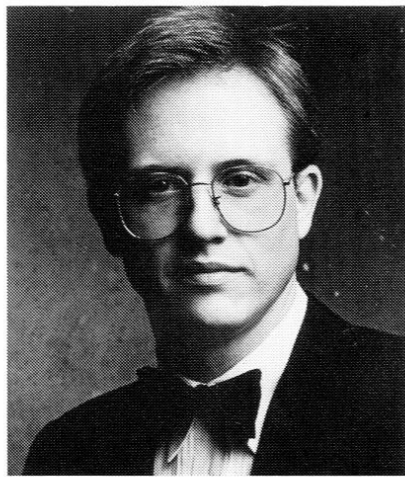






# P R O G R A M



Charles Pilling

*Prelude in E-Flat Major*  
(*Clavierübung, Part III*), BWV 552

Johann Sebastian Bach  
(1685–1750)

*Fugue in E-Flat Major*  
(*Clavierübung, Part III*), BWV 552

J. S. Bach

The *Clavierübung*, published in 1739, essentially is Bach's statement of faith. The *Prelude and Fugue in E-Flat Major* frames the set of chorale preludes and duetti. Devoted to the doctrine of the Trinity, it is dominated by the number three in the key signature, in its form and in the number of themes. The prelude has the form of a Concerto Grosso first movement. The main theme is a grand march and represents the majesty of God the Creator. The descending scales of the second theme seem to incarnate Christ as the Son of God descending to humankind. The third rushing theme represents the mobility and genius of the Holy Spirit. The Fugue is one of the greatest works Bach composed. It is an enormous fugue, with three separate themes. The hymn tune *St. Anne* is subject to the first fugue and addresses the omnipotence of God. The second subject evokes the humility of Christ the Son, and the third subject represents the Holy Spirit.

*Two Trio Sonata Movements*  
*Largo* (Sonata II in c minor, BWV 526)  
*Allegro* (Sonata V in C Major, BWV 529)

J. S. Bach

Bach's *Trio Sonatas*, written for his eldest son, Wilhelm Friedmann, are a compendium of all the technical difficulties a performer will face. They are elegant pieces of chamber music containing one line of music for each hand and the feet. The *Largo*, with its long, continuously developing melodic lines is contrasted with the bubbling rhythmic joy of the *Allegro*, surely an example of the often dour composer in his jolliest best humor.

*Tierce en Taille: Gloria 6<sup>e</sup> Couplet*  
(*Mass for the Parishes*)

François Couperin  
(1688–1733)

Just as the Bach family dominated music in North Germany, the Couperin dynasty dominated music in 17th and 18th century France, with François being the most important member of the family. His two organ masses are early works, but show an assured and fully formed technique. The poignantly expressive *Tierce en taille*, named for the organ stops on which it is to be played, is performed on a combination of the fundamental pitch and another two octaves and a minor third above it (*tierce*) in the tenor voice (*en taille*).

*Wondrous Love: Variations on a  
Shape Note Hymn, Op 34 (1959)*

Samuel Barber  
(1910–1981)

Foremost as a composer of vocal music, Samuel Barber wrote the variations on *Wondrous Love* for the dedication of a new organ. The highly evocative and original variations on the old Southern hymn tune (first printed in *Southern Harmony* and later in an 1869 collection of hymn tunes whose pitches were indicated by the shape of the notes rather than by position on the staff), were quickly taken up by organists as a welcome addition to the repertoire.

*Andante Sostenuto  
(Symphonie Gothique, Op. 70)*

Charles-Marie Widor  
(1844–1939)

Charles-Marie Widor was a major figure in late 19th century France. He developed a new genre in his ten organ symphonies; two of the most famous individual movements are heard this afternoon. The *Andante Sostenuto* is emotionally direct, yet refined, elegant and sophisticated. The *Toccata* is one of the most universally popular pieces ever written for organ. It conforms to the usual pattern of the French toccata—a repeated figure of great energy over a slow-moving melody in the pedal line.

