

FROM THE RECTOR

The dedication of an organ is far more than a musical event in the life of a parish family. It is a splendid occasion for both celebration and thanksgiving.

We celebrate the role, the place, the contribution of music itself to the quality of our life together as a worshipping community. Nothing can take the place of this particular form of beauty and structure. Music enriches and nourishes us all.

We also celebrate and affirm the service and devotion of many persons who participate and share, directly and indirectly, in what can only be described as a genuine ministry.... the ministry of music.

This is also an occasion of thanksgiving. With grateful hearts we remember all those whose interest



ROBERT RATELLE

and gifts have made possible this instrument and occasion. We pause to give thanks for Amy Hopkins, whose initial gift provided the organ we have enjoyed since the church was built.

We especially remember with affection and gratitude the concern and generosity of Ashley and Kathryn Priddy. Their challenge gift and our matching response has made possible this exceptional organ. Without the initiative and leadership Ashley provided, we simply would not have this instrument.

Finally, we remember in thanksgiving Walter and Swannonoa Priddy, Ashley's parents, in whose loving memory their gift has been given.

Welcome to this long-awaited event. Enjoy. Celebrate. Give thanks.

FROM THE CHAIRMAN OF THE ORGAN COMMITTEE

The task of the Organ Committee was to evaluate and select an organ builder who could best meet the particular needs of St. Michael's, In addition, we were to oversee construction and raise the money to complete the project. It was decided at the outset that the church should have an organ built upon classical principles, with sound that would delight the ear of both the worshipper and the concertgoer and with an installation that would visually complement the fine contemporary interior of the church. The results of these efforts are now before you.

It has been a distinct pleasure to work with the members of the Organ Committee over the past two years. They have applied themselves diligently to the task with careful

