

University Christian Church

SANCTUARY ORGAN

Gravely mute the organ seemed, withal resplendent

In the deserted nave;

The organ whose concerted sounds and soft lament

Unite the heavens and earth

VICTOR HUGO

So long as the human spirit thrives
on this planet, music in some living
form will accompany and sustain it
and give it expressive meaning.

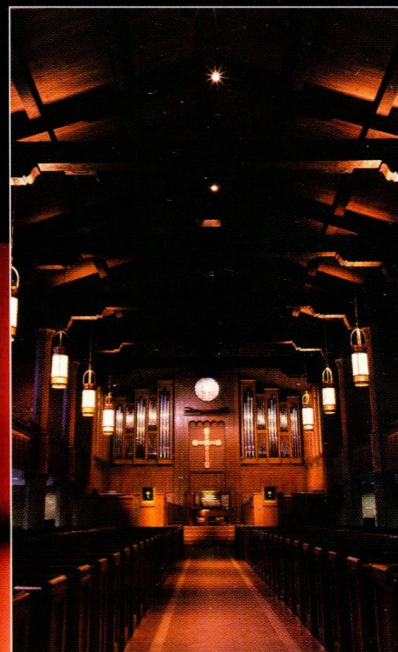
AARON COPLAND

To my mind
and ears
the *organ*
is the KING
of all instruments.

WOLFGANG AMADEUS MOZART

The Church knew what the psalmist knew: Music praises God.
Music is well or better able to praise him than the building of the
church and all its decoration; it is the Church's greatest ornament.

IGOR STRAVINSKY





THE ORGAN

UNIVERSITY CHRISTIAN CHURCH
FORT WORTH, TEXAS

2002



R. Scott Colglazier *Senior Minister*

Betty Boles	<i>Music Program Director and Organist</i>
Ronald L. Shirey	<i>Choirmaster</i>
Russell Farnell	<i>Assistant Choirmaster</i>
Kyla K. Rosenberger	<i>Assistant Organist</i>
Melisa Walker	<i>Music Program Administrative Assistant</i>



COMMITMENT TO EXCELLENCE

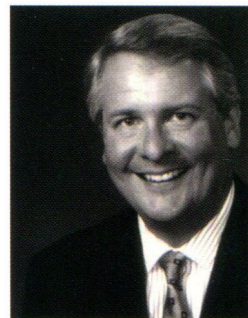
WHAT A MAGNIFICENT OCCASION this is in the life of University Christian Church as we present and dedicate our new Sanctuary organ. With the completion of the organ, we are once again reaffirming the central role of worship in the life of the church. I want to thank the many people who gave generously of their time, talent and resources to make this beautiful instrument possible, an instrument that will link our storied past to an exciting future.

In an age of unprecedented technological advancement, the presence of a pipe organ might seem oddly anachronistic. Yet, upon closer observation, it becomes clear that this great instrument will stir the soul and calm the heart by the artful use of *air*. Think of it. Air. For centuries, people of faith have associated air with the breath of God, a breath that brooded over the teeming waters of creation, the breath of God that brought Jesus Christ back to life, and the breath of God that created the church on the day of Pentecost.

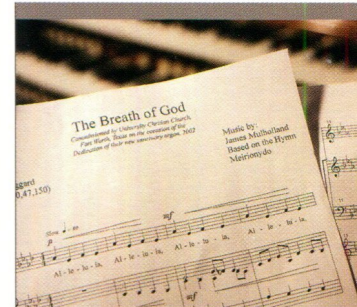
Without breath there is no life, and in a spiritual sense, without God's spirit there is no aliveness. This Sanctuary organ will not only utilize air in the creation of splendid music each week, it also will release a kind of spirit into the life of this congregation, a spirit of beauty and creativity that will be uplifting, moving and meaningful. Most of all, each note will become a pure and simple sound of praise directed toward God.

I hope every member of University Christian Church takes pride in this new addition to our Sanctuary. But more than pride, I hope each of us finds a deeper, more meaningful experience in the worship of God because of it. Congratulations to you, the members of University Christian Church, for making this moment possible.

R. SCOTT COLGLAZIER
Senior Minister



University Christian Church SANCTUARY ORGAN



IN GRATITUDE

Emmet G. Smith,
Herndon Professor of
Music, Emeritus and
Professor of Organ and
Church Music, Emeritus at
Texas Christian University
for 45 years, has served his
church as organ consultant,
giving his time and
expertise in the planning
and completion of this
lengthy project.

