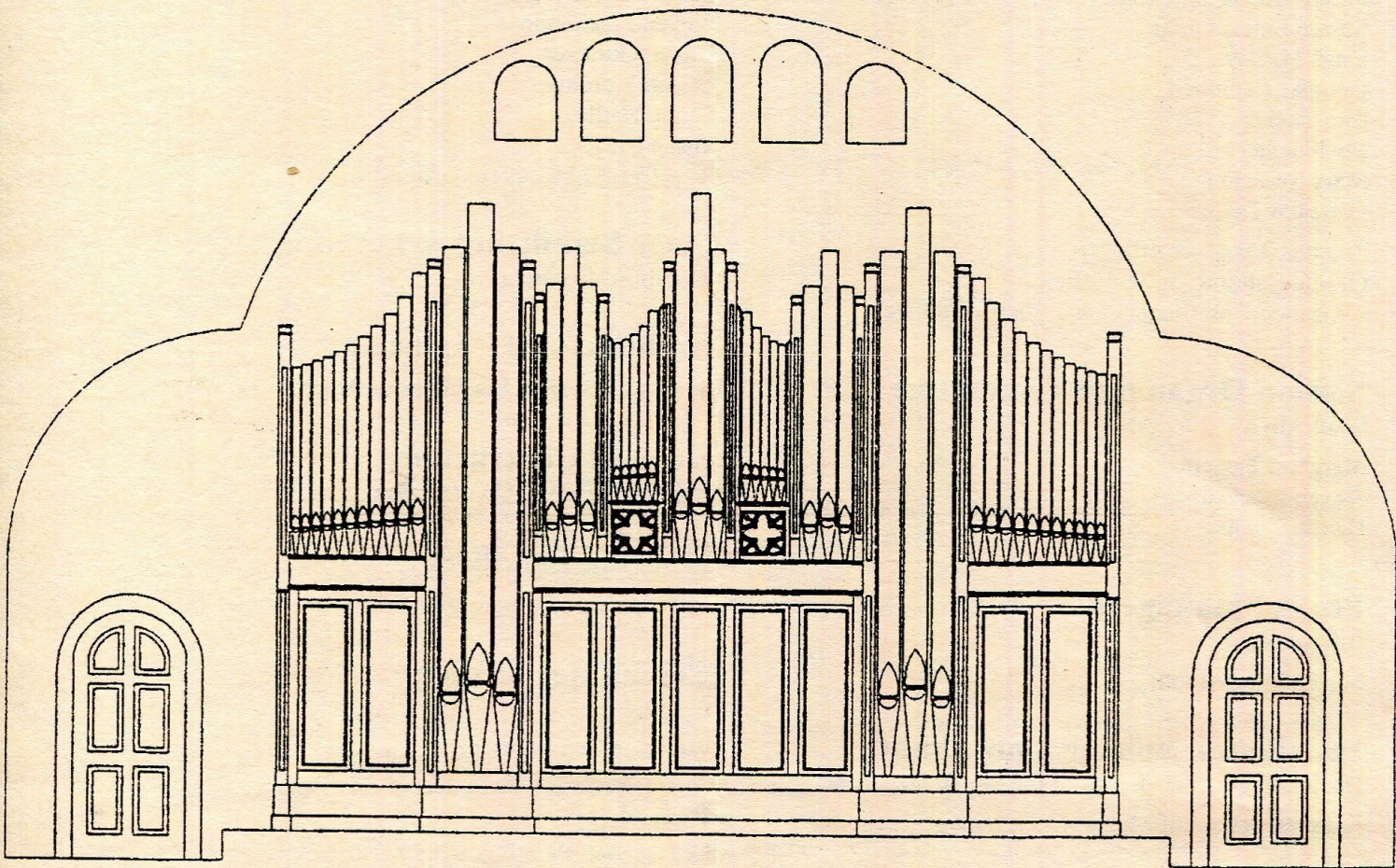


ORGAN DEDICATION
Recital for
Casavant Frères Organ Builders Opus 3819
With John Weaver



The First Presbyterian Church
Skaneateles, New York
May 31, 2003
7:30pm

FIRST PRESBYTERIAN CHURCH, SKANEATELES

The Rev. Dr. Craig J. Lindsey, Pastor

Dr. Thomas Baker, Director of Music

Orville Osborne, Jr., Organist

Organ Task Force

Susan Trowbridge, chair

Steven Frackenpohl

Hugh Hadley

Douglas Campbell

Carl Tucker

Jan Fletcher

Mary Swanson

Gretchen Taylor

Thomas Baker (ex officio)

Orville Osborne, Jr. (ex officio)

