

STOP LIST

Great

16' Pommer
8' Principal
8' Holz Gedackt
4' Octave
4' Spitzflöte
2' Waldflöte
Furniture IV
8' Trompete
8' Trompette en Chamade
Chimes (prepared)

Swell

8' Viole de Gambe
8' Viole Celeste
8' Rohrflöte
4' Spitzprincipal
4' Nachthron
2' Octave
1 1/3' Larigot (from Scharf III)
Scharf III
8' Fagot
4' Fagot (ext.)
16' Trompette en Chamade (Gt.)
8' Trompette en Chamade (Gt.)
4' Trompette en Chamade (Gt.)
Tremulant

Couplers and Mechanicals

Swell to Great - 16', 8', 4'
Choir to Great - 16', 8', 4'
Swell to Choir - 16', 8', 4'
Great to Pedal - 8', 4'
Swell to Pedal - 8', 4'
Choir to Pedal - 8', 4'
Great to Great - 16', 4', Unison Off
Swell to Swell - 16', 4', Unison Off
Choir to Choir - 16', 4', Unison Off

Choir

8' Erzähler
8' Erzähler Celeste
8' Nasonflöte
4' Spillflöte
2 2/3' Nasat
2' Italian Principal
1 3/5' Tierce
8' Krummhorn
4' Schalmi
8' Trompette en Chamade (Gt.)
Tremulant

