



PRESTON HOLLOW PRESBYTERIAN CHURCH  
DALLAS, TEXAS

GOULDING & WOOD, INC.  
PIPE ORGAN BUILDERS  
OPUS 41, 2003







# Goulding & Wood Opus 41 Preston Hollow Presbyterian Church Dallas, Texas

DEDICATED FEBRUARY 8, 2004



## FROM THE PASTOR

I have always said that sacred music in worship is “my sermon,” allowing me to hear the Word proclaimed beyond mere words, interpreted by the great composers of all ages. Music lifts the soul beyond the merely rational, and inspires God’s people to sing the songs of faith.

Our new Goulding & Wood pipe organ has become the centerpiece of our chancel; more importantly, it is our *cantus firmus*, grounding our worship, raising the eye upward and tuning our praises. Already we sense a new energy, depth and vitality in our services of worship. Whether it is a Thanksgiving service, Christmas candlelight, a memorial service, a wedding or an Easter Sunday, our 69-rank Goulding & Wood is capable of all the nuances of color and meaning needed for the church’s many moods.

I cannot express sufficient gratitude to all the artists from Goulding & Wood who took great interest in our church, befriended our staff and members and were supremely committed to the building of an instrument to be used in the worship of God. They will be remembered by generations to come – every time Goulding & Wood’s Opus 41 fills its great bellows and sings again.

Blair Monie

## *Psalm 150*

*Praise the LORD!*

*Praise God in his sanctuary;  
praise him in his mighty firmament!  
Praise him for his mighty deeds;  
praise him according to his surpassing greatness!  
Praise him with trumpet sound;  
praise him with lute and harp!*

*Praise him with tambourine and dance;  
Praise him with clanging cymbals  
praise him with loud clashing cymbals!  
Let everything that breathes praise the Lord!  
Praise the LORD!*





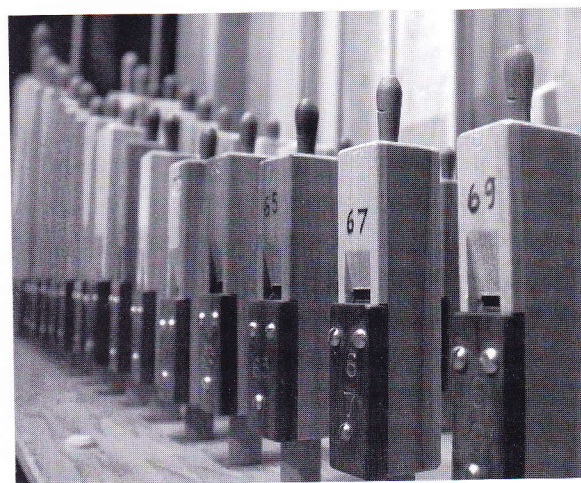
## FROM THE ORGANIST

My first days as organist at Preston Hollow Presbyterian Church in March of 2000 were filled with excitement. The congregation had recently approved a capital building campaign which included new facilities for music rehearsal, enlarged and acoustically improved sanctuary, and a new pipe organ. Becoming part of the music ministry team, forming new relationships with congregation, choir and staff, and jumping right into the process of selecting a builder for the new instrument was a challenge. All of these experiences have proved unforgettable. Working with Jim Watkins, chair of the selection committee, Terry Price, music director and former classmate, and the rest of the knowledgeable members was a joy. The enormity and challenge of embarking on a project of this scope became very real, and it was with a sense of certainty and good fortune that we decided to entrust the planning and building of this new instrument to Goulding & Wood, Inc. of Indianapolis.

While the organ committee was busy planning the specification for this instrument with Jason Overall and Brandon Woods (of G & W), others at the shop consulted with the architects for the sanctuary expansion. To have the organ builder involved in this pro-

cess was a luxury that few experience. After the sanctuary renovation was complete, we still had to wait another year for the organ. That year was filled with anticipation. We finalized the stop list, enjoyed frequent digital photos of building progress e-mailed from the workshop, and tried to imagine the sounds of the new instrument. Frequent communication from the folks at Goulding & Wood helped us plan and prepare for the installation which occurred in the fall of 2003. Because of this, very few problems were encountered, and the organ was ready several weeks earlier than forecast.

