

Dedication Program
of the
NEW AUSTIN PIPE ORGAN

Built for
SIMPSON METHODIST CHURCH
FORT WAYNE, INDIANA



THE ORGAN CONSOLE

SUNDAY, APRIL 21, 1968

DEDICATION SERVICES
8:30 and 10:50 a.m.

DEDICATION CONCERT
7:30 p.m.

THE MORNING WORSHIP

It is good to give thanks to the Lord,
to sing praises to thy name, O most High.

THE ORGAN PRELUDE Fugue in E Flat (St. Anne) J. S. Bach
THE PROCESSIONAL HYMN 1 "O for a thousand tongues to sing" Azman
(Congregation please stand)

THE CALL TO WORSHIP

Minister: Surely the Lord is in this place

People: This is none other but the house of God, and this is the gate
of heaven.

Minister: Enter into his gates with thanksgiving, and into his courts
with praise.

People: O magnify the Lord with me, and let us exalt his name together.

THE AFFIRMATION OF FAITH 738 "The Apostle's Creed"

THE INVOCATION

Minister

THE COLLECT

"O God, who through the resurrection of Jesus Christ hast freed us from the
power of darkness and brought us into the kingdom of thy love: Grant, we beseech
thee that, as by his death he has recalled us into life, so by his abiding presence
he may bring us to the joys eternal; through him who for our sakes died and rose
again, and is ever with us in power, the same thy Son Jesus Christ our Lord. Amen."

THE LORD'S PRAYER 818 Dresden Amen - Choir

THE ANTHEM 8:30 All Hail The Power Of Jesus' Name Holden
Choralaires, Chapel and Children's Choirs
10:50 Gloria In Excelsis (From 12th Mass) W. A. Mozart
Chancel Choir

THE SCRIPTURE READING Psalm 148
THE CHORAL CALL TO PRAYER 140 "Father, I stretch my hands to thee" Naomi
THE PASTORAL PRAYER

THE SERVICE OF DEDICATION Ministers
THE GLORIA PATRI 794 Meineke

THE RITUAL OF FRIENDSHIP

THE OFFERTORY

Organ Prelude On Brother James' Air S. Wright
The Doxology 809 Old 100th
Prayer of Dedication

THE ORGAN SOLO Benedictus M. Reger
Miss Marilyn Andersen

THE SERMON

THE HYMN OF DEDICATION 470 "God of grace and God of glory" CWM Roundda

THE BENEDICTION
THE ORGAN POSTLUDE Postlude On A Ground Bass H. Murrill

THE RITUAL OF DEDICATION

THE PRESENTATION OF THE ORGAN

Edmund A. Bird
Chairman, Building Committee

We present this organ to be dedicated to the glory of almighty God and for service in this church.

THE DEDICATION

Minister: In the name of the Father and of the Son, and of the Holy Spirit, we dedicate this organ to the praise of Almighty God.

People: Praise God in His sanctuary: praise Him in the firmament of His power. Praise Him with the sound of the trumpet; praise Him with the psaltery and harp.

Minister: We dedicate this organ to the cultivation of a high art; to the interpretation of the message of the masters of music, to an appreciation of the great doxologies of the Church, and to the development of the language of praise which belongeth both to earth and to heaven.

People: Praise Him with stringed instruments and organs. Let everything that hath breath praise the Lord. Praise ye the Lord.

Minister: We dedicate this organ to the wedding march, to thanksgiving on festal occasions, and to such inspiration in the service of song that all people may praise the Lord.

People: O sing unto the Lord a new song; sing unto the Lord all the earth, in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.

Minister: We dedicate this organ to the healing of life's discords, and the revealing of the hidden soul of harmony; to the lifting of the depressed and the comforting of the sorrowing; to the humbling of the heart before the eternal mysteries, and the lifting of the soul to abiding beauty and joy, by the gospel of infinite love and good will.

People: 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 the Father.