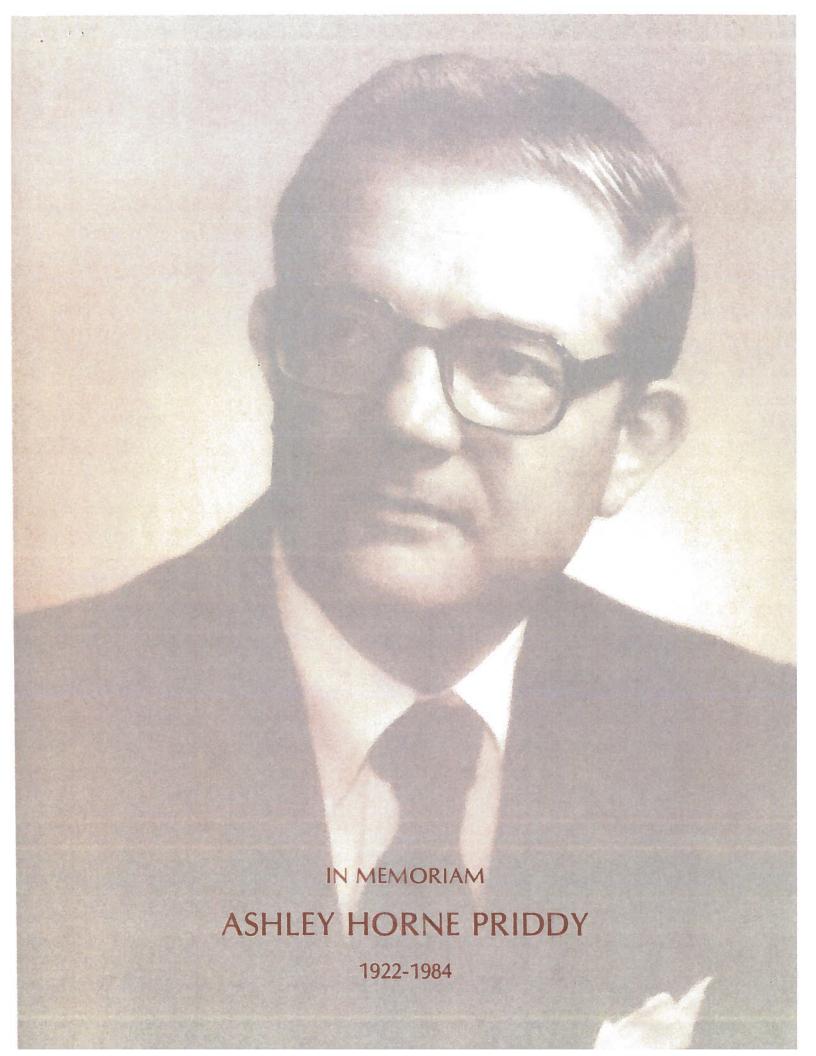


VANCE CAMPBELL

attention to detail and have given generously of their time. We believe we have fulfilled Ashley's charge to us to "make no compromises on the organ. St. Michael's deserves the best".

I would like to express my heart-felt thanks to all of the donors to the Organ Fund. The membership of St. Michael's responded in an over-whelmingly positive manner when approached by members of the committee. The response to the Priddy challenge was impressive, and it made the work of the committee gratifying.

Serving with me on the committee were Paul Eggers, Scott Hancock, Gwynne Juett, Neal Lacey, Robert Ratelle, Paul Thomas and Suzanne Thomas. No chairman ever had finer support, and I'm most grateful.





PROGRAM

Fantasia and Fugue in G minor (\$.542)

Johann Sebastian Bach (1685-1750)

Unique among Bach's organ works, the Fantasia, written in the tradition of the North German toccata, is filled with dissonant chords, suspensions, enharmonic modulations and audacious harmonies far ahead of their time. The fugue is based on a lively Dutch folksong, no doubt intended to pay tribute to Jan Reinken, the elderly Dutch organist before whom it was played.

The Fantasia and Fugue is associated with Bach's visit to Hamburg in 1720 when he applied unsuccessfully for the position of organist at the Jacobikirche. Johann Mattheson, Bach's contemporary and an eminent music critic was to write later about the incident, describing the successful candidate as a person "who was better at preluding with his thalers than with his fingers..." Excepting certain corrupt officials, Bach's playing and improvisational abilities aroused the universal admiration of all. The Fantasia and Fugue is one of the master's most renowned works for organ.

"O Man Bemoan Thy Grievous Sin" (S.622)

During the fall of 1717, Bach's attempt to win his release from the service of the Duke of Weimar led to his spending the weeks from November 6 to December 2 in the "County Judge's place of detention," a polite way of expressing the fact he had to stay in jail for 26 days. During this time, Bach wrote the Orgelbuchlein, a work containing 45 short preludes on chorale tunes covering the various seasons of the church year. Intended as a didactic method to instruct young organists in the technique of organ playing, the Orgelbuchlein is also great art. Widor considered "O Man Bemoan Thy Grievous Sin" as one of the finest pieces of instrumental music ever written.

"Whither Shall I Flee?" (S.646)

An important part of Bach's duties at the Saint Thomas Church in Leipzig (to which he was appointed Cantor in 1723) consisted of his writing cantatas for the Sunday services. Since these over two hundred cantatas were unpublished during his lifetime (with the exception of one), it is surmised that Bach attempted to preserve certain favorite movements by arranging them for organ. Six of these movements were published by Schubler of Zella in 1747. Unlike the other five chorales, "Whither Shall I Flee?" is not from an existing cantata. Perhaps it is a movement from one of the "lost" cantatas.

Choral in E major

Cesar Franck (1822-1890)

Beginning his career as a concert pianist, Franck accepted several minor positions as a church organist to earn a modest existence for himself and his family. A significant turning point in his life was his appointment as the organist of Sainte-Clotilde in Paris. In 1859 a new Cavaille-Coll organ was built and installed in the church giving Franck at the age of thirty-seven the command of a magnificent organ for the rest of his life. Norbert Dufourcq writes of this organ in La musique d'orgue francaise:

"It is unquestionably the builders' masterpiece up to this time, on account of the beauty of its foundation stops, the mysterious remoteness of the swell organ, the poetic quality of the clarinet stop on the positif organ, the limpidity of the trumpet that is not to be met with elsewhere, the clarity, lightness and precision of the full organ."