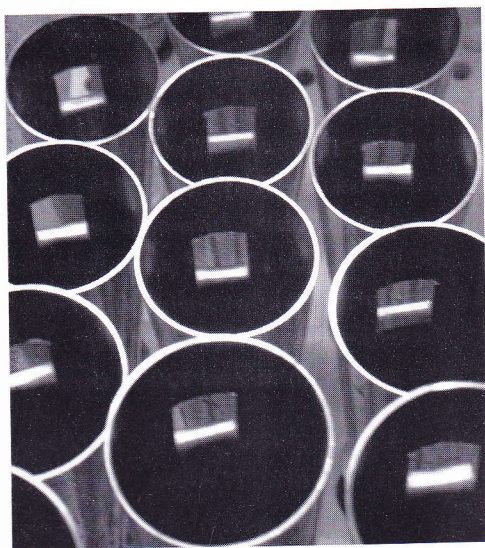
It is very difficult to describe the pleasure of musical sound. Most music lovers can recall the experience of sound lifting and transporting the soul, of losing oneself in the beauty and holiness of the moment. I and many others expected this instrument to provide the instrumental voices for this kind of experience. But those are very great expectations, and one is hesitant and somewhat fearful to dream so large. As the instrument itself was installed, and each unique and carefully crafted piece fitted, excitement grew. The visual impact was simple, elegant, and stunningly beautiful. I found myself reluctant to say good-bye to the builders, and welcome the voicers. How could the sound possibly equal the beauty of the already visible? As voicing neared completion, I sat at the superbly crafted console, played a Bach prelude on the 16' plenum, and felt those anxious questions disappear. The sound was rich and resonant, not muddy, but full bodied, with mixtures providing clarity and brilliance without a hint of shrillness. It was stunning! Since then, my days have been filled with the wonder of discovery. Instead of trying yet another trick to find a registration that works, I have the de-



lightful challenge of choosing from among several beautiful possibilities. Preparing hymn accompaniments is a joy, and the sanctuary's acoustical improvements support the organ and congregation's song. Possibilities for anthem accompaniments for our 120 voice choir are nearly limitless. Time and again, repertoire that was filed away is brought out, registered, and played, with the inevitable exclamation, "Aha! That's how it should sound!" The powerful voice of Opus 41 fills the 900-seat space without becoming strident; the Tuba 8' provides a crowning touch. The softest manual voice, the Choir Conical Flute 8' almost disappears, while the 32' Contre Bourdon purrs quietly underneath.

I believe I may speak for the selection committee, the Preston Hollow Sanctuary Choir, the music ministry, and the congregation when I say that we are truly blessed. We had a dream that was recognized by this congregation to have great value, that merited considerable financial commitment. This dream was nurtured, shaped and strengthened by our collaboration with the Goulding & Wood organ builders. Our desire for a pipe organ that could lead us as we lift our hearts, souls and voices together in praise of our Creator God has been realized. Our journey of stewardship of this great gift is now just beginning.

Annette Albrecht





## FROM THE BUILDER

From our first contact with the committee of Preston Hollow Presbyterian Church, we were excited about the possibility of working in Dallas, with its rich pipe organ culture and precedence of significant instruments. At the same time, our focus throughout the project has been the same as with all of our instruments, namely to provide a worshiping community with a versatile resource that supports the music ministry. Creating a liturgically sensitive design within the larger context of the Dallas organ community posed challenges as well as many exciting opportunities.

Throughout the process, we were grateful for the support and assistance of the Organ Selection Committee, chaired by Jim Watkins, and the church music staff, including Terry Price, director of music and Annette Albrecht, organist. In the many conversations, visits and meals we shared, the people of Preston Hollow Presbyterian Church became close friends, and we continue to value their input and camaraderie.

