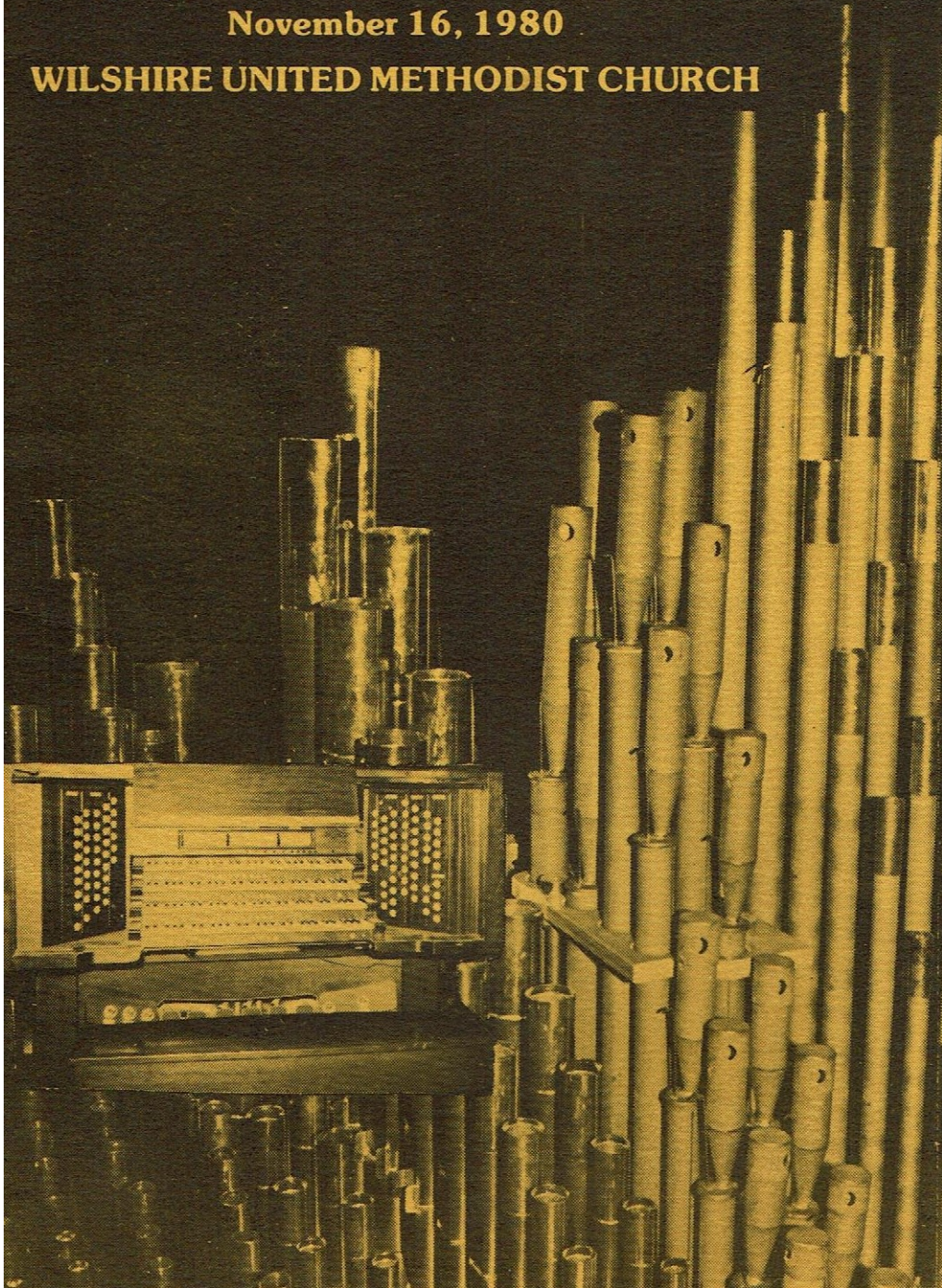


# ORGAN DEDICATION

November 16, 1980

WILSHIRE UNITED METHODIST CHURCH





## LAUDATE DOMINUM

*Make a joyful noise unto the Lord,  
all ye lands.*

*Serve the Lord with gladness: come  
before his presence with singing.*

*Know ye that the Lord he is God: it is he that  
hath made us, and not we ourselves; we  
are his people, and the sheep of his pasture.*

