

# EMMANUEL LUTHERAN CHURCH

HANOVER AND WALNUT STREETS, POTTSTOWN, PA.

THE REV. IRWIN B. KURTZ, PASTOR.

## Inaugural . Organ . Recital

TUESDAY EVENING,

JULY 9th, 1912,

EIGHT O'CLOCK.

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By PROF. A. W. WEISER, Organist,

—ASSISTED BY—

THE CHOIR OF THE CHURCH.

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TWENTY-SIXTH  
YEAR, 1887-1912

# Program.

PROCESSIONAL—"Onward, Christian Soldiers."

Audience, Seated.

CONCERT OVERTURE—E Flat, - - - - - *Faulkes*

"Thou Who in Might Supreme," - - - - - *Balfe*  
(From "Bohemian Girl.")

"Caprice," - - - - - *Kinder*

"Evensong," - - - - - *Johnston*

"And far away through the arches dim  
A sad, sweet melody,  
Like the wind as it wafts its evening hymn  
Over the rustling sea,  
Rises now like a bird on the wing,  
Now sinks to an amorous morning."

"Silent Now The Drowsy Bird." (Barcarolle,) - - - *Offenbach*

VARIATIONS ON AN AMERICAN AIR, - - - *Flagler*

"Spring Song," - - - - - *Mendelssohn*

GRAND FANTASIA—E Minor, - - - - - *Lemmens*

"Sweet The Moments," - - - - - *Donizetti*  
(Melody, "Sextett from Lucia.")

GAVOTTE, - - - - - *Dethier*

HYMN—"Lights Dimmed." (By request.)

OVERTURE—"William Tell," - - - - - *Rossini*

RECESSIONAL—(Audience Standing.)

Praise the Lord of heaven,  
Praise Him in the height,  
Praise Him, all ye angels,  
Praise Him, stars and light:  
Praise Him, clouds and waters,  
Which above the skies,  
When His word commanded,  
Did established rise.

Praise the Lord, ye fountains  
Of the deeps and seas,  
Rocks, and hills, and mountains,  
Cedars, and all trees;

Praise Him, clouds and vapors,  
Snow and hail, and fire,  
Stormy wind fulfilling  
Only His desire.

Praise Him, fowls and cattle,  
Princes and all kings:  
Praise Him, men and maidens,  
All created things:  
For the Name of God is  
Excellent alone,  
Over earth His footstool,  
Over heaven His throne. A-men.



# SPECIFICATION OF ORGAN IN EMMANUEL LUTHERAN CHURCH.

*Rebuilt by C. S. HASKELL,  
1520 Kater Street, Philadelphia.*

Three Manuals, Compass CC to C<sup>4</sup> 61 Notes; and Pedals, Compass CCC to F, 30 notes.

## Great Organ.

- |                                 |                                      |
|---------------------------------|--------------------------------------|
| 1. Double Open Diapason. 16 ft. | 6. Twelfth ..... 2 $\frac{3}{4}$ ft. |
| 2. Open Diapason..... 8 ft.     | 7. Fifteenth ..... 2 ft.             |
| 3. Doppie Flute..... 8 ft.      | 8. Mixture ..... 3 ranks             |
| 4. Gamba ..... 8 ft.            | 9. Trumpet ..... 8 ft.               |
| 5. Octave ..... 4 ft.           |                                      |

## Swell Organ.

- |                                 |                               |
|---------------------------------|-------------------------------|
| 10. Lieblich Gedact..... 16 ft. | 16. Flautino ..... 2 ft.      |
| 11. Open Diapason..... 8 ft.    | 17. Dolce Cornet..... 3 ranks |
| 12. Stopped Diapason..... 8 ft. | 18. Oboe ..... 8 ft.          |
| 13. Aeoline ..... 8 ft.         | 19. Cornopean ..... 8 ft.     |
| 14. Viola ..... 8 ft.           | 20. Vox Humana..... 8 ft.     |
| 15. Flauto Traverso..... 4 ft.  | 21. Vox Celestis.             |

## Solo Organ (Enclosed in Separate Swell Box).

- |                                 |  |
|---------------------------------|--|
| 22. Dulciana ..... 8 ft.        | 26. Piccolo ..... 2 ft.                        |
| 23. Melodia ..... 8 ft.         | 27. Clarinet ..... 8 ft.                       |
| 24. Geigen Principal..... 8 ft. | 28. Chimes (20 notes played from Great Organ). |
| 25. Flute d'Amour..... 4 ft.    |  |

## Pedal Organ.

- |                                |                             |
|--------------------------------|-----------------------------|
| 29. Open Diapason ..... 16 ft. | 31. Violoncello ..... 8 ft. |
| 30. Bourdon ..... 16 ft.       | 32. Dulciana.               |

## Couplers.

- |                     |                           |
|---------------------|---------------------------|
| 33. Great to Pedal. | 38. Swell to Solo.        |
| 34. Swell to Pedal. | 39. Swell to Gt. Super.   |
| 35. Solo to Pedal.  | 40. Swell to Gt. Sub.     |
| 36. Swell to Great. | 41. Swell to Swell Super. |
| 37. Solo to Great.  | 42. Swell to Swell Sub.   |

## Piston Movements.

- 43-46. Four combinations, affecting Great Organ stops.  
 47-50. Four combinations, affecting Swell Organ stops.  
 51-53. Three combinations, affecting Solo Organ stops.