Consultant: William Greene, Ithaca College

Session Organ Sub-Committee

Scott Allyn

Margaret Tiedemann

Steven Frackenpohl

Dan Williams

Project Managers

Bill Stevens

Steven Frackenpohl

Installation Voicing Consultant

David Higgs, Chairperson of the Organ Department

Eastman School of Music: University of Rochester

Pew Relocation

Members of First Presbyterian Church

Financing

HSBC

Synod of the Northeast of the Presbyterian Church (USA) Members of the Property Committee

Liturgical Design Task Force

Susan Trowbridge

Steven Frackenpohl

Bill Reckmeyer

C'leen Hoselton

Sandy Hadley

Susan Meyer

Rev. Craig Lindsey (ex officio)

Floor Stabilizing & Leveling

Woodford Brothers

Architectural Engineers

Beardsley Design Associates of Auburn

General Contractors

Diamond & Thiel Construction

Flooring Installers

MD Hardwood Flooring

Ceiling Restoration

Bill Stevens

Westlake Conservators

Painting

Lee Bennett Painting

Sound Reinforcement

Brown Sound Equipment

Chancel Platform

Members of the Property Committee

Our sincere and heartfelt thanks, to each of these, who so freely gave hundreds of thousands of hours of work, dedicating the very best of their skills, talents and wisdom, to make certain this organ in this Sanctuary, would be an instrument of beauty for the worship and service of God, now and for perpetuity.

We are exceedingly grateful to all of the church choirs of Skaneateles, for blending their gifts in this evening's anthem, to demonstrate the versatility of this organ for accompaniment.

BUILDER'S STATEMENT ON CASAVANT OP. 3819

In the history of Casavant Frères no other organ has been built with the same list of stops, with an identical configuration, visual appearance, or in the same physical, and acoustical setting as this instrument. In recognition of an organ's individuality, builders give each a numerical designation similar to that used by composers. The Casavant brothers established their workshop in 1879 and installed Opus 1 in Montréal in 1880. In the 123 years since that time, over 3,800 instruments have been installed all over the world. This one, Opus 3819, is the 130th Casavant installation in the state of New York since the first arrived in Troy 107 years ago.

The design of a pipe organ begins with listening, listening to the worship leaders and church members' aspirations for an instrument and listening to the space in which the organ will find its home. Imagining how it will sound based upon what will be played, how it will be used for worship and other musical activities, becomes the basis for what stops are selected and how they fit into the ensemble of the organ. Each project is unique; like one's own children, each has its own identity and personality. My colleagues, Simon Couture and Denis Blain first visited Skaneateles in 1992; now some eleven years later, that instrument has become a reality. During the course of the project the church underwent a wonderful transformation that dramatically improved both its appearance and acoustical setting, thus providing an excellent vessel for the performance of all types of music.

This organ's casework was conceived specifically for First Presbyterian Church by Casavant Designer, Benoît Gendron, and is based on organ casework found in churches dating from the late 19th and early 20th centuries. The organ's location at the front of the nave places it in a perfect location for the main division, the Grand Orgue, to speak freely and directly into the nave. In order to keep the instrument's footprint from being too invasive, only the unenclosed Great and Pedal divisions are behind the casework. The remainder of the instrument is housed in spaces specially created for them on the other side of the front wall, thus keeping the case from extending too far into the nave and preserving sight lines to the stained glass windows above the organ casework.

Although the instrument's specification is French, the organ is not a copy of a particular style or specific instrument. The design is based upon historical practice that allows the performance of a wide range of literature from all schools and periods. Tonally, the instrument has been planned to address the multifaceted requirements of an active music ministry at the Skaneateles Presbyterian Church, encompassing congregational singing, choral and instrumental accompaniment, the performance of organ literature for worship, and the occasional concert.

The pipe scaling and voicing techniques have been selected to maximize the breadth and warmth of the organ's ensemble while maintaining clarity and transparency of combinations needed for polyphony. Individual stops have been selected to provide variety of tone at various dynamic and pitch levels, and the approach to voicing has been to provide maximum color from individual stops. The inclusion of two expressive divisions with appropriately developed choruses provides flexibility not only for playing organ solo literature, but also for the accompaniment of solo voices, choral ensembles and the congregation.

We take special pride in the results that have been achieved through careful coordination with everyone associated with this project. We are most pleased that the commission for this instrument was granted to us and we trust that its voice will inspire, lead and comfort for generations.