Tonally, the organ is structured around a carefully balanced plan of principal choruses. Each division relates to and complements the other divisions in a terraced scheme. The Great plenum is based at 16' pitch with a divided six-rank mixture allowing for an

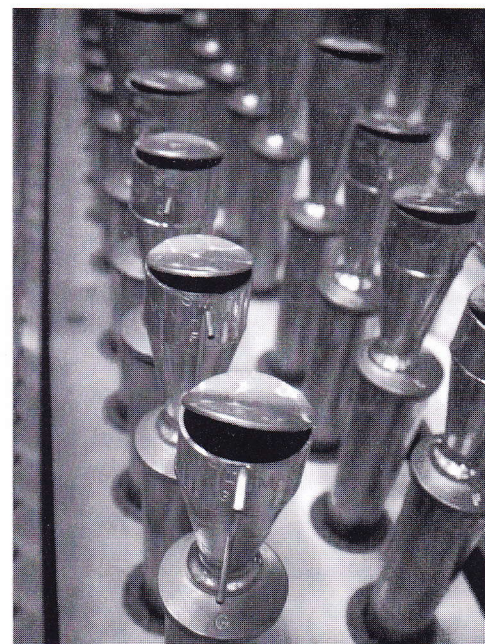
8' chorus when desired. The Swell acts in relief to the Great in a traditional Positiv-Hauptwerk manner. The higher pitched Cymbale mixture is effective in plenum literature as well as in coloristic effects. In contrast, the Choir principal chorus is specifically oriented toward the needs of choral accompaniment, and the mixture clearly delineates tone without becoming oppressive or over-stated. The Pedal plenum is built along lines similar to the Great and has a complete, independent chorus of principals beginning at 16' pitch.

Each manual division contains a third-sounding rank, increasing the flexibility in playing Cornet-based literature, particularly French *grands jeux* and *dialogues*. Both Great and Choir cornets are *decomposée*, while the light, diapason Sesquialtera of the Swell effectively colors flutes or principals.

Flute choruses in the instrument display a maximum of variety in color, ranging from the solid Great 8' Bourdon and 4' Flûte conique to the Swell's crisp, articulate wooden flutes at 8' and 4' with a crowning 2' Recorder in 70% lead. The Choir's flute ensemble is the largest of the divisions and includes a luxurious 16' Conical Flute. Among the largest yet softest pipes in the organ, this stop features a clarity of pitch created by the open taper that lays a solid foundation for quieter combinations. Pedal flutes include the 32' Contre Bourdon, the wooden 16-8' Contrebasse, an 8' stopped wood Flûte bouchée and the 4' Cantus Flute. The Contrebasse/Flûte is useful as the foundation of plenum literature, particularly those in the style of earlier German composers such as

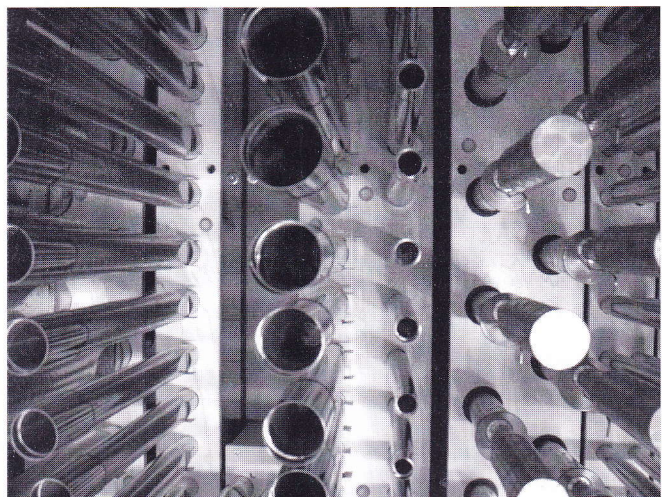
Buxtehude, while the 8' range works well as the chant line in French classic organ masses. We have recently been exploring solo stops for the Pedal's alto line, and the 4' Cantus Flute in this instrument is our first open wood with inverted mouths and raised caps. The prominent, commanding flute timbre is designed especially for works like the fourth movement of Widor's Fifth Symphony.

Reed stops in the organ span a similarly wide spectrum of dynamic and style. The Choir solo stops of Cremona, English Horn and Tuba con-

