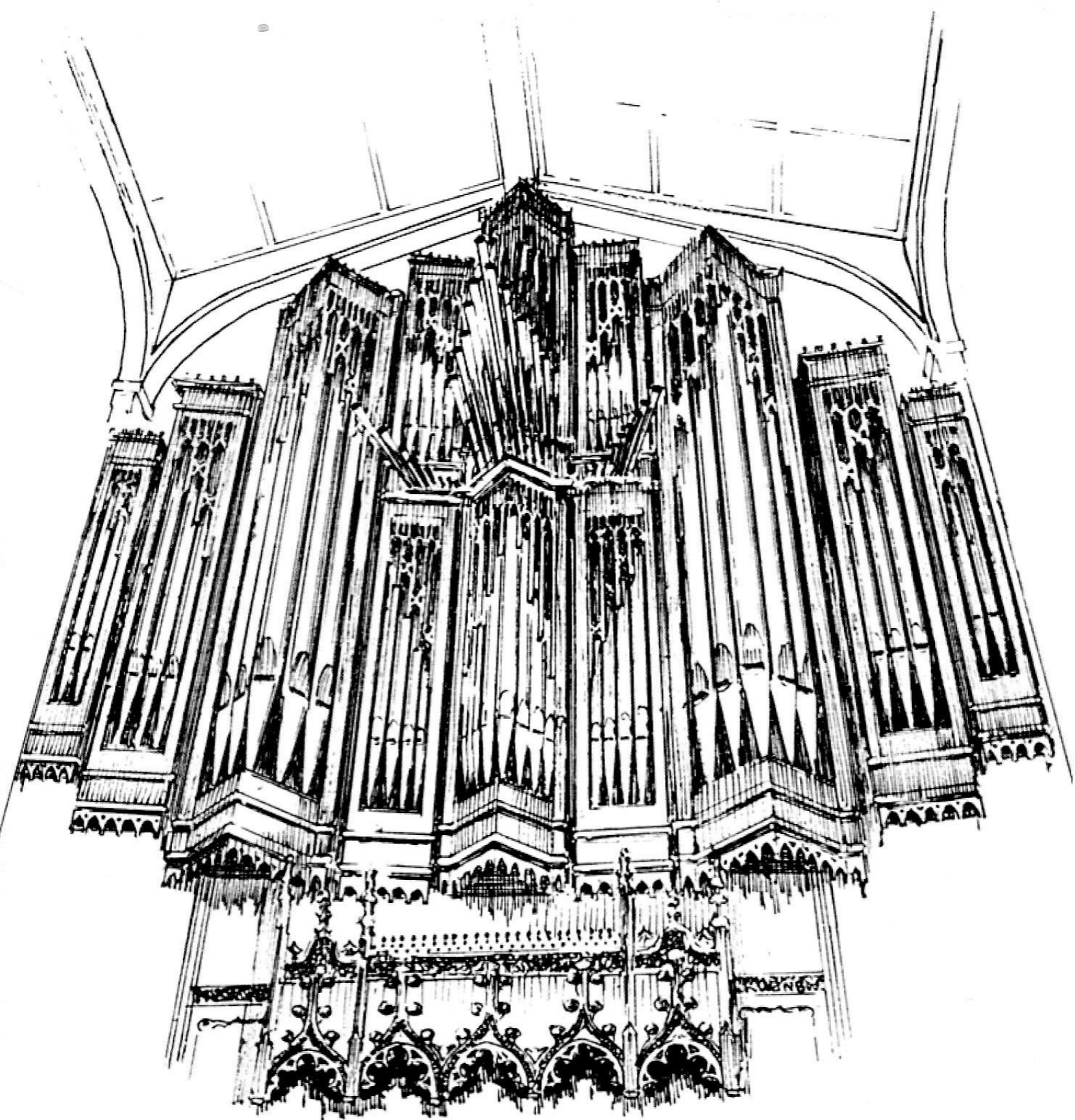


THE INAUGURAL RECITAL  
CELEBRATING THE REFURBISHMENT  
AND ENHANCEMENT OF THE  
CASAVANT FRÈRES ORGAN



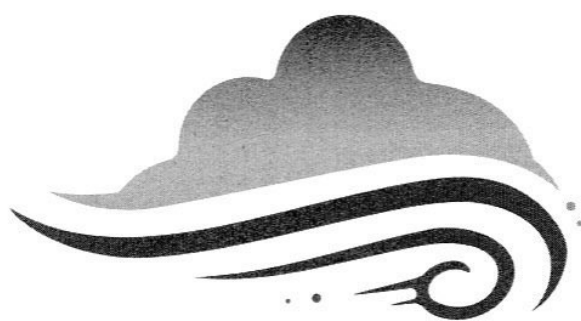
HIGHLAND PARK PRESBYTERIAN CHURCH  
MAY 2, 2010  
7 O'CLOCK IN THE EVENING

CHANCEL ORGAN IS DEDICATED TO THE GLORY OF GOD IN MEMORY OF  
JOHN EDWARD MAY, DAVID EDWARD MAY, KARLA EMILY MAY,  
AND RICHARD OWEN SNYDER  
BY STEPHANIE AMBROSE MAY AND VALERIE MAY SNYDER

GALLERY ORGAN IS DEDICATED TO THE GLORY OF GOD IN MEMORY OF  
MRS. WILLIE HOPKINS KIDD  
BY HER SON, DR. FRANK H. KIDD, JR.

MAY 15, 1983

2010 ORGAN REFURBISHMENT AND ENHANCEMENT COMPLETED BY  
THE GENEROSITY OF THE MEMBERS OF  
HIGHLAND PARK PRESBYTERIAN CHURCH THROUGH



F O R W A R D   *by*   F A I T H

REDEDICATED TO THE GLORY OF GOD, APRIL 25, 2010

*O praise ye the Lord! All things that give sound;  
each jubilant chord re-echo around;  
loud organs, His glory forth tell in deep tone,  
and sweet harp, the story of what He hath done.  
-Henry Williams Baker, based on Psalm 150*

**FROM THE SENIOR PASTOR**  
**THE REV. DR. RONALD WESLEY SCATES**

When you and I think about God, words like “grandeur”, “majesty,” “awe,” and “splendor” should come to mind. The purpose of our newly-refurbished pipe organ is to actually enable us to hear those words as we celebrate the bodily resurrection of Jesus Christ Sunday after Sunday. As we sing hymns and/or listen to anthems sung by our choirs, the organ literally enables us to feel the faith. (Next time you’re in the sanctuary for worship, notice the vibrations the organ produces that permeate this building and its fixtures.) That’s a part of worship. The organ can say things about Christ that mere words can never express. And we are blessed with an organist who not only is a superb musician, but is a man who plays with and from his heart ... a heart yielded to Jesus Christ. Tonight ... and every time we gather in this place ... let us “make a joyful noise unto the Lord!”