The Chorale in E major is the first of the Trois Chorals which Franck wrote during the last year of his life (1890). The work is a large fantasia developed according to the cellule generatrice technique in which the entire piece grows from the same motivic material.

In order to appreciate the contribution that Franck made, one must first understand that organ playing and organ composition were at their lowest ebb in France prior to this period. The organ concerts in Paris by Jacques Lemmens and Adolf Hesse who maintained the tradition of the Leipzig Cantor made a tremendous impression on the public and greatly influenced Franck.

Franz Liszt, who attended an organ concert at Sainte-Clotilde April 13, 1866, was much moved by hearing Franck play his own compositions and declared them to have a place beside the masterpieces of Bach.

A Christmas Diptych

Paul Lindsley Thomas (b. 1929)

- 1 Divinum Mysterium
- II Greensleeves

These two preludes on well-known carols were performed by Dr. Thomas at a graduate organ recital at North Texas State University on October 25, 1976. The work is dedicated to Dale Peters, well-known organist and educator, and is scheduled to be published later this year.

PROGRAM

Sonata on the 94th Psalm

Julius Reubke (1834-1858)

1 Adagio

11 Allegro - Allegro assai

Julius Reubke, a pupil of Franz Liszt, composed this Sonata based upon the text of the 94th Psalm "O Lord God, to whom vengeance belongeth." The sonata, actually a fantasia, is based upon a musical motif which undergoes frequent metamorphosis, a device often employed by Liszt. The musical idiom, however, is Reubke's own, and his consummate artistry is apparent throughout. Reubke's untimely death before the age of 25 was a tragic loss to the musical world.

The connection between text and music of the excerpts to be played are:

Adagio

In the multitude of my cares within me, Thy comforts delight my soul.

Allegro - Allegro assai

But the Lord is my defense; and my God is the rock of my refuge.

And he shall bring upon them their own iniquity; yea, the Lord God shall cut them off.

INTERMISSION

Grand Chorus in Dialogue

Eugene Gigout (1844-1925)

From 1863, Gigout was organist at the Church of St. Augustin, Paris, and won fame as a concert organist throughout Europe. A pupil of Saint-Saens, he later (1911) became professor of organ and improvisation at the National Conservatory in Paris. This well-known piece was especially effective at St. Augustin since divisions of the organ were played antiphonally across the nave. The antiphonal nature of the work is enhanced by this arrangement by Gary Olson for organ and brass.

Sonatas for Organ and Orchestra

Wolfgang Amadeus Mozart (1756-1791)

- 1 No 1 in E flat (K 67) Andantino
- II No. 2 in B flat (K 68) Allegro

Wolfgang Amadeus Mozart who had grown up in the church as the son of a church musician, served the Cathedral of Salzburg as organist for a number of years. It had been the custom to have an instrumental piece played in the cathedral services between the recitation of the epistle and the reading of the gospel. Mozart performed these works with the court orchestra in the rear gallery of the cathedral, often playing the organ part himself. The 17 Sonatas for Organ and Orchestra date from the years 1767 to 1780 while Mozart lived in Salzburg. These two selections were written in 1767 when Mozart was eleven years old.

Concerto in G minor for Organ, Strings and Timpani Francis Poulenc (1899-1963)

The Organ Concerto, composed in 1938, was commissioned by the Princess Edmond de Polignac and is dedicated to her. It is conceived in the spirit, if not the style, of a baroque fantasia. There are three movements - Andante, Allegro giocoso and Andante moderato - which are played without break. Driving rhythms, poignant dissonances and dramatic contrast mark the music throughout.

The composition, because of its baroque conception, is unusual for Poulenc, one of France's famous "Les Six" composers, who along with Milhaud and Honegger energized the French musical world during the twenties and thirties. But the strength and brilliance of the composition have caused this work to command an ever-widening popularity, particularly in the United States.

