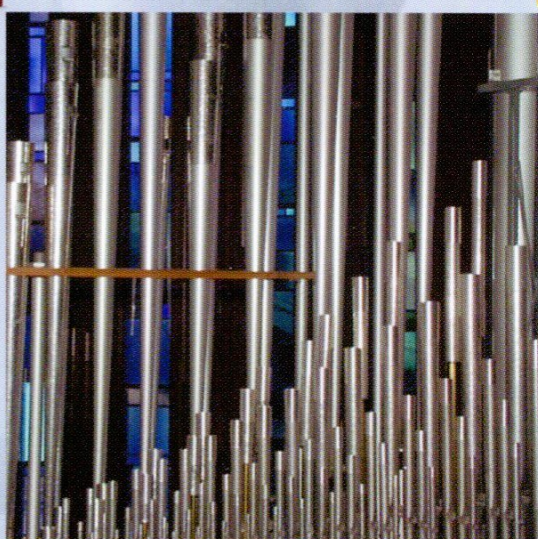
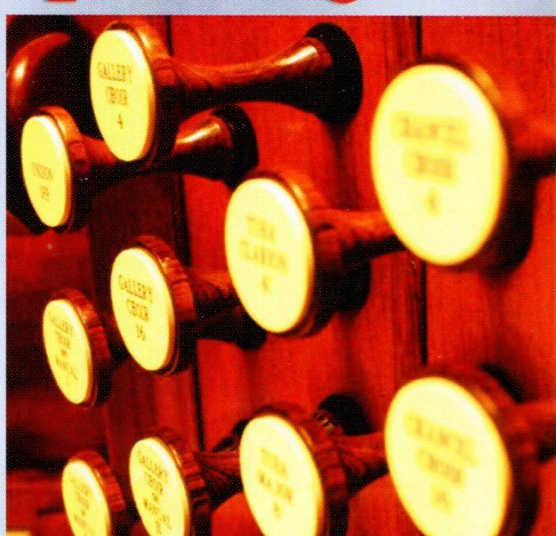
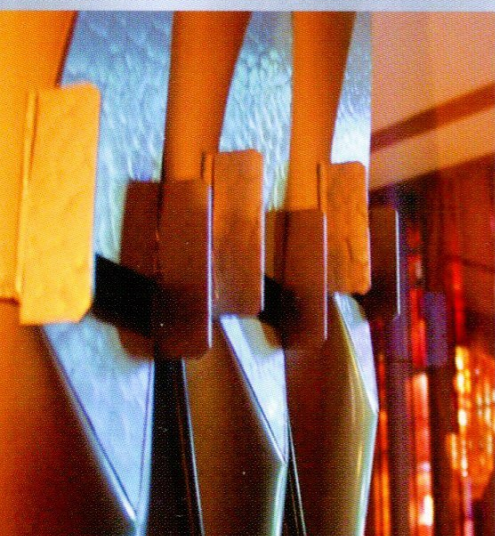
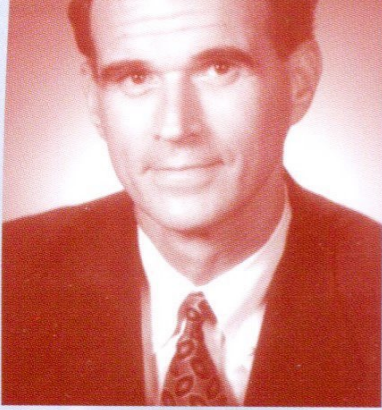




The Music Ministry
of Memorial Drive
Presbyterian Church
presents the **Dedication**
Series *of the Sanctuary*
Schantz Pipe Organ





Dear Friends,

There is something about being alive that demands a song—not just being human, I said, but being alive. The cicada can't stop singing any more than the whale can stifle its sounding. The coyote's yap, the owl's who-whooing and the diamondback's rattling spring fresh from the Composer's score.

Taking the lead from cicadas, coyotes and whales, the human community has advanced the art of music making in even more astonishing ways from the accordion to the zither. And among all the instruments we recognize is any greater than the pipe organ?

Memorial Drive Presbyterian Church finds great pleasure in dedicating this new Schantz pipe organ to the glory of God and the advancement of worship among God's people. During this series of dedicatory concerts, musicians will strive to coax out the full range of moods and voices from its 3,452 pipes.