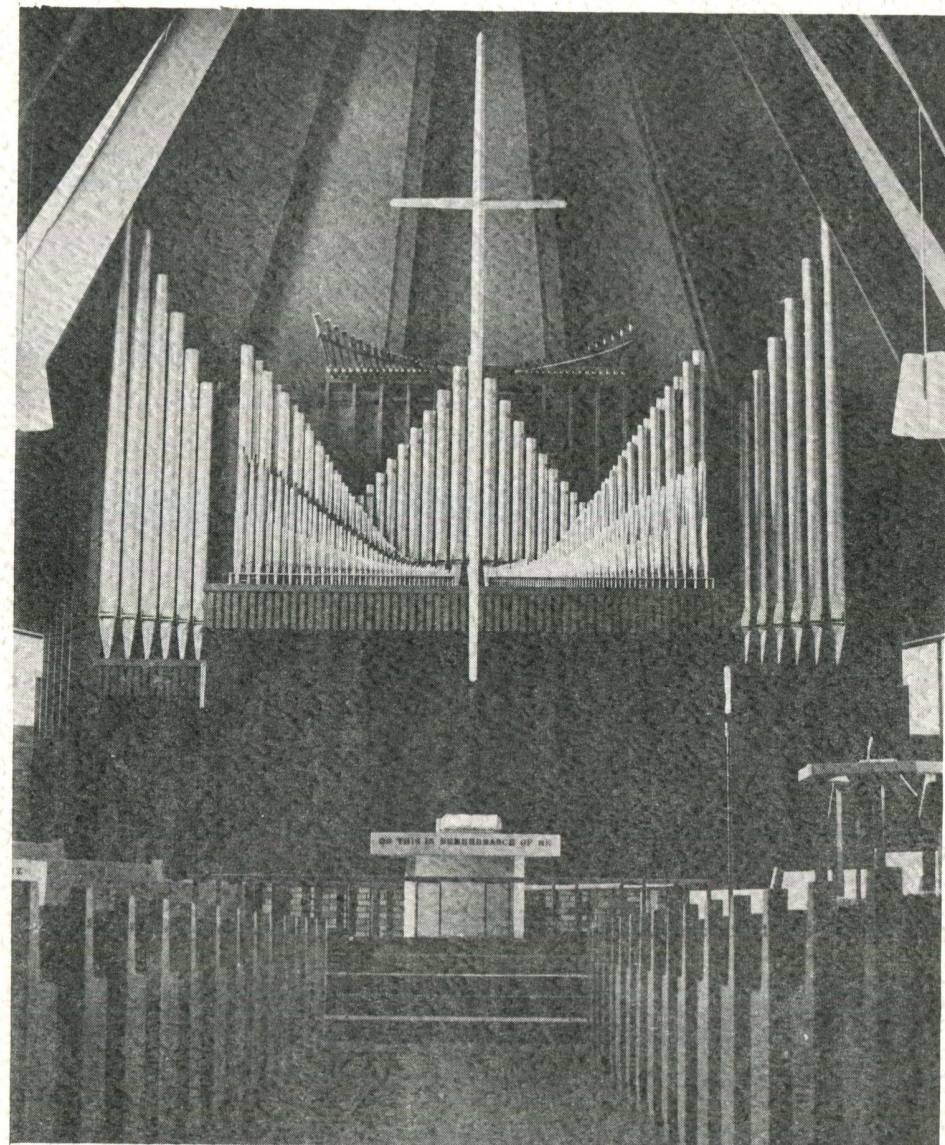
Pedal

32' Resultant
16' Principal
16' Subbass
16' Pommer (Gt.)
8' Octave
8' Bourdon
8' Pommer (Gt.)
4' Choral Bass
4' Bourdon
4' Pommer (Gt.)
2' Flachflöte
Mixture II
16' Posaune
8' Posaune (ext.)
4' Posaune (ext.)
8' Fagot (Ch.)
4' Schalmi (Ch.)

Crescendo Sforzando

Combination Pistons

Great - 5
Swell - 6
Choir - 5
Pedal - 5
General - 7



IN MEMORIAM: CLARENCE AND ANNA WOOD

AUTUMN 1975

THE FIRST UNITED METHODIST CHURCH
4TH AVE. NORTH AND BROADWAY
BILLINGS, MONTANA

THE WOOD MEMORIAL ORGAN

Built by Schantz Organ Company, Orville, Ohio

Pastoral Staff

Vern L. Klingman, B.A.; Th.M.; Th.D.
D. James Fitzhugh, B.S.; M.D.
Sidney B. Corl, B.S.; M.D.

Music Staff

Arthur Brandvold, Director Chancel Choir
Rosemary Fitzhugh, Director 4 Youth Choirs
Jeanette Vargo, Organist

The Organ Committee

Warren Frank, Chairman
Harry Thompson
Robert Hendrickson
Maud Nelson
Vern L. Klingman

The Music Committee

Donna (Mrs. Don) Nasseeth, Chrp.
Lois (Mrs. Al) Kiser, Vice Chrp.
Lorraine (Mrs. Marlen) Anderson
Marlen Anderson
Bess (Mrs. William) Barrett
Betty (Mrs. James) Bischke
Jerry (Mrs. Dick) Boyle

Myrtle Culligan
Warren Frank
Bernice Koenig
Lynn (Mrs. Tom) Morledge
Maud (Mrs. C. H. Nelson
Mildred (Mrs. John) Riedesel
Winifred Stull
Gail (Mrs. Robert) Waller

ABOUT THE WOOD MEMORIAL ORGAN

Planning for the organ began in May 1971 when Clarence F. Wood, then 101 years old, offered to give to the church money to build a pipe organ. An organ committee was appointed and began gathering information about various organ builders. Later Mr. Wood decided that the organ should be built after he had passed on, and the organ committee then became less active.

On April 1, 1974, at age 104, Mr. Wood died. As he had promised the church received a substantial sum dedicated to provide his church with a pipe organ. The organ committee resumed study, meeting with representatives of many organ companies and studying various tonal designs. The committee selected a design presented by the Schantz Organ Company of Orrville, Ohio, which offered the versatility necessary for the varied demands of church music. The contract for the organ was signed in December 1974. Installation was completed in August 1975.

The basic tonal concept of the organ is German Classic, featuring well-developed principal and flute choruses and a number of reed, mutation, and string stops of varying colors adequate to permit authentic performance of the organ literature of all styles, periods, and nationalities.

The organ design is a visual, as well as an aural asset to worship.

The Swell organ and Choir organ are enclosed in expression chambers installed behind a large redwood screen.

Most of the Pedal organ is placed at both ends of the screened chamber.

The entire Great organ, except for the Trompette, and the bass pipes of the Pedal 16' Principal are exposed in front of the screen. The windchests on which the exposed pipes sit are faced with redwood flashings matching existing woodwork in the church.

The outstanding visual and aural feature of the organ is the Trompette en Chamade. This rank of pipes has its own windchest at the very top of the screen, and the pipes project horizontally over the great organ. The Trompette en Chamade provides a blazing, awe-inspiring capstone to the magnificence of the full organ sound.

The 2,239 pipes of the organ are played from a contemporary style console crafted in blonde oak to match the pews and other woodwork in the sanctuary. The interior of the console is faced with mahogany. The 52 stops are controlled by stopknobs mounted on jambs on either side of the manual keyboards.

The couplers are controlled by tilting tablets placed above the manuals. The organ is provided with a full complement of mechanical aids to assist the organist in drawing forth the fullest resources of the instrument.

