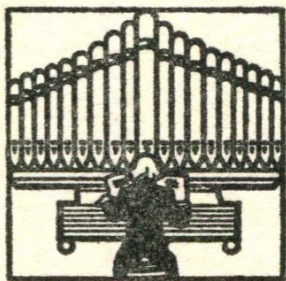


The Organ
at
St. Matthew Lutheran
Church

Hanover, Pennsylvania



*Praise God in His Sanctuary
Praise Him with stringed instruments and organs*

This Booklet is dedicated to the memory of

Clara Glatfelter Moul

1865 — 1935

*Who so generously gave to her beloved church
this magnificent organ, for the glory of God,
for beauty in worship, for the inspiration of all
who hear, and for the sacred art of music.*

Dedicatory Organ Recital

by

J. Herbert Springer

February 16, 1964

at 3 p.m.

St. Matthew Lutheran Church

Hanover, Pennsylvania

PROGRAM

MARTIN SHAW (1876-1958)

Processional

Martin F. Shaw and his brother Geoffrey both played an important part in the development of fine church music in England. Martin received the Order of the British Empire in 1956. His "Processional" begins quietly, continues with a gradual crescendo, and reaches a thrilling climax with the great German hymn, "Praise to the Lord, the Almighty."

JOHANN GOTTFRIED WALTHER (1684-1748)

Partita: Meinen Jesum lass' ich nicht

A second cousin and close friend of J. S. Bach, Walther, as a composer of chorale-preludes and variations, was surpassed only by his famous cousin. On the fine old Lutheran chorale by Andreas Hammerschmidt (Jesus mine, I'll not forsake) Walther has given us a delightful set of six variations, which are ideal for the mixtures and high-pitched stops of the St. Matthew organ.

DIETRICH BUXTEHUDE (1637-1707)

Nun bitten wir den heiligen Geist

Lobt Gott, Ihr Christen

The chorale-preludes of Buxtehude, famous organist of the Marienkirche in Lubeck, are not heard as frequently as they should be, probably because they are overshadowed by those of Bach. "We pray now to the Holy Spirit" is a perfect gem of coloratura decoration of the melody. The registration used here: accompaniment, Swell Rohrflöte 8', Quintadena 8', and Chimney Flute 4'; melody, Choir Quintaten 8', Nasard 2 2/3', and Sifflöte 1'. "Praise God, ye Christians" is a bright, joyous treatment of the 16th century tune, with the melody heard from the Great Trumpet.

JOHANN SEBASTIAN BACH (1685-1750)

Passacaglia and Fuge in C Minor

Without question this is one of the very greatest works in all organ music. A Passacaglia was originally a stately dance in 3/4 time, in the form of a series of variations over a repeated eight-measure theme in the bass. After Bach first states the theme quietly on the pedals, he proceeds to develop one of the most magnificent sets of variations ever written. Not content with this, on the same subject he erects a massive fugue, the conclusion reaching a climax of indescribable grandeur and brilliance.

JOHN STANLEY (1713-1786)

A Fancy

A native of London, John Stanley was, for several years, organist at the famous Temple Church. Although much younger, he became a close friend of the great Handel (1685-1759), and after the latter's death, he conducted the oratorio concerts instituted by Handel. Stanley's delightful "Fancy" begins with a rather somber section for flutes; this is followed by a fanfare theme, played here on the Swell Trumpet answered by the Trompette of the Echo organ.

FRANZ LISZT (1811-1886)

Variations on "Weinen, Klagen"

This work, perhaps the finest of Liszt's organ compositions, was written in 1863. The melody is from Bach's cantata, "Weeping, grieving," and also from the basso ostinato of the "Crucifixus" from the B Minor Mass. It is a simple, descending chromatic scale in triple rhythm. Liszt portrays all the nuances of sorrow, from dreamy melancholy to the dark disquietude of vehement despair. Just as the cries of anguish seem to reach their deepest abyss, a lovely melody, full of peaceful serenity and calm assurance is heard: "Whate'er my God ordains is right".

ERIC DELAMARTER (1880-1853)

Eclogue No. 3

Eric Delamarter, born in Michigan, spent most of his life in Chicago, where he was for many years organist of the fashionable Fourth Presbyterian Church on Michigan Avenue. Among his many interesting compositions for organ is a set of four Eclogues, or pastoral scenes. No. 3 suggests the piping of the shepherds, distant bells, the peace of a lovely summer day.

