

*In Thanks and Celebration!*




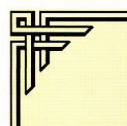
Westlake Hills Presbyterian Church

*Casavant Frères Pipe Organ*

Inaugural Recital  
September 30, 2001

*Praise ye the Lord! Praise God in His sanctuary.  
Praise Him with the stringed instrument and pipe.  
Let everything that hath breath praise the Lord.  
Praise ye the Lord!*

Psalm 150



## *From the Senior Pastor . . .*

*This is a wonderful occasion to dedicate this organ for worship. It is the result of long effort and planning and of the gifts of many who love the majesty that an organ can bring to worship. I am grateful to all who contributed, for all who are remembered through gifts, and for all who will be touched by this gift.*

*As the instrument created specifically for the church roughly 1,000 years ago, the church organ represents continuity in worship. It also represents the drawing together of many instruments into a beautiful harmonic, a symbol of the Christian community. That the Holy Spirit is represented in Scripture with the rushing of wind may also remind us of the Spirit's presence in this sacred place. And, of course, its visual beauty helps to convey the majesty of God.*

*In an era of amplified sound, we are used to loud noise. In centuries past, however, this was the loudest and most powerful sound one might ever hear. It was and is a symbol of the awesomeness of God. It will help offer consolation and comfort, express the joy of new commitments, and be a part of the ongoing life of God's people. May this sanctuary and this organ bring glory to God!*

*Peace and Joy!*

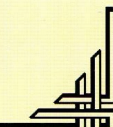

Douglas K. Fletcher

## *From the Director of Music . . .*

*We learn from Holy Scripture that devout believers set apart temples for the worship of God, and used musical instruments for His praise and adoration. We dedicate this organ today with hearts full of gratitude and thanksgiving – for the generosity and vision of those who contributed, for the craftsmanship of the artists who created it, for the skill of the musicians who will play it, and for the ways in which its music will draw us to new and life-changing encounters with God. Thanks be to God for this magnificent gift which will proclaim God's praise for generations to come.*

*Soli Deo Gloria – To God alone be the glory!*

Emily Craven



Inaugural Recital  
*Casavant Frères Pipe Organ*  
Opus 3777

Westlake Hills Presbyterian Church  
September 30, 2001

Paul Keith, Organist

*March for a Joyous Occasion*

Conrad Susa  
(b. 1935)

*Toccata in D minor* (Dorian)

J.S. Bach  
(1685-1750)

Three Chorale Preludes:

J.S. Bach

*O wither shall I flee?* (Schübler)

*O Man, bewail thy grievous sin* (Orgelbüchlein)

*Lord Jesus Christ, with us abide* (Schübler)

*Fantasy and Fugue in G minor*

J.S. Bach

*The Peace May be Exchanged*  
from Rubrics

Dan Locklair  
(b. 1949)

\* \* \*

A Prayer for Our Nation

The Rev. Dr. Douglas K. Fletcher

\* \* \*

Three Hymns in Different Styles:

*Softly and Tenderly*

arr. Raymond Haan  
(b. 1938)

*Surely the Presence*

arr. Paul Keith  
(b. 1957)

*I Love Thee, My Lord*

arr. George Shearing  
(b. 1919)

*Chorale #2 in B minor*  
from Trois Chorales

César Franck  
(1822-1890)

*Alphonse Daudet's windmill, at Fontvieille*  
from Promenades en Provence

Eugène Reuchsel  
(1900-1988)

Choral Variations on *Come, Creator Spirit*

Maurice Duruflé  
(1902-1986)

Men's Ensemble: Paul Becker, Tommy Bryant,  
Mike Hasler, John Hurst, Mike Robertson

## Program Notes

### *March for a Joyous Occasion*

Conrad Susa  
(b. 1935)

It was J.S. Bach's habit, when trying out a new organ, to "pull out all the stops" and see if the organ had good lungs. Following in that tradition, we'll start "big." You will hear both of the ceremonial solo reeds – the English *Tuba Mirabilis* and the French *Trompette en chamade* (the horizontal trumpets) – along with some of the bold principal choruses of the *Grand Orgue* and *Récit* divisions. This piece was written in 1985 as a wedding march for a friend of the composer.

