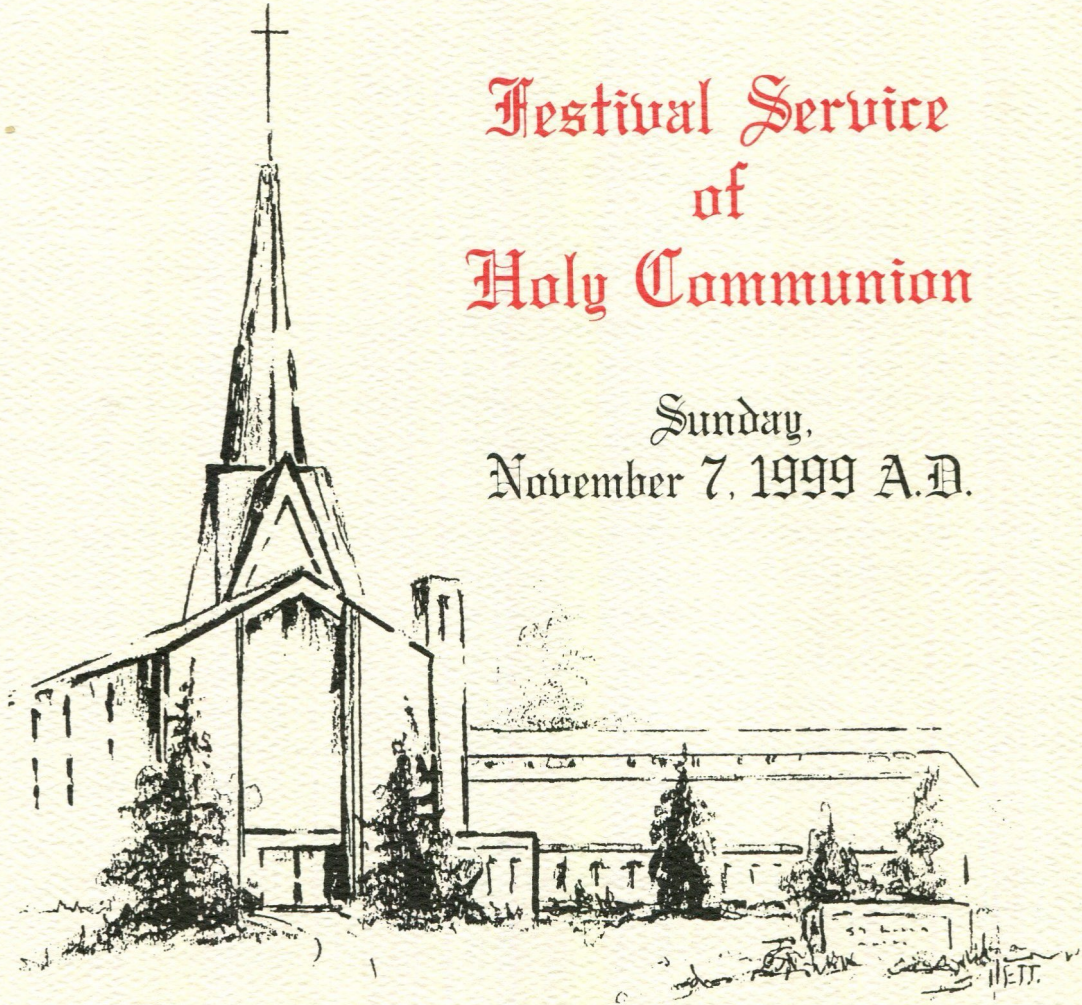


All Saints' Sunday

Festival Service
of
Holy Communion

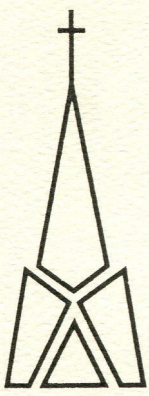
Sunday,
November 7, 1999 A.D.



