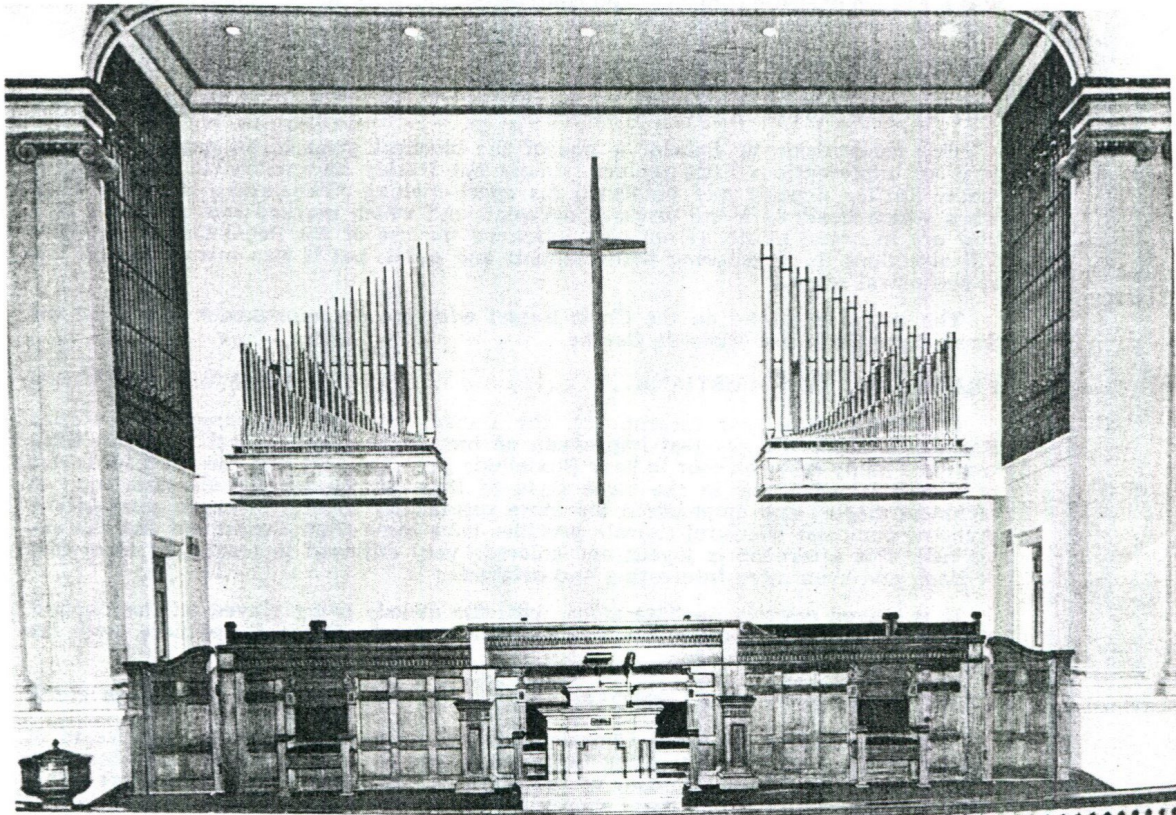


DEDICATORY RECITAL

BELMONT MEMORIAL ORGAN

Built By The Reuter Organ Company, Lawrence, Kansas



Sunday Afternoon

February 12, 1961

4:00 O'clock

BELMONT METHODIST CHURCH

Nashville, Tennessee

FARRIS F. MOORE, *Minister*

E. P. ANDERSON, *Associate Minister*

J. RICHARD THOMASSON, *Minister of Music*

DEDICATORY RECITAL

RICHARD THOMASSON, *at the organ*

INVOCATION.....DR. FARRIS F. MOORE

RIGAUDON*Andre Campra*

The rigaudon was an ancient provencal dance, at first lively in tempo until its promotion from the village green to the courts of Louis XIV and XV where it took on dignity. In the time of Bach it became an optional member of the classic suite. Campra was a French operatic composer and contributed much to the development of dramatic music in France in the period between Lully and Rameau.

