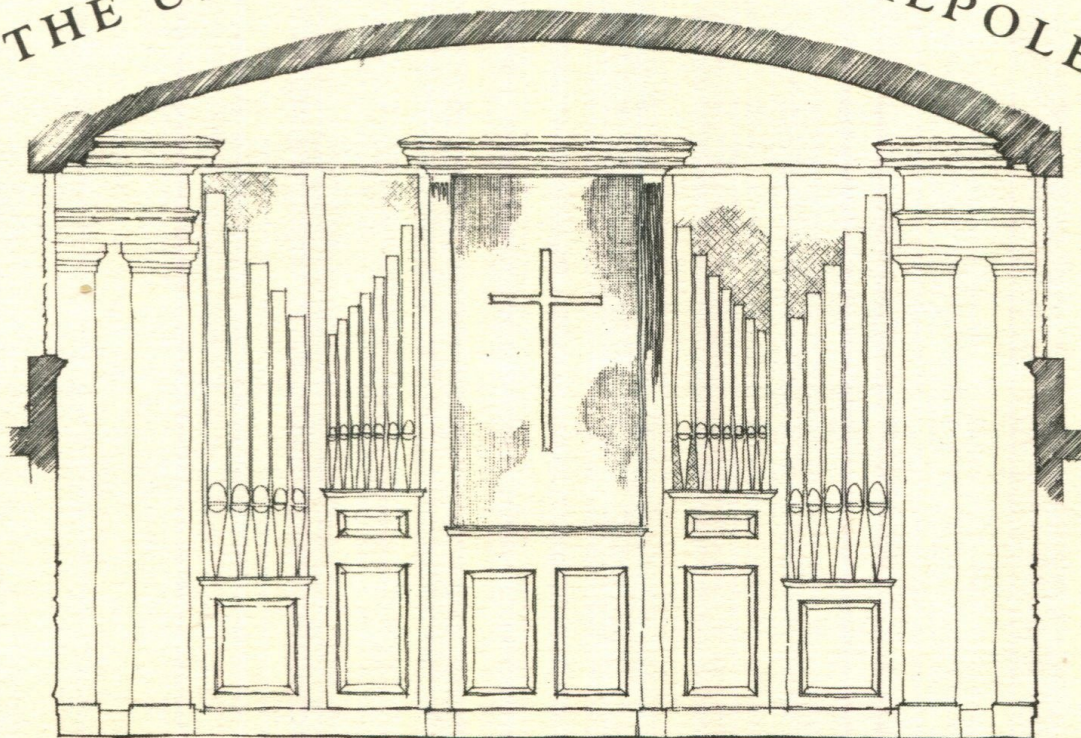


THE UNITED CHURCH IN WALPOLE



*Dedication  
of the  
Casavant Frères  
Organ*

1998



## A BRIEF HISTORY OF THE UNITED CHURCH ORGANS

*We dedicate the Casavant Frères Pipe Organ, Opus 3766, with much joy and thanksgiving. Many people, working in different capacities, have made this organ possible.*

■ In 1994, conversations began about the need for a major overhaul of the church organ that was in place. Electrical breakdowns, deteriorating leathers and other problems necessitated constant repairs. An organ committee was formed and it was decided to get professional guidance. After many visits, consultations, and deliberations, the committee awarded the contract for a new pipe organ to Casavant Frères of St. Hyacinthe, Quebec. The congregation supported this decision by pledging to a Capital Fund Drive to fund the organ and other projects.

■ The new organ has wonderful tone, and is remarkable, as well, in that it includes parts from three of the four organs that have been used throughout the diverse history of the United Church that includes Congregational, Unitarian and Methodist roots. The first organ of record dates to 1837 and was built by George Jardine and Son of New York City for the Congregational Church on East Street.