*Enter into his gates with thanksgiving, and  
into his courts with praise: be thankful  
unto him, and bless his name.*

*For the Lord is good; his mercy is everlasting;  
and his truth endureth to all generations.*

Psalm 100

### **DEDICATION**

We dedicate our newly rebuilt and enlarged pipe organ to the Glory of God, that its harmonies will bring peace and inspiration to all who worship here.



## ORDER OF WORSHIP

Organ Dedicatory Service

Sunday, November 16, 1980 — 11:00 A.M.

### SILENT MEDITATION

"The festival creates the artist."

Baldwin Brown

### CHORAL PRELUDE

Chancel Choir *a capella*

### PEAL OF BELLS

Carillon

### SILENT PROCESSION

### CALL TO WORSHIP AND CHORAL INTROIT

"Cry Out and Shout"

Knut Nystedt

### INVOCATION AND LORD'S PRAYER

### GREETINGS AND EXPRESSION OF APPRECIATION

### \*LITANY OF DEDICATION

Pastor: People of God, we gather to rededicate this enhanced and noble instrument of music to the worship of God.

**People: May praise always be to God**

Pastor: To God, our Father, before whom the morning stars sang together and all the children of God shouted for joy.

**People: To you, our Father, we dedicate this organ.**

Pastor: And to Jesus Christ, our Savior, at whose birth there was a multitude of the heavenly host praising God, and singing.

**People: To you, blessed Jesus, we dedicate this organ.**

Pastor: And to the Holy Spirit, who fills us with psalms and hymns and spiritual songs, singing and making melody to the Lord with all our heart.

**People: To you, Spirit divine, who with the Father and the Son reigns one God, we dedicate this organ.**

Pastor: Praise the Lord! Praise God in this sanctuary.

**People: Praise Him in his mighty firmament!**

Pastor: Praise Him for his mighty deeds;

**People: Praise Him according to his exceeding greatness.**

Pastor: Praise Him with trumpet sound;

*Organ: Trumpets reply*

**People: Praise Him with lute and harp!**

*Organ: Flutes and harp reply*

Pastor: Praise Him with timbrel and dance; praise Him with strings and pipe!

*Organ: Strings reply*

**People: Praise Him with sounding symbols; praise Him with loud  
clashing cymbals!**

*Organ: Cymbals reply*

Pastor: Let everything that breathes praise the Lord!

**People: Praise the Lord!**

\*HYMN No. 4 "Sing Praise to God Who Reigns Above"

\*APOSTLE'S CREED

\*GLORIA PATRI

ANTHEM "O Clap Your Hands" John Rutter

Chancel Choir — Dr. Lester E. Remsen, Conducting

SCRIPTURE I Chronicles 29:1-13

SERMON *In Thy Hand* Dr. J. Irwin Trotter

\*DOXOLOGY AND OFFERING

OFFERTORY SOLO "Carillon" Leo Sowerby

Ruth Plummer, Organist

CONCERNS AND PRAYERS OF THE CHURCH

\*RECESSIONAL HYMN No. 1 "O For a Thousand Tongues to Sing"

SENDING FORTH

POSTLUDE "Now Thank We All Our God" J.S. Bach-Virgil Fox

(The congregation is invited to remain during the postlude)



## DEDICATORY ORGAN CONCERT

Sunday, November 16, 1980 4:00 p.m.