THREE CHORAL PRELUDES

OUT OF THE DEPTH I CRY TO THEE.....*Samuel Scheidt*

This composition by Scheidt is one of the loveliest gems in all organ literature. It is an unpretentious little prelude, simply but freshly harmonized in the Phrygian mode. Earlier Scheidt had published his epoch-making "Tabulatura Nova," a huge work which dealt with the virtuoso organist, and which marked the beginning of a new era in organ music. It not only extended the use of the Pedal Organ and gave full directions for registering both manuals and pedal, but it also introduced the use of orchestral effects.

The choral is played on the Choir Basset with the accompaniment played on the Swell Rohr Flöte and Viöle de Gambe.

PRaise GOD, YE CHRISTIANS.....*Dieterich Buxtehude*

Of Bach's immediate forerunners, the Danish organist and composer Dieterich Buxtehude made the greatest impression on him. It is a well-known fact that Bach travelled many miles on foot to hear Buxtehude play. Thus we find the youthful period of Bach's compositions in the same style of those of Buxtehude who was fond of technical display and emphasized the more spectacular aspects of organ composition. Some of our most beautiful chorale preludes have come from Buxtehude and the one we hear this afternoon is joyous and colorful, very different in treatment from that of Bach and even more interesting and original.

It is played entirely on flute stops, with the melody being played on the Choir 4' Nachthorn and 2' Blockflöte, the accompaniment on the Great 4' Spillflöte, with the bass on the Pedal 8' Bourdon.

COME, SAVIOUR OF THE GENTILES.....*Johann Sebastian Bach*

The collection of Eighteen Chorale-Preludes composed during the last years of Bach's life show the art of treating Lutheran hymns at its highest. The most beautiful of this collection, "Come, Saviour of the Gentiles," begins with a sombre duet which serves as a background to a florid chorale melody, written in such coloratura style that it almost disguises the original hymn tune. Nevertheless it is a melody of poignant beauty. This composition as a whole is a rare combination of melancholy and serene confidence.

The florid melodic line is played on the Swell Bassoon, with the accompaniment on the Choir Gedeckt and Viola.

PRELUDE AND FUGUE IN E MINOR (Cathedral).....*Johann Sebastian Bach*

This is one of the finest compositions written during Bach's early period at Weimar. It is known as the "Little E Minor" to distinguish it from a larger work in the same key, and also as the "Cathedral Prelude and Fugue" because of its majestic character. While the prelude is somewhat in the bravura style of Buxtehude with its double shakes and florid passages, the fugue, with its melancholy, questioning theme, is a work of great dignity, grandeur and repose. It makes its appeal through beauty of melodic contour rather than technical display. It is said to have been the favorite prelude and fugue of Mendelssohn.

LO, A ROSE E'ER BLOOMING.....*Johannes Brahms*

Brahms, in a piece of exquisite beauty, gives us the deceptive paradox of extreme simplicity, yet with the original carol melody so embellished that we seem more to sense its presence than actually define it.

In the opening statement we hear the String and Flute Celestes of the Swell division. The melody enters in the tenor and is played on the Antiphonal Höhlflöte 8', Koppelflöte 4', and Quinte 2-2/3'. We also hear the Viöle Celeste, Dolcan Celeste, and Flute Celeste. The melody is later played on the Choir Gedeckt 8', Nasard 2-2/3', and Tierce 1-3/5', and the last time we hear it enter as a solo, it is played on the Choir Basset.

VARIATIONS ON "WEINEN, KLAGEN".....*Franz Liszt*

First written for the organ in 1863, this work, said to be the finest of all Liszt's organ compositions, was transcribed for the piano by the composer himself in 1875. In the development of the simple, chromatically descending theme, Liszt portrays all the nuances of sorrow, from dreaming melancholy to the dark disquietude of vehement despair. A prolonged silence suddenly interrupts this tragic meditation; but the cries of anguish are soon resumed and become more violent. Just as they seem to reach their deepest abyss, a lovely melody is introduced, that of the chorale "Was Gott Thut Das Ist Wohigethan" (What God ordains alone is right).