Casavant Frères Organ Builders

André Gremillet, President

Stanley Scheer, Vice President

Tonal Direction: Jean-Louis Coignet, Tonal Director
Jacquelin Rochette, Assoc. Tonal Director
Visual Design: Benoît Gendron
Drafting: Pierre Drouin

Installation: Robert Hiller
Keith Campbell
Tonal Finishing: Alain Gagnon
Daniel Fortin

PROGRAM

Pastoral Dedication

I Chronicles 25:1 & 6

Adagio and Allegro in F Minor, K. 594

Wolfgang Amadeus Mozart

Organ Concerto in B-flat, Op. 4, No. 6

George Frederick Handel

Andante allegro

Larghetto

Allegro moderato

Introduction and Variations on *Lasst uns erfreuen*

John Weaver

* **HYMN 229.** From All that Dwell Below the Skies

Lasst uns erfreuen

Passacaglia in C Minor

Johann Sebastian Bach

ANTHEM: In the Year That King Uzziah Died

David McK. Williams

Introduction and Fugue on *St. Denio*

John Weaver

* **HYMN 263.** Immortal, Invisible, God Only Wise

St. Denio

JOHN WEAVER

John Weaver is Director of Music at Madison Avenue Presbyterian Church in New York City, where he has served since 1970; Head of the Organ Department at the Curtis Institute of Music in Philadelphia since 1972; Chair of the Organ Department at the Julliard School since 1987.

John Weaver's musical studies began at age six at the Peabody Conservatory in Baltimore, from which in 1989 he received the Distinguished Alumni Award. In 1959 he received the Diploma of the Curtis Institute as a student of Alexander McCurdy; he then earned a Master of Sacred Music degree from Union Theological Seminary, where he studied with Robert Baker. In 1995 he was awarded the Doctor of Music degree (honorary) by Westminster College in New Wilmington, Pennsylvania, and a second honorary Doctor of Music degree was awarded by the Curtis Institute of Music in May, 2003.

For eleven years John Weaver served at Holy Trinity Lutheran Church in New York City, where he founded the famous Bach Cantata Services. He has been active as a concert artist since coming under management in 1959, and has played throughout North America, Western Europe and the United Kingdom, presenting programs from his large, memorized repertoire drawn from every important era and national school of the organ literature. He performs regularly at regional conventions of the American Guild of Organists and has played at several national AGO conventions, as well as at the 1987 International Congress of Organists, held in Cambridge, England.

His wife Marianne, a distinguished flautist, often performs with him, and Dr. Weaver has composed several works for flute and organ. Dr. Weaver's compositions for organ and choir are widely performed.

Weaver's main non-musical interests are riding trains, model railroading, and hiking mountain trails.

PROGRAM NOTES

Adagio and Allegro in F Minor (K. 594)

Wolfgang Amadeus Mozart (1756-1791)

Mozart lived at a time, in which organs in city churches and cathedrals had been replaced by a resident orchestra, where the organ had only a minor role. It is interesting that even though Mozart, Haydn and Beethoven played the organ, none of these composed significant works for the instrument. There do exist, however, three unusual pieces commissioned by Count Josef Deym von Stritz, the owner of the Müller Wax Museum and Art Gallery in Vienna. Among the curiosities exhibited there was a tiny organ, the pipes of which were caused to speak by pegs attached to a rotating barrel, something like a player piano. Desperate for money in the year before his death, Mozart accepted this commission, which he described in a letter as *loathsome*, and produced three masterpieces which have been transcribed for the modern organ. K. 594 has an impressive central *allegro* section in sonata-form which is flanked by adagio sections of great beauty and tenderness.

Organ Concerto in B-Flat Major, Op. 4, No. 6 George Frederick Handel (1685-1759)

Andante allegro

Larghetto

Allegro moderato

It is said that Handel composed the organ concerti to be played during the intermissions at performances of his oratorios. As the oratorios themselves were often three hours in length, one must wonder at the stamina of both the musicians and the audiences! Handel conducted the orchestra and played the solo organ passages, elaborately embellishing the melodic line, especially in repeated sections. This performance, in which the orchestra parts are also being played on the organ, attempts to recapture that practice.

Introduction and Variations on *Lasst uns erfreuen*

John Weaver (2000)

This work was commissioned by Lewis Bruun in memory of his teacher, Alexander McCurdy. Mr. Bruun intended to play it in a recital honoring the memory of Dr. McCurdy in Eureka, California in 2001 as both he and Lewis grew up in that community. Mr. Bruun's untimely death in that year deprived him of first performance rights, but I honor the memory of both men by playing the work in recitals. It is based on the familiar German chorale sung by Christians of all denominations.