PRAYER OF DEDICATION - The Minister

Our Father, whom the generations have worshiped with concord of sweet sound; Be pleased to accept this instrument as a means of praising thee. Grant that its music may be a blessed benediction upon all who worship here. Vouchsafe, we beseech thee, to all musicians who shall sound its notes, and to all worshipers who shall be lifted godward by its voice, that there may come at times the sweep of hallelujahs, from the heavenly hosts, and the whispers of thy voice from thine eternal grace. Amen.

RECITAL PROGRAM

Robert Rayfield

Organist

INVOCATION

The Minister

TRUMPET VOLUNTARY IN D MAJOR, Opus 5

John Stanley, 1713-1786

Stanley was organist of the Temple Church in London, and it was said of him that of all recorded powers of musical memory, his were probably the most wonderful. He was famous as a teacher and a composer although totally blind from the age of two. His Voluntaries may be classified according to three types: the Cornet Voluntary, the Trumpet Voluntary, and the Introduction and Fugue. This Voluntary consists of a slow movement for the diapasons followed by a quick one for the Trumpet.

BLESSED IS HE THAT COMETH

Francois Couperin, 1668-1733

Couperin, like Bach, was a member of a family of musicians. When he was only eleven, he "inherited" the post of organist at the church of St. Gervais in Paris from his father. A friend of the family held the post for him until he was able to take over at the age of eighteen. So many Couperins held this post that it came to be known as the family living. When he was twenty-one, Couperin wrote two organ masses, one for convents and one "for the use of parishes." After this he never again wrote for the organ. This piece is from the Parish Mass and was designated to be played on the "Cromhorne in the tenor."

CONCERTO IN D MINOR

Vivaldi-Bach, 1685-1750

Introduction, Fugue, Largo e spiccato, Allegro

This work, transcribed from the Concerto Grosso, op. 3, no. 11 of the Italian composer, Vivaldi, has an interesting history. For a long time, it was thought to have been written by J. S. Bach's eldest son, Wilhelm Friedemann, even though the caligraphy was obviously that of J. S. This was because the inscription read "by Wilhelm Friedemann Bach written in the hand of my father." For this reason, it is not included in most of the collected editions of J. S. Bach's works. We now know that this was indeed the elder Bach's own arrangement and that Wilhelm had erased his father's signature presumably to compete for the position of organist of the cathedral at Brunswick. Bach wrote this while he was attached to the court at Weimar as a means of studying Vivaldi's music. It is interesting to compare Bach's arrangement with the score of the concerto to see how he adapted the Italian instrumental style to the organ.

FUGUES ON THE NAME BACH

Robert Schumann, 1810-1856

No. 5 in F Major, No. 3 in G Minor

Like so many of his contemporaries, Schumann stood in awe of the genius of J. S. Bach. This led him to pay tribute to the man by writing six Fugues On The Name Bach. The German letter B equals the pitch B-flat and H equals B. Hence the playing of the musical name BACH would result in the theme B-flat, A, C, B. Bach, himself, was the first consciously to use this theme in his Art Of The Fugue. Schumann was much taken with Pleyel's pedal piano (a piano with a pedal keyboard attached) and wrote these fugues for that instrument or the organ. Some interesting features of the fugue in F are the signing out of the BACH theme in augmentation, a re-exposition of the subject in retrograde and the appearance of the BACH theme, also in retrograde, in the last episode.

PRELUDE AND FUGUE ON B-A-C-H

Franz Liszt, 1811-1886

Liszt, too, payed homage to Bach in his own inimitable way. Borrowing terminology from the Gothic era, he could be called the epitome of the flamboyant Romantic era - a dashing but creative figure who placed his imprint on organ technique by applying his "transcendental" piano style to the organ. This is forcibly manifest in the Prelude and Fugue on BACH. The entire piece is developed from two motives: the BACH theme and the second part of the fugue subject. Out of this meager material, which he treats in every conceivable fashion, he builds a monumental structure.