We are deeply grateful for the love of God expressed so perfectly in Jesus Christ that has inspired both the giving of this instrument and the music it will play. We are also deeply grateful to Kathryn Sparks for her tireless commitment to the development of this organ, its installation and these concerts. "To God be the glory, great things He has done!"

Gratefully,

*David Peterson
Senior Pastor*

With its distinguished history of music making, Memorial Drive Presbyterian Church has honored the Schantz firm with the commission to build a pipe organ for its renovated sanctuary. The organ has been designed and constructed to meet the diverse musical requirements of the active music ministry, dynamically support and encourage the hymnody of the Presbyterian tradition, and accompany various styles of choral music, while effectively rendering order literature of all periods.

Schantz

Designing a new organ is often spoken of as a marriage between musical considerations and physical parameters. The specification of the organ was a collaborative effort between myself, Kathryn Sparks, Robert Brewer, organ consultant, and Dwayne Short, area representative of the Schantz firm. I determined the technical parameters of the pipe construction [scaling], and Stephen Leslie and Frederick Heffner completed the on-site tonal finishing. The organ's physical layout is the work of Eric Gastier, Vice-president – Design and Engineering.

Having been completed during our firm's 129th year, the Memorial Drive organ challenged us again to create an instrument that represents the art of organbuilding in its highest form. The organ embodies the efforts of well over one hundred laypersons, craftspeople, artisans and musicians.

From the noble tone of the Principal chorus, to the softest whisper of the flute stops and the declamatory shouts of the Tuba, this organ now joins a tradition centuries old – that of calling the faithful to worship and stirring amongst them that which inspired the likes of Bach, Luther, Watts and Wesley. With you, the men and women who are the Schantz Organ Company look forward to the many avenues in which this organ will lead well into the future.

Jeffrey D. Dexter, *Vice-president and Tonal Director*

Specification

2002 Schantz Chancel Organ – 60 ranks

1972 Casavant Gallery Organ – 46 ranks

Chancel Great - Manual II

[Exposed]

16'	Sub Principal
8'	Diapason
8'	Principal
8'	Rohrflöte
8'	Harmonic Flute
4'	Octave
4'	Spire Flute
2-2/3'	Twelfth
2'	Fifteenth
1-1/3'	Mixture IV
2/3'	Cymbale III
16'	Contra Trumpet
8'	Trumpet
	Tremulant
8'	Tuba Major (Ch)
	Chimes

Gallery Great

[Unenclosed]

8'	Prinzipal
8'	Rohrflöte
4'	Oktav
4'	Waldflöte
2'	Oktav
1-1/3'	Mixtur IV
8'	Trompete*

Chancel Choir – Manual I

[Exposed]

8'	Principal
4'	Octave
2'	Super Octave
1'	Sharp Mixture IV
[Enclosed and Expressive}	
8'	Holzgedeckt
8'	Gambe
8'	Gambe Celeste [GG]
4'	Spillflöte
2'	Octavin
1-1/3'	Larigot
1	Fife
16'	Bass Clarinet
8'	Clarinet
8'	Trumpet
	Zimbelstern
	Tremulant
16'	Tuba Magna [TC]
8'	Tuba Major
4'	Tuba Clarion

Chancel Swell – Manual III

[Enclosed and Expressive]

16'	Lieblich Bourdon
8'	Diapason
8'	Salicional
8'	Voix Celeste [GG]
8'	Bourdon
4'	Principal
4'	Traverse Flute
2-2/3'	Nasard
2'	Block Flute
1-3/5'	Tierce
2'	Plein Jeu IV
16'	Double Trumpet
8'	Harmonic Trumpet
8'	Oboe
4'	Clarion
	Tremulant
8'	Vox Humana
	Vox Tremulant

Gallery Swell

[Enclosed and Expressive]

8'	Salizional
8'	Vox Cœlestis [TC]
8'	Bordun
4'	Spitzprincipal
4'	Nachthorn
2'	Hohlflöte
2/3'	Scharf IV
16'	Fagott*
8'	Oboe*
	Tremulant

Gallery Choir

[Enclosed and Expressive]

8'	Gedackt
8'	Erzähler
8'	Schwebung [TC]
4'	Koppelflöte
2'	Weit Prinzipal
1-1/3'	Quinteflöte
1'	Sifflöte
2-2/3'	Sesquialtera II
1/3'	Zimbel III
8'	Krummhorn*
	Tremulant

Chancel Pedal

[Unenclosed]