Passacaglia in C Minor

Johann Sebastian Bach (1685-1750)

The passacaglia is an old Spanish dance form characterized by a series of contrapuntal variations above a continuously repeated theme in the bass. The eight-measure theme, announced first in the pedal, eventually moves to the soprano and then the alto before returning to the lowest voice. There are twenty-one variations of amazing variety concluding with a double fugue based on the first half of the passacaglia theme.

In the Year that King Uzziah Died (*Isaiah 6: 1-8*)

David McK. Williams

David McK. Williams was organist of St. Bartholomew's Episcopal Church, New York City. His setting of Isaiah's vision/ call is full of the awe and wonder the prophet felt, as he was purified and prepared for mission. Isaiah's words remind us that the term "God-fearing" was meant literally. It is worth noting that the 1801 founding covenant of the Schanateles Religious Society begins "*We do now, in the awful presence of the dread Majesty of Heaven and Earth, and before angels and men...*" Williams' music depicts both the overwhelming vision and the prophet's emotional responses, as it unfolds.

Introduction and Fugue on *St. Denio*

John Weaver (1998)

This piece was commissioned by the choir of the Garden Grove Community Church, better known as the *Crystal Cathedral*, in honor of their organist, Frederick Swann, on the occasion of his retirement from that position. It uses the familiar Welsh tune usually associated with the text *Immortal, Invisible, God Only Wise*.

SPECIFICATIONS OF CASAVANT FRÈRES OPUS 3819 (2003)

GRAND ORGUE (II)

1. Bourdon	16
2. Montre	8
3. Flûte à cheminée	8
4. Flûte harmonique	8
(Nos. 1-12 common with No. 3)	
5. Prestant	4
6. Flûte conique	4
7. Doublette	2
8. Fourniture IV	1 1/3
9. Basson (Récit)	16
10. Trompette	8
11. Cromorne (Positif)	8
Chimes	
(New Peterson mechanism, existing Chimes)	
Grand Orgue Unison Off	
MIDI (Console preparation only)	

POSITIF EXPRESSIF (I)

24. Bourdon (Stopped wood)	8
25. Flûte douce (1-12 stopped)	8
26. Flûte céleste (TC)	8
27. Principal	4
28. Flûte à fuseau	4
29. Nazard	2 2/3
30. Quarte de nazard	2
31. Tierce	1 3/5
32. Larigot	1 1/3
33. Mixture III	1
34. Cromorne (Récit)	8
35. Hautbois (Récit)	8
Tremblant	
Positif 16'	
Positif Unison Off	
Positif 4'	
36. Contre trompette	16
(From Nos. 54 & 10)	
37. Trompette (From No. 10)	8
38. Clairon	4
(From No. 10, top octave repeats)	
MIDI (Console preparation only)	

RÉCIT (III)

12. Bourdon (Stopped wood extension No. 14)	16
13. Principal étroit	8
14. Cor de nuit	8
15. Viole de gambe	8
16. Voix céleste (TC)	8
17. Octave	4
18. Flûte douce	4
19. Octavin	2
20. Plein jeu II-IV	2
21. Basson (Half-length, extension of No. 23)	16
22. Trompette	8
23. Hautbois	8
Tremblant	
Récit 16'	
Récit Unison Off	
Récit 4'	
MIDI (Console preparation only)	

ECHO (floating)

(console preparation and switching only)	
39. Flûte d'écho	8
40. Viole	8
41. Viole céleste (TC)	8
42. Voix angéliques	8
43. Voix humaine	8
Tremblant	
Écho 16'	
Écho 4'	

SPECIFICATION LIST Continued...

PÉDALE

44. Soubasse (Walker digital)	32	53. Cor de nuit (Récit)	4
45. Bourdon (Walker digital)	32	54. Bombarde	16
46. Montre (Extension of No. 49)	16	(Full-length, extension of No. 10s)	
47. Soubasse (Stopped wood)	16	55. Basson (Récit)	16
48. Bourdon (Récit)	16	56. Trompette (Grande Orgue)	8
49. Octavebasse	8	57. Hautbois (Récit)	8
50. Flûte à cheminée	8	58. Clairon (Grande Orgue)	4
(Grand Orgue, No. 3)		59. Hautbois (Récit)	4
51. Cor de nuit (Récit)	8	60. Cromorne (Positif)	4
52. Octave	4	MIDI (Console preparation only)	

ORGANS OF THE FIRST PRESBYTERIAN CHURCH

This congregation began with the founding of "The Schaneteles (sic) Religious Society" in 1801. The first Sanctuary, dedicated in 1809, was sold to the Baptist Church in 1831. The second Sanctuary (1830), built on the present site, was used until 1890, at which time its floor settled during an evangelistic service. That edifice was deemed unsafe and collapsed, with the present church built upon the rubble and existing natural foundation.