### DAVID BRITTON

#### TOCCATA and FUGUE IN D MINOR

J.S. Bach  
(1685-1750)

This toccata of incomparable youthful genius and temperament (circa 1706-08) is surely one of Bach's best known works. It can be argued that in comparison with his more mature works it does not deserve such attention. But like a favored child gifted with charm and cunning, it has made its mark in the world. Perhaps no other piece has suffered so severely from unstylistic piano and orchestra transcriptions — the same vehicles which spread its fame. This performance employs a thorough application of Baroque keyboard performance practices — touch, fingering, articulation, and an improvisatory approach to ornamentation in the toccata figurations.

#### CHORALE PRELUDE — Our Father, in Heaven Above

George Boehm  
(1661-1733)

Boehm, organist at St. Johann's Church, Lüneburg, was an influential exponent of the French style of composition in Northern Germany. His decorative treatment of the original hymn tune piles ornament upon ornament. Young J.S. Bach attended school at St. Johann's (1700-1703) and was likely influenced by Boehm's style of composition and performance.

#### CHACONNE

Orpha Ochse  
(1925 - )

This brief but appealing work employs a repeated chord progression in 5/2 meter. The progression itself experiences a feeling of development through use of modulation and thematic interweaving of complimentary lines. Dr. Ochse is Professor of Organ at Whittier College, and the recent author of *The History of the Organ in the United States*.

#### PASSACAGLIA\*

Rayner Brown  
(1912 - )

Andante  
Tempo I

Scherzo  
Cadenza

Adagio

Fugue  
Gigue

This large work presents a unique synthesis of the *Passacaglia* variation technique with elements of the sonata, suite and symphonic genre. Written specifically for David Britton, it received its premiere performance at St. Mary's Cathedral in San Francisco on May 1, 1979 and was performed later that year in Tokyo during Dr. Britton's concert tour of Japan. Rayner Brown, Professor Emeritus at Biola College, has been an active influence in many aspects of serious music, especially in American organ music. A firm believer in the continuing vitality of tonal music, Brown combines a rare lyric gift with piquant harmonies and contrapuntal ingenuity.

\*Los Angeles premiere



## INTERMISSION

### PASTICCIO

Jean Langlais  
(1907 - )

Langlais' *Organ Book* (1956) contains ten short character pieces. *Pasticcio* is a short "patchwork" fanfare composed of a variety of compact elements.

### POÈMES ÉVANGÉLIQUE

Jean Langlais

L'Annonciation

La Nativité

Les Rameaux

These three tone poems are Langlais' earliest published works (1932). Poetic impressionism is combined with sectional structure, particularly in the first two poems, to represent specific events or scenes in the manner of stanzas. In "The Annunciation" the sequence of events represents successively the Angel, the Virgin Mary, the fluttering of Mary's heart, her song of acceptance (the Magnificat), plus a concluding section which suggests Mary's ultimate serenity. "The Nativity" depicts the Manger, Angels, Shepherds, and the Holy Family (combining Manger and Shepherds themes). The final poem, "The Palms", evokes Christ's triumphal entry into Jerusalem, with a more continuous structure, actually a series of fugal expositions based on the chant, "Hosanna Filio David", which is heard as a cantus firmus in the pedal.

### NOEL VARIATIONS: "Joseph est bien Marie"

Claude Louis Balbastre  
(1727 - 1799)

Balbastre, a pupil of Rameau, was well known as a virtuoso performer. In addition to being master harpsichordist for Marie Antoinette, he was appointed organist of Notre Dame Cathedral in Paris in 1760. His skill and fame attracted such attention that on at least two occasions the church authorities actually forbade him from playing during services. The individual variations of "Joseph est bien Marie" are composed as facile duos, offering colorful registration possibilities. The final variation is more fully harmonized for a brilliant Grand Jeu.