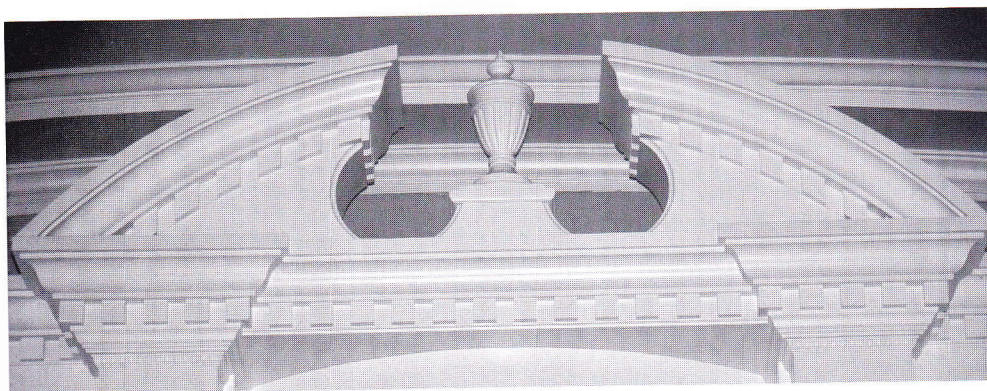


trast with the dramatic fire of the Swell reed chorus with independent trumpets at 16', 8' and 4'. The Pedal chorus is built on the 32' Posaune with wooden resonators that encourage a generous amount of fundamental pitch. All reeds in the organ, with the exception of the resonators of the Posaune, are from A. R. Schopp's Sons, who also made the strings, Great Harmonic Flute and display pipes. We are grateful to the people of A. R. Schopp's for their excellent work in all of our projects.

The casework of the façade incorporates the main architectural or-  
continued...







### From the Builder (continued)

ament details in the room. Hand carved Corinthian capitals based on the Temple of the Winds design support a substantial architrave with dental molding and carved egg-and-dart detail molding. The console features panel with crotch mahogany and styles and rails with quarter-sawn ribbon mahogany. Console controls include 128 levels of memory, simple sequence memory with advance thumb pistons in each key slip and an internal MIDI interface with data filer for record and playback.

Mechanically, the organ uses Goulding & Wood's unique design of electro-pneumatic slider and pallet windchests. This design offers a tightness of ensemble and attractive speech characteristics which typify common key channel instruments while allowing for remote, moveable key control. This marriage of recognized mechanical design and up-to-date technology produces a musical instrument of great

expression and versatility. Adding to the reliable chest mechanics, the layout and engineering of the instrument allows accessibility for maintenance and tuning as well as maximizing tonal egress. Great and Swell divisions are located near the barrel-vault ceiling, allowing their voice to emanate freely through the room, and the Choir box is located near the choir stalls of the chancel for effective accompaniment.

It is our hope and expectation that our Opus 41 will serve the people of Preston Hollow Presbyterian Church well in their worship for generations to come. Similarly, we look forward to contributing to the vibrant cultural life of Dallas.

Jason Overall

### GOULDING & WOOD, INC. STAFF

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 Charlie Dickson  
 Rodolfo Dueñas  
 Robert Duffy  
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 Robert Heighway  
 Darrell Knapp  
 Jason Overall  
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 Brandon Woods

The printing of this brochure was made possible by generous gifts from Beth and Jim Moriarty, Jeanette Early, Mary Dean and Ken Perry, Diane Buchanan and Rick Andrew, Vagie Kelly, and Margaret and Jim Watkins.

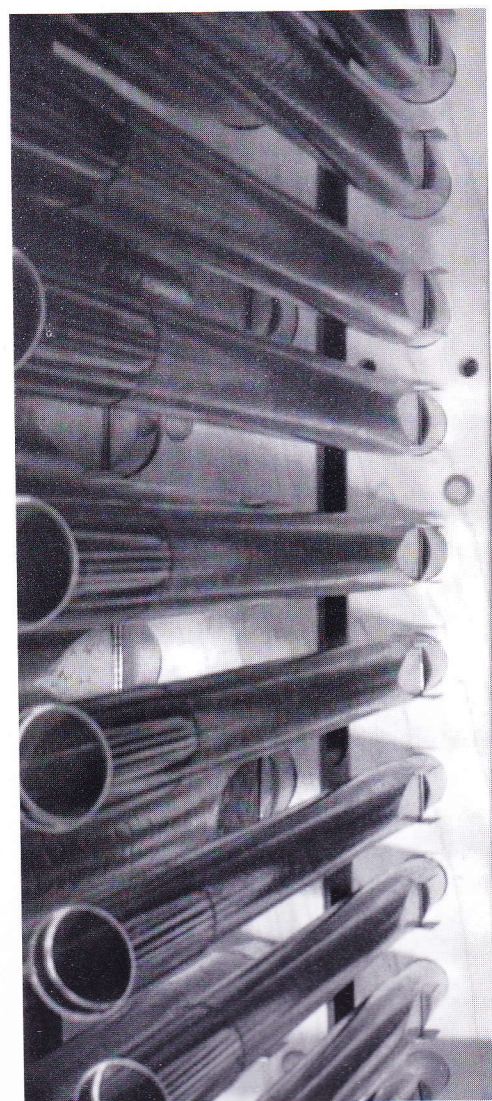
Inside cover Photograph by John Duffy of Goulding & Wood. All other photographs courtesy of PHPC member John Calvin Harrod.

