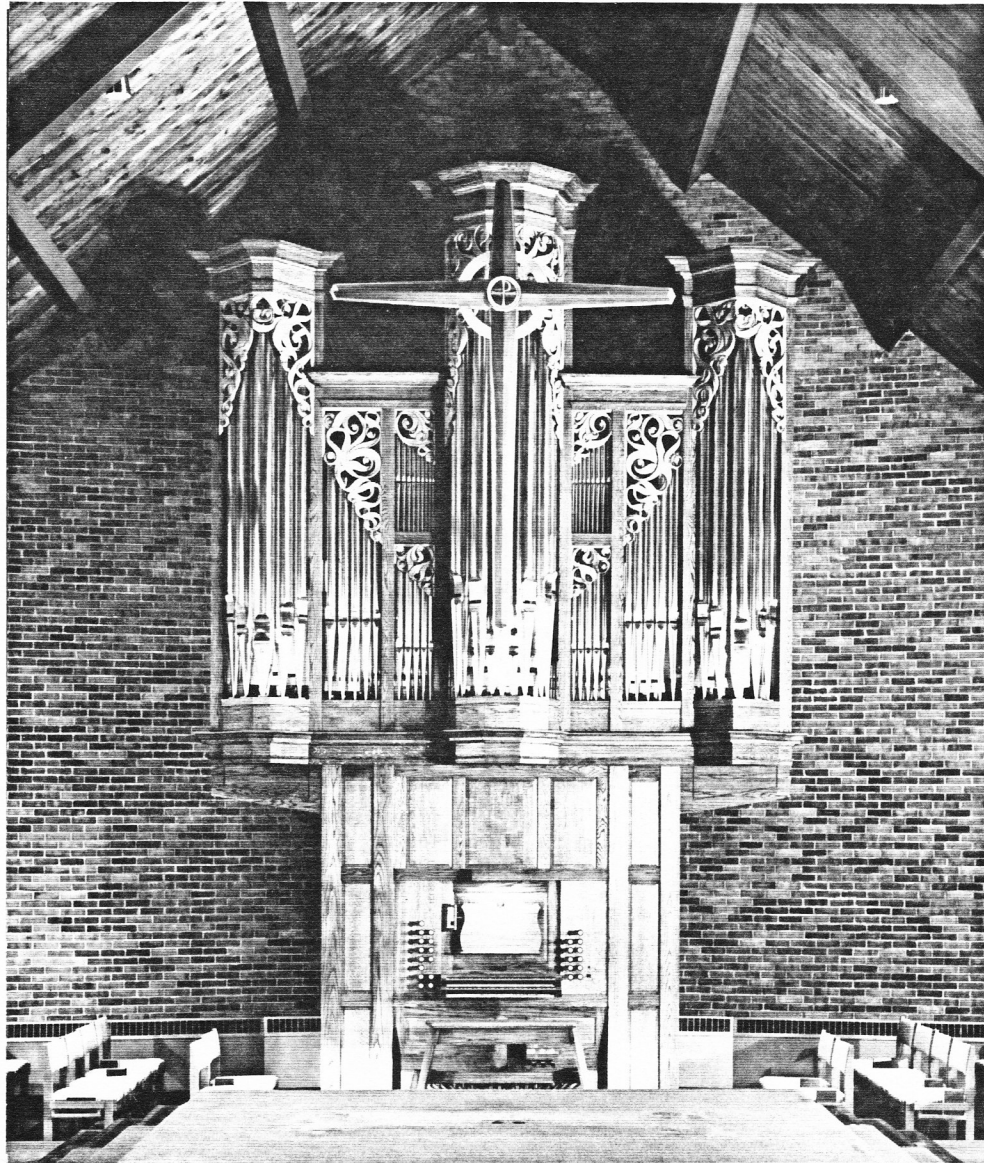


Saint Michael's in the Hills

Sunday, September 27, 1992



Festival Eucharist and
Dedication of Karl Wilhelm Organ

The Parish of
Saint Michael's in the Hills

4718 Brittany Road
Toledo, Ohio 43615

dedicates a new
Karl Wilhelm Organ
in honor of our fourth decade
praising and serving God together

Sunday, September 27, 1992
celebrating the Feast of
Saint Michael and All Angels

Festival Eucharist and Dedication 10 o'clock a.m.
Inaugural Recital 7 o'clock p.m.