The first organ of which we have knowledge, was an 1879 Johnson. This free-standing instrument had been used in the 1831 church before demolition, and was located in the northwest (front left) corner of the present Sanctuary. The Johnson was replaced (1928), by a four manual, forty-seven rank Möller, donated by Anna Allen as a memorial to her brother Philip. The Johnson organ was donated to the Baptist church, where it remains today. The Möller occupied three large chambers behind the front wall of the Sanctuary, with the front of the chancel covered by large expanses of non-speaking display pipes. Much of the sound of that organ struggled around architectural obstacles and inadequate openings in the front wall. The Möller was sized to overcome these drawbacks and served the church well through a period of great musical activity in the church.

Major maintenance did not occur on the Möller until the 1970's, when a combination rebuild/remodelling was attempted. The attempt was unsuccessful mechanically, electrically, and musically. In 1990, an Organ Task Force was appointed and charged to find the best organ for our needs. Pastor Earle Eastman helped the Task Force to find its direction by encouraging it to dream big dreams; *any* proposal, he said, could be scaled back if necessary, but it was of critical importance that the vision be clear and idealistic.

The Task Force labored for seven years with the help of consultant Bill Greene, making an exhaustive study of the options available. The Task Force recommended that the next organ be built in one space, centered, fully open to the Sanctuary, and away from outside walls. They insisted on two enclosed divisions, so as to facilitate accompaniment, and a fully exposed Great. The Task Force's primary recommendation was for a new instrument, designed and built expressly for our acoustic and musical needs by Casavant Frères. Casavant was selected only after the Task Force had made visits to listen to instruments in 34 different churches, crafted by 17 different builders. In June of 2000, after the necessary alterations to the chancel structure had been determined by the Session, the congregation voted to sign a contract which eventuated in Casavant's Opus 3819.

The instrument now before us is expected to support the church's changing musical needs for centuries to come. We have found Casavant Frères to be a remarkable organization. Their single-minded dedication to excellence and their insistence on time-honored methods of craftsmanship have been impressive. Perhaps most important, however, has been their patience with our very deliberate learning curve, and the enormous wisdom, artistic vision and insight they have lent to us, for the realization of this shared dream to worship God in glory.

LIST OF ORGAN DONORS

(listed in order as gifts have been received)

William and Jodi Reckmeyer
 Rud and Sue Trowbridge
 Nancy Ayer
 Ethel and Helen Dobrosky
 Ava Frese
 Martha Cross
 Pat Bartz
 Margaret Tiedemann
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 K.Lee and Margaret Bennett
 Geraldine Wight
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MEMORIAL GIFTS

Mary Swanson	Dorothy Dobson
Hope Hiscock	Kenneth Watson
Mabel Stackus	Alice Eisenberg
William Dross	James Simmons
Faye Kishpaugh	George Oliver
C. Ed Groseclose	Kirk Sterling
Dr. & Mrs. Garrett Van der Veer	

Early pledges and memorials required that this instrument would be a fine pipe organ. Mortgage financing will enable the church to budget to repay this obligation before 2018 AD. However, additional gifts and contributions will have the "compounded multiplier effect" of repaying the mortgage debt more quickly, and thereby *saving the church thousands of dollars in compounded interest payment charges.*

In addition to financing the cost of building this fine pipe organ, renovation and installation cost, the congregation has committed to creation of a perpetual endowment for the maintenance and care of this instrument.

Please contribute a special gift to the Organ Fund, and kindly remember the First Presbyterian Church of Skaneateles in your estate planning.

EXTRA-COMMITMENT MISSION GIVING

In addition to support of the mission work of the Presbyterian Church, in the four counties served by the Presbytery of Cayuga-Syracuse; across the Northeastern United States served by the Synod; and throughout the world, as funded by the mission of the General Assembly; this congregation has also given substantial financial support to extra-commitment missions, locally and around the world, while creating this instrument for worship. Among the twenty, locally designated, ecumenical, annual, extra-commitment missions supported, have been:

- Sponsorship of four Christian Refugees from Sudan, who are now working, enrolled at OCC, and driving.
- Siloam Eye Hospital in Pyungyang, Korea, providing eye transplants, and cataract removal.
- Funding a summer tutoring & fellowship program for youth in South Syracuse to avoid gangs & violence.
- Presbyterian Manor, a Seniors Residence now being redesigned to have private baths/sitting rooms/and bedrooms, meals, utilities and low-density congregate living, when living alone is no longer practical.
- Sending over 270 Bibles and cases of diagnostic medical equipment to Madagascar.