



# **First United Methodist Church**

**Fairfield, Alabama**

**March 1, 1981**



# FAIRFIELD FIRST UNITED METHODIST CHURCH ORGAN CONSECRATION AND HOMECOMING

MORNING WORSHIP 10:50 A.M.

March 1, 1981

- The Scripture Sentence ..... Charles D. Hazel
- The Prelude ..... "Chorale" ..... James H. Cook  
Joseph Jongen
- The Lighting of the Altar Candles
- \* The Choral Call To Worship ..... The Chancel Choir  
"For Thy Might Is Glorious" Antonio Vivaldi
- \* The Invocation ..... Charles D. Hazel
- \* The Hymn of Praise No. 1 ..... Wesley/Mason  
"O For a Thousand Tongues to Sing"
- \* The Affirmation of Faith No. 738  
"The Apostles' Creed"
- \*\*\*
- The Welcome and Announcements
- The Children's Sermon ..... Dona Duncan

## THE ACT OF CONSECRATION OF THE NEW SCHANTZ PIPE ORGAN

- The Presentation ..... Robert J. Phillips  
Chairman, Board of Trustees
- We present this organ to be consecrated to the ministry of music in the Fairfield First United Methodist Church.
- The Acceptance ..... James R. White  
Chairman, Administrative Board
- We accept this instrument as a sacred trust, and shall guard it reverently and use it wisely.
- \* The Act of Consecration ..... Paul M. Gauntt  
District Superintendent
- In the name of the Father, and of the Son, and of the Holy Spirit we consecrate this organ to be used in the ministry of music for the glory of God in the life of this congregation.
- \* The Psalm of Consecration: Psalm 150 RESPONSIVELY
- Praise ye the Lord Praise God in His Sanctuary: praise Him in the firmament of His power  
PRAISE HIM FOR HIS MIGHTY ACTS: PRAISE HIM ACCORDING TO HIS EXCELLENT  
GREATNESS.
- Praise Him with the sound of the trumpet: praise Him with the psaltry and harp.  
PRAISE HIM WITH THE TIMBREL AND DANCE PRAISE HIM WITH STRINGED INSTRUMENTS  
AND ORGANS.
- Praise Him upon the loud symbols: praise him upon the high sounding symbols.  
LET EVERY THING THAT HATH BREATH PRAISE THE LORD. PRAISE YE THE LORD.
- \* Congregation please stand.
- \*\*\* Ushers please seat those who wait.
- The congregation will remain seated during the playing of the Postlude.
- All are invited to fellowship around the table at lunch in the fellowship hall.



- \* The Gloria Patri
- The Consecration Music (the people seated)
- The Consecration Prayer ..... Charles D. Hazel  
 Our heavenly Father, whom the generations have worshiped with the harmony of sweet sound: Be pleased to accept this instrument as a means of praising you. Grant that its music may be a blessed benediction upon all who worship here. Bless all musicians who shall be lifted Godward by its music, that there may always come the sweep of hallelujahs and the whispers of your voice from your eternal grace. Amen.
- The Worship With Tithes And Offerings
- The Organ Offertory ..... Improvisation on a Hymn Tune ..... James H. Cook
- \* The Doxology
- The Pastoral Prayer ..... Paul M. Gauntt
- The Lord's Prayer ..... Choral Response
- The Anthem ..... The Chancel Choir  
 "And With The Holy Ghost" Antonio Vivaldi
- The Sermon ..... "Don't Miss the Parade" ..... Charles D. Hazel
- \* The Hymn of Invitation No. 174 ..... Merrill/Walter  
 "Rise Up O Men of God"
- \* The Benediction and Choral Response
- The Postlude ..... "Now Thank We All Our God" ..... James H. Cook  
 Sigfrid Karg-Elert  
 \* \* \* \* \*

## THE ORGAN

On April 10, 1981 the Fairfield First United Methodist Church entered into contract with the Schantz Organ Company of Orrville, Ohio for the designing and building of the pipe organ now in our sanctuary. Due to the poor condition of the Conn Organ that served us faithfully since its installation in 1953 it became apparent that a new organ was needed. Della Lytle, Chairman of the Work Area on Worship appointed an organ committee on May 8, 1978. The Organ Committee, chaired by Stanley B. Colbert, Director of Music, spent many hours investigating the possibilities. On July 30, 1978, the Organ Committee submitted a recommendation to the Administrative Board that we explore the possibility of installing a pipe organ and hire Dr. James H. Cook as organ consultant. The Chancel Choir worked and earned the money to hire Dr. Cook, who expertly guided us in the right direction. Dr. Cook studied our church and our needs and corresponded with several companies requesting bids for a new pipe organ according to his specifications. Mr. Alfred E. Lunceford, District Manager of the Schantz Organ Company submitted a bid to Fairfield First United Methodist Church which was accepted on Dr. Cook's recommendation. On January 26, 1981 the new Schantz Pipe Organ was delivered, installed and ready for use on February 1, 1981. Through the efforts of many people the organ is half paid for and the remainder has been financed through loans from the church membership.