### *Toccatà in D minor (Dorian)*

J.S. Bach  
(1685-1750)

Though less familiar than its D minor cousin (the popular toccata used so often in horror films and probably *the* most famous organ work of all time), this toccata dazzles with its antiphonal effects and sheer drive. It's called "dorian" on account of the old-fashioned absence of a key signature. One of the wonderful features of our organ is that the pipes are all on one level, laid out from left to right, like a symphony orchestra. So for a piece like this one, which has some obvious back-and-forth conversation going on throughout, it's the perfect arrangement.

Any pipe organ must be judged first by its *principal* choruses. The principals are the most important of the four tone families of pipes (the other three are flutes, reeds and strings), and they are probably what you think of when you think of pipe organ sound. Each keyboard on the Casavant has its own principal chorus, voiced with a certain 'crispness,' and toward the end they will combine with some reeds in a sort of grand finale.

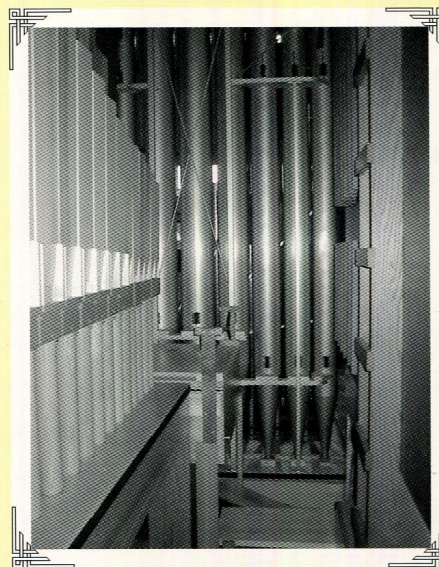
### Three Chorale Preludes

J.S. Bach

- I. O wither shall I flee?* (Schübler)
- II. O Man, bewail thy grievous sin* (Orgelbüchlein)
- III. Lord Jesus Christ, with us abide* (Schübler)

The first and third chorale preludes in this set were some of Bach's personal favorites. We know this because he excavated them from some wonderful but dusty old cantatas that he was pretty sure would never be heard again after his death, and paid Georg Schübler to print them for church organists.

As in many of Bach's chorale preludes, the tonal imagery is remarkable. The text of the first reads "O wither shall I flee, Depressed with misery? Who is it that can ease me, And from my sins release me? Man's help I vain have proved, Sin's load remains unmoved." The rather mournful tune to which these words were sung is played by the feet, while the manual parts madly twist and turn on each other from



*From behind the 16' principal, the wooden Soubasse on the left, the Swellbox on the right...*

beginning to end, suggesting complete uncertainty about which way to go. However, the resulting counterpoint (interaction between lines) is so ingenious and delightful that the overall effect of the piece is quite uplifting, hinting at the answer to the question (God). I confess that I often ignore Bach's indications for registration, preferring brighter flute combinations. I couldn't decide which 4' reed to use in the pedal – the Cromorne or the Hautbois (Oboe), so I'll play the piece *twice* and you can hear both . . .

\*

Bach was sometimes criticized for embellishing the melodies of the Lutheran chorales (hymns) beyond recognition. In 1706, he was officially rebuked by the clergy for having “mingled many strange tones in the chorales, and confused the congregation by it.” *O Man, bewail thy grievous sin* is certainly susceptible to this criticism. However, it is also one of Bach's most moving religious tone poems. In my judgment, the melody calls for a sound like the *Cornet* (other organists might choose something else – Bach didn't specify), so I will use the 5-rank grand Cornet on the *Grand Orgue* division, with the *Tremblant*. Each note in the melody will actually sound *five* flute pipes, all at different pitch levels – one of the organ's most elegant and unique sounds.

*Fantasy and Fugue in G minor* J.S. Bach

One of the monuments of the organ repertory and my personal favorite of all of Bach's organ works.