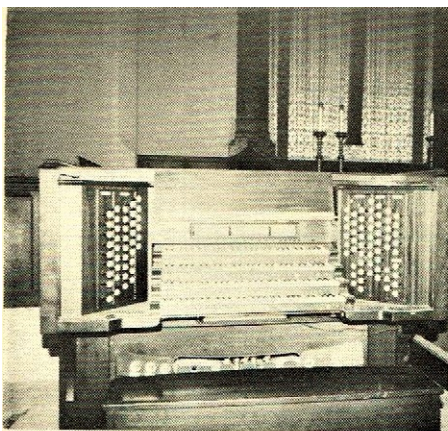
### SYMPHONY VI: I Allegro

Charles Marie Widor  
(1845 - 1937)

On the advice of famed organ builder, Cavaille-Coll, Widor attended the Brussels Conservatoire as a pupil of the Belgian virtuoso, Jacques Lemmens. He was later appointed to the church of Saint Sulpice in Paris, a post he held for 64 years. He also succeeded Franck as Professor of Organ at the Paris Conservatoire from 1890-96. Widor composed ten organ symphonies between 1876 and 1900. In reality these were multi-movement suites, containing a variety of forms other than the expected sonata movements. The Allegro heard here evolves from a dramatic interplay between two themes: a massive chordal statement of processional grandeur, and a rapidly moving recitative-like figure. This single movement is one of the great monuments of symphonic organ literature.

Concert management: Artist Recitals





## History Of The Organ at Wilshire United Methodist Church

*Console is now mounted on rotating pivot, swinging into full view for special musical worship services or organ recitals.*

Installed in 1925, the original pipe organ was built by the M.P. Möller firm of Hagerstown, Maryland. It was a 3-manual instrument of 40 ranks of pipes, and featured the orchestral style popular in that era.

The installation was made possible by a gift of \$25,000 from Mrs. Clara Shatto in memory of her late husband. The new organ received wide attention, attracting many fine organists to its console, including Richard Ellsasser, a well-known young virtuoso. He served the WUMC as Minister of Music from 1948 to 1954, presenting many recitals drawing favorable reviews. A high point was his series of 28 Sunday evening recitals in which all of Bach's work were played from memory.

In 1956 the Möller company provided a new four-manual console, installed on an elevator device and a movable platform, as part of an organ refurbishing program, which included some revoicing of the pipework and releathering of the playing action. By the late 1970's, however, the tonal design of the organ was so outmoded and the playing action so undependable that a comprehensive rebuilding of the instrument was imperative. Funds were provided through the generosity of the Ahmanson Foundation, and a contract was signed with the Harris Organ Company of Whittier, California, in May of 1979.

Through the collaboration of Thomas Harmon, consultant for the project, and Robert M. Turner, tonal director of the Harris firm, the tonal specifications of the organ were completely revised with the goal of retaining as many of the fine old orchestral voices as possible, while providing the organ with the new principal and reed choruses, mutations, and mixtures required for the effective performance of the great organ literature.



The resulting instrument gains a new integrity, most closely identified with the 19th-century instruments of the great French romantic organ-builder Aristide Cavaille-Coll, yet possesses essential elements of the earlier classical European schools. These characteristics, represented in the Grand Orgue, Recit, Positif, and Pedale divisions, combine with the 1920's vintage orchestral voices in the Solo and Echo divisions to produce an organ of unusual versatility for organ literature of all periods as well as for service playing and accompaniment.

Enlarged by 50% to a total of 60 ranks of pipes, the rebuilt instrument retains 29 ranks from the old organ and adds 8 ranks from other old American instruments and 23 new ranks imported from Europe, including 4 mixture stops and 6 reed voices. New electro-pneumatic windchests and new reservoirs have been provided throughout the organ to achieve greater responsiveness and reliability as well as improved layout of the pipework in the organ chambers. The chambers themselves were redesigned with new swell-fronts to attain better tonal egress on more gentle wind pressure.