*Tonstuck No. 1:  
Moderato, Op. 22, No. 1*

Niels W. Gade  
(1817–1890)

The Danish composer, Niels Gade, is one of the foremost composers and conductors of his time. He was greatly influenced by Schumann and Mendelssohn. Mendelssohn's influence is readily apparent in the first of the three *Tonstucke*, published in 1851, in its clear form, engaging melodic themes, and its rhythmic virtuosity.

Postlude: *Toccata  
(Symphonie V, Op. 42, No. 5)*

Ch.-M. Widor

## **DEDICATORY RECITALIST** **Charles Pilling**

Organist and choral conductor Charles Pilling is a native of Storm Lake. The son of Alan and Jane Pilling, he graduated from Storm Lake High School in 1976. He received the Bachelor of Music degree in church music and organ performance from Drake University in 1980, being awarded the Department of Music's Senior Prize the same year. Following his graduation from Drake, Mr. Pilling did his graduate work at the Yale Institute of Sacred Music. He received the Master of Music degree in organ performance and the Master of Arts degree in religion in 1983, and was the recipient of the institute's Faculty and Arts Prizes. Since 1983, Charles Pilling has held the position of Minister of Music at Central Presbyterian Church in New York City, New York, where he is responsible for the organ and the professional choir. He is also the director of the Central City Chorus, and is a member of the board of the New York City Chapter of the American Guild of Organists. From 1985-1989, he was the Director of Publicity and Public Relations for Shaw Concerts, Inc., and now is the firm's Assistant Business Manager. Charles Pilling is currently a student at the New York Theological Seminary, where he is completing the requirements for the Master of Divinity degree, with a goal of ordination to the ministry in the Presbyterian Church (USA).

Prelude

The Call to Worship

Psalm 150, KJV

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 PSALTERY AND HARP.**

Praise Him with the timbrel and dance:  
**PRAISE HIM WITH STRINGED INSTRUMENTS AND ORGAN.**

Praise Him upon the loud cymbals:  
**PRAISE HIM UPON THE HIGH SOUNDING CYMBALS.**

Let everything that hath breath praise the Lord.  
**PRAISE YE THE LORD.**

Hymn of Praise      “O God Our Help In Ages Past”

No. 111

Litany of Dedication

Praise the Lord. Praise God in His Holy place. To the glory of God, Creator, Redeemer, and Sustainer.

**WE DEDICATE THIS ORGAN, AN INSTRUMENT OF PRAISE.**

In gratitude to God for His gift of creativity as manifested so richly in the beauty of this organ and the majesty of its tone.

**WE DEDICATE THIS ORGAN, AN INSTRUMENT OF PRAISE.**

To kindle the flame of devotion, that all who assemble here may worship You, O God, in spirit and in truth.

**WE DEDICATE THIS ORGAN, AN INSTRUMENT OF PRAISE.**

For the healing of life's discords and for the sounds and harmonies that express feelings deep within us.

**WE DEDICATE THIS ORGAN, AN INSTRUMENT OF PRAISE.**

For the comfort of the sorrowing and the lifting of the depressed.

**WE DEDICATE THIS ORGAN, AN INSTRUMENT OF PRAISE.**

For the humbling of our hearts before eternal mysteries and the stirring of our sensitivities to abiding beauty of joy.

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## **WE DEDICATE THIS ORGAN, AN INSTRUMENT OF PRAISE.**

For this organ, now set apart for use in this church and for the joy and enrichment of the larger community, and for its material components, for those who conceived and built it, for those who will bring its sounds to life and release the music it was made to give, for those who will hear it and let it add new dimension to their lives.

## **WE DEDICATE THIS ORGAN, AN INSTRUMENT OF PRAISE.**

May this organ, as a part of our worship, played alone or in concert with other instruments and voices, contribute to our higher resolve to go forth from this place always to do Your will and serve Your human family.