"Thus these variations on the theme of the Crucifixus are made to portray the real drama of Christian existence, an existence that is constantly being assailed by sorrow and adversity and restored by the Divine Word. It is impossible to find in all of Liszt's works anything more powerful or eloquent." (From "Liszt" by Jean Chantavoine)

ROMANCE SANS PAROLES.....*Joseph Bonnet*

On Bonnet's first concert tour of this country, he played this charming "Song Without Words." It is frankly sentimental but filled with delicate lyrical effects. Bonnet's fame as a virtuoso far overshadowed his work in composition.

HARMONIES DU SOIR.....*Sigfrid Karg-Elert*

Karg-Elert, the great German composer, who died in 1933, wrote a tremendous amount of organ music, filled with gorgeous harmonies and many beautiful lyrical effects. The very familiar number that we hear this afternoon is one of his loveliest tone poems and gives us an opportunity of hearing some of the many beautiful effects possible with an instrument of this size.

The opening solo is played on the Antiphonal Hohlflöte and Koppelflöte with the accompaniment on the Dolcan Celeste of the Choir. After a gradual crescendo to a fairly full organ, the melody returns, this time on the Swell Bassoon. We hear in the closing measures the Antiphonal Salcional and the Choir Dolcans.

SCHERZO*Eric DeLamarter*

DeLamarter was for some years assistant director of the Chicago Symphony Orchestra and organist and director of music at the Fourth Presbyterian Church. He was a prolific composer of works for organ, other instruments, and voice. The Scherzo is taken from a Suite for Organ.

We hear the Choir Gedeckt, Nachthorn and Blockflöte used for the melodic line with the accompaniment on the Swell Rohrflöte and Viole De Gambe. After a crescendo to full organ the Basses are heard briefly. In the middle section the solo is played on the Swell Hautbois, with a return to the first registration, closing with the full organ briefly.

PASTORALE, "FOREST GREEN".....*Richard Purvis*

This lovely pastorale, based on a traditional English melody, is one of a collection of "Seven Chorale Preludes" on tunes found in American Hymnals. Purvis is a prominent San Francisco organist and composer whose works are often heard. They are tuneful and at the same time avoid the common-place.

The opening measures are heard on the Choir Gedeckt and Viola; the reed stop used for the solo is the Bassoon. As the number progresses we hear the Viole Celeste alternating with the Flute Celeste, and a little later the Choir Dolcan Celeste. The Chimes are heard in the closing measures.

TROISIEME CHORALE*Hendrik Andriessen*

Hendrik Andriessen, born in 1892 in Haarlem, Holland, is professor of Composition in the Amsterdam Conservatory and also Director of the Conservatory at Utrecht and organist at the Roman Catholic Cathedral in that city. Andriessen's output of organ music is not great in quantity, but it certainly is in merit. The Chorale in D Minor is truly music "pour le grand orgue" as the French title page puts it. It is a tremendously impressive work, filled with drama and excitement. Ample opportunity is afforded throughout the piece for the use of solo stops. The dynamic energy generated in the concluding grand choeur is immense.

BENEDICTION.....*DR. FARRIS F. MOORE*

THE BELMONT MEMORIAL ORGAN

The replacement of our old organ, built by the Aeolian-Votey Company in 1928, with an all-new and modern instrument was a major accomplishment of our Fiftieth Anniversary Celebration. After mature deliberation the Committee on December 31, 1959, awarded the contract in the sum of \$55,393.00 to The Reuter Organ Company of Lawrence, Kansas—an organization that is nationally known for the exceptional quality of their instruments.

The tonal design was planned by Richard Thomasson, in collaboration with George Hamrick, Reuter representative in North and South Carolina, Georgia, and Tennessee; and Franklin Mitchell, Tonal Director of the Reuter Company.

An organ such as ours is the product of many minds. The planners, thinking of its use, and physical conditions of its environment, have designed an organ representative of the finest tonal appointments in keeping with the best recognized contemporary practice. The engineers prepared detailed plans for the exact layout of all the numerous action parts of the instrument—wind-chests, reservoirs, relays, etc.—and the individual sets of pipes, and selected the proper scale (relative size and form) of each set of pipes to produce the tones conceived by the planners. The craftsmen in the shop fabricated the many different parts and the pipes, which work must be done primarily by hand. The voicers gave then to each pipe the proper tone it should have. The installation of the organ was under the direction of Eugene Ginder of the Reuter Company and its tonal finishing was under the direction of Franklin Mitchell.