■ In 1851, a small, hand pumped, one manual organ was built by Elias and George Hook, Opus 121, and placed in the balcony of the Unitarian Church, just a few years after the church was moved from the town common to the present site in 1839. In the "Historical Account of Walpole and the Mother Town, Dedham," Frank Larrabee writes: "On April 20, 1851, the First Parish Church in Walpole have provided for their use an organ which was used in this church for the first time. The tone of the organ seems smooth and pleasant. The cost of the organ was \$675."

■ Later, there is mention of a Hutchings Organ which must have followed the Hook. It was a two manual organ, and it is possible that this organ was in the Methodist Church before the merger in 1927.

■ In September of 1939, just 12 years after the merger of the three Walpole churches, a contract was signed with M.P. Moller, Inc., of Hagerstown, Maryland. This organ had 800-900 pipes placed in the chancel eaves with the console on the left side of the chancel floor. It was dedicated October 27, 1940. The cost was \$3,750. In 1973 this organ was rebuilt by the Kinsey-Angerstein Company.

■ Last January, 600 of the 900 pipes from the Moller organ were taken to Canada for inclusion in the new organ. Of these, 2 ranks of wooden pipes were from the Hook organ, some from the Hutchings, possibly some from the Jardine (East Street Church) and many from the Moller.

■ Because the new instrument contains pipes from at least three of our previous organs, we feel a deep sense of continuity as the Casavant Frères organ becomes a part of United Church history.



## III ORGAN SPECIFICATIONS

### GREAT ORGAN (I)

Bourdon	16
Principal	8
Stopped Diapason	8
Octave	4
Open Flute	4
Nazard	2 2/3
Flute	2
Tierce	1 3/5
Mixture IV	1 1/3
Bassoon	16
Trumpet	8
Oboe	8
Great Coupler	4
MIDI	
Swell to Great	16-8-4

### SWELL (II)

Chimney Flute	8
Gamba	8
Voix Celeste	8
Principal	4
Spindle Flute	4
Fifteenth	2
Quinte	1 1/3
Bassoon	16
Trumpet	8
Oboe	8
Tremulant	
Swell to Swell	16-4
Unison Off	
MIDI	

### PEDAL

Resultant	32
Principal	16
Bassoon	16
Octave Bass	8
Stopped Diapason	8
Octave	4
Flute	4
Bassoon	16
Trumpet	8
Oboe	8
Clarion	4
Oboe	4
MIDI	
Great to Pedal	8
Swell to Pedal	8

### COUPLERS

Great/Pedal	8
Swell/Pedal	8
Swell/Great	16
Swell/Great	8
Swell/Great	4

### ADJUSTABLE COMBINATIONS

CAPTURE SYSTEM, ELECTRONIC, 8 LEVELS OF MEMORY			
Great	1 2 3 4 5	Thumb	
Swell	1 2 3 4 5	Thumb	
Pedal	1 2 3 4	Toe	
General	1 2 3 4 5 6	Thumb and Toe	
Cancel		Thumb	
Adjuster		Thumb	

### BALANCED PEDALS

Crescendo on all stops  
and couplers

Swell Expression

Great Organ Expression  
(except Octave Bass)

### SUMMARY

	STOPS	RANKS	PIPES
Great Organ	8	11	744
Swell	8	8	488
Pedal	1	1	56
TOTAL	17	20	1,288



# ORGAN DEDICATION RECITAL

UNITED CHURCH IN WALPOLE

September 27, 1998

JOHN FINNEY

Concerto I in G Major (after Johann Ernst), BWV 592

(Allegro)

Grave

Presto

Johann Sebastian Bach

(1685-1750)

Two Chorale Preludes on *Allein Gött' in der Hoh' sei Ehr'*

J.S. Bach

Cantus firmus in Soprano, BWV 662

Trio, BWV 664

Prelude and Fugue in G major, BWV 541

J.S. Bach

~ ~ ~ ~ ~

Four English Voluntaries

Cornet Voluntary

John Travers (1703-1758)