Dedication of Casavant Freres, Opus 3780
10 a.m.

Dedication Recital
3 p.m.

St. John's Evangelical Lutheran Church
Houghkeepsie, New York



ST. JOHN'S EVANGELICAL LUTHERAN CHURCH

THE REVEREND WILLIAM D. EGGERS, INTERIM PASTOR

JANIE HOPKINS,
COORDINATOR OF LAY MINISTRY

To the Congregation and friends of St. John's,

Wow! We're here, at the dedication of St. John's new pipe organ.

A number of dedicated individuals have pooled their talents and resources to accomplish something truly amazing.

This dedication service is an opportunity to both celebrate our success and to begin to visualize our next steps. Our new pipe organ is but a tool that enables us to carry forth our mission. It's up to us, to use this tool, to have a positive impact within our church and beyond. I challenge everyone to contemplate what his or her role will be as our congregation moves forward in its mission.

I congratulate the entire Congregation for once again demonstrating the power of prayer and perseverance. St. John's is truly a place where *good things happen* because St. John's has a congregation that has made and will make *good things happen*.

I offer sincere thanks on behalf of the congregation to the individuals (too many to name) who made the pipe organ project something more than just a fund drive. To them it became a mission. These fellow members pooled their many talents and provided the vision, leadership, and hard work that made it possible for St. John's to achieve something rare and special.

I call upon those individuals to take the time to share their enthusiasm with the rest of our Congregation. Individuals who generously offer their time and talent to our Lord are blessed with spiritual growth and personal satisfaction. Once you experience such satisfaction, share your experience with others. The spirit of giving is contagious.

Let's start an epidemic!

I pray the enthusiasm, inspiration, and beauty of our new pipe organ and this wonderful dedication service will adequately express our thankfulness to our Lord and those who were called to make these things happen. I also pray that others will be motivated to both visualize and realize how our congregation will use this wonderful instrument to sustain and grow our mission here at St. John's.

Yours in Christ,

Rob Cohen, Council President

Today we celebrate the dedication of our beautiful Casavant Freres pipe organ. Many people have been involved in making this day a reality and to them we say a resounding "Thank you".

To one man in particular, we owe a deep debt of gratitude. The Rev. John R. Heller was our beloved pastor for over 23 years. As a firm believer in the importance of pipe organ music as a basis for spiritual worship, he was particularly supportive of the congregation's desire to replace our old pipe organ with a fine, new one. We thank him for his dedication, encouragement and wisdom. We thank God for the presence in our lives of such a devoted brother in Christ.

Therefore, it is with joy and thanksgiving that we, the congregation of St. John's Evangelical Lutheran Church, today bestow the title of

Pastor Emeritus upon
The Rev. John R. Heller

as a token of our love and esteem to this faithful servant.

To God be all the Glory

MARIS KRISTAPSONS, composer

Maris Kristapsons, the composer of the commissioned anthem for this morning's dedication service, has composed over 70 compositions and arrangements which include choral works, art songs, cantatas, piano and orchestral works. Over 30 of these works have been performed throughout North America and Europe.

Holding an undergraduate degree in Music (Hartwick College) and a Master's in Library Science (SUNY Albany), he has taught music both in the public school system and privately. He is also an organist, choir director and conductor, frequently serving as a supply organist for many area congregations.

Previously serving as the organist at St. John the Evangelist Episcopal Church in Stockport, New York, he currently serves as the organist for the Poughkeepsie Latvian Lutheran Congregation. He has directed the Poughkeepsie Latvian Choir for 16 years, as well as the Germania Singing Society in Poughkeepsie. Serving as the director for choirs and orchestras at numerous Latvian music festivals, he has conducted in Montreal, Toronto, and Cleveland, as well as at Carnegie Hall and Lincoln Center in New York City.

Maris, who is a member of St. John's Lutheran, is currently working on the first comprehensive international discography of Latvian concert music.