*“Come, I must play our Lord Christ  
a song on the organ; for Scripture  
teaches me that He loves to hear  
joyful song.”*

- Martin Luther



*The Tuba Mirabilis, at the back of the  
Positif enclosure, upper right side.*

*The Peace may be exchanged.*  
from Rubrics

Dan Locklair  
(b. 1949)

This ravishing aria comes from a five movement liturgical suite for organ named for the rules of conduct of the Episcopal liturgy (Book of Common Prayer, 1979). Mr. Locklair has said he conceived it during a boring sermon!

The solo voice is the 8' Violon from the Grand Orgue, and the accompaniment is the string celeste from the Recit, on the far upper left, coupled with the principal celeste from the Positif, on the far upper right. This is one of the organ's most lush combinations, and because of the location of the pipes, it gives a sort of “surround sound” effect.

## Three Hymns in Different Styles

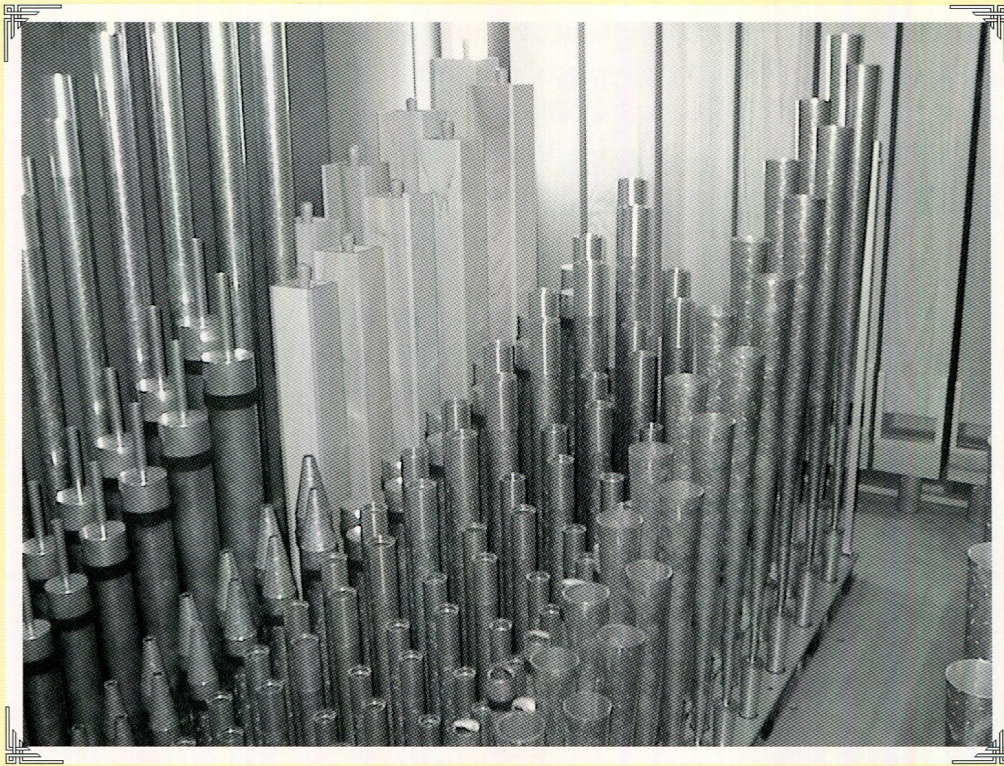
Raymond Haan's setting of *Softly and Tenderly* (a hymn from 1880) expresses for me the solace people were often seeking in late 19<sup>th</sup> century American hymns – it's easy to forget how brutal and short life could be in those times, especially for children. You will hear some of the warmest tonal ensembles on the Casavant.

\*

Lanny Wolfe's *Surely the Presence* struck me as a contemporary praise song that would work well on the organ. At the end, you'll hear the *flute celestes* of the Positif division. A celeste rank is a set of pipes tuned slightly sharp to the unison pitch, creating gentle "undulations" that suggest heavenly (celestial) voices.

\*

The legendary English jazz pianist George Shearing has interests in classical music as well, and even the pipe organ. *I Love Thee, My Lord* comes from a collection of nine preludes based on early American hymn tunes (1977). Shearing's sense of humor shines through, and it's easy to imagine him saying, as he did to one interviewer who asked him if he had been blind all his life, "Not yet!"