Flute Piece

Thomas Thorley (18<sup>th</sup> Century)

Flute Piece

William Hine (1687-1730)

Trumpet Voluntary

John Travers

~ ~ ~ ~ ~

Magnificat I, Op.18, No.10

Marcel Dupré

(1886-1971)

*My soul doth magnify the Lord, and my spirit hath rejoiced in God my savior.*

*For he hath regarded the lowliness of his handmaiden.*

Homage to Perotin

Myron J. Roberts

(b. 1912)

Chant de Paix ( Song of Peace)

Jean Langlais

(1907-1991)

~ ~ ~ ~ ~

Sonata I in F minor, Op. 65, No.1

Allegro moderato e serio

Felix Mendelssohn-Bartholdy

Adagio

(1809-1847)

Andante (Recitative)

Allegro assai vivace

## JOHN FINNEY

Organist

John Finney has established himself in the Boston area as an organist and harpsichordist, as well as a choral conductor of great vitality and versatility. He has been Director of Music at the Wellesley Hills Congregational Church since 1984, where he oversees an innovative and comprehensive music program including four choirs; under his direction, the Chancel Choir of the Wellesley Hills Congregational Church recently produced their first compact disk: *Hymns of our Church: Songs of Faith*. He has been conductor of the Heritage Chorale (of Framingham) since 1987, and has led that chorus in performances of many major works, including Orff's *Carmina Burana* and Verdi's *Requiem*.

He has been chorusmaster for Boston's Handel & Haydn Society since 1990, and was named Associate Conductor in 1992. He has conducted the concerts of the Society's prestigious Jordan Hall series for several years, and in December of 1997 conducted the Society's performances of Handel's *Messiah*, at Boston's Symphony Hall and at the Shubert Theatre.

He was appointed conductor of the University Chorale of Boston College in 1993, and with that chorus has performed on concert tours to Ireland, Puerto Rico, and Rome, with special performances at St. Peter's (in the Vatican City) and in the presence of His Holiness, Pope John Paul II.

John Finney holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. His organ teachers have included David S. Boe and James David Christie. He has been a prize-winner in several international organ competitions, including the competition in Bruges, Belgium. He has performed with the Boston Symphony Orchestra, the Boston Pops, the Handel & Haydn Society and the Smithsonian Chamber Players. He has taught for the past six years at the Academy for Early Music in Bressanone, Italy, and is presently on the organ faculty of The Boston Conservatory.

## PROGRAM NOTES

Today's recital opens with a group of pieces by the great composer Johann Sebastian Bach. The *Concerto in G major* was originally composed by Count Johann Ernst von Sachsen-Weimar for string orchestra. It was not uncommon in the 18<sup>th</sup> Century for composers to make keyboard arrangements of other composers' works ( *in the days before recordings, this was one way that a composer's music could receive wider publicity!*); Bach arranged several string concertos by



Ernst to be playable on the organ, with wonderful results. The first and third movements of this concerto are joyous and playful; the second presents a soulful melody over a simple bass line.

The Lutheran chorale melody *Allein Gött in der Hoh' sei Ehr'* is known to American congregations in the translation "All Glory Be to God on High". Bach used this chorale melody as the basis of many organ compositions; the two heard today are from his collection known as the "Leipzig" Chorales (or "The Great Eighteen Chorales"). In the first, the chorale melody (or "cantus firmus") is played in the soprano range by the right hand, in an elaborately decorated or ornamented version. The second is composed in the form of a trio for two manuals and pedal; one could imagine this piece being played by two violins and a cello. The upper voices in his trio create an intricate dialogue above the constantly moving bass line.

There are few pieces more satisfying (and challenging) to an organist than the large-scale Preludes and Fugues of J. S. Bach. The Prelude and Fugue in G major is one of his most exuberant, with a "perpetual-motion" energy from beginning to end.