**FROM THE DIRECTOR OF MUSIC**  
**DR. GEORGE GREGORY HOBBS**

Thank you for joining us as we celebrate the Christian faith through glorious music. The organ is a significant component of our music ministry at Highland Park Presbyterian Church, and the recent investment we have made in improving this instrument is a testament to our commitment to the musical art. Through this instrument our church experiences glorious enhancement to congregational singing in worship, listens to majestic accompaniment to choral performance, and encounters a wide spectrum of tonal color through concert performance.

The psalmist tells us we must let everything that has breath praise the Lord, and that is certainly true when it comes to this, the grandest of all wind instruments. It is our hope that this magnificent instrument will enrich the spiritual and artistic lives of all those who hear it for generations.



## The 2009-2010 Highlander Concert Series presents

Michael Shake, organist

Welcome and Opening Remarks

Dr. Greg Hobbs  
*Director of Music*

Prayer

The Reverend Dr. Ronald W. Scates  
*Senior Pastor*

## PROGRAM

March for a Joyous Occasion (1985)

Conrad Susa  
(b. 1935)

Fugue in E-flat Major, BWV 552ii (ca. 1739)

Johann Sebastian Bach  
(1685-1750)

Master Tallis's Testament (1940)

Herbert Howells  
(1892-1983)'Sometimes I Feel' from *Gospel Preludes, Book 4* (1984)William Bolcom  
(b. 1938)

Lotus Blossom (1945)

Billy Strayhorn  
(1915-1967)  
arr. Alec Wyton  
(1921-2007)Partita on *Hyfrydol* (1986)Charles Callahan  
(b. 1951)*Love Divine, All Loves Excelling*  
The Presbyterian Hymnal, 376I. *Introduction and Chorale*

Stanza 1: sung by all, unison

II. *Andante*

Stanza 2: treble voices

III. *Trio*

Stanza 3: sung by all, parts

IV. *Adagio* and V. *Finale*

Stanza 4: standing, sung by all, unison

## INTERVAL

– ten minutes –

Symphony No. 5 in F minor, Op. 42, No. 1 (1879)

