

# THE GREAT ORGAN

is given to the Glory of God

and in honor of

Martha and Madison Farnsworth

by their son

David Farnsworth

*"Praise God in his sanctuary...  
praise him with strings and pipe...  
Let everything that has breath  
praise the Lord!"*

Psalm 150

1982



# *The Dedicatory Concert*

*February 14, 1982*

*Three O'clock in the Afternoon*

**Sonata de 1° Tono.....José Lidon**  
(1752-1827)

Lidon was organist of the Royal Chapel in Madrid where he called himself "Master of the Italian Style at the Royal College." This sonata was written for the Trompeta Real - the trumpet stop which was contained within the main organ case.

**Prelude, Fugue, and Chaconne.....Dietrich Buxtehude**  
(1637-1707)

Buxtehude was organist at the Marienkirche in Lübeck and during his long tenure at that position served as teacher and model for many younger musicians of the time. Bach himself reportedly made the journey to Lübeck to study with the master. The Prelude alternates freer sections with more fugal-type passages similar to the actual fugue. The Chaconne is built over an ostinato pattern which is repeated and usually appears in the pedal.

**Three Noels.....Louis-Claude D'Aquin**  
(1694-1772)

Noël étranger  
Noël en trio et en dialogue  
Noël sur les jeux d'anches

D'Aquin published a volume of these variations on Christmas songs. Echo effects are frequent characteristics of this music.

**Prelude and Fugue in A Minor BWV 543.....Johann Sebastian Bach**  
(1685-1750)

This relatively brief prelude is built almost entirely upon the triadic motif heard at the beginning. It provides a satisfying preparation for the more expansive fugue with its elaborate subject and cadenza-like ending passages, one for the pedals followed immediately by another for the primary manual.



## INTERMISSION

**Pièce Héroïque.....César Franck**  
(1822-1890)

Pièce Héroïque, written in 1878, is one of Franck's most popular works. A rhythmic first section introduces two principal themes which are clearly heard. A quieter section follows, introducing a third main theme. Motives from this theme are used to form a march-like transition to the first two themes which appear in a new setting. Following a dramatic pause, a triumphant final section is formed from the third principal theme.

**Deuxième Fantaisie.....Jehan Alain**  
(1911-1940)

Jehan Alain, who died in action in World War II, was the eldest of four children of a French family of musicians. At the Paris Conservatoire he studied composition with Paul Dukas and Roger-Ducasse and organ with Marcel Dupré. The Deuxième Fantaisie was written in 1936 and shows Alain's Arabian melodic influences as well as his innovations in rhythm and organ registration.

**Canon in B Major.....Robert Schumann**  
(1810-1856)

This canon was composed in 1845 as a part of a work entitled "Studies for the Pedal Piano, Op. 56, Six Pieces in Canon." Shortly after the Schumanns moved from Leipzig to Dresden they obtained a pedal attachment for their piano in order to practice organ works. Although these compositions are usually played on the organ, for which they adapt well, they were written for the other instrument. As Schumann used the canon in this piece, the melody is introduced in the right hand and is followed almost note for note in the left hand one measure later.

**Prelude and Fugue on BACH.....Franz Liszt**  
(1811-1886)

Liszt's admiration for Bach (he transcribed a number of large organ works for piano) and perhaps the example of Schumann's Fugues on BACH for organ may have prompted him to compose this work, one of the most brilliant in the organ repertory. In German notation, B is the name for B-flat and H the name for B-natural. It was first performed in 1856 by Alexander Winterberger to whom it was dedicated.

*A reception honoring Dr. Holloway will be held in Fondren Hall immediately following the Dedicatory Concert. You are cordially invited to attend. Fondren Hall is located in the Jones Building. Ushers will be delighted to direct you.*

**Murtagh/McFarlane  
Artists Management**



# Specifications of The Schantz Pipe Organ

St. Paul's United Methodist Church  
Houston, Texas

## GREAT ORGAN

16' Gemshorn  
8' Principal  
8' Bordun  
8' Gemshorn  
4' Octave  
4' Hohlflöte  
2' Super Octave  
II Sesquialtera  
IV Mixture  
III Scharf  
8' Trompette  
8' Trompette en chamade

