



# *St. Paul United Church of Christ*

Belleville, Illinois

Rev. Dr. John E. Trnka, *Senior Pastor*

Rev. Marjorie L. Coons, *Membership Pastor*

Rev. Robert A. Miner, *Interim Associate Pastor*

Mr. Norbert Krausz, *Director of Music*

Rev. Robert A. Nolte, *Visitation Pastor*

# ORGAN DEDICATION SERVICE

## Sunday, October 27, 1991 — 3:00 p.m.

### THOUGHT FOR THE DAY

*Music is well said to be the speech of angels; in fact, nothing among the utterances allowed to man, is felt to be so Divine. It brings us near to the Infinite; we look for moments across the cloudy elements into the eternal light, when song leads and inspires us. Serious nations, all nations that can listen to the mandate of nature, have prized song and music as a vehicle for worship, for prophecy, and for whatsoever in them was Divine.*

—Carlyle

\* Asterisk - Stand if you are able.

### PRELUDE

Carillon Bells

### \* CALL TO WORSHIP

Pastor Trnka

### \* PROCESSIONAL HYMN

*Joyful, Joyful, We Adore Thee*

#13 in hymnal

### HOLY SCRIPTURE

*1 Chronicles 16:23-25 Old Testament Page 368*

*Colossians 3:12-17 New Testament Page 186*

Pastor Coons

### \* LORD'S PRAYER (in unison)

### PRESENTATION OF ORGAN

Kevin Aikman,

Schantz Organ Company

### ACCEPTANCE OF ORGAN

Douglas Peters, President

St. Paul United Church of Christ

### \* LITANY OF DEDICATION (Responsively)

Pastor Trnka

To the glory of God, author of all goodness and beauty, giver of all skills of mind and hand:

WE DEDICATE THIS ORGAN.

In faith in our Lord Jesus Christ, who has inspired us to offer in his praise our best in music and song:

WE DEDICATE THIS ORGAN.

Moved by the Holy Spirit, our guide in the worship of God and our helper in the understanding of truth and beauty:

WE DEDICATE THIS ORGAN.

To kindle the flame of devotion, that the people of God who here assemble may worship the Father in spirit and in truth:

WE DEDICATE THIS ORGAN.

To bear up the melody of psalm and hymn and spiritual song in such ways that we may go forth from this house of God with high resolve to do his holy will:

WE DEDICATE THIS ORGAN.

To comfort the sorrowful and cheer the faint, to bring purity and peace into human hearts, and to lead all who hear it in the way of eternal life:

WE DEDICATE THIS ORGAN.

### \* PRAYER OF DEDICATION

Pastor Trnka

To the memory of Gary Meredith

# When In Our Music God Is Glorified

VOCAL/CONGREGATIONAL

Text by FRED PRATT GREEN

ENGELBERG

CHARLES V. STANFORD

Arranged by RICHARD E. FREY

*♩* = ca. 96

4 5 4 *a tempo* *f* 10

*poco rit.* When in our mu - sic God is glo - ri - fied, and ad - o -

15

ra - tion leaves no room for pride, it is as though the whole cre - a-tion cried "Al - le -

20 *poco rit.* *a tempo*

lu - ia!" (Treble Voices) How of - ten, mak - ing mu - sic, we have found a new di -

25

men - sion in the world of sound, as wor-ship moved us to a more pro-found Al - le -

30

35

*poco rit.* *a tempo* lu - ia! (All) So has the church in lit - ur - gy and song, in faith and

40

love, through cen - tu - ries of wrong, borne wit-ness to the truth in ev-ery tongue: Al - le -

45 *poco rit.* *a tempo*

lu - ia! (Men) And did not Je - sus sing a Psalm that night when ut - most

50

(All)

e - vil strove a - gainst the Light? Then let us sing, for whom he won the fight: Al - le -

55

3 60 4 *rit.* *a tempo* 65

lu - ia! Let ev - ery in - stru - ment be

70

tuned for praise! Let all re - joice who have a voice to raise! And may God

*rit.* 75

give us faith to sing al - ways "Al - le - lu - ia!"