JOSEPH CLOKEY (1890-1960)

Legende

Dr. Clokey was Dean of Fine Arts at Miami University, Oxford, Ohio, from 1939 until his retirement in 1950. A composer of music in many forms, he is best known for his many fine anthems and works for the organ. His "Legende" opens with a broad, mysterious melody for the Orchestral Horn. A middle section is an ironic scherzando, which is followed by a return of the first theme and a contemplative coda.

HENDRIK ANDRIESEN (1892 —)

Toccata

Hendrik Andriessen, composer of some most interesting contemporary music, is organist at the Cathedral of Utrecht, Holland.

THE ST. MATTHEW ORGAN

THE STORY of the great organ in St. Matthew Lutheran Church begins in 1923. The new church edifice was being erected, and Mrs.

Clara Glatfelter Moul expressed a desire to present an organ. Plans were entrusted to J. Herbert Springer, the organist, who selected the Austin Organ Company of Hartford, Connecticut, to be the builder. After diligent research and consultations with the builders, a scheme for a comparatively large organ evolved. It contained four manuals, 87 speaking stops, and nearly 5000 pipes. It was finally dedicated on January 13, 1925, with Mr. Springer at the console.

This organ contained many ranks of beautifully voiced pipes, but, like nearly every American organ of its era, it was lacking in the brilliance which can be attained only by more highly developed upper work. It was also desirable to have a greater variety of delicate tones. Mr. Springer began to get ideas for additions. The original donor was willing to cooperate in making the organ as fine and as complete as possible. In 1929 brighter mixtures were added to the Great and Swell divisions; there were additional reeds, and many ranks of soft flutes and strings. The Echo alone was increased from 10 to 21 ranks. In all, about 2800 pipes were added. A new console was necessary at that time.

While this work was in progress, the solution for a long-time problem was found. The Solo organ of 6 ranks had been placed, because of lack of space, in a chamber above the rear gallery, away from the main organ in the front of the church. It was discovered that above the ceiling of the chancel was an unused loft where an ideal Solo chamber could be built. Mrs. Moul was again enthusiastic in her cooperation. A grill ceiling was built over the chancel, a large organ chamber constructed, the Solo moved and increased to 31 ranks. In this chamber were also placed the new Pedal Bombardes, the Contra Bourdon, and a Pedal Mixture of five ranks. Another new chamber was built above the roof of the church to house a new String organ of 18 ranks, with a tone exit through the grills of the chancel ceiling. In the old Solo chamber above the gallery a new Celestial organ of 18 ranks was installed. These additions totaled about 5000 pipes. The organ was rededicated December 1, 1931.

By this time the revolution in American organ building was well under way. The fine old German organ music of the seventeenth and eighteenth centuries was being re-discovered, appreciated and played. This intricate polyphonic music sounded well only on an organ of bright, clear tone. The need was felt for still more brilliance in the higher

pitched ranks of the St. Matthew organ. Mr. Springer again made plans for improvement. In 1934 the Great diapason chorus, new mixtures in both Great and Swell organs, and a brilliant new trumpet for the Swell were scaled by the late James B. Jamison of the Austin Company. These pipes, along with other minor changes, were installed and artistically finished in the church by Mr. Ferd Rassmann, who had charge of all the work done on this great organ since its beginning in 1924.

This has been the St. Matthew organ, with very little change, since 1934. Through the years a bequest left by the original donor has been increasing. In 1959 Mr. Springer began to make definite plans for rebuilding the entire organ according to more modern design. A contract was finally arranged with Austin Organs, Inc., in October 1960. The console was sent back to Hartford to be rebuilt. Many old ranks of pipes were discarded; some were sent to the factory for re-voicing; many new ones made. Since May 1963 the Austin forces, under the most capable supervision of Mr. J. Bertram Strickland, have been working in the church, constructing, installing, voicing, and tuning. To the Pedal organ 14 independent ranks have been added; in the Choir organ 18 ranks are new; the Great has two new mixtures as well as three new ranks of flutes at 8, 4, and 2 foot-pitch; the strings in the Swell are new; in the Solo the old Tuba Magna has been replaced by a magnificent Trompette Royale on 20-inch pressure. Many minor changes have been made through the entire organ. The scaling for all the new pipes has been in charge of Austin's tonal expert, Mr. Richard J. Piper.