THE OFFERTORY

COMES AUTUMN TIME

Leo Sowerby, 1895 -

This piece was written at one sitting - from morning until afternoon of a day in 1927. It was inspired by a poem titled "Autumn" by Bliss Carman and was written during a time which Sowerby calls his Orchestral Period: a period in which the organ was thought of in terms of the orchestra. This is evident in the many tone-color changes he calls for but which seem fitting in a piece which deals with the multi-hued season of Autumn. The syncopated style of the piece gives evidence of the strong influence that jazz had upon the composer at this time.

THE NATIVITY

Jean Langlais, 1907

Programatic in nature, this piece has the following quotation at the beginning of the score:

"In a humble creche, one soft night, Mary and Joseph awaited the birth of the Lord-Christ. After the child was born, the heavenly band, in a gracious appearance, told the shepherds of the event at Bethlehem. The Shepherds, having seen the creche, offered the baby Jesus, as a sign of adoration, their most tender melodies. Then the Holy Family found calm in the peace of the Lord." The piece is divided into four sections; the Creche, the Angels, the Shepherds, and the Holy Family. In the last section, the Shepherds theme and the Creche theme are combined, the Angel theme appearing again at the very last moment.

SCHERZO, SYMPHONY VI

Louis Vierne, 1870-1937

Vierne was organist at Notre Dame cathedral in Paris until his death at the console during a service. There, he presided over the magnificent Cavaille-Coll organ and revealed the influence which this orchestrally conceived instrument had on him by writing six organ "symphonies." His use of tone-clusters in the "Scherzo" represents his most advanced excursion into the realm of dissonance. Three kinds of scales - diatonic, chromatic, and whole-tone - form the basis of the melodic and harmonic structure of the piece. His propensity for cyclic writing is documented by the fact that the second theme is a transformed version of theme one of the first movement.

PAGEANT

Leo Sowerby, 1895 -

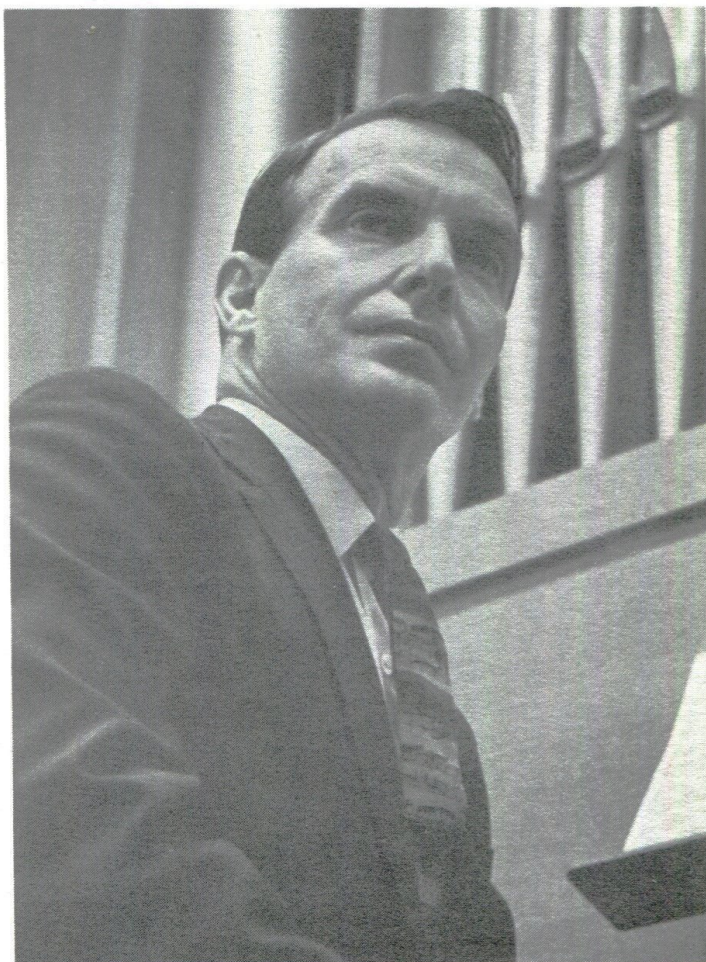
Pageant was written in 1931 for the Italian organ virtuoso, Fernando Germani. It is a pedal extravaganza, meant to be a challenge to this sure-footed organist. After playing it, Germani wrote the composer, in effect, "Now write me something really difficult!" After an introduction, which sets the festive mood, the theme makes its entry in the pedals, to be followed by a set of four variations. There are no clear divisions between the variations which produces more of a feeling of unity than is usually found in sets of variations. A brilliant coda brings it to a close.