## SWELL ORGAN

16' Gedeckt  
8' Gedeckt  
8' Viole  
8' Viole Celeste  
8' Flauto Dolce  
8' Flauto Celeste  
4' Prestant  
4' Spillflöte  
2' Flute a bec  
2 2/3 Nazard  
1 3/5 Tierce  
IV Plein Jeu  
16' Bombarde  
8' Trompette  
8' Hautbois  
4' Clairon  
Tremulant

## POSITIV ORGAN

16' Quintaton  
8' Spitz Principal  
8' Nason Flöte  
4' Principal  
4' Koppel Flöte  
2' Octave  
2' Blockflöte  
2 2/3 Nazt  
1 3/5 Terz  
1 1/3 Quint Flöte  
1' Super Octave  
III Cymbel  
16' Regal  
8' Krummhorn  
8' Trompette en chamade  
Cymbelstern

## SOLO ORGAN

8' Philomela  
8' Gemshorn  
8' Gemshorn Celeste  
8' Clarinet  
8' English Horn  
8' Vox Humana  
8' Trompette Harmonique  
8' Trompette en chamade  
8' Harp  
4' Celesta

## ECHO ORGAN

8' English Diapason  
8' Fern Flöte  
8' Gamba  
8' Gamba Celeste  
4' Principal  
4' Wald Flöte  
Chimes  
Tremulant

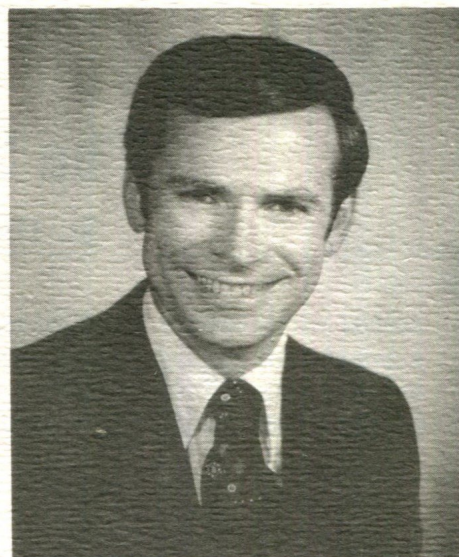
## PEDAL ORGAN

32' Untersatz  
16' Principal  
16' Brummbass  
16' Gedeckt (Sw.)  
16' Gemshorn (Gt.)  
16' Quintaton (Pos.)  
16' Violone  
8' Octave  
8' Floetenbass  
8' Gedeckt (Sw.)  
8' Gemshorn (Gt.)  
4' Choral Bass  
4' Wald Flöte  
2' Wald Flöte  
IV Mixture  
32' Contra Bombarde  
16' Posaune  
16' Bombarde (Sw.)  
8' Trompette  
8' Bombarde (Sw.)  
4' Clarion  
4' Rohr Schalmey  
8' Trompette en chamade