THE FIRST UNITED METHODIST CHURCH
Billings, Montana

Presents

The Dedicatory Recital on the Wood Memorial Organ

Fredrick Swann

Organist

Friday, October 10, 1975

8:00 p.m.

FESTAL FLOURISH

Gordon Jacob
(b. 1895)

Jacob is most famous for his choral arrangements of "Brother James' Air". This organ work from his pen is in the contemporary English style and pits the most powerful reed stop of the organ against the remainder of the instrument's resources.

FANTASIA AND FUGUE IN G MINOR

Johann Sebastian Bach
(1685-1750)

The monumental Fantasia, with its vividly contrasting sections, striking dissonances, abrupt modulations and intensity of expression, stands as the composer's greatest work in this form. The Fugue subject is based on a Dutch folk song. The spontaneous theme, unusually attractive both melodically and rhythmically, is developed with a remarkable combination of technical skill and emotional power.

COMMUNION

Charles Tournemire
(1870-1939)

A distinguished pupil of Franck, Tournemire succeeded him as organist of St. Clotilde in Paris in 1898. As an Organ virtuoso he toured throughout Europe. The bulk of his work for organ consists of L'Orgue Mystique, a collection of organ masses for the Liturgical year. This movement is from Book Five.

CONCERT VARIATIONS ON THE AUSTRIAN HYMN

John Knowles Paine
(1839-1906)

Paine was born in Portland, Maine. After extensive study in America, he went to Berlin to study organ with Karl August Haupt, one of the greatest organ virtuosos and organ teachers of the 19th century. His progress was so great during his three years of study (composition and orchestration were included) that he frequently gave organ recitals through Germany and became the first American organist to be critically acclaimed in Germany. When he returned to America in 1861, his career advanced rapidly and honors came to him throughout his life. He was one of the finest organists of his time, and it would appear that he was more responsible than any other organist for introducing the works of J.S. Bach to American audiences.

These variations are typical of those he and other composers wrote during this time in history: the theme is stated, several variations follow (one of which always displayed pedal virtuosity); a fugue and "grand finale" statement of the theme made for a rousing conclusion.

TWO EARLY AMERICAN VOLUNTARIES

for FLUTE STOPS Benjamin Carr
(1769-1831)

Born in London, Carr came to Philadelphia around 1793, along with his father and brother. There they established a successful music publishing enterprise. Carr was a prolific composer of popular and patriotic songs, including the famous "Hail! Columbia!"

for TRUMPET STOP Francis Linley
(1771-1800)

Although blind from birth, Linley nonetheless carved out for himself a successful career in England as a composer and organist, coming to Philadelphia in 1796. This short work is typical of the "voluntary" of the period, which often featured a solo stop, with "echo" effects on a contrasting combination.

SYMPHONIC CHORAL: "Jesus Still Lead On"
Sigfrid Karg-Elert
(1877-1933)

German organ music reached phenomenal heights of romanticism in the works of Karg-Elert and Max Reger. The majority of compositions by both men were founded on chorale melodies. The "symphonic chorale" is a treatment of grandiose proportion, utilizing many controversial harmonies and registrations.

Simon Preston, the brilliant English organist, here gives us a startling musical portrait of the following words from the Liturgy of St. James:

At his feet the six winged Seraph; Cherubim with sleepless eye veil their faces to the Presence, as with ceaseless voice they cry Alleluya, Alleluya, Alleluya, Lord Most High!

FOUR CHORALE PRELUDES

Ernest Pepping
(1901-1971)

Up, up, my heart, with gladness
Heavenwards He ascended
Now God be praised
With tender joy.

Brevity and simplicity of style characterize these recent settings of ancient chorale melodies.

INTRODUCTION, PASSACAGLIA AND FUGUE

Healey Willan
(1880-1968)

This monumental trilogy is Dr. Willan's finest work for organ, and one of the masterpieces of organ literature. Not only are a multitude of compositional devices employed in the writing, but the full resources of the organ are heard to advantage, from the very softest stops to the full volume of the instrument.

Following a dramatic introduction, the theme of the passacaglia is introduced in the pedal, and eighteen variations are built upon it. A brief chorale-like section preceded the fugue, the subject of which is derived from the theme of the passacaglia.

The recitalist Fredrick Swann, is Director of Music and Organist of The Riverside Church, and also Chairman of the Organ Department of the Manhattan School of Music, New York City.