

An Organ Celebration

First-
Centenary
United
Methodist
Church

Thursday
January 16,
2014
7:00 p.m.



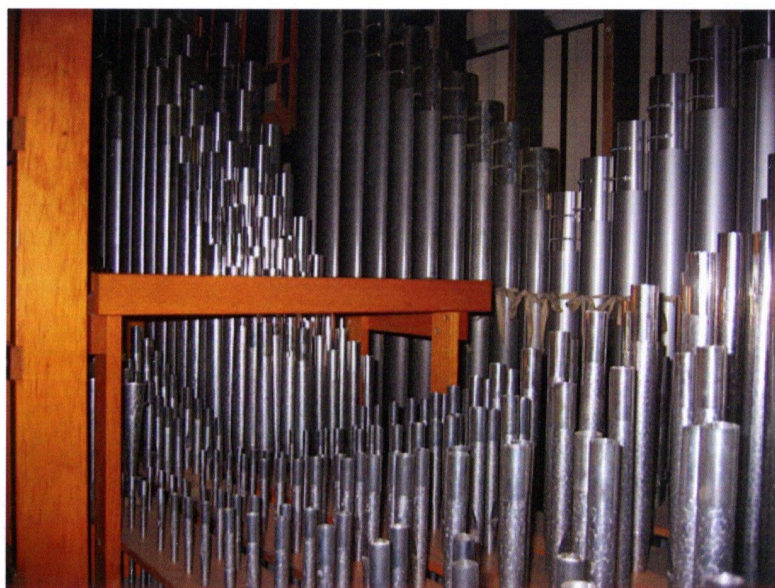
Photos courtesy of Jim Hyatt and Jeff Scofield.
Cover photo of the Chancel Window by Willet Stained Glass Studios.

 **First-Centenary**
United Methodist Church

419 McCallie Avenue Chattanooga, TN 37402
P. O. Box 208 37401 (423) 756-2021
www.firstcentenary.com



Walker Breland and David Patton at the 3-manual Schantz organ console. This concert celebrates the 15th Anniversary of its installation in 1999.



3,428 individually hand-crafted pipes produce the sound for First-Centenary's organ.

We welcome you to First-Centenary United Methodist Church and are glad you are here to be part of this anniversary celebration. Fifteen years ago the church set in motion a campaign to modernize and expand the capabilities of the existing Schantz organ. Through the vision and generosity of members and friends, a new organ console and 18 additional ranks of pipes were acquired. The console is state of the art, and the new pipes filled out the extra space built into the organ chamber by church architect Harold Waggoner.

The late Dr. Peter Gomes wrote, "music, like worship, allows the release of the hidden power within. Music doesn't bring something to us, music releases what is already inside, and that is why it is magic, transforming and empowering".* Under the capable hands - and feet - of Dr. Walker Breland, Dr. Aesook Lim, and Mr. David Patton, our church has experienced the spiritual power of music. From Sunday morning worship, to funerals, weddings, seasonal services and concert performances, the music created by the organists on this marvelous instrument has helped us experience what it is to be human, and has led us to glimpses of the Divine. We are grateful not only for the marvelous instrument we celebrate this evening, but for the skilled musical legacy that has brought the capabilities of the instrument to life.

The hymn text, commissioned in 2003, sums up the joyous sentiment of this festive occasion.

Mid Silence and Stillness

Mid silence and stillness, imagine the sight,
great flashes of brilliance cascade through the night:
all heaven is ringing to waken the earth,
as angels are singing and God comes to birth.

A sonorous cadence, then sensitive chords,
enable our worship, creation applauds.
Transcending all limits through gifts they are given
musicians are bringing us glimpses of heaven.

In music God gives, through each genre and style,
a solace when weeping, new joy to a smile;
we celebrate color, each gift and each skill,
applying our art to the goal of God's will.

We join with the angels in praising our God;
we follow the saints on the paths that they trod.
Sing holy, sing highly, come raise up your voice:
O sing Alleluia! Yes! praise and rejoice!