## THE GUEST ARTIST

### DR. CLYDE HOLLOWAY



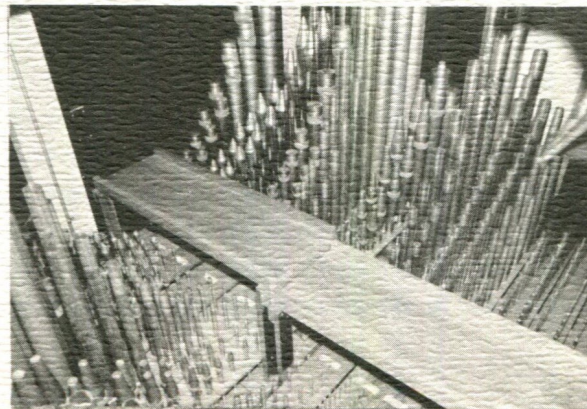
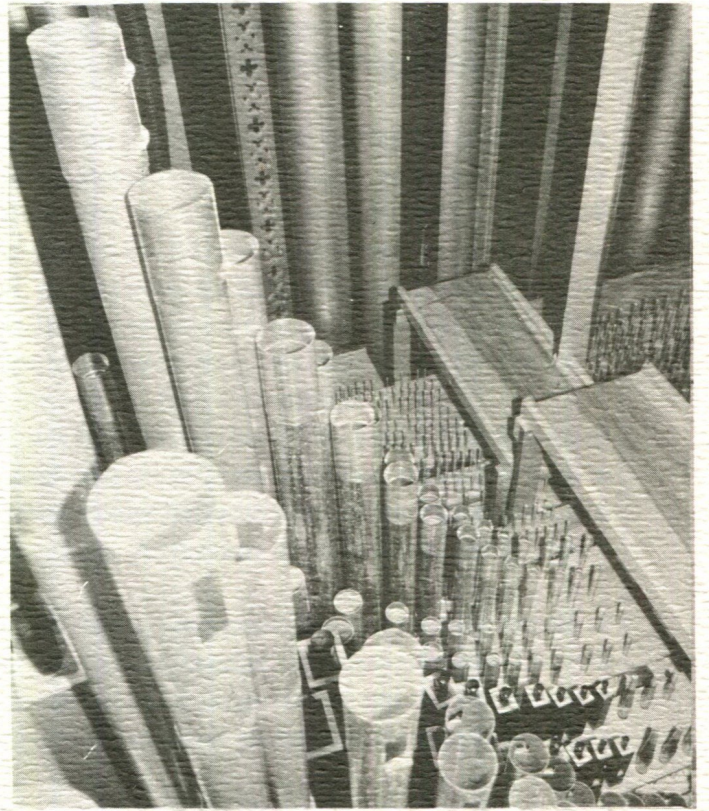
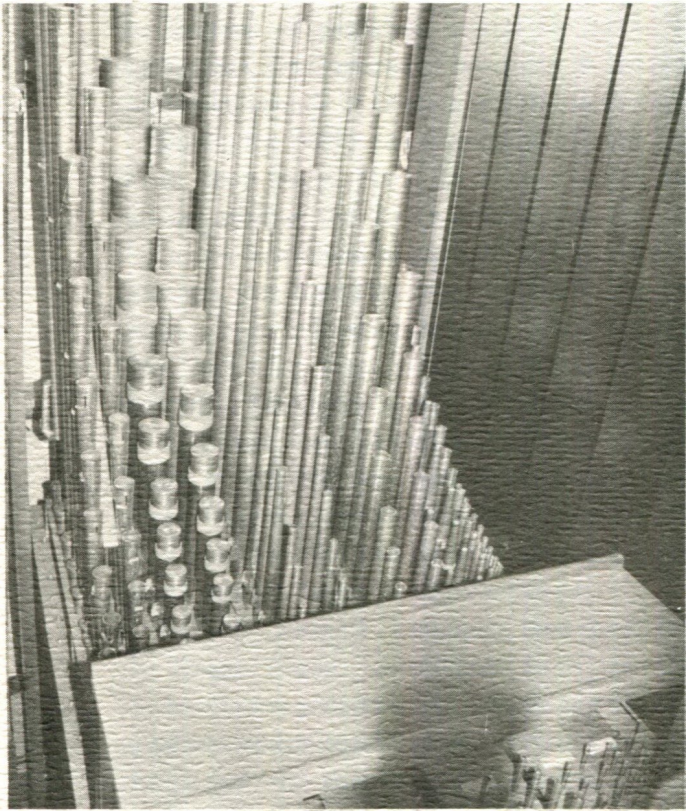
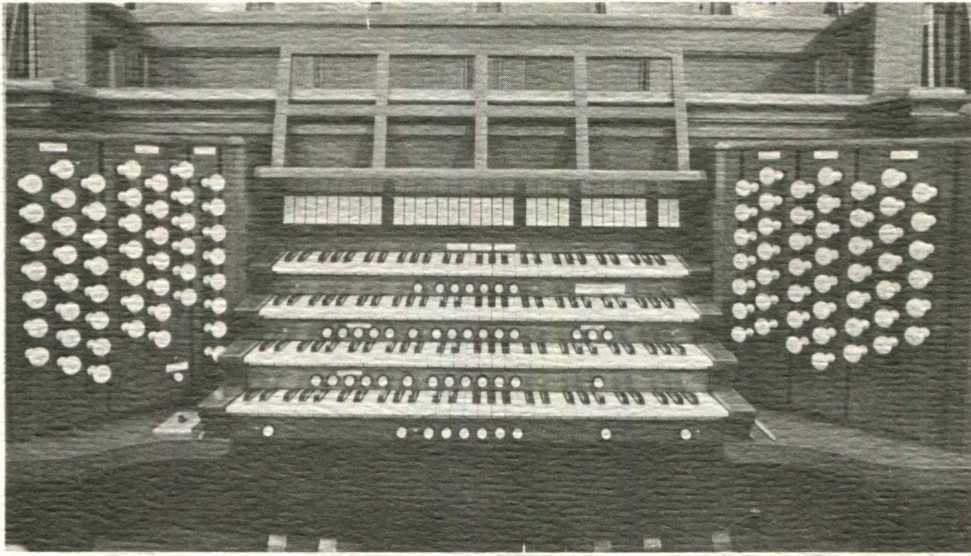
A native of Texas, Clyde Holloway began his organ study with Ruth Turner Caldwell; further early study was with Virginia Denyer Reese. He attended the University of Oklahoma as a student of Mildred Andrews and received the Bachelor and Master of Music degrees there. In 1959, Holloway was granted a Fulbright Scholarship for work at the Amsterdam Conservatory in the Netherlands where he studied organ, harpsichord and chamber music with Gustav Leonhardt. Later he studied organ with Robert Baker as a doctoral candidate at Union Theological Seminary and served as assistant organist at St. Bartholomew's Church in New York City. Clyde Holloway won many honors as a student, among them the National Playing Competition of the American Guild of Organists in 1964. The University of Oklahoma honored him in 1972 as an outstanding alumnus by electing him to Phi Beta Kappa for his professional achievements.