Organ pipes are divided into four general families: diapasons, flutes, strings, and reeds. Each of the families is represented in the tonal makeup of the instrument. The diapason is the primary organ tone, ranging from those of considerable power to the Dolcan, the softest stop in the organ. The flutes are present in various forms providing charming tones of a delightful variety of color. While strings are not intended to imitate the orchestral strings, they are harmonically similar and provide a rich, warm vibrant tone not unlike those of the orchestra. Perhaps of most interest to the laymen is the reed family, the tone of which is produced by vibrating tongues of brass set in the pipes. The reeds are divided into two types—chorus and imitative. The chorus reeds produce a blaze of power and color unobtainable by any other means, while the imitative reeds are somewhat quieter, and the most readily recognized by all probably is the bassoon.

Because pipes speak at a constant intensity, mechanical means are necessary to obtain expression. This is accomplished by fitting shutters in the front of a particular enclosure, and are electrically controlled from the organ console.

This organ contains 46 ranks, or sets of pipes, totalling in all 2087 pipes. There are 57 Speaking Stops and 30 Couplers. They are controlled by 80 draw knobs and 16 tilting tablets, 50 manual pistons, 19 toe pistons, and a set of Class "A" Deagan chimes. The pitch length ranges from sixteen feet to about three-eighths of an inch. All of the wood pipes are made of mahogany, while the metal pipes are of zinc or alloys of tin and lead. Many miles of wire connect the console to the organ and operate the pneumatic valve action below the pipes admitting air under pressure to blow the pipes.

SPECIFICATIONS FOR THE BELMONT MEMORIAL ORGAN

GREAT

16'	Quintaton	61 pipes
8'	Principal	61 pipes
8'	Bourdon	61 pipes
4'	Octave	61 pipes
4'	Spillflote	61 pipes
2'	Fifteenth	61 pipes
IV rk.	Fourniture	244 pipes
8'	(Ch) Trumpet	61 notes

Chimes

Tremolo for Flute Stops only

SWELL

16'	Flauto Dolce	12 pipes
8'	Rohrflote	61 pipes
8'	Viole de Gambe	61 pipes
8'	Viole Celeste (TC)	49 pipes
8'	Flauto Dolce	61 pipes
8'	Flute Celeste (TC)	49 pipes
4'	Principal	61 pipes
4'	Flauto Traverso	61 pipes
2'	Flauto Dolce	24 pipes
III rk.	Plein Jeu	183 pipes
16'	Bassoon	61 pipes
8'	Trompette	61 pipes
8'	Bassoon	12 pipes
4'	Hautbois	61 pipes

Tremolo

CHOIR

8'	Viola	61 pipes
8'	Gedeckt	61 pipes
8'	Dolcan	61 pipes
8'	Dolcan Celeste (TC)	49 pipes
4'	Nachthorn	61 pipes
2-2/3'	Nasard	61 pipes
2'	Blockflote	61 pipes
1-3/5'	Tierce	61 pipes
8'	Basset	61 pipes
8'	Trumpet	61 pipes
4'	Clarion	12 pipes
	Chimes	21 Tubes
	Harp (Console Preparation only)	
	Tremolo	

PEDAL

32'	Acoustic Bourdon	32 notes
16'	Contre Basse	32 pipes
16'	Bourdon	32 pipes
16'	(Gt) Quintaton	32 notes
16'	(Sw) Flauto Dolce	32 notes
8'	Octave	32 pipes
8'	Bourdon	12 pipes
8'	(Gt) Quintaton	32 notes
8'	(Sw) Flauto Dolce	32 notes
5-1/3'	Twelfth	32 notes
4'	Super Octave	12 pipes
4'	Bourdon	12 pipes
III rk.	Mixture	96 pipes
16'	Bombarde	32 pipes
16'	(Sw) Bassoon	32 notes
8'	Bombarde	12 pipes
8'	(Sw) Bassoon	32 notes
4'	Bombarde	12 pipes