The organ that is being consecrated today contains fifteen ranks, or sets, which total 905 pipes. They are played from a two-manual console, and are divided into Great, Swell, and Pedal divisions. Some of the pipes are made of wood, and some of different metals and alloys, with the specific material being chosen to suit the tonal demands of the particular rank of pipes.

The design of the new organ reflects the particular needs of the Church. One of the most important uses of the instrument will be the leading of congregational singing, and the exposed Great and Pedal pipes, to the right and left of the window, respectively, are placed in that position to increase their effectiveness in this area. The enclosed pipes of the Swell division will receive their greatest use in accompanying the choral and solo vocal music used in services. They are of varying tone colors, and are designed to provide support for singers without being overpowering in volume. Together, the pipes of the three divisions can be used in different combinations as the organ plays a solo role in preludes, offertories and postludes.



# SPECIFICATIONS OF THE ORGAN

## GREAT ORGAN (Exposed)

|                  |         |                |
|------------------|---------|----------------|
| Principal        | 8'      | 61 pipes       |
| Gedackt (Swell)  | 8'      | 61 notes       |
| Gemshorn (Swell) | 8'      | 61 notes       |
| Octave           | 4'      | 61 pipes       |
| Super Octave     | 2'      | 61 notes       |
| Mixture          | IV rks. | 244 pipes      |
| Chimes           |         | (Prepared for) |

## SWELL ORGAN (Enclosed)

|                  |         |          |
|------------------|---------|----------|
| Gedackt          | 8'      | 61 pipes |
| Gemshorn         | 8'      | 61 pipes |
| Gemshorn Celeste | 8' t.c. | 49 pipes |
| Spitzfloete      | 4'      | 61 pipes |
| Nasat            | 2-2/3'  | 61 pipes |
| Floete           | 2'      | 12 pipes |
| Terz             | 1-3/5'  | 61 pipes |
| Trompette        | 8'      | 61 pipes |
| Tremulant        |         |          |

## PEDAL ORGAN (Partly enclosed)

|                  |     |          |
|------------------|-----|----------|
| Resultant        | 32' | 32 notes |
| Bordun           | 16' | 32 pipes |
| Gedackt          | 16' | 12 pipes |
| Principal        | 8'  | 32 pipes |
| Bordun           | 8'  | 12 pipes |
| Octave           | 4'  | 12 pipes |
| Contre Trompette | 16' | 12 pipes |

## COUPLERS

|                    |                    |
|--------------------|--------------------|
| Great to Great 16' | Swell to Swell 16' |
| Great Unison Off   | Swell Unison Off   |
| Great to Great 4'  | Swell to Swell 4'  |
| Swell to Great 16' | Great to Pedal 8'  |
| Swell to Great 8'  | Great to Pedal 4'  |
| Swell to Great 4'  |                    |
|                    | Swell to Pedal 8'  |
|                    | Swell to Pedal 4'  |

## ACCESSORIES

Adjustable Combination Action  
 Register Crescendo  
 Full Organ Reversible  
 General Cancel



# ORGAN RECITAL

## FIRST UNITED METHODIST CHURCH

Fairfield, Alabama

Sunday, March 1, 1981

2:00 P.M.

### JAMES HEUSTIS COOK

*Assistant Professor of Music and College Organist*

Birmingham-Southern College  
Birmingham, Alabama

Invocation

\* Hymn No. 38 ..... Beethoven  
"Joyful, Joyful, We Adore Thee"

Solo ..... "Alleluja" ..... W. A. Mozart  
Emma Benson, soprano

Anthem ..... "At the Round Earths Imagined Corners" ..... Lee Hoiby  
Chancel Choir

Solo ..... "Alleluja!" ..... Ferdinand Hummel  
Emma Benson, soprano

Three Voluntaries

Trumpet Voluntary  
Cornet Voluntary  
Flute Piece

Thomas Sanders Dupuis  
William Walond  
William Hine

Cantabile ..... Cesar Franck

Toccata and Fugue, d minor ..... J. S. Bach

Three Chorale Preludes

Lo, How a Rose e'er Blooming  
O Sacred Head, Now Wounded  
A Mighty Fortress Is Our God

Herman Schroeder  
Max Reger  
J. G. Walther

Toccata (Symphony No. 5) ..... Charles-Marie Widor



# PROGRAM NOTES

The recital this afternoon provides a first look at the new organ in all its capacities. The compositions have been chosen to present the various sounds of the new organ to the congregation. Since the most important function of this particular instrument will be the leading of congregational singing, the recital opens with the singing of "Joyful, Joyful, We Adore Thee." A different selection of stops will be used on each verse, with the sound of full organ being reserved for the fourth and final verse of the hymn.