In 1974, he received the Doctor of Sacred Music degree from Union Theological Seminary. The Subject of his dissertation was "The Organ Works of Olivier Messiaen and Their Importance in His Total Oeuvre." During this lengthy study he worked with Messiaen on several occasions, examined his works at the organ of the Church of the Trinity in Paris, and performed under the composer's supervision.

Dr. Holloway has received high acclaim for his concerts throughout the United States. He has performed for the National Conventions of the American Guild of Organists in 1964, 1968, 1972 and 1978, the National Midwinter Conclave in 1968, and for numerous Regional Conventions. He also has appeared in concerts in the Auditorio Nacional in Mexico City, at the invitation of cultural ministries of the Mexican government, in the West Indies, and in Europe. In addition to these engagements, he maintains an active schedule of workshops and master classes.

Dr. Holloway is Professor of Music, Chairman of the Keyboard Department, and Coordinator of Advanced Studies at The Shepherd School of Music, Rice University, and Professor of Music and Artist-in-Residence at Houston Baptist University. He also serves as organist of Christ Church Cathedral, Houston. Formerly he was Professor of Music at Indiana University where he had been a member of the faculty since 1965.







# A HISTORY OF THE PIPE ORGAN AT ST. PAUL'S

The pipe organ has played a decisive role in the traditions, growth and development of St. Paul's Church. During the formative years, from 1906 until 1909, the congregation met in the Goodfellowship Chapel. There is no definite record of exactly what musical instruments were used in this simple setting, but we are almost certain that either a piano or a small reed organ accompanied congregational singing and choral works. As plans for a new Sanctuary at the corner of Milam and McGowan were developed, the leaders of the church were determined to provide an outstanding organ to serve the worship requirements of the church and the artistic needs of the city.

The Pilcher Organ Company, of Louisville, Kentucky, was contracted to build and install the pipe organ in the Milam Street Sanctuary. A 36 rank instrument was designed for the building and ready for the Consecration Service on January 31, 1909. Though relatively small by today's standards, this organ attracted the interests of musicians across the state. The pipe scaling was much larger than in contemporary instruments. Descriptions of the organ, at the time of installation, reported that the Pilcher produced full and substantial sounds in keeping with musical standards of the era.