## Pedal Movements.

- 54-55. Two combinations, affecting Great Organ.  
 56-57. Two combinations, affecting Swell Organ.  
 58. Great to Pedal reversible.  
 59. Balanced Swell Pedal.  
 60. Balanced Solo Pedal.  
 61. Sforzando Pedal, affecting all stops in the organ.  
 62. Grand Crescendo Pedal, affecting all Manuals.  
 63. Swell Tremulant.  
 64. Solo Tremulant.

## Mechanical Accessories.

- |                            |                      |                          |
|----------------------------|----------------------|--------------------------|
| Motor Starter.             | Wind Indicator.      | Kinetic Electric Blower. |
| Crescendo Indicator.       | Sforzando Indicator. | Patent Register Keys.    |
| Action—Electric Pneumatic. |                      |                          |

- |   |      |
|---|------|
| Number of pipes to each manuel stop.....  | 61   |
| Number of pipes to each pedal stop.....   | 30   |
| Number of pipes to each mixture stop..... | 183  |
| Total number of pipes.....                | 1864 |



## Brief Historical and Descriptive Sketch.

The organ was built originally by A. B. Felgemaker Co., Erie, Pa., in April, 1885, at the cost of \$4,500. During all these years, nothing of any importance was done to the organ. Its superb quality and superior mechanism are responsible for the limited expenditure on repairs and alterations during so many years of constant usage.

When the recent church renovation was begun, it became very evident that extensive repairs and alterations must be made to the organ. The Committee, after calling several responsible and competent organ-builders into consultation, determined to change the action from "tracker" to "electro-pneumatic." Such a change is generally computed at fifty per cent. of the price of the organ. The contract was placed with C. S. Haskell, of Philadelphia, for \$3,475.

The Committee and the Church Council were highly gratified to learn that this expense would be assumed by Mr. and Mrs. J. C. Sotter, whose kindness is commendable and thoroughly appreciated.

The organ is now divided, occupying the space on the North and South sides of the Chancel, with well grouped and beautifully gilded display pipes. Its several parts are connected by electric cables.

The console, or key desk, from which the organ is controlled by electricity, is located in advance of the instrument on the South side of the Chancel, the performer facing the choir.

We would call your attention to the strength and solidity of the Diapasons; to the delicacy of the string stops; to the quality of the reed stops, and to the excellent finish and balance of tone throughout.

In addition to these radical changes in the mechanism, there were added twenty tubular chimes, placed in the organ chamber, North of the choir. The cost of these chimes was \$450.00. They were donated by the following members of the congregation:

Mrs. Eva Sotter Adams,	Mr. & Mrs. Edward Miller,	Esther Sotter,
Eva Frederick,	Mr. E. B. Mackrich, in	Ernest Sotter,
Anna Gross,	memory of his son,	Ruth Sotter,
Anna Kerr,	Charles.	Wm. B. Schultz and wife,
Mrs. Andrew Klein, in	Mr. George Rotz,	Pearl Strohl,
memory of her son,	Josephine Reigner,	Clarence & Paul Weigold,
Walter,	Marie Reigner,	William Weigold,
Anna Lafferty,	Mr. & Mrs. Isaac Richards,	Mr. & Mrs. Thos. Reidnouer

Three new stops were placed in the organ, viz.: "Aeoline," "Corno-pean" and the "Vox-Humana." The "Corno-pean" and "Vox-Humana" stops were donated by the choir at a cost of \$325.00. The total cost of rebuilding the organ is \$4,250, giving us an organ, worth approximately nine thousand dollars.

Its original dignity and grandeur remain, but the power of accent and rythm is greatly enhanced. Instead of being a cold and impassive instrument, it now becomes warm, emotional, and flexible, and thus more truly a musical instrument.

### EMMANUEL CHOIR MEMBERS.

<b>SOPRANOS:</b> Miss Pearl Strohl, Miss Ruth Sotter, Miss Minnie Mackrich, Miss Helen Burdan, Mrs. Isaac Richards, Miss Carrie Beecher, Miss Dorothy Weiser, Miss Anna Ellis, Miss Edna Zollers, Miss Martha Lafferty, Miss Mary Weiser, Miss Lotta Lengel,	Miss Lydia Yoder, Miss Helen Seasholtz, Miss Helen Trout Miss Lena Johnson, Miss Editha Carr  <b>ALTOS:</b> Miss Annie Gross, Miss Annie Kerr, Miss Maude Zollers, Miss Eva Frederick, Miss Katharine Bachman,	<b>TENORS:</b> Mr. Isaac Richards, Mr. George Rotz, Mr. Lloyd Eagle, Mr. Charles Smith, Mr. Otto Crager.  <b>BASSES:</b> Mr. Walter Sotter, Mr. John Nester, Mr. John Bachman, Mr. E. B. Mackrich.
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