The solo and choral selections which follow range from the dramatic Hummel "Alleluja!", which is accompanied by the firm strength of the 8' stops of the Swell division, through the brighter Mozart "Alleluja", using the Swell flutes, to the dramatic climaxes of Hoiby's "At the Round Earth's Imagined Corners," in which the Swell Trompette gives fiery support to the voices.

The three English voluntaries exhibit individual voices of the new organ. The Trumpet Voluntary of Dupuis uses the Swell Trompette in a solo capacity, supported by the 8' Principal of the Great. Several phrases of the solo are echoed on the Great Principal in a manner quite typical of the genre. Hine's flute piece is played on the 8' Gedackt and the 4' Spitzfloete of the Swell. The cool quality of these flute stops gives this sparkling piece a wonderful lively sound. The Cornet Voluntary of Walond is in two movements, as were many of the English voluntaries of the 18th century. The slow movement which begins the piece is played on the 8' Principal alone. The following fast movement uses a special combination of stops called a Cornet Mixture, consisting of the Swell stops of 8', 4', 2 $\frac{2}{3}$ ', 2' and 1-3/5' pitches, as a solo stop, again supported by the Great 8' Principal.

Cesar Franck's *Cantabile* begins with a Trompette solo accompanied by the Gedackt and Gemshorn. The middle section uses the 8' stops of the Great as a solo register with the Swell flutes at 8' and 4' pitches accompanying. The warmth of the Gemshorn and Flutes combined ends the composition quietly after a brief return of the Trompette solo.

Bach's *Toccata and Fugue in d' minor* is one of his more well-known compositions for organ. Unlike most of his works, the *Fugue* is not entirely separate from the *Toccata*, for the *Toccata* texture invades the contrapuntal development of the *fugue* from time to time, giving the work a shape more often encountered in the works of Bach's predecessors. This afternoon, the full resources of the organ are used to give each change in texture a new sound.

The chorale prelude has been since the Reformation a favorite genre among composers of organ music. Schroeder's setting of "Lo, How a Rose e'er Blooming," is a "thorny" contemporary setting of this familiar melody, played this afternoon on the Pedal Octave, with the Swell flutes of 8' and 2' pitch providing an ornamental countermelody. Reger's "O Sacred Head Now Sounded," from his Op. 67, a collection of chorales for the Church Year, is a beautifully quiet composition, played on the Gemshorn Celeste. Walther's "A Mighty Fortress" is played on the 8' Principal, the 4' Octave, and the Mixture IV of the Great.

Widor's *Toccata*, from his fifth Symphony for organ, is one of the most popular and often-played works of the French symphonic school. Its driving rhythmic figure and strong pedal theme create an excitement that culminates with a short sequence of sustained chords played on the full organ.



# ACKNOWLEDGEMENTS

## ORGAN COMMITTEE

Stanley B. Colbert, *Chairman*  
Raymond Blackburn  
Emma Benson  
Dell Everitt  
Lisa Fleming  
Bob Guerry  
Charles Hazel  
Della Lytle  
Gilbert Kelley  
Norma Walter  
Mike White

## ORGAN CONSULTANT

Dr. James H. Cook

## SCHANTZ ORGAN COMPANY REPRESENTATIVE

Mr. Alfred E. Lunceford  
*District Manager*  
The Schantz Organ Company  
Orrville, Ohio

## MINISTER

Charles D. Hazel

## DIRECTOR OF MUSIC

Mrs. Hugh (Barbara) Thomas

## ORGANIST

Mrs. C. T. (Nancy) Parsons, Jr.

## WORSHIP COMMITTEE

Della M. Lytle, *Chairman*  
Giles Duncan  
Grant Duke  
Margaret Duke  
Margaret Shirley  
Janice Ingram  
Dell Everitt  
Jim Waters  
Donnie Parsons  
Loyce Clark  
Hugh Kirkland  
Emma Benson  
Blanford Phillips