During the 1920's, the congregation contemplated a move from the Milam Street facilities to a location on South Main Street. Plans for a large Gothic cathedral-like Sanctuary were developed and once again the musical needs of the church were studied. Mr. Hu T. Huffmaster, the Choirmaster at St. Paul's, suggested that a new instrument be planned for the new building. Eventually, the Kilgen Organ Company, of St. Louis, Missouri, was named the organ builder for the new church. At that time, the Kilgen Company was one of the leading organ builders in America. The company had installed a large instrument in St. Patrick's Cathedral, New York City, then the largest church edifice in the country. Pietro Yon, the organist at St. Patrick's, assisted in developing specifications and the tonal design for the St. Paul's instrument.

A 55 rank, four manual, electro-pneumatic instrument was built for the "new" St. Paul's. The organ was Italian in style and was influenced strongly by the orchestral concept of organ building, which was then in vogue. Unique to the 1930 instrument were the "ripieno" stops found frequently on Italian instruments. The "vox humana" was also an unusual sound, as was the organ harp. At the time of installation, the St. Paul's Organ was the largest in the Southwest.

In 1952, Lanson F. Demming, then the Choirmaster at St. Paul's, recommended an extensive rebuild of the Kilgen Organ. Consultants from the Kilgen Company made detailed recommendations for this modernization program. Mr. Demming and the consultants developed a program that put the instrument in good mechanical condition and devised a series of new stops to reflect some of the classic principles of organ design that were then being rediscovered.

By 1977, however, the Kilgen Organ had developed serious mechanical difficulties. The Trustees surveyed the situation and decided to install a large electronic instrument for temporary use. As plans for the St. Paul's Jubilee program got underway it became apparent that a resolution of the pipe organ issue was a top priority in the Sanctuary renovation. Mr. James V. Walzel was appointed the Chairman of the Organ Committee to evaluate the music needs of the church in light of emerging programs and future plans. Members of the committee included Arlena Dow, Lanson F. Demming, Weir N. Kyle and Robert W. Pate. Other members were the St. Paul's Choral Director, Frances Anderson, the church Organist, Robert S. Brewer and the pastor, Dr. John Fellers. Lee Mae Martin served as secretary for the committee.

As the committee began its work, Dr. Clyde Holloway, Professor of Organ at the Shepherd School of Music, Rice University and the Organist at Christ Church Cathedral, Houston, was invited to serve as a consultant. Dr. Holloway studied the musical requirements of the church and evaluated the acoustical



situation in the building. His recommendations revealed that a rebuild of the 1930 organ would not be practical because of limited chamber space, which would create significant problems in repair and maintenance. Dr. Holloway also recommended that any new instrument be open to the Nave and that the acoustics of the Sanctuary be significantly upgraded. With these recommendations in mind, the Organ Committee continued its work, listening to instruments in the Houston and Dallas areas.

In early 1980, David Farnsworth, a long time member of St. Paul's made a commitment to the Jubilee Program which provided the funding for the building of a new organ. In gratitude for Mr. Farnsworth's generosity, the Sanctuary Organ honors his mother and father, Martha and Madison Farnsworth. Mr. and Mrs. Farnsworth, along with their son, have played a vital role in the life of St. Paul's Church. Both Madison and David Farnsworth have served as Trustees of the church. Mrs. Farnsworth has been active in women's organizations and the Chapel Class. She is a life member of the Administrative Board. David is Chairman of the Jubilee Committee and is currently serving a second term as a Trustee of the church.

After careful study, the Organ Committee selected the Schantz Organ Company of Orville, Ohio, as the builder of the new Sanctuary Organ. The Schantz Company is a family owned firm that has built organs since 1873. The company worked carefully with Mr. Brewer and Mrs. Anderson to develop an instrument that would serve both the liturgical needs of the congregation and the artistic demands of the city.

In the meantime, Dr. and Mrs. Fellers were traveling in England. At Bath Abbey they saw a magnificent organ installed in a beautiful carved case which was displayed on an arch in the west transept of the church. They obtained photographs of this display and brought them back to the Organ Committee. The Schantz Company was asked to design a case based on the Abbey concept. The stunning installation you see today is the result of this work. Existing wood carvings and new material have been ingeniously incorporated into the display.