*Inside the Récit (Swellbox), some of the organ's more "French" sounds*

*Chorale #2 in B minor*  
from Trois Chorales

César Franck  
(1822-1890)

The "father" of the French romantic school of organ playing wrote the *Three Chorales* for the dedication of the new (1890) organ at the Trocadero in Paris. The manuscripts were found at Franck's bedside by the priest who came to administer last rites. My favorite of the three is the second, which I find the most mystical. There are two major sections, and both are built on the haunting, opening *passacaglia* theme. It's hard to say which of the different themes in this work is the "chorale," but in the second section, they are woven together so masterfully that it really doesn't matter.

Alphonse Daudet's windmill, at Fontvieille  
from Wanderings in Provence

Eugène Reuchsel  
(1900-1988)

"[It was] a windmill for flour, situated in the Rhône valley, in the heart of Provence, on a wooded slope, with pine trees and evergreen oaks...All around the village, the hills were covered with windmills. Looking on the right and left hand sides, one could see nothing but wings veering, thanks to mistral...and tramontane winds, which are God's breath...All the week long, it was a delight to hear the sails flapping on the heights...being surrounded by...this good, warm smell of crushed wheat which is so fragrant in the mills."

from Letters from my Mill, Alphonse Daudet, 1866

Such a peaceful and inviting scene is not what I would imagine when listening to Reuchsel's musical impression of Daudet's mill. Peoples' perceptions of the same thing or place can vary wildly. Then again, maybe Reuchsel was wandering by on an unusually dark and gloomy day! So vivid is the musical imagery in this piece that you can almost see the giant sails lumbering in the wind, churning and driving an increasingly malevolent grindstone that I'm not sure I would want to get too near...perhaps there's more to Alphonse Daudet's windmill than meets the eye!

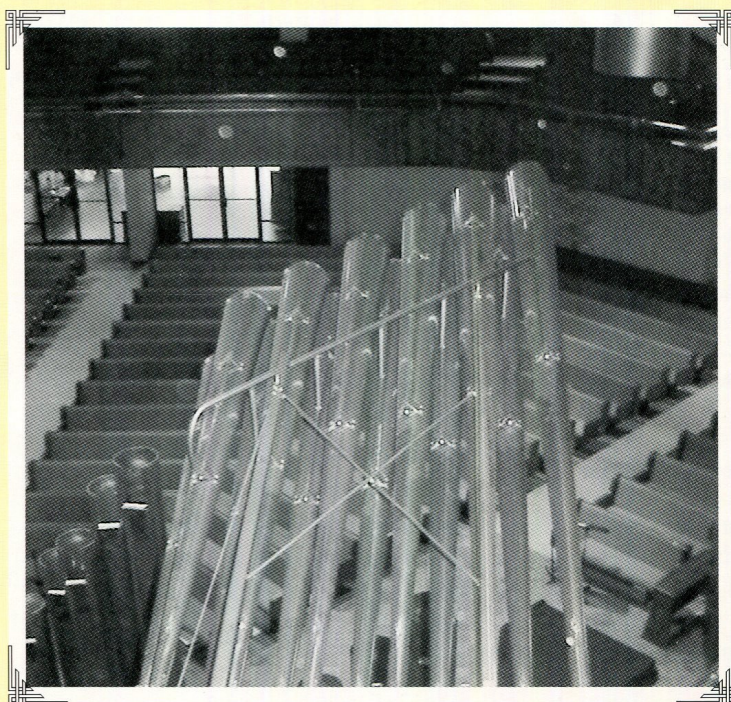
The organ builds steadily throughout this piece, employing close to its full resources by the end. The final chord is played by the pedals alone – a fifth (low "D" and "A") – with all three 32' stops pulled. The fifth generates "difference tones" that simulate the feel of a 64' *Gravissima* – formidable, indeed.