THE MUSIC PROGRAM

BETTY BOLES

Betty Boles has been on the music staff of University Christian Church since receiving her Degree in Church Music in 1964 from Texas Christian University, studying organ with Professor Emmet G. Smith. Her title is Music Program Director and Organist, but prior to that she served in the following capacities within the music program: Assistant Organist, Director of the Chi Rho Choir, Children's Choir Director, Director of Handbell Choirs.

Betty ordered the first set of Whitechapel handbells from London, England, for UCC in 1967, and established the handbell program for the youth of the church. A second set of Whitechapel handbells was received in 1977, testifying to the growth of the handbell program. Under Betty's direction, the Children's Choir program involved 50 children in the older elementary choir, and the younger elementary choir rehearsed in two sections on Friday afternoons, involving 60 young singers.

Betty is a member of the Choristers Guild, a national organization that promotes children's singing. She is a member of the American Guild of Organists and served as Dean of the Fort Worth chapter for two years. Betty also served as Chairperson for the AGO Student Competition for 12 years, which was held at UCC. She is a member of the American Guild of English Handbell Ringers and served on the faculty for two of the AGEHR national handbell festivals. Betty served twice as Organist for the General Assembly of the Christian Churches in the United States and Canada. She is also a member of the Association of Disciples Musicians. Betty was chosen to participate in an international masterclass of organists in which she represented the United States as one of 20 persons registered

WORSHIP OF GOD is the primary function of the church, and the handmaiden of worship has always been music. The best music a congregation can offer serves as a window through which the worshiper glimpses the eternal glories of the Creator. We build beautiful houses of worship to assist us in our journey, and it is with gratitude that we receive the inspiring architecture and art that past generations have provided us. We now endeavor to inspire future generations with our gifts to God's house.

In addition to scheduled worship services, the organ is a part of all sacred ceremonies, such as weddings, memorial services and funerals, and ordination services, bringing joy to the betrothed, comfort and healing to the bereaved, and inspiration to those in Christian service. The organ's many voices joins choirs of all ages, vocal soloists, and instrumentalists in a variety of sacred concerts and recitals. The new moveable console makes it ideal for use with orchestra. The tonal design serves

well the sacred music of all historic periods and is versatile enough to interpret all recital literature.

The music of this church is guided by professional staff supported by the Music Committee and the Worship Committee. Music training is given to pre-school children, elementary school children, youth and adults through a multiple choir system. Five handbell choirs provide opportunities for musical learning and service to persons from middle school students to senior adults. New avenues are continually being sought to enrich the program — choir tours here and abroad, new programs in liturgical dance, drumming and recorder ensembles. Handbell choir trips to Great Britain have become a tradition, as have the Chancel Choir concerts with the New York Pops Orchestra in Carnegie Hall in New York City.

University Christian Church began when Texas Christian University was founded in 1873, serving as the church for the campus community.

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It has been indelibly identified with TCU and Brite Divinity School through its history. And its heritage of excellent music in worship continues to enrich the campus community and the city of Fort Worth. The new Garland pipe organ is a powerful statement toward the continuation of music in worship that is worthy of our best.

BETTY BOLES
Organist and Music Program Director

A HISTORY OF DEVOTION

The Music Ministry of University Christian Church has a long history of excellence. The musicians have served the congregation with distinction.

ORGANISTS

Betty Boles	September 1968 – Present
Emmet G. Smith	September 1962 – September 1968
Robert M. McGill	September 1959 – July 1962
Sue Wheeler Smith	March 1959 – September 1959
Q'Zella Oliver Jeffus	December 1936 – January 1959
Mrs. Ray Lasley	January 1935 – December 1936

CHOIRMASTERS

Ronald L. Shirey	August 1976 – Present
Stephen Farish	July 1972 – June 1976
Jerry Forderhase	July 1967 – June 1972
Roger L. Melone	June 1966 – June 1967
B. R. Henson	September 1962 – June 1966
Robert M. McGill	September 1959 – July 1962
Gentry A. Shelton	September 1956 – September 1959
Arthur Faguy-Cote	December 1936 – September 1956



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from six countries. The intensive studies were directed by Marie-Claire Alain of France and Guy Bovet of Switzerland, both world-renowned organists and teachers.

In addition to Betty's responsibilities with the Music program at UCC, she is also the staff person assigned to work with the Division of Church and the Arts. Events under her leadership include Book Talk, Film Forum, The Creative Series, TGIF Music, and the Boar's Head and Yule Log Festival. She shares responsibility for the Worship Division, along with Scott Colglazier. Betty is married to Don Boles, who owns the Star Café in the Stockyards of Fort Worth. They have two daughters.

KYLA ROSENBERGER

Kyla Rosenberger has been the Assistant Organist at UCC since 1992. She was the organist at Riddlea Christian Church in Fort Worth for the six years prior.