Completely restored, the large, four-manual console has been relocated at the front of the chancel near the lectern to allow the organist to hear the instrument in the proper perspective for sensitive artistic control. A swivel mechanism permits the console to be pivoted into full view of the congregation for solo recitals.

Essentially a new instrument with a strong respect for the old, the organ of Wilshire United Methodist Church resumes its place of leadership both in the worship of God and in the cultural life of Los Angeles.

— Thomas Harmon

*Tonal director Robert Turner puts the finishing touches on restored harp from the original organ.*





## ORGAN SPECIFICATIONS

### GRAND ORGUE

Violonbasse	16'
Montre	8'
Salicional	8'
Bourdon	8'
Flute harmonique	8'
Prestant	4'
Flute a cheminee	4'
Doublette	2'
Fourniture 1 1/3'	V
Trompette	
Tremblant	8'
Chimes	

### POSITIF EXPRESSIF

Principal	8'
Bourdon-en-bois	8'
Quintaton	8'
Gemshorn	8'
Gemshorn celeste	8'
Prestant	4'
Flute conque	4'
Doublette	2'
Flute	2'
Larigot	1 1/3'
Flageolet	1'
Cymbale 2/3'	IV
Cromorne	8'
Tremblant	
Positif	16'
Positif Off	
Positif	4'

### RECIT EXPRESSIF

Bourdon	16'
Diapason	8'
Flute a cheminee	8'
Flute harmonique	8'
Viole de gambe	8'
Voix celeste	8'
Dulciane	8'
Unda Maris	8'
Prestant	4'
Flute octavante	4'
Nazard	2 2/3'
Octavin	2'
Tierce	1-3/5'
Plein jeu 2'	V
Basson hautbois	16'
Trompette	8'
Hautbois	8'
Voix humaine	8'
Clairon	4'
Harp	8'
Tremblant	
Recit	16'
Recit Off	
Recit	4'



**SOLO**

Grosse flûte	8'
Gambe	8'
Voix celeste	8'
Flûte octavante	4'
Tuba magna	8'
Cor anglais	8'
Clarinette	8'
Tremblant	
Solo	16'
Solo	4'

**ECHO**

Bourdon	8'
Petite viole	8'
Voix celeste	8'
Flûte doux	4'
Voix humaine	8'
Tremblant	
Chimes	

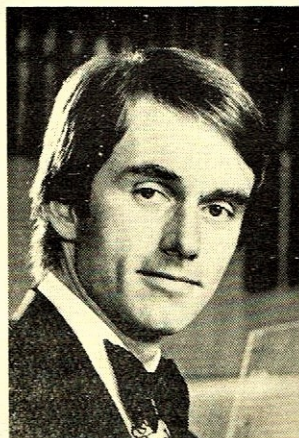
**PEDALE**

Resultant	32'
Flûte ouverte	16'
Violonbasse	16'
Bourdon	16'
Bourdon (Recit.)	16'
Principal	8'
Flûte ouverte	8'
Bourdon	8'
Octave	4'
Flûte	4'
Flûte	2'
Fourniture 2'	V
Contre Bombarde	32'
Bombarde	16'
Basson (Recit.)	16'
Trompette	8'
Clairon	4'
Cromorne (Pos.)	4'