Choral Variations on *Come, Creator Spirit*  
from Prélude, Adagio et Choral varié sur le thème du "Veni Creator"

Maurice Duruflé  
(1902-1986)

There isn't an organist alive who doesn't admire Duruflé and wish that he had written more than seven organ works. He was a musical craftsman who combined ancient Latin plainchant with modern, symphonic harmonies. Sadly, he was such a perfectionist that he couldn't live up to his own standards, and simply gave up writing for the organ. He is most famous for his lovely and moving *Requiem*. The French aesthetic of the Casavant's tonal design is perfect for this piece.

- Paul Keith



*Les Trompettes en chamade, from above*

# Casavant Frères

St. Hyacinthe, Quebec

Opus 3777

2001

Three manuals and pedal claviers (43 stops, 61 ranks, 3,453 pipes, 2 digital voices)

## Grand Orgue ("Great")

16'	Violonbasse	12 pipes
8'	Montre	61 pipes
8'	Violon	61 pipes
8'	Flûte à cheminée	61 pipes
8'	Flûte harmonique	49 pipes
4'	Prestant	61 pipes
4'	Flûte ouverte	61 pipes
2-2/3'	Quinte majeure	61 pipes
2'	Doublette	61 pipes
IV-V	Cornet	293 pipes
IV-V	Fourniture	269 pipes
16'	Contre trompette	12 pipes
8'	Trompette	61 pipes
	Tremblant	
	Grand Orgue Unison Off	
	MIDI	
8'	Trompette en Chamade	61 pipes

## Récit ("Swell")

16'	Bourdon doux	12 pipes
8'	Bourdon à cheminée	61 pipes
8'	Viole de gambe	61 pipes
8'	Voix céleste	49 pipes
4'	Octave	61 pipes
4'	Flûte à fuseau	61 pipes
2-2/3'	Nazard	61 pipes
2'	Quarte de nazard	61 pipes
1-3/5'	Tierce	61 pipes
V	Plein jeu	305 pipes
16'	Basson	61 pipes
8'	Trompette	61 pipes
8'	Hautbois	61 pipes
8'	Voix humaine	61 pipes
4'	Clairon	61 pipes
	Tremblant	
	Récit 16'	
	Récit Unison Off	
	Récit 4'	
	MIDI	
8'	Trompette en Chamade	G.O.

## Positif Expressif

8'	Salicional	61 pipes
8'	Voce Umana	54 pipes
8'	Flûte majeure	61 pipes
8'	Bourdon à cheminée	Récit
8'	Flûte céleste	49 pipes
4'	Principal	61 pipes
4'	Flûte octaviante	61 pipes
2'	Principal italien	61 pipes
1-1/3'	Larigot	61 pipes
IV	Cymbale	244 pipes
8'	Cromorne	61 pipes
	Tremblant	
	Positif 16'	
	Positif Unison Off	
	Positif 4'	
	MIDI	
8'	Trompette en Chamade	G.O.

## Pédale

32'	Contrebasse	Digital
32'	Soubasse	Digital
16'	Contrebasse	32 pipes
16'	Violonbasse	G.O.
16'	Soubasse	32 pipes
16'	Bourdon doux	Récit
8'	Octavebasse	32 pipes
8'	Violon	G.O.
8'	Flûte à cheminée	G.O.
8'	Bourdon à cheminée	Récit
4'	Octave	32 pipes
4'	Flûte ouverte	G.O.
III	Théorbe	Derived from Violon
IV	Mixture	128 pipes
32'	Contre bombarde	12 pipes
16'	Bombarde	32 pipes
16'	Contre trompette	G.O.
16'	Basson	Récit
8'	Trompette (ext. of Bombarde)	12 pipes
8'	Trompette	G.O.
8'	Trompette en Chamade	G.O.
8'	Basson	Récit
4'	Clairon (ext. of Bombarde)	12 pipes
4'	Clairon en Chamade	G.O.
4'	Hautbois	Récit
4'	Comorne	Positif
	MIDI	

## Solo (enclosed in Positif)

16'	Tuba Profunda	TC
8'	Tuba Mirabilis	61 pipes
4'	Tuba Clarion	12 pipes

## ANALYSIS

Grand Orgue	12 Stops	20 Ranks	1,184 Pipes
Récit	14 Stops	18 Ranks	1,103 Pipes
Positif	10 Stops	13 Ranks	769 Pipes
Solo	1 Stop	1 Rank	73 Pipes
Pédale	6 Stops	9 Ranks	324 Pipes
	==	==	==
	43 Stops	61 Ranks	3,453 Pipes