**THAT AT THE NAME OF JESUS EVERY KNEE SHOULD BOW, OF THINGS IN HEAVEN, AND THINGS IN EARTH, AND THINGS UNDER THE EARTH: AND THAT EVERY TONGUE SHOULD CONFESS THAT JESUS CHRIST IS LORD, TO THE GLORY OF GOD THE FATHER.**

Dedicatory Hymn Anthem

Dr. John Ferguson

**“Give To Our God Immortal Praise”**

*(Tune: Duke Street)*

*(Text: Isaac Watts, altered)*

Chancel Choir

Pegg Stark, Director

Prayer of Dedication

Hymn of Dedication

**“When In Our Music God Is Glorified”**

*(Tune: Engelberg)*

When in our music God is glorified  
And adoration leaves no room for pride  
It is as though creation cried  
Alleluia!

How oft, in making music, we have found  
A new dimension in the world of sound  
As worship moved us to a more profound  
Alleluia!

Let ev'ry instrument be tuned for praise;  
Let all rejoice who have a voice to raise:  
And may God give us faith to sing always:  
Alleluia!

Dedicatory Recital

Charles Pilling

Benediction

Postlude

**Please remain seated during the playing of the Postlude.  
Reception following in the Dining Room.**

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# ORGAN SPECIFICATIONS

## CASAVANT FRÈRES LIMITEE (Opus 3685)

### MANUAL I Great

Violone	16'
Prinzipal	8'
Salizional	8'
Rohrgedackt	8'
Spillflöte	8'
Oktave	4'
Flöte	4'
Italienisches Prinzipal	2'
Kornet	II
Mixtur	III-V
Trompete	8'
Tremulant	
Chimes	

### MANUAL II Swell

Gambe	8'
Vox Coelestis	8'
Spillflöte	8'
Nachthorn	4'
Oktave	2'
Nasat	1-1/3
Rauschquinte	II
Oboe	8'
Tremulant	

### PEDAL

Violone	16'
Subbass	16'
Offenbass	8'
Salizional	8'
Spillflöte	8'
Choralbass	4'
Posaune	16'
Trompete	8'
Oboe	4'

### COUPLERS

Great / Pedal	8'
Swell / Pedal	8'
Swell / Great	16'
Swell / Great	8'
Swell / Great	4'

26 ranks (1453 pipes)  
Electro-pneumatic stop  
and key action  
(Pitman-type windchests)  
Adjustable combination  
action with eight  
generals and twelve  
divisionals

Zimbelstern

## ORGAN SEARCH COMMITTEE

Dean Bowers, Chairperson  
Gary Ringgenberg, Vice Chairperson  
Kathi Buckingham, Secretary  
Virginia Crocker  
Lon Frey  
Jean Jenkins  
Gail Lind

Joy Pitstick  
Mary Siefer  
Willis Strawn, II  
Pegg Stark, Director of Music  
Barbara Wells, Organist  
Rev. Duane Queen, Pastor

## OUR CONTRACTORS

Duffy, Ruble, Mamura, Brygger Architects  
Paul Park Construction  
Benchmark Woodworks, Inc.  
Stanton Electric

James Duffy  
Kenneth Rohlk  
Dean Lind  
David Stanton

# *T H E O R G A N*

Two manual organs are a mainstay of church music ministry. There are so many worship spaces where this type of instrument is a prudent solution, both architecturally and tonally. Every tonal component of the instrument must be interesting on its own while contributing to the sense of ensemble. The instrument must address the demands of the entire organ repertoire with conviction. It is the hope of Casavant and its artistic director, Jean-Louis Coignet, that the specification for this instrument—opus 3685, numbering consecutively from 1879—might be a source of satisfaction to its listeners. The specification is designed to establish a tonal backbone in the principal chorus (Violone, Prinzipal, Oktave, Mixtur, Rauschquinte, Offenbass, Choralbass) while offering nuance of ensemble and color with the aid of the flutes (Rohrgedackt, Flöte, Spillflöte, Nachthorn, Kornet, Nasat, Subbass) and the strings (Salizional, Gambe, Vox Coelestis). The reed stops (Trompete, Oboe, Posaune) offer color and fire in both solo and ensemble capacities.

The console case, organist's bench and pedalboard are constructed of walnut, while the interior of the console is made of oak. The stops and couplers of the organ are controlled by tilting tablets and combination thumb pistons made of rosewood. The manual natural keys are made of ebony, while the manual sharps are made of rosewood and covered with bone caps. The pedal naturals are made of maple, while the pedal sharps are made of rosewood. The organ pipes are made of two different materials. The central section of the façade pipes are polished copper, while the remaining pipes are made of brushed tin. These features of craftsmanship make our new organ a striking addition to the chancel area of the Sanctuary.