English composers of the 18<sup>th</sup> century often wrote "Voluntaries", or freely-composed, short works to feature a particular organ stop or combination of stops. The "Cornet" in the first of the voluntaries by Travers refers not to the modern band instrument but to a combination of stops which imitates the much more ancient *cornetto*, a wooden instrument of the Renaissance and early Baroque periods, whose tone is similar to that of a modern oboe. The pieces by Thorley and Hine feature different flute stops of the organ, and the final voluntary by Travers showcases the organ's trumpet stop.

We next hear three pieces from the 20<sup>th</sup> century French (or French-influenced) repertoire. Marcel Dupre was one of the most famous of the French organ virtuosos of the early 20<sup>th</sup> century. His *Magnificat I* is the first in a six-movement suite based on the Magnificat (the song of Mary). Written for a rich combination of flute stops, this work creates an impressionistic atmosphere with its close harmonies and undulating, two-against-three rhythms.

Myron Roberts is a native of San Diego, California, but his music has much in common with the French school. He provides this description for his *Homage to Perotin*:

"Magister Perotinus Magnus (Perotin) directed the music at Notre Dame in Paris from about 1183 to 1236. This homage is a tribute to a man who has been dismissed by many generations as a crude primitive."

Roberts's composition summons up the era of medieval music with its open fifths and sturdy rhythmic figures.



## Program Notes Continued

Jean Langlais, though blind, was an organ virtuoso of the highest caliber, as well as prolific composer. His beloved *Chant de Paix* is the quintessential evocation of peace.

During his tragically short life, Felix Mendelssohn-Bartholdy produced an immense output of finely-crafted compositions, including six sonatas for the organ. The first of these, the Sonata in F minor, opens with a highly chromatic, dark-toned movement. The sound of the full organ is soon interrupted by an exquisite touch as the Lutheran chorale *Was mein Gott will* ("May God's Will be Done") is heard on a gentle and quiet combination of flute stops. Phrases of this serene and beautiful chorale alternate with the more tragic counterpoint played on the full organ, until at the very end, the final phrase of the chorale is heard majestically on the full organ.

The second movement of the sonata is almost like a "Song without Words" with its soaring lyrical melody and quietly moving harmonies. The third movement recalls the dramatic dialogue of the first movement, as short phrases of free recitative on the quiet stops are interrupted by powerful chord progressions. Without pause, this movement connects to the final movement, a joyous outburst in F major, with virtuosic arpeggiated figures for the hands and energetic scales for the feet. After a final arpeggio which covers the full range of the keyboard, the work concludes with two triumphant major chords.



III  
MUSIC IS THE DOORWAY FOR MANY PEOPLE  
INTO THE LIFE OF THIS CHURCH.  
THE NEW ORGAN HELPS US TO OPEN THAT DOORWAY  
A LITTLE WIDER.

*Sunday, September 27, 1998*  
*10:00 AM*

DEDICATORY WORSHIP SERVICE

*Sunday, September 27, 1998*  
*4:00 PM*

ORGAN CONCERT BY JOHN FINNEY  
ASSOCIATE CONDUCTOR AND CHORUSMASTER,  
HANDEL & HAYDN SOCIETY, BOSTON  
ORGANIST AND CHOIR DIRECTOR,  
WELLESLEY HILLS CONGREGATIONAL CHURCH

*Sunday, November 8, 1998*  
*4:00 PM*

ORGAN CONCERT BY ANN TOTTEN  
ORGANIST AND CHOIR DIRECTOR, UNITED CHURCH IN WALPOLE

*Sunday, December 13, 1998*  
*4:00 PM*

ADVENT FESTIVAL AND SILVER TEA,  
CHOIRS, INSTRUMENTS AND BELLS

ALL CONCERTS ARE FREE, AND THE PUBLIC IS INVITED TO ATTEND.  
FOR MORE INFORMATION, PLEASE CALL THE CHURCH OFFICE AT 508-668-0551.

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