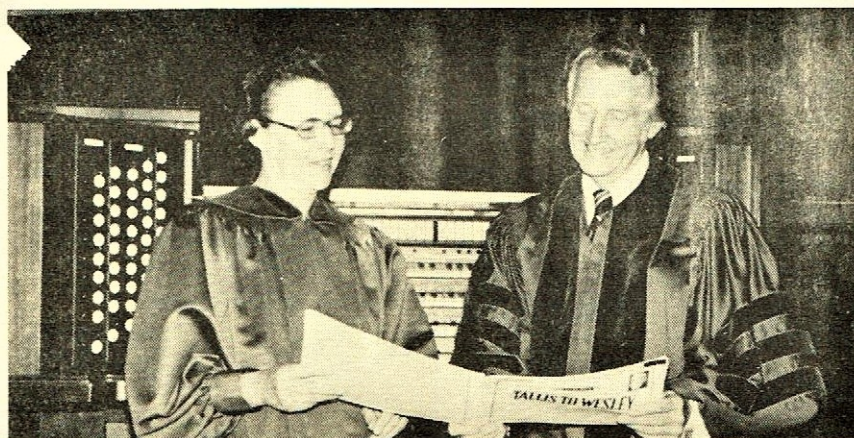
Total ranks -	60
Total pipes -	3,760



## THE ARTISTS



**DAVID BRITTON** has achieved wide acclaim as a young concert and recording organist. A veteran of many recitals in the U.S. and recently overseas, Dr. Britton also is artist-in-residence at Mount St. Mary's College in Los Angeles, and lecturer in Music History and Theory at Cal Tech. He records for Delos Records.



**LESTER REMSEN**, Director of Music, plans future program with **RUTH PLUMMER**, Organist.

Remsen studied at Eastman School of Music and holds an M.A. and D.M.A. from USC. Long identified with the Los Angeles Brass Society, he is also a recording engineer on several labels for well-known artists and ensembles.

Ruth Plummer is a 20-year veteran with WUMC. She presently serves as Dean of the Pasadena Chapter of the American Guild of Organists. Her studies have included work with Lloyd Holzgraf and the late Clarence Mader.



## CONTRIBUTORS TO THE ORGAN FUND

### GUARANTOR

Mr. & Mrs. Harold Breidenbaugh  
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Miss Gladys Joan Dike  
Mr. & Mrs. C. Dunton  
Mr. & Mrs. Herbert A. Henderson  
Mrs. A.M. Jackson  
Miss Evelyn Reimers  
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Miss Martha L. Swing  
Mrs. Helen D. Wilson

(Contributors listed are those available at press time.

Additional names will be acknowledged in subsequent programs.)



**ORGAN DEDICATORY CONCERT SERIES 1980-81**

November 16 — 4:00 p.m.

David Britton — Organ Recital

\*December 7 — 1:00 p.m.

Thomas Harmon — Lecture/Demonstration

February 15 — 4:00 p.m.

Organ, Chancel Choir, Los Angeles Brass Society  
50th Anniversary Celebration

\*March 22 — 11:00 a.m.

Durufle — Requiem  
Choir, Organ and Instruments

May 4 — 8:15 p.m. (Monday)

Douglas Butler, Organist  
Chancel Choir, Tympani  
New Music Festival

\*Tickets not required for these events



### IN APPRECIATION . . .

We acknowledge our deep appreciation to the Ahmanson Foundation and to Mr. Robert Ahmanson for the generous gift of \$150,000 for the redesign and rebuilding of our organ. It is a moment of high rejoicing that we are able to dedicate this magnificent instrument not only for our own worship services, but also for the enjoyment of the community.

The Ahmanson Foundation was established in 1951 by members of the Howard Ahmanson family. It makes grants to a wide range of organizations for cultural, educational, health and social enhancement. Grantees have included the Music Center, the Los Angeles County Art Museum, and many educational institutions.

Others who have contributed of their time and talents to the project include: Stella Branam, Allan J. Gastren, Vernon Hazelton, Ruth Plummer, Stuart C. Plummer, Dorothy Remsen, Dr. Lester E. Remsen, Al Sanders, Susan Stewart, Arlene Thomas and Elton Turner as well as many others. Among our various suppliers we especially appreciate the work of Dr. Thomas Harmon, Robert Turner and David Harris. It has been a labor that will be rewarding to many for years to come.

J. Irwin Trotter  
Pastor





**WILSHIRE UNITED METHODIST CHURCH**

4250 Wilshire Boulevard  
Los Angeles, California 90005