The modern tendency in organ design seems to be to omit the more delicate ranks of pipes, disregarding their importance for vocal accompaniment, and for the proper rendition of much fine organ literature. In this noble instrument in St. Matthew Church we find every type of tone necessary for presenting the music of any style or period, a claim so often made falsely. There is probably no other organ in the world which has such a vast array of ranks of delicately voiced pipes. There is a total of 227 ranks, 14,145 pipes, controlled by 239 stops. It ranks high among the largest organs in the world. It is in six chambers: one back of the choir transept containing the Great and Choir organs, one on the opposite side of the chancel for Swell and Pedal, two above the chancel for Solo and String, and one at each side of the gallery for the Echo and Celestial divisions. Wind is supplied by four blowers which have a total of 37 horse-power.

The development of this magnificent organ has been undertaken first of all that it might meet all requirements for the artistic rendition of the church service. Besides, it was the desire of the donor, and is the earnest hope of the organist, that its beautiful and glorious tones will give pleasure and inspiration to many beyond the limits of St. Matthew congregation.

ORGAN SPECIFICATIONS

GREAT ORGAN

	Pipes
16'	Double Diapason 61
16'	Bourdon 61
8'	First Diapason 61
8'	Second Diapason 61
8'	Harmonic Flute 61
8'	Clarabella 61
8'	Stopped Flute (Bourdon) 12
8'	Violoncello 61
8'	Gemshorn 61
8'	Gemshorn Celeste 61
5 1/3'	Quint 61
4'	First Octave 61
4'	Second Octave 61
4'	Flute Ouverte 61
4'	Lieblichflöte (Bourdon) 12
3 1/5'	Tenth 61
2 2/3'	Twelfth 61
2'	Superoctave 61
2'	Waldflöte 61
1 3/5'	Seventeenth 61
	Mixture IV-VI rks. 330
	Fourniture V rks. 305
	Scharf IV rks. 244
16'	Double Trumpet 61
8'	Trumpet (16') 12
8'	Tromba 61
4'	Clarion (Tromba) 12
	Harp (Choir)

SWELL ORGAN

16'	Contra Geigen 73
16'	Lieblich Gedeckt 73
16'	Double Dulciana 97
8'	Diapason 73
8'	Holzgedeckt 73
8'	Rohrflöte 73
8'	Quintadena 73
8'	Harmonic Flute 73
8'	Zartflöte 73
8'	Flute Celeste 2 rks. 134
8'	Dulciana 73
8'	Dulciana Celeste 73
8'	Violin 73
8'	Viole de Gambe 73
8'	Viole Celeste 73
8'	Salicional 73
8'	Voix Seraphique 61
8'	Aeoline 73
4'	First Octave 73
4'	Second Octave 73
4'	Flauto Traverso 73
4'	Chimney Flute 73
4'	Violina 73
4'	Dulcet 73
4'	Dulcet Celeste 73
2 2/3'	Rohrnat 61
2'	Fifteenth 61
2'	Piccolo 61

1 3/5'	Tierce 61
1 1/3'	Larigot 61
	Plein Jeu V rks. 305
	Sesquialtera V rks. 305
16'	Contra Fagotto 73
16'	Heckelphone 73
8'	Harmonic Trumpet 73
8'	Cornopean 73
8'	Oboe 73
8'	English Horn 73
8'	Vox Humana 61
4'	Clarion 73
4'	Hautbois Octaviante 73

CHOIR ORGAN

16'	Flute Conique 12
16'	Contra Viola 73
8'	Geigen Principal 73
8'	Viola da Gamba 73
8'	Quintaten 73
8'	Chimney Flute 73
8'	Flute Conique 73
8'	Flute Celeste 61
8'	Dulciana 73
8'	Unda Maris 61
4'	Principal 73
4'	Viola d'amore 61
4'	Flute d'amour 73
4'	Waldflöte 73
2 2/3'	Nasard 61
2'	Blockflöte 61
1 3/5'	Tierce 61
1 1/3'	Larigot 61
1'	Sifflöte 61
	Plein Jeu IV rks. 244
	Zimbel III rks. 183
16'	Baryton 73
8'	Trompette 73
8'	Oboe d'amore 73
8'	Clarinet 73
8'	Regal 61
8'	Vox Humana 61
4'	Rohr Schalmel 73
	Harp (Deagen)

SOLO ORGAN

16'	Bourdon 73
8'	Diapason 73
8'	Grossflöte 73
8'	Doppelflöte 73
8'	Dulzflöte 73
8'	Orchestral Flute 73
8'	Gamba 73
8'	Gamba Celeste 73
8'	Violoncello 73
8'	Violoncello Celeste 73
4'	Octave 73
4'	Flute Ouverte 73
4'	Zauberflöte 73
2 2/3'	Harmonic Stopped Twelfth 61
2'	Piccolo 61
	Terzian II rks. 122
	Fourniture IV rks. 244