THOMAS SCHMIDT, guest organist

Thomas Schmidt's multifaceted career has included the roles of pianist, chamber musician, organist, conductor and composer. His undergraduate degree from Valparaiso University was in church music and organ. His master's (University of Wisconsin) and doctoral (Yale University) degrees were in piano performance.

For 24 years, he was professor of piano at Concordia College in Bronxville, New York. Since its founding in 1979, he has been pianist with the Arden Trio, with which he has toured the United States and Europe. (*recorded under the Delos and Canal Grande labels*) Widely heard on public radio stations, they are recognized as one of the country's leading piano trios.

Since 1990, he has been Director of Music at Saint Peter's Lutheran Church in New York City. In addition to playing the organ, directing the choir, and composing liturgical music for the principal Sunday service each week, he organizes the church's weekly Classical Concert Series, which features outstanding musicians every Sunday afternoon from September through May. He also performs a weekly organ recital on Saint Peter's 32-stop Klais tracker instrument every Friday afternoon at 12:45 p.m. He founded the "Basically Bach at Saint Peter's" festival in 1993, a two-day festival featuring organ recitals, chamber music, and works for choir and orchestra.

He has served as a member of the Metropolitan New York Synod's worship committee. He has been organist for the installation services of the last two bishops, as well as organist for a number of Metro New York Synod assemblies. He was organist at St. Mary's Basilica in Minneapolis for the festival service at the convention of the Association of Lutheran Church Musicians in 1994. He was a lecturer at the national convention of the American Guild of Organists in 1997 in New York City on the topic of hymn playing and has given hymn-playing workshops for the New York chapter of the AGO. He was one of the twenty New York City organists featured on the recording "Great Organs of New York" (*B & V label*).

Since 1995, he has conducted the Bronx Concert Singers, a Bronx-based community chorus which sings major religious choral works with orchestra. Under his direction, they have performed major choral works like Handel's Messiah, Gounod's and Cherubini's requiems, Mendelssohn's Elijah, as well as performances of lesser known works by black composers, including the American premier performance of the Mass in F by Padre Jose Mauricio Nunez Garcia.

Organ Dedication Recital

Sunday

November 7, 1999 A.D.

3 p.m.

Thomas Schmidt, Guest Organist

- | | |
|---|-----------------------|
| Toccatina and Fugue in D Minor, BWV 565 | Johann Sebastian Bach |
| Two Chorale Preludes on
<i>From Heaven Above to Earth I Come</i> | Johann Pachelbel |
| Three Chorale Preludes
<i>To Jordan Came the Christ, Our Lord</i>
<i>O Man, Bewail thy Grievous Sin</i>
<i>In Thee is Gladness</i> | Johann Sebastian Bach |
| Piece d'Orgue, BWV 572 | Johann Sebastian Bach |
| Hymn 560: <i>Oh, that I Had a Thousand Voices</i>
(sung by the congregation) | |

Intermission

- | | |
|---|----------------|
| Choral No. 1 in E Major | César Franck |
| Chorale Prelude on <i>Dearest Jesus, We Are Here</i> | Gerald Near |
| Gospel Prelude on <i>What a Friend We Have in Jesus</i> | William Bolcom |
| Finale (<i>from First Symphony, Op. 14</i>) | Louis Vierne |
| Hymn 534: <i>Now Thank We All Our God</i>
(sung by the congregation) | |

Our New Organ

Martin Luther considered music to be one of the greatest gifts from God. An instrument that helps lift our voices in song is truly a gift and the pipe organ epitomizes such an instrument in all its glory.

Our new Casavant pipe organ has been created exclusively for our church in both senses of that word - for the nave of our building and for the musical needs of our congregation. To address these fundamental considerations, the design of our new organ involved three important aspects.