PAUL LINDSLEY THOMAS, a native of New York City, began his musical studies at the age of four under the tutelage of his mother, Virginia Carrington Thomas, who was herself a pupil of Charles Marie Widor and Lynwood Farnam. He was a boy chorister at The Cathedral Church of Saint John the Divine, where he played his first public organ recital at the age of 14, and where he studied with Dr. Norman Coke-Jephcott, then Organist and Choirmaster of the Cathedral. Further organ study was with Clarence Watters at Trinity College, Hartford where he earned a Bachelor of Arts degree. He earned his Bachelor and Master of Music degrees in organ at Yale University School of Music where he graduated first in his class, winning top prizes in composition, scholarship and organ playing. Upon completion of the examination as Fellow of the American Guild of Organists, Dr. Thomas received the highest grade in the entire country for that year. (1958). He also earned a Doctor of Musical Arts degree from North Texas State University in 1979. Other organ teachers have included Frank Bozyan and Luther Noss at Yale, Helen Hewitt and Dale Peters at North Texas and Roland Falcinelli at the American Conservatory in Fontainebleau, France. Study in improvisation has been with lean Langlais.

Dr. Thomas served as Organist-Choirmaster of St. George's Church, Rumson, N.J. from 1950 to 1955. He came to Saint Michael's in September of 1960 from Saint James Episcopal

ANSHEL BRUSILOW began his musical studies at the age of five entering the Curtis Institute of Philadelphia at the age of 11 to study with Effrem Zimbalist. He entered the Philadelphia Musical Academy and received the Artist's Diploma in 1947. In 1944 he was the youngest student of conducting ever accepted by Pierre Monteaux, with whom he continued study until 1951.

During the period 1947-1955 Dr. Brusilow appeared as concert violinist with every major symphony orchestra in the United States. He was the winner of the Jacques Thibaud - Marguerite Long Competition in Paris, France in 1949.

ABOUT THE ARTISTS



PAUL LINDSLEY THOMAS



ANSHEL BRUSILOW

In 1955 he went to New Orleans as associate conductor and concertmaster, and in 1956 to Cleveland as associate concertmaster under George Szell. In 1959, he went to Philadelphia as Concertmaster of the Philadelphia Orchestra for seven years. He founded and directed the Chamber Symphony of Philadelphia, giving 240 concerts throughout the United States and recording five albums for RCA Victor.

In 1970, Dr. Brusilow came to Dallas as Executive Director and Conductor of the Dallas Symphony, and took the orchestra on its first Latin American tour. He joined the faculty of North Texas State University

Church in West Hartford, where he served as Organist and Choirmaster, directed the Apollo Glee Club at Yale and taught on the organ faculties of Wesleyan University and the Hartford Conservatory.

Dr. Thomas has been Director of Music and Organist of Saint Michael and All Angels Church and Director of Music for the Saint Michael School since 1960. He has developed an active music program which includes seven choirs with over 200 members. In addition to five Choral Eucharists every Sunday, as well as special services, monthly musical events include concerts by the Oratorio Choir and members of the Dallas Symphony, organ concerts, and occasional music drama presentations such as Britten's Noye's Fludde and Handel's Saul.

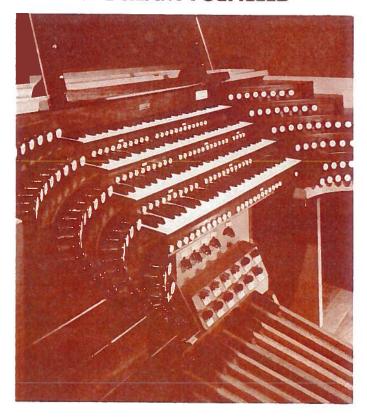
A member of ASCAP (American Society of Composers, Authors and Publishers), Dr. Thomas has choral and organ compositions published by Oxford University Press, H.W. Gray (Belwin-Mills), and Concordia. He has served as Dean of the Dallas Chapter of the American Guild of Organists, as General Chairman of the 1972 A.G.O. National Convention in Dallas, and was elected a member of the A.G.O. National Council on which he served from 1972-1975.