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\* Hymn *When In Our Music God Is Glorified*

written in 1904 by Charles V. Stanford

arranged by Richard E. Frey

(see opposite page to join in singing)

Toccata & Fugue In D Minor

Johann Sebastian Bach

1685-1750

*The Toccata and Fugue in D Minor is one of the most popular and frequently performed compositions written by J. S. Bach. The Toccata uses the Principals, Mixtures and Reeds of the manuals and pedal divisions of the organ with notes written in an improvisatory style (bizarre, quasi-unformed, irregular in texture and daring in harmony). The full sound of the organ sustains throughout the Toccata.*

*We hear the voices of the Fugue stated and sung throughout on the Principal 8', 4' and 2' stops of the Great, Swell and Pedal. The organist is challenged to perform with great dexterity in the hands and feet. The Fugue comes to a climax as the ability of the organist is displayed in free form notes and harmony finally returning to the full sounds of the Principals, Mixtures and Reeds.*

Surely The Lord Is In This Place

Norman Coke-Jephcott

1893-1962

Canon In D

Johann Pachelbel

1653-1706

arranged by Janet Linker and Jane McFadden

—*In Honor Of The Memory Of Christine A. Horn*—

The Lord Is My Shepherd

Henry Smart

Osceola Mueller, soprano

Faye Weis, soprano

Variations On An Easter Theme *O Filii et Filiae*

John Rutter

b. 1945

Organ Duet - Doris Harris, organ

Norbert Krausz, organ

John Rutter, a contemporary English composer of choral music wrote this set of Variations on an Easter theme for four hands at one organ. The first performance was presented by Ray and Beth Chenault in the Washington National Cathedral, USA, on July 31, 1983.

Throughout this set of variations, you hear the following voices of the organ singing the hymn tune in not only contrasting colors but also in varying rhythmic moods: Festival Trumpet 8'; Trompette 8', and Clairon 4'; Hautbois 8', Bourdon 8', Spitzflöte 4', Blockflöte 2', Nasard 2 2/3' and Tierce 1 3/5'; Rohrflöte 8', Hohlflöte 4', Weit Octave 2' and Sesquialtera II; Rohrflöte 8' and Flauto Traverso 8'; along with varying stops used as accompaniment which all finally climax using the full resources of the organ.

Pie Jesu from *REQUIEM*

Andrew Lloyd Webber  
b. 1948

Kristine Mueller, soprano  
Teresa Schmidt, mezzo soprano

Psalm 84: Cantique De Jean Racine

*How Lovely Are Thy Dwellings*

Gabriel Faure  
1845-1924  
arranged by Hal Hopson

Three Hymn Improvisations

Michael Burkhardt  
b. 1957

*Earth And All Stars*  
*God Himself Is Present*  
*All Glory Be To God On High*

These three improvisations on hymn tunes arranged by contemporary church musician and composer, Michael Burkhardt are included to again display the varying colors of the Schantz organ.

**Earth And All Stars** displays the use of the Bourdon 8', Spitzflöte 4', and Tierce 1 3/5' on the Swell; Krummhorn 8' and Koppelflöte 4' on the Choir; Principal 8', Octave 4' and Mixture IV on the Great; Principal 16' and 8' plus the Trompette 8' from the Swell on the Pedal; along with the Zimbelstern giving us the feeling of being a part of God's universe.

**God Himself Is Present** sings with the Gedackt 8' and Koppelflöte 4' of the Choir supported by the Subbass 16' and 8' of the Pedal. We hear the joyful hymn tune sing through the color of the Trumpet 8' on the Great.

**All Glory Be To God On High** rejoices in free form style at the opening on the Principal 8', Octave 4' and Mixture IV of the Great supported by the Principal 16' and 8' and Choralbass 4' of the Pedal. The Geigenprincipal 8', Principal 4' and Trompette 8' of the Swell sing the rejoicing hymn tune in contrast to the Principal Chorus introduction and conclusion.

Choral

Arthur Honegger  
1892-1955

This contemplative piece of music exhibits the colors of the orchestral strings and flute tones of the organ. At the opening we hear the Viola 8' and Viola Celeste 8' of the Swell. As the music moves in a slow meditative style we hear colors of the Rohrflöte 8' and Flauto Traverso 8' singing on the Great along with the Geigenprincipal 8' and Bourdon 8' of the Swell. Supportive bass sounds speak through the Violone 16', Subbass 16' and Bourdon 16' and 8' stops of the Pedal. The blending of these beautiful flutes and strings enables us to take a moment to 'smell the roses' and enjoy the quieter colors of our Schantz organ.