32'	Contra Geigen+
32'	Contra Bourdon+
16'	Open Diapason
16'	Sub Principal (Gt)
16'	Bourdon
16'	Lieblich Bourdon (Sw)
8'	Octave
8'	Principal (Gt)
8'	Bourdon
8'	Lieblich Gedeckt (Sw)
4'	Fifteenth
4'	Open Flute
2-2/3'	Mixture IV
32'	Ophicleide+
16'	Trombone
16'	Contra Trumpet (Gt)
16'	Double Trumpet (Sw)
16'	Bass Clarinet (Ch)
8'	Tromba
8'	Trumpet (Gt)
4'	Clarion
8'	Tuba Major (Ch)

Gallery Pedal

[Unenclosed]

16'	Prinzipal
16'	Subbass
8'	Oktav
8'	Gedackt Pommer
4'	Choralbass
2'	Mixtur IV
16'	Posaune*
4'	Schalmei*

Features:

Moveable drawknob console
 Bone/Rosewood Keyboards
 Musicom [99 levels of memory]
 Tuba not affected by couplers
 Great/Choir Transfer
 All Swells to Swell
 MIDI
 Great 8' Cornet V preparation

+ digital

* new Gallery pipework

The Organ Dedication Series

Kathryn Sparks, Organist of
Memorial Drive Presbyterian Church
Sunday, February 2, 2003 at 5 p.m.

Olivier Latry, Titular Organist of
Notre Dame, Paris
Thursday, March 27, 2003 at 7:30 p.m.

Robert Brewer, Organist/Choirmaster of
St. Paul's United Methodist Church
with Kathryn Sparks
Sunday, May 4, 2003 at 5 p.m.

Scott McNulty, Organist of
First Presbyterian Church, Austin
Sunday, September 14, 2003 at 5 p.m.

Mary Nelson, Asst. Organist of
Fifth Avenue Presbyterian Church, New York
Sunday, November 9, 2003 at 5 p.m.

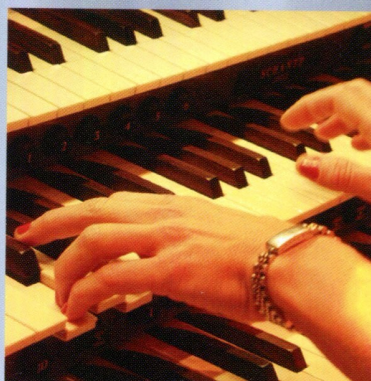
Acknowledgements

Organ Committee members

*Rusty Sturgis, chair; Robert Brewer, consultant,
Jim Hegenbarth, Kinley Lange, John Loeffler,
Ken McDonald, Jim Smith and Kathryn Sparks.*

Schantz Organ Company installation crew and tonal finishers

*Dennis Arnold, Geoff Brooks, James Caskey,
Will Debellis, Dustin Fletcher, Don Hartshorn,
Fred Heffner, Matt Hofstetler, Stephen Leslie,
Ryan May, Mike McGrew, Tom Mierau,
Fred Robinson, and Chester Starn.*





Organ Dedication Series

Kathryn Sparks, Organist
February 2, 2003 at 5:00 p.m.

Welcome and Prayer of Dedication

David Peterson

Symphonie VI, Opus 42
I. Allegro

Charles-Marie Widor
(1844-1937)

***Hymn #264, "When In Our Music God is Glorified"**

ENGELBERG

Verse One – All Verse Three – Men
Verse Two – Women Verse Four - All

Concerto in A Minor after Vivaldi (BWV 593)
I. Allegro

Johann Sebastian Bach
(1685-1750)

Marche Triomphale du Centenaire de Napoleon I, Opus 46
pour 3 Trompettes, 3 Trombones, 3 Timbales et Grand Orgue
Kinley Lange, Conductor

Louis Vierne
(1870-1937)

Toccata for Organ

Rob Landes
(b. 1944)

Serenade for Organ, Opus 22

Derek Bourgeois
(b. 1941)

Salvum Fac Populum Tuum, Opus 84
pour 3 Trompettes, 3 Trombones, Tambour et Grand Orgue
Kinley Lange, Conductor

Charles-Marie Widor

Four Biblical Dances

Frank Speller
(b. 1938)

III. Matthew 11:16-17

*"We have played the pipes for you, and you would not dance;
we sang dirges, and you would not mourn."*