Dr. Thomas was honored in September of 1981 by the Right Reverend A. Donald Davies, Bishop of Dallas, when Bishop Davies appointed him a Canon of Church Music. He has been listed in Who's Who in American Music since 1983.

to direct the orchestra and teach graduate conducting in 1973, and in 1982 he went to Southern Methodist University to form and direct the all new university orchestra program, which position he holds today.

Dr. Brusilow was selected as "Outstanding Young Man of the Year" by the Philadelphia Chamber of Commerce in 1962 and received an Honorary Doctorate of Music from Capital University, Columbus Ohio in 1968. He is listed in Who's Who in America and Who's Who in the World as well as Groves Dictionary of Music and Musicians and the Dictionary of International Biography.

A DREAM FULFILLED



Constructing a 68-stop organ challenges any organ builder. In addition to the inherent complexities, the design of the instrument had to accommodate the large stained-glass window at the rear of the choir loft. "Thus", to quote Marvin Judy, President of Schudi Organ Co., "we had to overcome the problems of a divided and chambered instrument, yet we could not permit these problems to compromise the musical standards that we and the church had established."

The placement of the organ necessitated electric key action. Experience as builders of mechanical-action organs dictated that the organ be built with slider-pallet windchests. Compared to other types, they offer advantages of unified pipe speech, space reduction, simplicity and longevity. The Récit and Grand-Orgue chests are built in four sections (diatonic for the bass and treble compass) for easy tuning access. The large number of stops in these divisions required the construction of two separate channels and pallets per note. An electronic relay drives the electromagnets that open the pallets, and electric solenoids operate the stop-action sliders.

The two chamber facades are large, each showing from C¹ of the Grand-Orgue and Pédale 16' Montre stops. These largest pipes are made of heavy zinc overlaid with a 0.5 mm plating of 80 percent tin. This technique was superbly executed by German pipe maker Carl Giesecke & Sohn of West Germany who also provided the interior pipes and the reeds. The facade pipes from eight-foot length and the 8' and 4' Chamade resonators are 80 percent tin. The two chamber fronts are almost parallel; each tower of pipes projects more into the gallery as it approaches the window. The casework is of white oak.

The Positif de dos is the first in Dallas. Its placement on the gallery railing provides presence and support to the large congregation and is the ideal concerto instrument with orchestra.

Although the console has 98 stop knobs, it was essential to retain good sight lines between organist and

choirmaster, singers and orchestra. Rather than incorporating traditional vertical stop jambs, we copied the style often used by the French builder Aristide Cavaillé-Coll in the 19th century: curved and terraced stop jambs. This design places a large number of controls within convenient reach of the organist and maintains a low console profile. The curved, horizontal stop jambs continue the line of the keyboard they serve, except the Pédale stops, which are arranged below the bottom manual. The controls are arranged as follows: on the bass side—principals, mixtures and reeds; on the treble side flutes, mutations, strings and couplers. The stop jambs are made of solid walnut. The manual natural keys are plated with polished bone, and the sharps are of solid ebony. The pedalboard naturals are capped with maple, and the sharps are rosewood. The stop knobs are rosewood, fitted with engraved ivory discs.

A sophisticated capture action was built by Solid State Logic of England. It has extensive memory capacity, with 40 general combinations and ten divisional combinations installed. These combinations are available on eight independent levels, which eliminates the problems inherent when several persons perform or practice on the instrument. The reversible ventils (G-O, Récit and Pédale), four tuttis and crescendo pedal are easily adjusted by the organist.

The St. Michael organ was not designed to copy a particular organbuilder or instrument. It is conceived as a classic organ with well-developed manual and pedal choruses. The influence of Aristide Cavaillé-Coll is seen in the overblowing flutes, reed batteries and string stops in the specification, as well as in the construction of the reed stops (most have parallel, French-style shallots). The mixture stops follow the basic composition rules of the French classic instrument, but are revised to accommodate the needs of contrapuntal Baroque music.