Charles-Marie Widor  
(1844-1937)*Allegro vivace**Allegro cantabile**Andantino quasi allegretto**Adagio**Toccata**Following tonight's performance, the audience is invited to a reception on the  
Slate Terrace, just outside the sanctuary.*



## ABOUT THE ARTIST

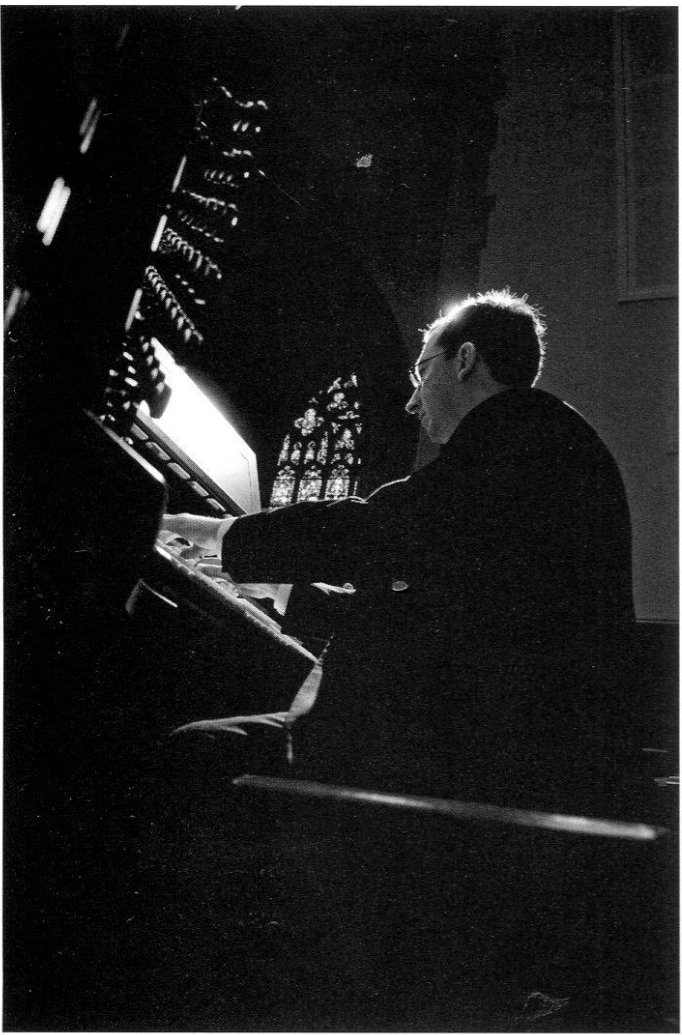


photo: Keith Peeler

Passionate about sacred music and committed to fostering excellence in all aspects of ministry, Michael Shake has served as a church musician for over a decade. A native of Florence, South Carolina, Michael earned a Bachelor of Arts in Church Music from Erskine College and a Master of Sacred Music in Organ Performance from Emory University. His teachers include Gerre Hancock, Timothy Albrecht, Robert Glick and Eric Nelson.

From 1999-2005 Michael served as Associate Organist at Peachtree Road United Methodist Church, Atlanta where during his tenure, he accompanied the Chancel Choir to Europe in 2000, to England in 2005 for a week-long residency at Southwark Cathedral, London, and for the inauguration of the Church's

new Sanctuary and Mander pipe organ composed a consecration hymn tune to a commissioned text by Brian Wren and performed with the Atlanta Symphony under the direction of Robert Spano. His work as a soloist and accompanist are available on three recordings from the Church: *Let my prayer come up* (2000), *I Hear Music in the Air* (2003), and *Carols on Peachtree* (2004). Excerpts from these recordings and live concerts have been featured on American Public Media's *Pipedreams*. Michael also served as accompanist for the Choral Guild of Atlanta and for the Atlanta Sacred Chorale, and is featured on ASC's recording, *Lost in Wonder, Love and Praise* (2005).