Crown Him With Many Crowns

written in 1868 by George J. Elvey  
arranged by Diane Bish

—commissioned for the 150th anniversary of  
St. Paul United Church of Christ, 1989—

Carillon de Westminster

Louis Vierne  
1870-1937

As a postlude to our Dedication Service today Mr. Krausz has chosen to play Carillon de Westminster written by French composer, Louis Vierne. This piece is the sixth movement of his Third Suite, a part of 'Pieces de Fantaisie pour Grand Orgue en 4 Suites'.

This movement uses the familiar English Tower Bell theme. Throughout you hear fragments of the carillon melody displayed in Reed colors played opposite a repetitive rhythmic pattern beginning in the first measure of music. Principals, Mixtures, and Reeds of the Schantz organ sing in rejoicing praise from the beginning to the exciting finish as the total resources of the organ are displayed!

SOLI DEO GLORIA!

\* BENEDICTION

Pastor Coons

\* SILENT RECESSIONAL OF SERVICE PARTICIPANTS

You are cordially invited to attend a reception, sponsored by our Women's Day Fellowship, in the Activity Center immediately following the service.

## ACKNOWLEDGEMENTS

ST. PAUL CONGREGATION AND FRIENDS whose support and special gifts have made the dream of our new organ a reality.

PAST COUNCIL PRESIDENTS: Bill Whicher, Lynwood Mueller, Sandy Wagner, Al Scharf, and Marshall Hartmann whose interest and support kept the dream alive.

ORGAN COMMITTEE: Norman Raab, Marja Coons, Jane Haeman, Ann Krause, Norbert Krausz, David Klingel, Kristine Mueller.

ORGAN LOCATON TASK FORCE: Harold Limper, Marshall Hartmann, Edi Holliday, Norbert Krausz, Betty Leppard, Norman Raab, Don Stein, Gloria Strohm, John Trnka, Al Wunderlich.

ORGAN BUILDING COMMITTEE: Sandy Wagner, Marshall Hartmann, David Klingel, Norbert Krausz, Harold Limper, Lynwood Mueller, Norman Raab, Dorothy Reiss, Jim Riess, Ralph Sauthoff, Al Scharf, John Trnka, Kevin Wiggs.

FINE ARTS COMMITTEE: Norbert Krausz, Harold Limper, Kevin Oesterle, Kathy Phillips, Norman Raab, Larry Reeble, Jeanene Sisk, Steve Suess, Sandy Wagner.

DAVID KLINGEL for contributing his artistic and architectural talents toward the fund raising goal chart, organ pipe arrangement, and dedication program artwork.

EUGENE HAUSMANN of WHGK, INC. for his advice and architectural expertise in working with the Schantz Organ Company.

ST. PAUL DEPARTMENT OF MUSIC DEDICATION PARTICIPANTS: St. Paul Senior Choir; St. Paul Glory Ringers; Doris Harris, organist; Kristine Mueller, Osceola Mueller, Teresa Schmidt, and Faye Weis, vocal soloists; Kip Rhein, David Cange, Vicky Smolik, Steve Hoover, Brad Bobcik, Jim Bovinette, Steve James, Alex Seratowski, and Bob Cohlmeier, instrumentalists; Norbert Krausz, Director of Music and Organist.

ST. PAUL WOMEN'S DAY FELLOWSHIP for hosting the reception following the dedication service.

# THE STORY OF THE THREE MANUAL, FORTY-NINE RANK, SCHANTZ ORGAN

Completed June, 1991

Each pipe organ is a unique instrument especially created to serve the special musical requirements of the church whose worship it will support. And yet, all pipe organs are fundamentally the same: they are complex wind instruments with sophisticated whistles (pipes) for making musical sound.

Many diverse crafts are combined in the design and creation of a pipe organ to produce an instrument which is mechanically sound, visually beautiful, and musically pleasing. The Schantz organ in St. Paul Church is a contemporary example of the centuries old art of organ building, firmly rooted in tradition of the past as interpreted through the perspective of the current generation of artisans.