Chimes

ANTIPHONAL

8'	Salicional	61 pipes
8'	Hohlflote	61 pipes
4'	Fugara	61 pipes
4'	Koppelflote	61 pipes
2-2/3'	Quinte	61 pipes
2'	Principal	61 pipes

Tremolo

COUPLERS

Great to Great	16' - 4'
Swell to Great	16' - 4'
Choir to Great	16' - 4'
Great Unison Off.	
Swell to Great Unison	
Choir to Great Unison	
Swell to Swell	16' - 4'
Swell to Choir	16' - 4'
Swell Unison Off.	
Choir to Choir	16' - 4'
Choir Unison Off.	
Swell to Choir Unison	
Great to Pedal	Unison - 4'
Swell to Pedal	Unison - 4'
Choir to Pedal	Unison - 4'

The Antiphonal Organ is floating and playable from any manual and is affected by the couplers that pertain to the manual from which it is played.

ADJUSTABLE COMBINATIONS

Operated by Pistons under their respective Manuals.

Adjustable at Keyboard and visibly affecting Stop Controls.

Six, thumb pistons affecting Great stops and intra-manual couplers.

Six, thumb pistons affecting Swell stops and intra-manual couplers.

Six, thumb pistons affecting Choir stops and intra-manual couplers.

Four, thumb pistons affecting Antiphonal stops and controls.

Six, toe pistons affecting the Pedal stops only, duplicated on thumb pistons.

Ten, thumb pistons affecting all stops and couplers of entire organ, duplicated on toe pistons.

General Cancel Thumb Piston.

COMBINATION COUPLERS

Pedal Combinations to Great Pistons, On & Off.

Pedal Combinations to Swell Pistons, On & Off.

Pedal Combinations to Choir Pistons, On & Off.

REVERSIBLES

Great to Pedal, duplicate toe and thumb pistons.

Swell to Pedal, thumb piston.

Choir to Pedal, thumb piston.

Sforzando #1, duplicate toe and thumb pistons.

Sforzando #2, duplicate toe and thumb pistons.

PEDAL MOVEMENTS

Register Crescendo Pedal.

Swell Expression Pedal.

Choir Expression Pedal.

Antiphonal Expression Pedal.

EXPRESSION COUPLERS

Antiphonal Expression to Swell Pedal.

MEMORIALS AND GIFTS

One hundred and four persons have contributed to the Belmont Memorial Organ in memory of loved ones and friends listed below. The names of these donors, together with the specific memorials given, will be carried in the permanent record of Memorials and Gifts.

Mr. and Mrs. George M. Adams
Mrs. Roberta Alexander
Dr. W. M. Alexander and
Mrs. Elizabeth Alexander Thompson
Reverend and Mrs. George W. Anderson
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Mrs. Lavelle Tucker
James W. Walker
Mrs. Eunice Hoge Williams
Arthur B. Willis
Mrs. Zelma Mae Willis
James Denton Womack, Jr.

Contributions have also been received in honor of the following:

Dr. and Mrs. E. P. Anderson
Miss Iris L. Groomes
Mr. and Mrs. J. E. Hoge
Dr. John W. Rustin

Lt. Comd. Albert H. Thomas, Jr.
William A. Thomas
Richard Thomasson

Gifts to the Organ have been made by the following:

Mr. and Mrs. Dodson Batson
Mrs. George W. Burroughs
Dr. and Mrs. W. A. Callis
The Chancel Choir
Miss Callie Downing
Carl W. Francis
Mrs. William Frazier
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Miss Faye Hill
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Dr. and Mrs. John Q. Schisler
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Miss Julia Thompson
Miss Frances Van Deren
G. L. Vivrett
Mr. and Mrs. Harry A. Wilk
Robert A. Wilk
Mrs. Cohen E. Williams
Woman's Society of Christian Service

(At a future date, as other Memorials and Gifts are added, proper recognition of all gifts will be made in a more permanent form.)