Kyla grew up in Kansas and received a Bachelor of Music Degree in Piano Performance from Kansas State University. She attended Texas Christian University and obtained a Master of Music in Piano Pedagogy. Kyla started playing organ for First Christian Church in Bonner Springs, Kansas, while in high school. She continued organ studies through the rest of college, studying with Professor Emmet G. Smith. In addition, she passed the American Guild of Organists professional exams in 1992 to obtain the level Colleague.

Kyla has been active in the Fort Worth chapter of the American Guild of Organists and is currently a Director. She was Dean of the chapter from 1992 to 1994 and Hospitality Chair for the 1999 Regional Convention.

Though not currently teaching, Kyla had a private piano studio for 18 years and was active in several piano teacher organizations. She is married to Brian Rosenberger, an aerospace engineer with Lockheed Martin. They have two children: Amelia, 7, and Andrew, 5.

THE HISTORY OF OUR ORGANS

IN 1935, THE CECIL MORGAN family presented the newly completed University Christian Church Sanctuary with one of the earliest Hammond electric organs in the city of Fort Worth. It served well for 23 years.

In the Advent season of 1957, Senior Minister Dr. Granville Walker surprised himself by announcing with absolutely no forethought that it would be an appropriate Christmas present to the church to give it a real pipe organ. Wouldn't it be wonderful, he asked the congregation, if he could announce on Christmas Eve that all the money had been pledged for such an instrument.

At the close of the service, he sought Emmet G. Smith, Professor of Organ at Texas Christian University, to ask about the cost of such an instrument. In a matter of hours, the two outlined the stoplist, or design. Within days, they approached organ companies for prices and dates of delivery. The cost for a Reuter organ with 41 sets of pipes was \$44,000; delivery would take one year. The largest single gift given toward the organ was \$3,000. Even

children brought Dr. Walker their piggy banks. On Christmas Eve, he made the happy announcement that the organ was underwritten.

The Reuter organ was dedicated in December 1958, at morning services. Emmet Smith played afternoon and evening concerts to packed congregations, each beginning with the joyous "Wir Danken Dir, Herr Gott" ("We Thank Thee, God") by Johann Sebastian Bach. When installed, many of the organ pipes were displayed along the south wall of the Chancel.

Ten years later, enlargement of the Sanctuary doubled its cubic foot capacity. A small division called the Positiv organ was added to the Reuter, bringing the organ to 56 ranks. Even so, the basic organ proved to be thin and shrill in tone as it tried to fill the larger space with sound. Furthermore, all of the pipes were recessed into chambers and lost much of their power. The organ performed with little mechanical attention until it reached the age of 40, when leather in the mechanism that admits air into the pipes

began to deteriorate, burning contacts developed in the electrical system. A decision had to be made about the future of the organ. In a church where splendid music is essential to the worship service and program, it was a crucial decision.

When the challenge of a capital campaign was undertaken to enlarge educational facilities and improve acoustics and

sight lines in the Sanctuary, a new organ was included in the planning.

When the Garland organ was dedicated September 29, 2002, the celebratory concert, played by Bradley Hunter Welch, began with the same piece of music that opened Smith's recital in 1958 on the Reuter organ, Bach's "We Thank Thee, God."

THE NEW GARLAND ORGAN

MANY OF THE STOPS in the 1958 Reuter Pipe Organ were too beautiful to lose, so Garland Pipe Organs Inc. agreed to incorporate these pipes into the new instrument.

Two new oak cases display polished zinc and pure tin pipes across the front of the Chancel wall on either side of the cross and the round window. This arrangement allows the Principal pipes of the organ to speak directly down the Nave of the church, producing the best possible tonal result in our long building.

A lift has been installed under the floor on which the console rests, allowing the console to be lowered for worship, or raised to the main Chancel floor level. The Chancel railing at the back of the console can be removed, allowing the console to be rolled to the center of the Chancel. The recitalist and the organ can be viewed by the audience during a concert, making the event more enjoyable.

The new console can be moved on built-in casters to different locations in the Chancel, permitting proper placement of the organist for oratorio and orchestra performances. Four, rather than three manuals of the former organ will greatly expand the organ's capabilities, as will the many additional combination pistons (presets) and memory levels. Now, each organist can have his or her own set of pistons to use in preparing the music for services.

Following weeks of assembling the thousands of parts of the mechanism inside the church, and then fitting the 4,083 pipes into the proper windchest holes, the tonal finishing began. Each pipe was adjusted for pitch, volume and tone color to fit the Sanctuary's acoustical environment. The final "voicing" of the organ largely determines the musical qualities of any pipe organ.