The Grand-Orgue has a complete principal chorus beginning with 16' Montre. One of the three mixture stops, Grand Fourniture II, includes the 16' series of harmonics. Flute stops, from 16' through 2' including an 8' Flute harmonique, are well represented. The reed chorus includes three interior stops and two horizontal stops at 8' and 4' pitch. Although usable as solo voices, these two Chamades are designed to add a special color to the chorus without overpowering other stops. The mounted Cornet V is an important element of the Grand Jeu.

The Positif de dos is the secondary division to the Grand-Orgue. It has a full principal chorus based on 8' Montre with two mixtures. A complete Cornet décomposé is included.

The Récit expressif includes a second mounted cornet, chorus and solo reeds, and a variety of flute and principal stops. Similar stops are found in the Choral division.

Twelve independent Pédale stops provide a rich bass to the manual divisions. Three large-scale 16' stops plus independent 8' and 4' stops and Fourniture V form the flue chorus. Three chorus reeds (32', 16', 8') plus a 4' cantus firmus stop complete the division.

An interesting note is that some 30 ranks from the previous instrument were retained and reworked.

Dr. Paul Thomas acted as tonal consultant for the building of this instrument, and Neal Lacey was architectural consultant.

This organ is important not only because of its size, but for its contribution to the building's architecture and to the musical life of the parish and the city.