IV. II Samuel 6:14

*"And David danced whirling around before
the Lord with all his might."*

* Please stand



Program Notes

Charles-Marie Widor was a French composer and organist at the Church of Saint-Sulpice in Paris from 1870 to 1934. He pioneered the organ symphony, and these compositions reflect the style and grandeur of the large Cavaille-Coll organ at St-Sulpice. Widor is remembered mainly as the composer of the famous Toccata from the 5th Symphony; however, this Allegro from his 6th Symphony is a favorite concert opener. After a statement of the main theme with full, rich chords, a counter-melody is introduced of a single line in rapid triplets. These two contrasting themes and textures are intertwined throughout the piece, and lead to a grand final statement of the main theme.

The English composer, **Charles Villiers Stanford** (1852-1924), was active in writing music for the church as well as the theater. In addition, he was Professor of Music at Cambridge and Professor of Composition at the Royal College of Music simultaneously for nearly 40 years. He originally composed the tune *Engelberg* for the text "For All the Saints." In 1972, Fred Pratt Green (1903-2000) was commissioned to write a text to *Engelberg* for a choir festival. Green wrote about 300 hymns and songs. The text, "When in Our Music God is Glorified," beautifully reflects the goal of every Christian musician.

In the early 18th century, Italian orchestra music became popular throughout Europe, and, in particular, the instrumental music of Antonio Vivaldi (1678-1741). Vivaldi's concise themes, rhythmic vitality, continuous flow of musical ideas, and use of solo/orchestra contrast were important influences on many composers. **Johann Sebastian Bach** transcribed a number of Vivaldi's concertos for either organ or harpsichord. In this transcription of Vivaldi's Concerto for 2 Violins, Op. 3, No. 8, Bach used two different divisions of the organ to represent the dialogue between the orchestra and the soloists. The opening 'orchestral' section includes numerous musical ideas, which reappear as short, instrumental interludes seven times around the 'solo' passages. This type of recurring structure is typical of first and last movements of late Baroque concertos.

Louis Vierne was a French organist, teacher and composer who followed the traditions of Widor and Franck, and influenced a new generation of organists. He was born almost blind, and his entire life was beset with personal and professional tragedies. Despite these obstacles, he composed music of enormous intensity and beauty. Vierne was organist of the Cathedral of Notre Dame in Paris from 1900 until his death in 1937 (at the console). He composed music for organ, piano, voice, choir, orchestra and chamber ensembles. The events of the life of Napoleon Bonaparte (1769-1821) inspired the minds of many great writers, filmmakers, playwrights, and artists. Vierne wrote this March in honor of the 100th anniversary of the death of the famous Emperor of France.

Rob Landes has been a Houston 'institution' for many decades as a pianist, organist, harpist, arranger, conductor, theatrical producer, and published composer. The Rob Landes Trio has performed at Jones Hall, The Wortham Theatre, The Tower Theatre, The Houston Jazz Festival, The Galveston Opera House, and weekly for three years on Channel 13's *Good Morning Houston*. As an accompanist, he has traveled the world with choirs and soloists. Since 1996, he has been organist/artist-in-residence at St. Luke's United Methodist Church. His Toccata for Organ was commissioned by Frances Anderson, choir director of Houston's St. Paul's United Methodist Church, for her longtime colleague, Robert Brewer. The Toccata has the distinction of being the first piece played in worship on the MDPC Schantz organ on Sunday, November 10, 2002. This smooth-flowing piece in B minor has beautiful melodies over constant sixteenth notes. The continuous, sixteenth-note pulse is interrupted only three times for brief, disjunct pedal eighth notes. After a grand climax in B major, the piece concludes with a brilliant expansion of this pedal figure.

The British composer, **Derek Bourgeois** is a graduate of Cambridge University, and he studied composition for two years with Herbert Howells at the Royal College of Music. Dr. Bourgeois' compositional output includes six symphonies, eight concertos, an opera, five major works for chorus and orchestra, and music for brass band and symphonic wind orchestra. He also has been active as a conductor and artistic director for several British orchestras. He wrote this Serenade for his own wedding, to be played as the guests left the ceremony. Not allowing his guests the luxury of walking to an orderly 2/4 time signature, he wrote the Serenade in 11/8 and 13/8. This delightful piece has been transcribed for a number of different instrumentations.