— Dr. Jan McNair, Director of Worship and Music Ministries

Andrew Pratt © Stainer & Bell Ltd administered in the USA by Hope Publishing Ltd. Used by permission. December 3, 2003 Commissioned for the retirement of Dr. Walker Breland as organist of First-Centenary United Methodist Church in Chattanooga, Tennessee. *Peter J. Gomes, *Strength for the Journey: Biblical Wisdom for Daily Living* (New York: HarperCollins, 2003), 76.

The Program

Welcome Dr. Douglas Fairbanks, Senior Pastor

Introduction Mrs. Dot Heggie, Organ Campaign Committee Chair

Now Thank We All our God J. S. Bach, arr. Virgil Fox

Meditation on "Great Is Thy Faithfulness" setting by David L. Patton

David Patton, Organist

Introduction Dr. Jan McNair, Director of Worship
and Music Ministries

In Dulci Jubilo setting by J. S. Bach

Arioso G. F. Handel

Dr. Walker Breland, Organist

Introduction Sheryl Horton,
Dean, American Guild of Organists Chattanooga

Hymn #89 *Joyful, Joyful, We Adore Thee*

Organ Introduction

Verse 1 – Everyone singing melody

Verse 2 – Sopranos and children on melody

Organ Improvisation

Verse 3 – Everyone singing in harmony

Organ Interlude

Verse 4 – Everyone singing melody

INTERMISSION

Joyful, Joyful, We Adore Thee



1. Joy-ful, joy-ful, we a-dore thee, God of glo-ry, Lord of love;
2. All thy works with joy sur-round thee, earth and heaven re-lect thy rays,
3. Thou art giv-ing and for-giv-ing, ev-er blessing, ev-er blest,
4. Mor-tals, join the might-y cho-rus which the morn-ing stars be-gan;



hearts un-fold like flowers be-fore thee, open-ing to the sun a-bove.
stars and an-gels sing a-round thee, cen-ter of un-bro-ken praise.
well-spring of the joy of liv-ing, o-cean depth of hap-py rest!
love di-vine is reign-ing o'er us, bind-ing all with-in its span.



Melt the clouds of sin and sad-ness; drive the dark of doubt a-way.
Field and for-est, vale and moun-tain, flow-ery mead-ow, flash-ing sea,
Thou our Fa-ther, Christ our broth-er, all who live in love are thine;
Ev-er sing-ing, march we on-ward, vic-tors in the midst of strife;



Giv-er of im-mor-tal glad-ness, fill us with the light of day!
chant-ing bird and flow-ing foun-tain, call us to re-joice in thee.
teach us how to love each oth-er, lift us to the joy di-vine.
joy-ful mu-sic leads us sun-ward, in the tri-umph song of life.



WORDS: Henry Van Dyke

MUSIC: Ludwig van Beethoven

Introduction

Molly Sasse, Executive Director
Chattanooga Symphony & Opera

Symphony No. 3 in C minor (Organ), Op. 78

Charles-Camille Saint-Saëns

I. ADAGIO

Adagio - Allegro moderato - Poco adagio

II. ALLEGRO MODERATO

Allegro moderato - Presto - Allegro moderato -

Presto - Allegro moderato

Maestoso - Allegro - Piu allegro - Molto allegro - Pesante

Chattanooga Symphony Orchestra
Jacob Harrison, Guest Conductor
David L. Patton, Organist



The first half of tonight's program is being filmed by First-Centenary's TV Ministry and will be available in the near future for viewing on the church website at www.firstcentenary.com/media. Tonight's program is also being audio recorded by WSMC Classical 90.5 for future re-broadcast. Due to contractual agreements with the symphony, we ask that the audience refrain from using recording devices or flash photography during the second half of tonight's performance. Thank you.