The new organ at St. Paul's is a four manual, electro-pneumatic instrument that is eclectic in design. The instrument contains 4258 pipes, 76 ranks and 84 stops. Its sound is typified by what has been described as a "gentle aggressiveness." Since the 1930's, organ building in this country has undergone many changes. Rediscovery of pipe voicing techniques, along with scaling and winding principles from earlier centuries has permitted organs of greater clarity and "classic presence" to be constructed. Thus a synthesis of sound has been created that incorporates the heritage of organ building from centuries past with the best insights of contemporary musicianship. The instrument we are dedicating today is truly a premiere organ that has already attracted the interests of musicians across the nation.

A unique feature of the St. Paul's Organ is the incorporation of pipes from the 1909 Pilcher and the 1930 Kilgen. A special orchestral division, the Solo, was created with stops from the Kilgen instrument. Pipes were reconditioned and placed on new chests. In this way, the finest part of the 1930 organ has been preserved for future generations.

The Echo organ, located in the ceiling at the rear of the Nave, was brought from the "old" St. Paul's to the new building in 1930. It was a gift of Mrs. Caro Bryan Chapman and Miss Johnelle Bryan. This five rank division is composed of pipes from this historic instrument. This division has been rebuilt by Paul J. Jeringan, a local craftsman, with the assistance of Mr. Brewer. Members of the Cathedral Choir spent many hours repairing some of the intricate parts of the Echo organ. When you hear the Echo Organ, you are hearing three quarter's of a century of musical tradition at our church.

The specifications of the St. Paul's Organ are listed in this commemorative booklet. This specification is worthy of study. The congregation is proud of this magnificent instrument. Those who love music in this city and who appreciate its finest interpretation feel a profound sense of gratitude to the donor and the dedication of musicians, craftsmen and laypersons who have made this day of dedication possible. Our prayer is that the St. Paul's Organ will draw all who worship in this Sanctuary closer to God and make a significant contribution to the artistic growth of the city this church is called to serve.



## THE PORTATIVE ORGAN



The Kilgen Organ, used in the Sanctuary, had an unusual feature which permitted it to be played from consoles located in the Choir and Chapel. As plans were developed for the new Sanctuary Organ, it was felt that one or two divisions from the 1930 instrument could be left in place and used as the Chapel instrument. This, however, proved to be impractical because of problems with space and maintenance. For these reasons, the Organ Committee recommended to the Trustees that an alternative solution be found.

Mr. Brewer discovered a small Flentrop Portative Organ, which was being sold by a private individual. This instrument is a one manual, three rank, mechanical action organ. The organ was purchased and delivered to the church in early 1980. The exterior was refinished by Mr. Brewer's father, Roe E. Brewer, to make the woodwork compatible with other finishes in the church.

This delightful baroque organ is used for services in the chapel and for small groups who worship in the nave. It also accompanies Chamber ensembles and choral groups. The organ is self-contained and can be easily moved from one place in the building to another. You can see the Portative Organ in the North Transcept of the Sanctuary.



# The Organ Committee

James V. Walzel, Chairman

Frances Anderson  
Robert S. Brewer  
Arlena Dow

Lanson F. Demming  
Weir N. Kyle  
Robert W. Pate

Lee Mae Martin, Secretary  
John E. Fellers, Pastor

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Mrs. Arthur R. Wilson, Co-Chairman

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Mrs. Alfred H. Freeman (Deceased)  
Claud B. Hamill  
Mrs. R. W. Henderson

Mrs. Verner McCall (Deceased)  
Mrs. J. N. R. Score  
Blake Speer (Deceased)  
Mrs. Lester O. Weison

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Arthur R. Wilson  
James U. Walzel  
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Mrs. Herschel P. Wooley  
A. Gordon Jones, Chairman, Sanctuary Renovation  
Jim M. Ford, Jubilee Treasurer  
John E. Fellers, D.D., Pastor

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Edwin A. Beauchamp, Chairman-Elect, The Administrative Board  
Eugene J. Pitman, 1981 Chairman, The Administrative Board

Albert H. Holder, Church Lay Leader  
Hugh G. Reeves, Chairman, The Council on Ministries

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