The Schantz Organ Company, of Orrville, Ohio, traces its beginning to 1873 when Abraham Tschantz began manufacturing small parlor organs for American homes and churches. Today the company is headed by three of his grandsons, and has earned the reputation as one of North America's most respected pipe organ builders. More than 2,500 Schantz organs have preceeded the installation here in Belleville.

Each of the over 2,700 pipes in this organ is actually an individual wind-blown instrument which was designed and hand crafted according to exacting specifications especially for St. Paul Church. Pipes vary in size, shape, and material according to the sound required, the largest being eleven inches in diameter and over sixteen feet in length, down to many pipes no larger than a pencil. Most of the pipes in the organ are made from varying alloys of tin and lead, while pipes larger than about four feet in length are constructed of zinc, and a few dozen bass pipes of flute tone are of poplar wood.

A three manual and pedal console controls the organ via a flexible electrical cable which allows it to be easily moved throughout the chancel. The console is in itself a beautiful, but functional piece of furniture, and includes the use of a variety of woods which lend to both its beauty and function. The manual key naturals are covered with maple; the sharps of rosewood. Drawknobs for the stops and other console controls are also of rosewood. A computer built into the console allows for pre-setting of combinations of stops which may be instantaneously recalled at the push of a button or piston.

An electric blower supplies wind to each section of the organ, where it is carefully regulated to provide constant pressure to the windchests which control the admittance of wind to the pipes through a system of electro-pneumatic valves. Most of the pipes of the Great and Pedal divisions are exposed in the chancel and thus speak freely into the room, while others, the Swell and Choir, are concealed in chambers and have moving louvers for regulating the volume of sound projecting into the sanctuary.

Great care was taken in all phases of the design and voicing of the organ to achieve the most elegant musical results possible in each individual voice and in the ensembles they collectively build. The tonal design, i.e. selection of stops, their relationship to one another, and the detailed specifica-

tions to which the individual pipes were made and voiced, reflects the experience of the organbuilders in tailoring this instrument to the needs of St. Paul Church. A fundamental goal was to create an instrument which would be as flexible as possible in support of worship, with generous provision of a variety of foundational tone for choral accompaniment.

The organ's tonal backbone is composed of ensembles of Principal organ voices unique to the pipe organ and producing the noble sound characteristic of the organ and so necessary for leading singing choir and congregations. Each division of the organ has a complete Principal chorus of contrasting color designed to play well against one another and together in building the full ensemble. While there is a grandeur in the full ensembles and fire in the fanfares of Trumpets, notably the heroic Festival Trumpet, the organ also has colorful flutes and broad string tone to fill out the tonal pallet. Of note is the Flauto Traverso of the Great, a soaring solo flute of particularity beautiful character. Reed stops, Trompette, Hautbois, Krummhorn, serve dual roles as solo and ensemble voices.

The emphasis on breadth, color, and "sing" in the sound of the organ, while maintaining clarity and controlled brilliance in the ensembles, makes the instrument particularly well suited for its role in worship as well as use in interpreting a significant body of idiomatic organ literature. The resulting organ in Belleville is thus a singular instrument steeped in tradition, built today, to serve the congregation of St. Paul Church well into the next century.

Burton K. Tidwell, Tonal Director  
Schantz Organ Company

## ABOUT OUR DIRECTOR OF MUSIC - ORGANIST

NORBERT KRAUSZ, Director of Music - Organist is in his fourteenth year on the staff of St. Paul United Church of Christ. Mr. Krausz is responsible for the vocal, handbell and instrumental music ministry of the church. Norbert served on the St. Paul New Organ Committee traveling many miles for more than two years along with the committee in the selection and design process of our new Schantz organ. He also heads the St. Paul Fine Arts Committee which is responsible for the New Organ Series beginning in November, 1991 running through the Spring, 1992 hosting world class musical talent.

Norbert received his education at Southern Illinois University-Carbondale, with majors in voice and organ. At the present time Norbert is enrolled at SIUC studying organ with Marianne Webb. He has taught public school music in Shawnee Mission, Kansas and St. Louis County. He is frequent guest of many area organizations who utilize his performing, directing and organizing skills. Norbert is a member of the Southern Illinois American Guild of Organists Chapter, of which he has served as Dean. During July, 1991, Norbert had the privilege of singing in the East/West United Song Festival 'Bridges of Song' held in Tallinn, Estonia. On this trip Norbert traveled also to Riga, Latvia; Prague, Czechoslovakia; and Moscow and Leningrad (St. Petersburg) in the USSR.