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H. E. FLIPPEN, Chairman

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Chairman of Building Maintenance Committee: R. Dean Duncan

Chairman of Finance Commission: James H. Daves

Chairman of Music Committee: Scott C. Hubbard

Architect: W. Terrill Hall

Technical: O. D. Glaus, Jr.

Ex-Officio: Farris F. Moore, Richard Thomasson, A. Hugh Wright

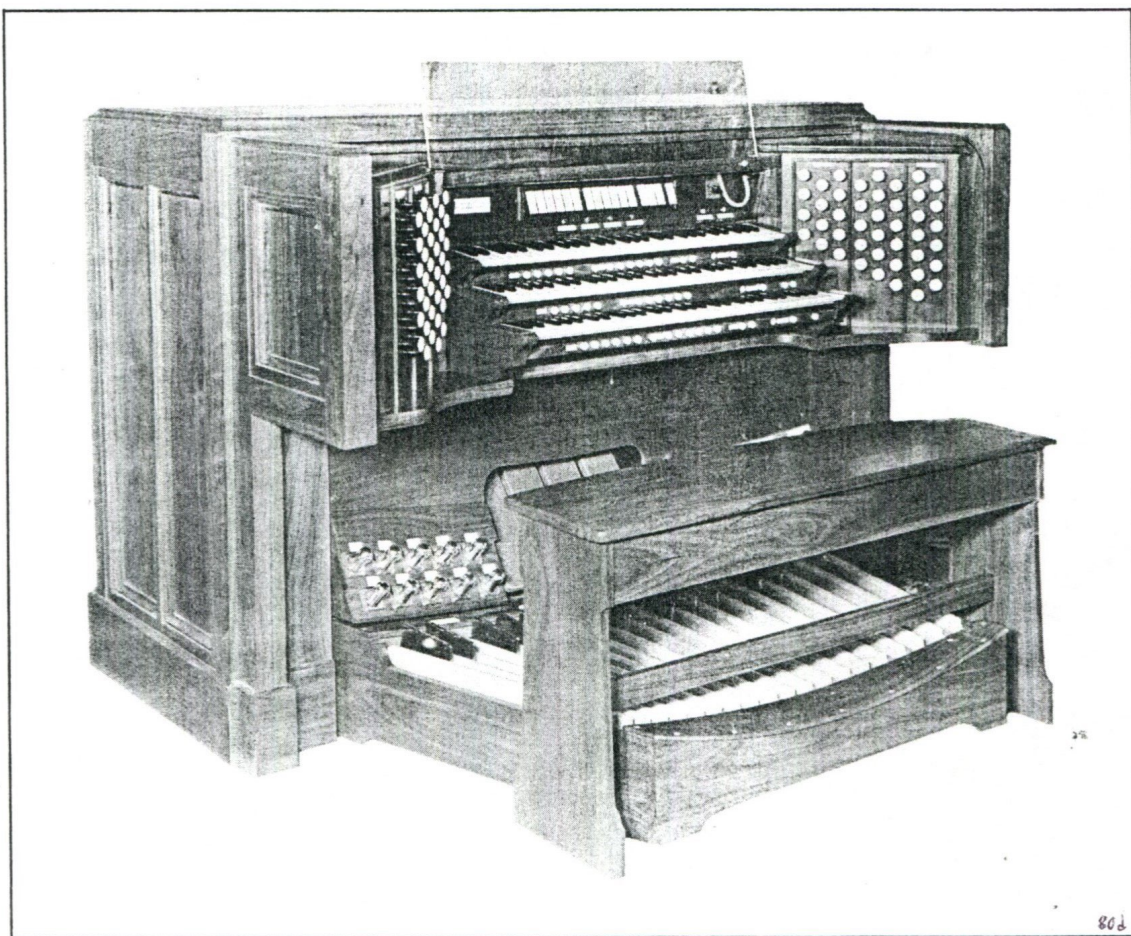
THE ORGAN MEMORIALS COMMITTEE

O. D. Glaus, Jr., Chairman

Gordon Dougherty

Wm. H. Gardner

Ex-Officio: Farris F. Moore, Richard Thomasson



The console is magnificently equipped with devices that enable the organist to control quickly and easily the vast resources of this great organ.