From the Organ Builder

Saint Michael's new organ was built by Karl Wilhelm Inc. Facteurs d'Orgues—Organbuilders, of Mont St. Hilaire, Quebec, Canada. It was custom designed, so that the music of this king of instruments will fill the nave with sounds both loud and soft to inspire the congregation when singing hymns, to accompany the Junior and Senior Choirs, and to make possible a wide range of sacred and secular music. The organ has 24 stops, one manual coupler, and two pedal couplers, suspended type mechanical key action, and mechanical stop action. More than 1500 pipes are arranged in 30 ranks. Some of the metal pipes were made by Mittermaier & Sohne, Germany; most were made at Mont St. Hilaire. The case is a magnificent example of wood-working, standing 24 feet high at the center. The side towers cantilever out over the choir. The case is of white oak finished in cherry stain to match the cross, altar, and rails. The shades were carved in butternut.

"We wanted an instrument to be able to reach through time to play in a convincing manner the greatest musical literature of many ages to worshippers of today. In striving to build not a copy of a past instrument, but a timeless instrument which preserves the musical legacy of our Faith, we hope that this instrument will continue to provide music of those ages, and this age, to worshippers for many years into the future." —Karl Wilhelm

Specifications

Great Organ, C-g'''			Swell Organ, C-g'''			Pedal Organ, C-f'		
Bourdon	16'	56 pipes	Hohlfloete	8'	56 pipes	Subbass	16'	30 pipes
Prinzpal	8'	56 pipes	Salcional	8'	50 pipes	Oktavbass	8'	30 pipes
Rohrfloete	8'	56 pipes	Celeste TC	8'	44 pipes	Choralbass	4'	30 pipes
Oktave	4'	56 pipes	Prinzpal	4'	56 pipes	Posaune	16'	30 pipes
Spitzfloete	4'	56 pipes	Rohrfloete	4'	56 pipes	Trompete	8'	30 pipes
Superoktave	2'	56 pipes	Nasat	2 2/3'	56 pipes			
Cornet III, c'-d''	2 2/3'	81 pipes	Quarte	2'	76 pipes			
Mixtur IV	1 1/3'	224 pipe	Tierce	1 3/4'	56 pipes			
Trompette	8'	56 pipes	Scharf III	1'	168 pipes			
			Oboe	8'	56 pipes			
			Tremolo					

A native of West Germany, Karl Wilhelm began his apprenticeship in organ building at the age of sixteen. In 1957 he joined the renowned Swiss firm of Metzler und Sohne, one of the first companies in Europe to adopt classical principles of organ building. In 1960 Mr. Wilhelm emigrated to Canada where he worked for a large commercial organ company as head of the mechanical action department. He resigned from that position to found Karl Wilhelm, Inc., with four employees in 1966. Seven years later he constructed a spacious new plant in Mont St. Hilaire, Quebec, equipped to make all parts of an organ. With a small staff of dedicated craftsmen, most trained by himself, Mr. Wilhelm has built 124 organs across the United States and Canada, ranging from small positifs to large 30-manual instruments (the Saint Michael's organ is his Opus 125). Claude Chauvin has a touch for the mechanical parts. Claude Godbout makes the windchests. Sylvain Parent is the cabinetmaker. Rémi Bouchard does the voicing with Jacques L'Italien, Karl Wilhelm's assistant and the designer of this organ and pipe shades. Jean Dutin carves the pipe shades. Unlike other organ builders, Karl Wilhelm uses no nails or screws to join the case together, nor any metal framework for supporting the case; the concept is to maximize the resonance of the case by using only wood in construction. Even the wood carvings above the facade pipes aid in the blending of the sound as it is projected.

From the Consultant

Dear Friends—Members of Saint Michael's,

It has been nearly two years since plans were begun for the new organ. For me, it has been a joy to be part of your special project. It has been very satisfying to work with Paul Hannaford, Paul and Kay Marion, and members of the Organ Committee. 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 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 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 number of pipes: each key desk or "console" is built according to the builder's design.

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 Wilhelm 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 sanctuary which provides a special ambiance for the sound.

The action of our Wilhelm 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, long before electricity was discovered. 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 possible here, as the organist's 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 keys provides an important part of the pipe speech. In electro-pneumatic action, there is no flexibility in the speech of the pipe; it is as if a light switch is turned on or off. The action of our Wilhelm 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 I saw the outlines of the instrument in the Wilhelm shop in Canada, I was understandably thrilled. Today, standing in the 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 1300 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 is the only instrument that has remained in continuous use; other musical instruments came and went according to the fashions 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 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 Wilhelm organ of Saint Michael's in the Hills is a gem. Surely it will provide joy, happiness, comfort, and satisfaction to all of you and many for the next hundred years.