In 1917, **Charles-Marie Widor** composed the organ/brass work, *Salvum fac populum tuum*. The piece is based on Psalm 28:9, "Save thy people and bless thine inheritance." It was premiered at the Cathedral of Notre Dame in Paris on November 17, 1918, six days after the end of World War I.

Frank Speller teaches organ and harpsichord at the University of Texas at Austin, and has composed music for organ, choir and brass. The Four Biblical Dances incorporate plain chant melodies in his musical interpretations of scripture which mention dancing. The third dance has four distinct sections, which reflect the four phrases of the text.

1. *We have played the pipes for you,*
2. *and you would not dance;*
3. *we sang dirges,*
4. *and you would not mourn.*

The first and third parts are meant to suggest dancing and mourning, respectively; the second and fourth parts express indifference.

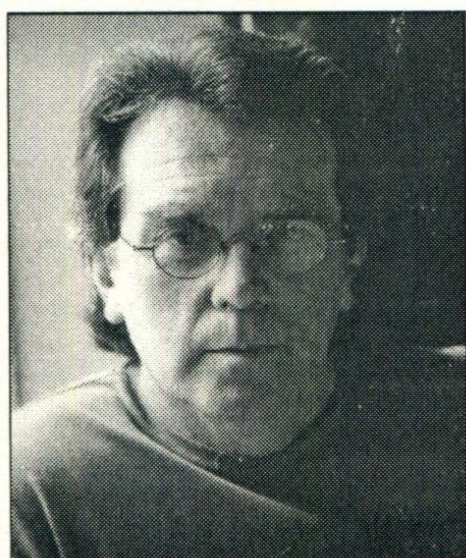
In the final dance, Speller depicts David as almost oblivious to everyone around him as he dances through the streets of Jerusalem. David's customary practice of worship involved songs, words and prayers, but David was moved to worship with such complete abandonment because of the long and difficult journey he had endured to become King over Israel. At the end of the piece, David collapses in exhaustion.

The audience is invited to greet Mrs. Sparks at a reception in the breezeway following the concert.

Kathryn Sparks has been organist of Memorial Drive Presbyterian Church since August of 1998. She is active with the American Guild of Organists, and has held many chapter offices with the Chippewa Valley (Wisconsin) and Houston Chapters. She is certified as an Associate of the Guild, and has led workshops on organ repertoire and registration. A native Houstonian, Kathryn began accompanying school choirs at the age of eleven. She received a Bachelors of Music degree in organ performance with honors from the University of Texas at Austin, and studied composition for 3½ years with Karl Korte. She received a Masters of Music degree in music theory from the University of Cincinnati. While at Cincinnati, Mrs. Sparks taught classes in undergraduate and graduate music theory. In 1985, she attended a summer course at the Academy of Italian Organ Music in Pistoia, Italy. Her organ teachers include Frank Speller, Roberta Gary, Dean Billmeyer, and Robert Brewer. Her performance highlights include invitations to perform on the subscription concert series of the Cathedral of St. Paul in St. Paul, Minnesota, and the historic Mabel Tainter Theater in Menomonie, Wisconsin, for a New Music Conference at the Cleveland Institute of Music, and for the 1983 University of Texas Centennial Baccalaureate Service. She has published music with Lifeway Christian Resources. Kathryn has won awards from the Houston Tuesday Music Club, the Austin alumni chapter of Sigma Alpha Iota music fraternity, and the William C. Hall Pipe Organ competition in San Antonio. She is a certified fitness instructor, and enjoys playing tennis and being with her eleven-year old son, Ryan.



Born in 1950, Kinley Lange began his music education at home under the tutelage of his mother, a music educator and church musician. After four years in the Navy, he received Bachelor and Master of Music degrees in theory and composition from the University of Hawaii with an emphasis in ethnomusicology. He also studied composition at the University of Texas at Austin with Karl Korte and Donald Grantham, and choral conducting with Morris Beachy. Kinley is an active, published composer, having written for voices, organ, handbells, and orchestra, and has been commissioned by numerous schools and churches. As a clinician and guest conductor, he has worked with choirs throughout the United States and in Germany, Estonia, and the Czech Republic. Kinley now serves as Director of Music and Worship at Memorial Drive Presbyterian Church in Houston, Texas, where he leads a diverse and innovative music program. He is married to Susan Lange, a psychologist and clinical director for the Interface Samaritan Counseling Center in Houston. They have two grown children.



Musicians:

Trumpet – Dan Shipman, Theresa Hanebury, Don Johnson