Mr. Krausz was on the original Board of Directors of the Lookingglass Playhouse in Lebanon, Illinois, and has been active in past years as director and performer. He also has been an apprentice, member of the performing company and Associate Producer at the Little Theatre-On The Square in Sullivan, Illinois.

Currently Norbert is 'basking in the glow' of the marvelous new Schantz instrument here at St. Paul Church and can be reached daily at the console! SOLI DEO GLORIA!

# THE ORGAN SPECIFICATION

49 ranks, 60 stops, 2,772 pipes

## GREAT ORGAN

16'	Violone	73 pipes
8'	Principal	61 pipes
8'	Violone	
* 8'	Rohrflöte	61 pipes
8'	Flauto Traverso (1-12 from Rohr)	49 pipes
4'	Octave	61 pipes
* 4'	Hohlflöte	61 pipes
* 2'	Weit Octave	61 pipes
* II	Sesquialtera (TC-c/49)	74 pipes
IV	Mixture	244 pipes
* 8'	Trumpet	61 pipes
	Tremulant	
8'	(CH) Festival Trumpet	
	Chimes	
*	Great II off Great	
	Great II to Choir	
	Great II to Swell	
	Great II to Pedal	
*	Stops comprising Great II may be separated from the Great via special Great II couplers.	
	Couplers:	
	Great Unison Off	
	Swell to Great 16	
	Swell to Great 8	
	Swell to Great 4	
	Choir to Great 16	
	Choir to Great 8	

## CHOIR ORGAN

8'	Gemshorn	61 pipes
8'	Gedackt	61 pipes
8'	Flauto Dolce	61 pipes
8'	Flauto Celeste (Low G)	54 pipes
4'	Principal	61 pipes
4'	Koppelflöte	61 pipes
2'	Octave	61 pipes
1 1/3'	Quintflöte	(prep)
III	Mixture	183 pipes
8'	Krummhorn	61 pipes
	Tremulant	
8'	Festival Trumpet	61 pipes
	Couplers:	
	Choir to Choir 16	
	Choir Unison Off	
	Choir to Choir 4	
	Great to Choir 8	

## PEDAL ORGAN

32'	Resultant	
16'	Principal	44 pipes
16'	Subbass	44 pipes
16'	(GT) Violone	
16'	(SW) Bourdon	
8'	Principal	
8'	Subbass	
8'	(GT) Violone	
8'	(SW) Bourdon	
4'	Choralbass	32 pipes
III	Mixture	96 pipes
16'	Posaune	44 pipes
16'	(SW) Contre Trompette	
8'	Posaune	
8'	(SW) Trompette	
4'	(CH) Krummhorn	
8'	Festival Trumpet (CH)	
	Couplers:	
	Great to Pedal 8	
	Swell to Pedal 8	
	Swell to Pedal 4	
	Choir to Pedal 8	

## SWELL ORGAN

16'	Bourdon	73 pipes
8'	Geigenprincipal	61 pipes
8'	Bourdon	
8'	Viola	61 pipes
8'	Viola celeste (Low G)	54 pipes
4'	Principal	61 pipes
4'	Spitzflöte	61 pipes
2 2/3'	Nasard	61 pipes
2'	Blockflöte	61 pipes
1 3/5'	Tierce (TC)	49 pipes
IV	Mixture	244 pipes
16'	Contre Trompette	73 pipes
8'	Trompette	
8'	Hautbois	61 pipes
4'	Clairon	61 pipes
	Tremulant	
8'	(CH) Festival Trumpet	
	Couplers:	
	Swell to Swell 16	
	Swell Unison Off	
	Swell to Swell 4	
	Choir to Swell 8	

Three Manual Drawknob Console (moveable)

Maple/rosewood manuals keyboards, rosewood knobs, tablets, and pistons

Four Level Solid-State Combination Action

Six pistons each for Great, Swell, Choir, and Pedal

Ten General pistons, duplicated

Three coupler reversibles

Zimbelstern

*We extend our special thanks  
and appreciation to*

*Adele Ross*

*for providing the dedication  
service programs.*



*Cedarleaf*  
PHOTOGRAPHY