The first aspect was the ability of the organ to lead the congregation in song and liturgy, accompany choirs and soloists, play the organ literature and provide an instrument for recitals. The strong historical emphasis placed on congregational singing in the Lutheran church was the primary foundation of our organ's design. The tonal disposition of the organ had to be clear and decisive yet warm and full. Each stop with its own characteristic tone had to blend harmoniously with the other stops while considering the particularly fine acoustics of our nave. The final design incorporates all of these elements leaning toward warmth of tone over brilliance.

The second aspect was the action design (how a note travels from the organist's fingertip to a pipe). Due to the architecture of our loft and the location of the organ console in relation to the pipes, an electro-pneumatic action was selected. In this type of action an electrical current, created by the organist depressing a key, causes a leather pouch to open allowing pressurized air to enter the pipe. Releasing the key closes the pouch. The electro-pneumatic action permitted us to center the console in the loft and away from the pipes allowing the organist to better direct the choir. Centering the console required modifications to the loft and provided us with the opportunity to install solid maple flooring, further enhancing the already superb acoustics of our nave.

The third aspect was the aesthetics which include the facade pipes and the organ casework which is the woodwork which surrounds the 21 exposed pipes which you see. The casework, of solid oak for stability and durability, is an elegant design intended to complement our church. The stain for the casework was carefully chosen to match the unique wood tone used throughout the church. The color of the pipes, new to Casavant, first became available during the selection process. It blends beautifully with the casework and with the rest of our church.

Behind the casework and the facade pipes are another 1,202 pipes and a complete expression enclosure which eliminates the need for the two sets of visible expression shades which were part of our old organ. The 21 facade pipes come from the Great Praestant and the Pedal Oktave 8' stops. The organ has 8 stops and 12 ranks in its Great division, 7 stops and 7 ranks in the Swell division and 2 stops and 2 ranks in the Pedal division. Casavant has created an instrument with a rich variety of stops which combine to produce a full chorus that is simultaneously clear, mellow, warm, brilliant, majestic and perfectly suited to our church.

The two-manual console is made of oak and stained to match the casework. The stops and couplers are controlled by rosewood tilting tablets. The combination pistons are also made of rosewood. The electrical contacts are sterling silver. The natural keys are made of ebony while the sharps are of rosewood with bone caps.

Casavant has installed 130 pipe organs in New York - the first in Troy in 1896. The company takes justifiable pride in its workmanship and we are fortunate that we were able to obtain a custom-built organ of this quality and size within our budget of \$200,000. Casavant has produced an instrument which is visually stunning yet blends beautifully with the architecture of our building. It is musically exciting and enhances the joy of our worship. It is a feast for both the eyes and the ears.

Casavant Freres

Specification no. 217-GS-21

October 28, 1997

St. John's Evangelical Lutheran Church

Poughkeepsie, New York

PEDAL

1. Kontrabass	16
2. Bordun (Great)	16
3. Oktave	8
4. Rohrflote (Great)	8
5. Choral Bass	4
6. Rohrflote (Great)	4
7. Posaune	16
8. Trompete (Great)	8
9. Klarine (Great)	4

SWELL

1. Gedackt	8
2. Salicional	8
3. Schwebung	8
4. Spitzflote	4
5. Weitoktave	2
6. Nasat	1-1/3
7. Trompete (Great)	8
8. Oboe	8
9. Tremulant	
10. Sw.	16
11. Sw.	4

COUPLERS

(solid state, electronic)

1. Great / Pedal	8
2. Swell / Pedal	8
3. Swell / Pedal	4
4. Swell / Great	16
5. Swell / Great	8
6. Swell / Great	4

GREAT

1. Bordun	16
2. Praestant	8
3. Rohrflote	8
4. Oktave	4
5. Koppel flote	4
6. Prinzipal	2
7. Sesquialtera	II
8. Mixtur	IV
9. Trompete	8

ANALYSIS

	<u>Stops</u>	<u>Ranks</u>	<u>Pipes</u>
Great	8	12	720
Swell	7	7	415
Pedal	2	2	88
TOTAL	17	21	1223