ORGAN SPECIFICATIONS

GRAN	D-ORGUE (Manual II)			KEYBOAR		ASSES					
16	Montre	Zinc + 80% tin (facade from C1)		Manuals: Pédale: 3							
16	Bourdon	24 wood; remainder 25% tin** 80% tin (facade from C¹)		COUPLER							
8	Montre Flûte à cheminée	12 wood; remainder 25% tin		Tirasse Gr		e	Récit	Positif			
8 8	Flûte harmonique	1-12 from previous; remainder		Tirasse Po		-		al/Positif			
9	11200 112011111111111111111111111111111	50% tin; overblowing from F20		Tirasse Récit			Positif Unison Off				
4	Prestant	50% tin		Tirasse Choral			Choral/Récit				
4	Flûte ouverte	40% tin		Positif/Grand-Orgue			Grand-Orgue/Positif Transfer				
2	Doublette	75% tin		Récit/Gran			Gran	ra-Orguerro	SILLI II GAISIC	11	
2	Quarte de nazard Grand Fourniture II	25% tin 75% tin			and-Orgue						
2 ² / ₅ 1 ¹ / ₃	Petite Fourniture IV	75% tin		COMBINA	ATION A	CTION					
1/2	Cymbale III	75% tin				action by So		.ogic			
8	Cornet V	40% tin (C25-E53, mounted)			ombinatio		1-40 1-10				
16	Bombarde	50% tin			gue combi mbination		1-10				
8	Trompette	75% tin			binations		1-10				
4	Clairon	75% tin 80% tin (facade from C ¹³)			mbination		1-10				
8 4	Chamade Chamade	80% tin (facade from C1)		Pédale combinations 1-8							
	FIF DE DOS (Manual I)	oo /o till (saddao storio o /		REVERSI	BLES						
8	Montre	80% tin (facade from G ^a)		Tutti I, II							
8	Bourdon	12 wood; remainder 25% tin				, Pédale ver	ntils				
4	Prestant	60% tin		Zimbelste							
4	Flûte à cheminée	25% tin		32' Contr							
23/3	Nazard	25% tin			ESSURES		_				
2	Doublette	75% tin 25% tin		Grand-Or Positif de		80 m 60 m					
1%	Tierce	25% tin		Récit exp		90 m					
1½ 1	Larigot Sifflet	25% tin		Choral	00311	90 m					
1 1½	Fourniture III	75% tin		Pédale		90-100 m					
1/2	Cymbale III	75% tin		Chamade	95	100 m	ım				
8	Cromorne	COMPOS	COMPOSITIONS OF THE MIXTURE STOPS								
	Tremblant				GRAND-ORGUE GRAND FOURNITURE II						
8	Chamade (G-O)			C ₁	G ²⁰	C25	G32				
4	Chamade (G-O)					51/3	8				
	T EXPRESSIF (Manual I			2¾ 2	4 2¾3	5⅓3 4	0 51/3				
16	Quintaton	Zinc + 50% tin** Zinc + 50% tin**				ETITE FOU		7 137			
8 8	Diapason Gambe	Zinc + 50% tin**		GRAND-	A#11	F18	F30	C49			
8	Voix céleste	Zinc + 50% tin**						8			
8	Flûte à cheminée	50% tin**		11/3	2	2 ² / ₃ 2	4 2¾	4			
4	Prestant	50% tin		1 2/3	1 1/3 1	11/3	2	2 ² /3			
4	Flûte conique	50% tin		7/3 1/2	1 2/3	1	11/3	2			
2 2/3	Cornet II	50% tin, mounted**				CYMBALE					
2	Quarte	50% tin**		C1	C13	G20	C25	G32	F42	F#55	
11/3	Plein Jeu IV	75% tin 50% tin				1	11/3	2	23/3	4	
16 8	Basson Trompette	50% tin		1/2 1/3	2/3 1/2	1 2/3	1 73	1½	2	22/3	
8	Hautbois	75% tin		-73 1/4	1/3	1/2	2/3	1	11/3	2	
8	Voix humaine	40% tin				FOURNIT	HRE III				
4	Clairon	50% tin**		C1	C13	C25	C37				
	Tremblant			11/3	2	22/3	4				
CHC	RAL (Manual IV)			1 73	11/3	2	23/3				
16	Dulciane	Zinc + 50% tin**		2/3	1	11/3	2				
8	Bourdon	50% tin**				CYMBALE	HI S				
8	Salicional	Zinc + 50% tin** Zinc + 50% tin**		C1	G#°	C13	C25	F30	C37	F 55	
8 8	Voix céleste Unda Maris II	Zinc + 50% tin**		1/2	2/3	1	11/3	2	22/3	4	
8	Ouintaton	50% tin**		1/3	1/2	2/3	1	11/3	2	22/3	
4	Prestant	50% tin		1/4	1/3	1/2	2/3	1	11/3	2	
4	Flûte à fuseau	50% tin**		RÉCIT	EXPRESS	IF PLEIN J	EU IV				
2	Gemshorn	50% tin		C1	C13	C25	C37	F#55			
11/3	Fourniture IV	50% tin** 50% tin**		11/3	2	22/3	4	4			
8	Régale Tremblant	50% till		1	11/3	2	22/3	22/3			
8	Chamade (G-O)			2/3	1	11/3	2	22/3			
4	Chamade (G-O)			1/2	2/3	1	11/3	2			
	DALE			CHORA		VITURE IV					
32	Bourdon	Resultant from Soubasse		C1	F#19	C37	C49				
16	Montre	Zinc + 80% tin (facade from C1)		11/3	2	22/3	4				
16	Contrebasse	Zinc + 50% tin**		1	11/3	2	23/3				
16	Soubasse	wood		2/3	1	1 1/3	2				
16	Dulciane (Choral)	2004 Hn (facade from C1)		1/2	2/3	1	11/3				
8	Flûte Bourdon	80% tin (facade from C1) wood			E FOURN	NITURE V					
8 4	Prestant	50% tin		C1							
4	Flûte ouverte	40% tin		22/3							
24/3	Fourniture V	50% tin**		2							
32	Contre Basson	wood		11/3							
16	Bombarde	50% tin		1 ¾3							
16	Basson (Récit)	EON tip		7/3							
8	Trompette	50% tin		Builders	of the Org	an: The Schu	di Organ Co	te:			
4	Chalumeau	50% tin			in Judy, Pre		Charles Le				
8 4	Chamade (G-O) Chamade (G-O)				ge Gilliam, 1		Jonathan I	Maedche			
4	Tremblant			Clark	Bailey		James Still	son			
**	From former instrument				es Carrasco		ivan Witt				

Clark Bailey Moises Carrasco

Jim Lane

ivan Witt David Zuber

** From former instrument