Electro-pneumatic key and stop action, Pitman type  
 Black walnut console and adjustable bench with gauge, Oak stop jambs & keycheeks  
 Rosewood manual naturals, Maple pedal naturals  
 Rosewood manual sharps with white caps, Rosewood pedal sharps  
 Rosewood drawknobs, pistons and coupler tablets, casework of Maple  
 Clochettes, 10 bells (Zimbelstern)  
 Roll-top keyboard cover  
 Solid State Logic, 16 level adjustable combination system  
 List up and List down ("Sequencer")  
 Programmable Crescendo and Full Organ, 4 modes; electronic bargraph indicator  
 Transposer  
 Digital clock  
 Digital 32' voices by Walker

Arabic numbers appearing before stop names give the playing length, in feet, of the open pipe producing the lowest note in that rank. A pipe one-half as long sounds one octave higher, and so on, so that the length is halved five times from the lowest 'C' to the highest 'C' of a manual rank (61 pipes per rank). Roman numbers before stop names indicate the number of ranks played by that stop. For example, when the drawknob for the Cornet on the Grand Orgue is pulled and a key held down, five pipes speak together. All nomenclature is in French.



## *From the Organist...*

*For some people, beauty is a path to God that, finally, is the most persuasive. Beauty has always been important in the Christian tradition. For many centuries, the Church has offered the world its own artistic language – in music, poetry, painting and architecture – as a means of apprehending, however incompletely, the glory, love and integrity of the transcendent God. For a thousand years, the pipe organ has led His praises and surely been the Church's greatest contribution to Western music. This church now enjoys a truly fine example of the organ building art, Casavant Opus 3777, which is itself a gift to God. I am deeply grateful to everyone who made this gift possible.*

*It has been said that human creativity springs mainly from longing and pain. Of course, it can also come from joy, and even anger. To me, an instrument of such creative variety and refinement as the pipe organ speaks of a profound human longing for God and absolute truth. The elemental materials used to make a fine organ – tin, lead, copper, and fine hardwoods – and the use of simple air to produce wonderful and evocative sounds that move us to prayer and action, are testaments to the profound importance of God's created order and our part in it. Each pipe is unique in either tone quality or pitch, and yet all pipes blend together in a magnificent chorus when tuned to the same temperament. What a wonderful metaphor for the body of Christ, where each person, uniquely gifted and tuned to the will of God, joins in a rich ensemble offering love, justice, tolerance, peace and creativity to the world!*

*From the beginning, our idea was to have a complete, three-manual organ capable of playing all of the organ literature convincingly, but more than that, one possessing a musical integrity and tonal beauty that surpassed the needs of any particular musical era – in other words, a truly musical instrument for any time. When we worship and celebrate God, why should we not offer (and enjoy!) our very best?"*

*- Paul Keith*

Paul Keith has been organist at Westlake Hills Presbyterian Church from 1980-1989, and from 1994 to the present. He was captivated by the pipe organ from the age of 3, when he would race up to the four-manual Casavant organ at First Presbyterian in Schenectady, New York, to watch the organist finish the Postlude at Sunday services! In Columbus, Ohio, he began studying organ in eighth grade with Julane Johnson, a student of Wilbur Held at Ohio State. In State College, Pennsylvania, he studied with Dorothy Flexner at Grace Lutheran Church through high school, and while majoring in business administration at Penn State, also studied with Professor June Miller. He was organist for the Penn State Lutheran Campus Ministry for four years. At UT Austin, while earning an MBA, he worked for two years with Professor Hap Speller.

The producer and host of Positiv'ly Pipes, a weekly program of pipe organ music on KMFA, Classical 89.5 (now in its fourth year on Sundays at 4 pm), Mr. Keith is married to Nga Tran, and has three beautiful children – Erin, Allison and Kevin, who take after their mother. He is Director of Corporate Communications at Chorda Conflict Management, Inc., and is also a Voiceover artist represented by Acclaim Talent of Austin, Texas.