I wish to say CONGRATULATIONS to every member of Saint Michael's in the Hills. —Marilyn Mason

Inaugural Recital Program

Toccatà, Adagio, and Fugue in C, BWV 564

J.S. Bach (1685–1750)

The "Toccatà, Adagio, and Fugue" is unique among Bach's 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 stands alone, yet the Toccatà, with its quasi-Italian influence of question-answer dialogue, and the rousing Fugue, form pillars framing the quiet, meditative Adagio. This music comes from Bach's Weimar years, 1708–17. 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 du huitième ton en sol Majeur

Le Clerc (18th century)

Plein Jeu, Duo, Jeu de Clarion, Flûte, Musette, Grand Jeu

The Magnificat (Hymn of the Virgin Mary) is recorded in Luke's gospel. Although it was usually sung, the practice of performing alternate verses with the organ began in the 17th century. Because there were 12 verses in the Magnificat, composers would write six verses for organ alone. Here, Le Clerc utilizes the 8th tone as his melodic source. The original work was obtained from the British Museum and edited for performance by Marilyn Mason. The men of the Senior Choir will assist.

Chorale in B minor

César Franck (1822–1890)

César 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 Paris Conservatoire in a quiet, unostentatious manner yet found time for original composition.

Verset pour la fête de la Dédicace (1960)

Olivier Messiaen (1908–1992)

Messiaen was one of the great contemporary French composers of organ music. His music was inspired by Gregorian chant, bird song, special rhythms, and scales (or modes) of his own invention. This Verset, based on a traditional chant for the dedication of a church, opens with a section in plain song which is answered by the bird song of the *grive musicienne*, or song thrush. The alternation continues through the work. For the bird song, Messiaen calls for a special registration of a 4-foot flute with a Tierce register, both of which are available on the Saint Michael's Wilhelm organ.

Marche sur un thème de Handel, Op. 15, no. 2 Alexandre Guilmant (1837–1911)

Alexandre Guilmant was a distinguished French teacher, musician, and composer. He first held the position of organist at the Church of Saint-Joseph, in Boulogne, at the age of 15, and then, following other church and academic appointments, was appointed organist of the Church of the Trinity in Paris in 1871. There he founded the Schola Cantorum with Charles Bordes and Vincent d'Indy, and became professor of organ there and at the Paris Conservatoire. His music was composed primarily for the organ and includes eight sonatas and numerous separate compositions for church use.

INTERMISSION

Flourish and Chorale (1987)**Michael McCabe (b. 1941)**

Michael McCabe is organist and choirmaster at Saint Barnabas's Episcopal Church in Omaha, Nebraska. He was a pupil of Leo Sowerby.

Prelude on "Were You There?"**Leo Sowerby (1895–1968)**

Leo Sowerby was born May 1, 1895, in Grand Rapids, Michigan. His father was English and his mother, Canadian. He graduated from the American Conservatory in Chicago in 1918 and was the first American composer to be awarded the *Prix de Rome*, spending three years (1921–24) in the Italian capital. For many years he was on the faculty of his alma mater as well as the organist and choirmaster at Saint James's Episcopal Church in Chicago. Later, and until his death in 1968, he was director of the College of Church Musicians at the National Cathedral, Washington, D.C. Because of his prolific writings and his influence on his many students, Dr. Sowerby may be considered the dean of American composers for the organ.

Prelude on "Sweet Hour of Prayer" (1984)**William Bolcom (b. 1938)**

The composer is Professor of Music at the University of Michigan. He is a prolific and eclectic composer whose works embrace many compositional styles. He has received numerous awards and recognitions, most recently the 1988 Pulitzer Prize in Music.

Toccata (Symphony V)**Charles-Marie Widor (1844–1937)**

The Italian "toccare" and the Spanish "tocar," meaning "to touch" are the root of the word "toccata." Early toccatas of Frescobaldi were quiet and improvisational. By the 19th century, the toccata had evolved into a brilliant and virtuosic work of grand proportions.

(notes by Marilyn Mason)

The Performer

Marilyn Mason is University Organist and Chairman of the Organ Department of the University of Michigan. Her career as concert organist, lecturer, adjudicator, and teacher has carried her throughout the Western world. She was the first woman organist to play in Westminster Abbey, the first woman to play in Latin America, and the first American to play in Egypt. During a recent year invitations took her to five different continents. Dr. Mason has served as adjudicator at nearly every major organ competition in the world. Her dedication to contemporary music is evidenced by the 45 works she has commissioned and premiered. She is currently pursuing her commitment to stylistic integrity through scholarly research into the construction and tonal design of historic organs of France, northern Germany, Saxony, and Spain.

Dr. Mason received the degree of Doctor of Sacred Music from Union Theological Seminary, New York, in 1954. In 1987 she was awarded an Honorary Doctor of Music degree by the University of Nebraska. She was chosen 1988 Performer of the Year by the New York Chapter of the American Guild of Organists. Her discography includes music of Bach, Pachelbel, Handel, Mondonville, and contemporary composers on Columbia and Musical Heritage Society labels.