THE BENEDICTION

The Minister

Dr. Robert Rayfield, is a member of the music faculty of Indiana University, Bloomington. As a student he was granted a Fulbright Scholarship and studied in Europe. While on the continent he traveled extensively playing and studying organ design. He has his doctorate in organ from Northwestern University.

Dr. Rayfield is well known as a concert organist and has played in numerous churches across the country. A newspaper comment, "He may justifiably walk abreast with the great of the organ keyboard."



SPECIFICATIONS OF THE ORGAN

Op 2460
3135

GREAT (unenclosed)

	Pipes
16'	Gemshorn 12
8'	Principal 61
8'	Bourdon 61
8'	Gemshorn 61
4'	Octave 61
4'	Spitzflöte 61
2'	Fifteenth 61
IV	Furniture 244

SWELL (enclosed)

	Pipes
8'	Hohlfloete 61
8'	Viola 61
8'	Voix Celeste, T.C. 49
4'	Principal 61
4'	Rohrflöte 61
2'	Principal 61
III	Plein Jeu 183
8'	Trompette 61
4'	Hautbois 61
	Tremolo

CHOIR (enclosed)

	Pipes
8'	Nason Flute 61
8'	Flauto Dolce 61
8'	Flute Celeste, T.C. 49
4'	Koppelflöte 61
2 2/3'	Nasard 61
2'	Blockflöte 61
1 3/5'	Tierce 61
II	Cymbal 122
8'	Krummhorn, T.C. 49
	Tremolo

PEDAL

	Pipes
32'	Resultant (from Gedeckt)
16'	Principal 32
16'	Gemshorn 12
16'	Gedeckt 12
8'	Octave 32
8'	Gemshorn (Great)
8'	Gedeckt (Swell)
4'	Super Octave 12
II	Mixture 64
16'	Trompette 12
4'	Krummhorn (Choir)

Three manual stop key console

19 couplers

14 general pistons

7 rank antiphonal organ prepared for in console

2043 Pipes

37/28 13641

THE BUILDING COMMITTEE:

EDMUND A. BIRDChairman
GERALD S. CARRINGTONFormer Chairman and
General Contractor
DARRELL S. CASHTreasurer
LESTER L. GRILEChairman of Consecration
Day Committee
WILLIAM O. BLACKChairman of Trustees
O. MILTON CLARK EDWIN C. LENTZ
JOSEPH V. CLEVINGER KENNETH R. LONTZ
MILO D. HABEGGER WILLARD L. McCOY
FRANK J. KRICK ROY L. McNETT
ALBERT N. SMITH
ORUS O. EASHArchitect

SIMPSON METHODIST CHURCH • 2501 SO. HARRISON ST. • FORT WAYNE, IND. 46807 • PHONE 744-1169

J. Vergil Sibera, D.D., Minister
L. Lyle Case, Minister of the Parish
Martin L. Hess, Minister of Education
Gerald A. Close, M.D., Missionary, Rhodesia
Kenneth Enright, Missionary, Congo
George Saumty, Missionary, Oklahoma
Robert McCullagh, Missionary, Hawaii

Richard C. Raines, D.D., Bishop
Virgil V. Bjork, D.D., District Superintendent
Leola Hoke Bingham, Choir Director
Marilyn Andersen, Organist
Darrell Cash, Business Administrator
Mrs. Doyle Shirk, Secretary
Mrs. Howard Hall, Secretary