Since 2005 Michael has served as Organist and Associate Director of Music at Highland Park Presbyterian Church, Dallas. His responsibilities include playing for over 200 worship services each year; accompanying the Chancel Choir, Highland Park Chorale, and Genesis Youth Choir; directing the Highland and Jubilee Ringers handbell ensembles; participating as an accompanist and soloist on the Highlander Concert Series; and coordinating the Advent Recital Series in Wynne Chapel. Since arriving at Highland Park, Michael has accompanied the Chancel Choir in concert at Baylor University for the "Alleluia" Conference, played recitals celebrating the anniversaries of Highland Park's Casavant Sanctuary organ (1983) and Schoenstein Wynne Chapel organ (1992), and accompanied Dallas-area Presbyterian choirs on the Fisk organ at the Meyerson Symphony Center for the Church Music Institute's "Festival of Church Music". Recent and upcoming recital appearances include: the Church Music Workshop of the South Carolina Chapter of the Fellowship of United Methodists in Music and Worship Arts; Broadway Baptist Church, Fort Worth; Erskine College; St. Rita Catholic Community, Dallas; Southwark Cathedral, London; and the Cathedral of St. John the Divine, Manhattan.

Michael is a member of the American Guild of Organists, currently serving as director of the Dallas Chapter's Robert T. Anderson Recital Series.

Michael and his wife Laura Bowden live in the Oak Lawn neighborhood of Dallas. In his free time he enjoys aviation, cooking and travel.



# THE ORGAN

With a history dating back to the 3rd century BC, the pipe organ was considered the most complex invention of man, next to the watch, prior to the Industrial Revolution. Though the organ has evolved through technological advancements of the centuries, it is still a machine, producing sound by emitting pressurized air through pipes of wood and metal.

The range and timbre of the pipe organ set it apart from all other instruments. From the richest bass to the highest treble, from dark and powerful trumpets to gentle flutes and strings, the organ produces infinite combinations of tone color and volume. With this kind of power, it is no surprise that the organ has been called "the king of instruments".

Although originally used in secular settings, by the 10th century the pipe organ had evolved into sacred use and by the 14th century was well-established as the primary instrument for worship. As the organ advanced in prominence, composers took advantage of its many resources, composing musical forms exclusive to it, along with music appropriate for sacred use in the worship of God. The organ continues to play a significant role in our modern worship: "painting" texts of hymns through use of tone color, creating a "mood" based on the theme for the day through voluntaries and improvisation, and providing solid accompaniment to vocal and instrumental ensembles. The organ can also be a powerful outreach tool, opening eyes and ears to the majesty and glory of God through inspiring music.

## **A BRIEF HISTORY OF ORGANS IN THE SANCTUARY OF HIGHLAND PARK PRESBYTERIAN CHURCH**

In September of 1941, with the completion of Mark Lemmon's gothic-inspired sanctuary for Highland Park Presbyterian Church came the first pipe organ in the congregation's history. The three-manual and pedal organ was built by the W. W. Kimball Company of Chicago and consisted of 34 speaking stops, 38 ranks and 2392 pipes. The organ served through the late 1960s when mechanical problems became prevalent. Correspondence from the time indicates that "duct tape" was used to seal wind leaks. A committee was formed to evaluate the situation and discussions for a new organ progressed to the point that Casavant Frères of St-Hyacinthe, Québec submitted a proposal (including a drawing for a new organ case), which remains in the files of the Music Department. Ultimately, a contract was signed with Otto Hoffman of Austin to renovate and expand the existing Kimball organ.

Unfortunately, the rebuilt instrument suffered greatly. Every available space of the organ chamber was filled with organ parts making maintenance access difficult. In addition, the quality of work was not to the highest standards, and within a few years a committee was again formed to evaluate the organ. Proposals were received from some of the finest builders of the day. This time, the committee selected Casavant Frères to build a new instrument for the church. The former Kimball-Hoffman organ was sold to a church in Concordville, Pennsylvania and in early 1983 the Casavant was delivered and installed. Dr. Frederick Swann, then Director of Music for the Riverside Church in New York City and consultant to the organ committee, played the dedication on May 15, 1983. Since that time, some of the world's finest organists have given recitals on the instrument: Marie-Claire Alain, Diane Bish, David Briggs, Naji Hakim, Simon Preston, Stephen Tharp, Thomas Trotter, John Walker, John Weaver and others.

Over the years, Highland Park has been blessed with a line of gifted organists: Helen Harris, Maude McElvaney, Sam Parker, Michael Benefiel, E. Davis Wortman II, L. Jeffries Binford Jr., Andrew Kotylo and Bradley Hunter Welch.

## ABOUT THE CASAVANT FRÈRES ORGAN

A striking feature of Highland Park's sanctuary is the beautiful façade of the Casavant Frères organ.