***Many people worked behind the scenes to assist with tonight's concert.
We want to express thanks to:***

The Staff of First-Centenary United Methodist Church

**The First-Centenary
Music Committee –**
Sylvia Friedl, chair

The Chancel Choir

Dinner Hosts – Bill and Kay Aaron,
Jeanne Brice, Bob and Bettye Davies,
Vallerie Greer, Jim and Pauline Martin,
Bernie and Carole Thau

**Members of the American Guild
of Organists**

Greeters – Wayne Fleck, Annabell and
David Harr, Bobbie Howell,
Donna and Pete Palmer, Pat Starke,
Marilyn Smith, and Donna Teal

Sound and Lighting – Chris Schobert

Hour Place Restaurant
www.hourplacrestaurant.com

Podium Construction – Willie Morris

Program Design – Anita Basinger

UTC Graphic Services –
Stephanie Talley

Program Notes

Now Thank We All Our God - Virgil Fox, the legendary organ virtuoso of the 20th century, arranged this hymn tune setting for solo organ from Johann Sebastian Bach's Cantata 79. Tonight's performance features the Festival Trumpet pipes on the melody and builds to a climax using the full resources of the instrument.

The author of the hymn text, Martin Rinkart, served as pastor in the walled town of Eilenburg, Germany during the Thirty Years War of 1618-1648. Eilenburg had become an overcrowded refuge for the surrounding area and the fugitives suffered from epidemic and famine. As Eilenburg's only pastor, he often conducted funeral services for as many as 40 to 50 persons a day. Yet, while living in a world dominated by death, Rinkart wrote this timeless prayer of thanksgiving for his children as a table grace:

Now thank we all our God With hearts and hands and voices;
Who wondrous things hath done, In whom this world rejoices.
Who, from our mother's arms, Hath led us on our way,
With countless gifts of love, And still is ours today.

Meditation on "Great Is Thy Faithfulness" – Dr. Nell Mohnery is a Christian author, speaker, and a vital part of the ministry of First-Centenary United Methodist Church. On the occasion of her 90th birthday, First-Centenary Organist, David Patton, improvised this meditation on her favorite hymn, "Great Is Thy Faithfulness." Although most settings of this hymn tune are festive and powerful in nature, this meditation attempts to capture the quiet, sustaining grace of God's faithfulness, and the gentle spirit of Nell Mohnery, whose faith is an inspiration to many.

In Dulci Jubilo – Both the "In Dulci Jubilo" and "Arioso" are compositions from the Baroque era represented by Bach and Handel, the two masters of the period. They allow the organist to utilize many of the tonal colors of the organ. The chorale "In Dulci Jubilo" was written in 1533 and was a favorite Christmas congregational hymn of the German Protestant (Evangelical) Church. This chorale setting by J. S. Bach is played on strong tonal colors. The melody of the chorale is sung today to the words, "Good Christian Friends Rejoice." The chorale is followed by two trio compositions in a more intimate, colorful setting, the second of which utilizes the bell star sounds of the Zimbelstern.

Arioso – Handel is well known for the many short "arias" which are better known as an "arioso." This particular "arioso" is generally in an AABA format. The beginning short melody is repeated in a stronger setting in the same major key. The rather brief "B" section is in a minor tonality which returns to the final "A" then in a stronger dynamic level. This "Arioso" begins rather softly and increases in a traditional Handellian crescendo. It has also been sung in English to a text on "Thanks be to Thee."

Joyful, Joyful We Adore Thee – Set to the music, Ode to Joy, adapted from Beethoven's Ninth Symphony, the words of this hymn were written by Henry J. Van Dyke in 1907. Describing the hymn text, the author said, "These verses are simple expressions of common Christian feelings and desires in this present time – hymns of today that may be sung together by people who know the thought of the age, and are not afraid that any truth of science will destroy religion, or any revolution on earth overthrow the kingdom of heaven. Therefore this is a hymn of trust and joy and hope."

The organ improvisation following verse two is a musical interpretation of the text from the hymn, "Stars and angels sing around Thee, center of unbroken praise."

Symphony No. 3 in C minor – The Symphony No. 3 in C minor, Op. 78, was completed by Camille Saint-Saëns in 1886. The composer himself was quoted as saying regarding this work, "I gave everything to it I was able to give. What I have here accomplished, I will never achieve again." This held true as Saint-Saëns would write no more symphonies during the last 35 years of his life.

