie Russell in memory of loved ones  
Beatrice Smith in memory of Charles T. Smith  
Gerald and Joan Stransky in memory of Fredrick and Anna Ohlrich

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Westminster Presbyterian Church  
10 North Edgelawn Drive  
Aurora, Illinois 60506

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