### PHPC JUBILEE ORGAN COMMITTEE

Annette Albrecht  
 Diane Buchanan  
 Rob Fix  
 Marilyn Irons  
 Mark Melson  
 Mary Dean Perry  
 Terry Price  
 Jim Watkins, Chair

The committee especially want to thank members of the Jubilee Steering Committee and the session and staff of PHPC for their vision in realizing the Jubilee Project and this organ as a key element of that endeavor to the Glory of God.

**SOLI DEO GLORIA**





# GOULDING AND WOOD, OPUS 41

## STOP LIST

### Great

16'	Praestant
16'	Bourdon (ext)
8'	Principal
8'	Gamba
8'	Bourdon
8'	Flûte harmonique
4'	Octave
4'	Flûte conique
2 2/3'	Quint
2'	Super Octave
1 3/5'	Terz
2 2/3'	Gross Fourniture II
1 1/3'	Fourniture IV
16'	Fagotto
8'	Trumpet
8'	Tuba (Ch)
	Tremolo

Great to Great 16-UO-4

### Swell

16'	Gedeckt
8'	Geigen Diapason
8'	Gedeckt (ext)
8'	Viole de gambe
8'	Voix céleste (GG)
4'	Principal
4'	Clear Flute
2'	Octave
2'	Recorder
1 1/3'	Quint
2 2/3'	Sesquialtera II
2'	Plein Jeu III-IV
1'	Cymbale III
16'	Contre trompette
8'	Trompette
8'	Hautbois
8'	Voix humaine
4'	Clairon
	Tremolo

Swell to Swell 16-UO-4

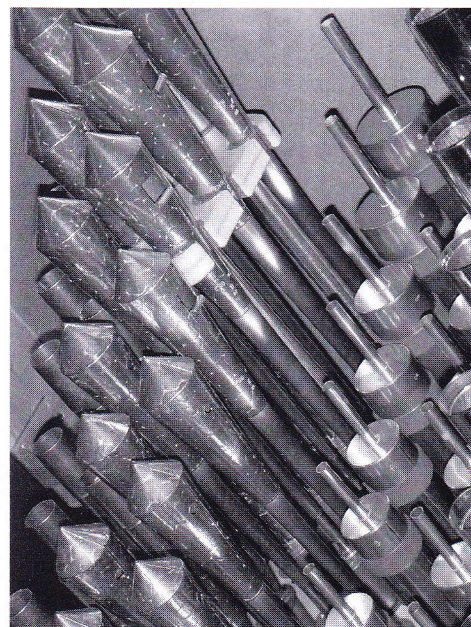
### Choir

16'	Conical flute (ext)
8'	Narrow diapason
8'	Chimney flute
8'	Conical flute
8'	Flute celeste (TC)
4'	Fugara
4'	Spindle Flute
2 2/3'	Nazard (TC)
2'	Block Flute
1 3/5'	Tierce (TC)
1 1/3'	Larigot
2'	Mixture III
8'	Cremona
8'	English Horn
8'	Tuba
	Tremolo

Choir to Choir 16-UO-4

### Pedal

32'	Contre Bourdon (ext Soubasse)
16'	Principal
16'	Soubasse
16'	Contrebasse
16'	Bourdon (Gt)
16'	Conical flute (Ch)
16'	Gedeckt (Sw)
8'	Octave
8'	Flûte (ext. Contrebasse)
8'	Flûte bouchée
8'	Gedeckt (Sw)
4'	Choral Bass
4'	Cantus Flute
2'	Mixture III
32'	Contre Posaune (ext)
16'	Posaune
16'	Fagotto (Gt)
8'	Trompette
8'	Fagotto (Gt)
8'	Tuba (Ch)
4'	Schalmei







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