The furniture division of Casavant constructed the white oak casework that surrounds the pipes comprising parts of the Pedale Montre 16', Octavebass 8' and Grand Orgue Montre 8', perfectly matching the existing woodwork. A striking feature of the organ is the horizontal copper Trompette-en-chamade located in the center of the façade.

Hidden behind the façade and side grillwork is the main organ chamber, surrounding the Chancel in a shallow "U". At its largest points, the chamber is 42 feet wide, 23 feet high and 5 ½ feet deep. The floor of the chamber begins approximately two feet below the lowest point of the façade and the ceiling rises to a height approximately five feet below the tallest point in the center of the façade. At the top center of the façade, above the organ chamber, is an enclosed space where several organ mechanical components are located. Seventy-seven ranks of pipes occupy the organ chamber over two levels comprising the Chancel Grand Orgue, Recit, Positif, Resonance and Pedale divisions.

The Gallery organ, positioned on two cantilevered structures to either side of the Resurrection Window over the balcony, is a 15-rank organ comprised of three divisions: the Gallery Grand Orgue (west side), Écho (east side) and Pedale (both sides).

The full resources of both the Chancel and Gallery organs can be played from a moveable four-manual and pedalboard console in the Chancel. Three connecting locations in the Chancel floor are provided to allow the console to be moved freely and connected to a location where convenient. Three small cables from the organ console connect to plugs at each location: power, multiplex (communicates the actions of the organist to the organ chamber, activating the correct stop [sound] when pulled, or note when a key is depressed) and audio/visual (for a TV monitor which provides "eyes" for what the organist cannot see from behind the console).

The two-manual and pedalboard Gallery console is permanently positioned at the front of the balcony, east side. This console has full control over the Gallery organ with limited control of the Chancel organ via preset combinations.

The wind for the organ is provided by four blowers: a 6 H.P. main blower underneath the Chancel and three smaller blowers, one each for the Trompette-en-chamade and the two sides of the Gallery organ.



## FROM THE ORGANBUILDER

Originally installed in 1983, the Casavant organ at Highland Park Presbyterian Church in Dallas was one of the very first instruments designed by Jean-Louis Coignet, then recently appointed Tonal Director at Casavant. A real "flagship" for our firm, the celebrated Highland Park organ has been featured in numerous organ recitals and concerts over the years.

The refurbishment project we have completed recently is aimed primarily at enhancing and refining the tonal palette of the instrument, this, in connection with a most successful chancel remodelling. From our very first discussion with Organist Michael Shake, it was agreed that the general character of the instrument should be preserved.

While the organ's overall tonal orientation was French, it showed a definite influence from the Organ Reform ideals, as exemplified by the marked articulation in the pipe speech, the noticeable predominance of upperwork over fundamental tone, and the general approach to reed stop voicing. Our current Tonal Director, Jacquelin Rochette, who joined Casavant not long after the original organ installation, elected, for the Chancel organ, to propose some mixture revisions and to have most reed stops reconditioned or revoiced for a smoother, warmer tone. In order to reinforce the eight-foot line, the upper Pédale was extended to the manual compass, thus making these large-scaled stops playable with the original manual stops. A pungent Violon 8' was added to the Grand Orgue. In the Positif, the original Baroque-style Quintaton 16' and Douçaine 16' were replaced respectively with a Salicional and a Clarinette, both playing at sixteen- and eight-foot pitches. This division offers now more fundamental tone for accompaniment. Both the Récit and Positif expressions were revised for greater effectiveness. The original façade pipes of zinc were replaced with new polished tin pipes. With the exception of making the Contre Trompette 16' playable from the manual, work on the Gallery organ was limited to tonal regulation.

On the mechanical standpoint, the organ was still in good working condition and only required minor attention, with the exception of a thorough cleaning. The two original consoles were extensively rebuilt with solid-state systems. The Chancel console was provided with new manuals, stop jams, coupler board, drawstops, etc. Interestingly, it is now possible to play the Chancel organ from the Gallery console through twelve preset combinations.

We, at Casavant, feel truly honored to have been entrusted the refurbishing of this important Casavant organ, and we wish to extend our heartfelt thanks to all the people we have worked within the last years, for their confidence and cooperation during the entire process.

We also want to acknowledge the essential role played by Michael Shake in this project. Michael's passion, dedication and patience have been instrumental in the success of this endeavour.

Simon Couture  
*Vice President*  
Casavant Frères