Happily, the instrument fits into an architectural niche that seems to have been fore-ordained for this role. The reintegration of the apse and the masterful side arches juxtaposed to the earlier reredos gives a sense of visual unity that reveals the instrument's aural intent.

Carroll Hansen  
CASAVANT FRÈRES LIMITEE

## *T H E B U I L D E R*

The Casavant heritage began in 1837 when Joseph Casavant rebuilt a pipe organ for the College of Ste. Thérèse near Montréal. In the 30 years that followed, he produced 17 organs in his St. Hyacinthe shop for churches and seminaries in Canada. When Joseph Casavant died in 1874, his two sons, Claver and Samuel, had already shown great interest in organbuilding. They studied and worked in Paris and Versailles, traveled widely in Europe, and returned to St. Hyacinthe in 1879 to establish themselves as Casavant Frères on the site where the present factory stands.

The instrument which firmly established Casavant Frères as organ-builders of international repute was completed in 1890 for the church of Notre Dame in Montréal, a four manual of 82 stops. It was their first use of electropneumatic action; there were adjustable combinations and speaking pipes of 32-foot length in the façade. In 1895, they built their first organ for the United States—Notre Dame Church in Holyoke, Massachusetts.

On the basis of the innovative technical achievements of Claver and Samuel Casavant, and under the artistic and administrative guidance of succeeding directors, the company continues to build fine pipe organs for churches, concert halls, and teaching institutions around the world. During their lifetime, the Casavant brothers established the finest traditions of craftsmanship among their employees and a strong organization to carry on these traditions after them. For example, the firm's tonal director also serves as the curator of the organs of Paris. This organization continues today to stand for the artistic integrity and painstaking care the Casavants cherished.



# OUR DONOR

*Mr. Jay Neubauer (Sept. 18, 1901-Feb. 7, 1990) in loving memory of his wife, Lois Fiscus Neubauer, gave to Lakeside Presbyterian Church the Casavant Organ. He was a philanthropist and gave generously to Methodist Manor, Ducks Unlimited, Buena Vista College, Buena Vista Hospital and Lakeside Presbyterian Church.*

*Mr. Neubauer graduated from Storm Lake High School in 1920 and the University of Illinois in 1924. He married Lois Fiscus Neubauer on November 25, 1926 in Storm Lake. He worked for 49 years with Beatrice Foods Company and served as Regional Vice President and as a member on the Board of Directors for ten years.*

*Jay Neubauer's spirit of giving will long be remembered in grateful appreciation.*

An organ built for use by the Church must successfully serve three distinct functions: first, to lead and support congregational singing; second, to accompany the choir and solo voices, and play in ensemble with other instruments; and, finally, to accommodate the performance of the solo organ repertoire.

With the exception of the human voice, the organ has the largest extant repertoire inclusive of the longest period of time of any musical instrument, extending from the medieval period through the present day. An important aspect of this body of music is how it has been influenced by the history of the instrument itself. In other words, the unique characteristics of the organs Bach had available to him played a major role in shaping the music which Bach wrote for the instrument.

The music in today's Service of Dedication employs the organ in all three of its liturgical functions, and the solo organ music has been chosen to demonstrate the instrument's versatility throughout the breadth of the repertoire by highlighting six major schools of organbuilding and, thus, of organ composition: the North German Baroque (Bach), the French Baroque (Couperin), the German Romantic (Gade), the French Romantic (Widor), and the American Twentieth-Century Symphonic Organ (Barber).

The Dedicatory Hymn Anthem was commissioned by Lakeside Presbyterian Church and written for the Chancel Choir by Dr. John Ferguson, professor of organ and church music at St. Olaf College, Northfield, Minnesota.

The soprano soloist on "Wondrous Love" by Samuel Barber is Mrs. Sharon Daniels, a member of the Lakeside Presbyterian Church Chancel Choir.