16'	Bass Trombone (8')	12
16'	Bass Clarinet	73
8'	Trompette Royale	73
8'	Tuba Sonora	73
8'	Trompette Militaire	73
8'	Trombone	73
8'	Orchestral Horn	73
8'	French Horn	73
8'	Corno di Bassetto	73
8'	Bassoon	73
8'	Orchestral Oboe	61
4'	Clarion	73
8'	English Horn (Swell)	
8'	Clarinet (Choir)	

STRING ORGAN

16'	Double Viols	2 rks.	122
8'	Violas d'orchestre I	2 rks.	122
8'	Violas d'orchestre II	2 rks.	122
8'	Violins	2 rks.	122
8'	Violas d'amore	2 rks.	122
8'	Violas Sourdines	2 rks.	122
4'	Octave Viols	2 rks.	122
4'	Viola d'amore		61
	Cornet de Viols	III rks.	183
8'	Vox Humana		61

String Organ is a floating division playable on any manual.

CELESTIAL ORGAN

16'	Contra Salicional	61
8'	Diapason	61
8'	Hohlflöte	61
8'	Unda Maris I	2 rks 122
8'	Unda Maris II	2 rks 122
8'	Aeoline	61
8'	Voix Celestes	2 rks 122
4'	Octave	61
4'	Harmonic Flute	61
4'	Flauto Misticco	2 rks 122
	Rauschquint	II rks 122
8'	Tromba	61
16'	Vox Humana (I)	12
8'	Vox Humana I	61
8'	Vox Humana II	61
4'	Vox Humana (II)	12
	Chimes (Mayland)	
	Celestial Harp (Austin)	

Celestial Organ is a floating division playable on any manual.

ECHO ORGAN

16'	Quintaten	61
8'	Keraulophone	61
8'	Muted Gemshorn	61
8'	Melodia	61
8'	Lieblich Gedeckt	61
8'	Flauto Dolcissimo	61
8'	Flute Celeste	49
8'	Viola da Gamba	61
8'	Viole Aetheria	61
8'	Vox Angelica	49
4'	Fernflöte	61

4'	Violetta	61
4'	Dulcet	61
4'	Dulcet Celeste	61
2'	Piccolo d'amore	61
	Ethereal MixtureIII rks.....	183
16'	Waldhorn (Corno d'amore)	12
8'	Trompette	61
8'	Corno d'amore	61
8'	Vox Humana	61
	Celestial Harp (Celestial)	
	Chimes (Celestial)	

Echo Organ is duplexed for Great and Solo manuals.

PEDAL ORGAN

32'	Contra Bourdon (Solo)	12
16'	Holzprinzipal	32
16'	Diapason (Great)	
16'	Violone	32
16'	Geigen Principal (Swell)	
16'	String Celeste	2 rks
16'	Viola (Choir)	
16'	Dulciana (Swell)	
16'	Flute Conique (Choir)	
16'	Bourdon (Great)	
16'	Lieblich Gedeckt (Swell)	
10 2/3'	Quint	32
8'	Octave (Great 16')	
8'	Principal	32
8'	Gedeckt	32
8'	Flute Conique (Choir)	
8'	Violoncello (Violone)	12
8'	Violes Celestes (Swell)	2 rks
8'	Dulciana (Swell)	
5 1/3'	Twelfth	32
4'	Super Octave (Great 16')	
4'	Choral Bass	32
4'	Nachthorn	32
2'	Blockflöte	32
2'	Kleine Oktav	32
	Grand Cornet	V rks 160
	Cymbale	IV rks 128
32'	Contra Bombarde	32
16'	Bombarde	32
16'	Trombone (Great)	
16'	Fagotto (Swell)	
16'	Baryton (Choir)	
8'	Bombarde	12
8'	Bassoon (Solo)	
8'	Trombone (Great)	
4'	Clarion (Swell)	
4'	Trompette (Choir)	
4'	Rohr Schalmey (Choir)	

GALLERY PEDAL

16'	Bourdon	32
16'	Quintaten (Echo)	
16'	Viola (Echo)	12
16'	Salicional (Celestial)	
8'	Octave Bourdon	12
8'	Flauto Dolce (Echo)	
8'	Viole (Echo)	
	Chimes	



J. HERBERT SPRINGER