Saint-Saëns established his reputation as an organist at the famous Madeleine Church in Paris. During his lifetime, Saint-Saëns was celebrated as a composer, pianist, organist, and teacher. This, his final symphony represents a type of musical history of his own career as reflected by the virtuoso piano passages, brilliant orchestral writing, and the sound of a cathedral-sized pipe organ.

The Royal Philharmonic Society in England commissioned the symphony, and the first performance was given in London on May 19, 1886, at St James's Hall, conducted by the composer. After the death of his friend, Franz Liszt, Saint-Saëns dedicated the work to Liszt's memory.

This symphony was written in two movements, but each movement is divided into two parts with the entrance of the organ serving as the dividing line within each movement. After a very brief introduction, the upper strings present the rapid, syncopated opening theme reminiscent of the Dies Irae. Two simple notes on the organ prepare the new tonality for the slow movement, which showcases an elegantly exquisite melody for the strings.

The second movement recaptures the agitation from the beginning of the work. Later, the triumphant chorale tune, first heard in the bass trombone, tuba, cellos, and basses, undergirds the busy texture and anticipates the music of the finale. After a suspenseful pause, the organ enters majestically in a celebration of sound reminiscent of Beethoven's Ode to Joy theme, as if Saint-Saëns was modeling his final symphony after Beethoven's final symphony, but instead of using a choir as the crowning glory for the finale, he used the sounds of a grand organ.

The Artists

Dr. Walker Breland, Organist Emeritus, was appointed Organist at First-Centenary in 1978 and was recognized as Organist Emeritus in 2005. A distinguished educator, he joined the faculty of The University of Tennessee at Chattanooga in 1972 as Associate Professor of Music. His prior faculty appointments were at Columbia College, Indiana University and Franklin College.

A South Carolina native, Breland received a B.A. in Music from Furman University and the M.M. and Ph.D. from Indiana University. His curricular and instructional areas of focus include organ, music education, music theory, music history and literature, sacred music, jazz and introduction to music courses.

Breland's service to the university is extensive and includes two consecutive terms as Faculty Council President, work on numerous committees, and tenure as Chair of the Athletics, Faculty Handbook and Music Education committees. He served a one-year appointment as an American Council on Education Fellow in academic administration at Florida State University. His campus distinctions are extensive. He has received the Blue Key Outstanding Faculty Service Award, the UTNAA Outstanding Professor Award, the Student Government Association Outstanding Professor Award and the UTC Adult Scholars Award.

Breland is the founding chair and artistic director of the Friends of the Festival Board of Directors which produces the annual Riverbend Festival. He has served as a board chair or member of the following local civic organizations: Choral Arts of Chattanooga, Wesley Foundation, Torch Club, Chattanooga Arts Council, Allied Arts, and the Chattanooga Opera Association. He and his wife, June, are the parents of two daughters, Beth and Melanie and they have four grandchildren.

David L. Patton, Organist – David Patton was appointed Organist at First-Centenary in 2009. An experienced church musician, he has served churches of several denominations in New Jersey, Florida, Illinois, and Tennessee as Organist or Director of Music/Organist.

He earned a Bachelor of Music degree in Church Music *summa cum laude* from Westminster Choir College, a Master of Music degree in Organ Performance from the University of Illinois, and an M.B.A. degree *summa cum laude* from Orlando College, and is widely regarded as an author and seminar leader on church music topics.

Patton is certified as a Colleague by the American Guild of Organists and was awarded the Service Playing Certificate by the A.G.O. through successful completion of Guild national examinations. A concert artist, he has performed recitals throughout the United States and has appeared as featured organ soloist with the Florida Symphony Orchestra and several regional orchestras.

His business career includes executive-level positions in marketing, creative services, training, and resource planning with several nationally recognized companies. Currently, he works at Unum as a resource planning analyst, and serves as adjunct instructor in organ for the University of Tennessee at Chattanooga. He lives in Hixson, Tennessee with his wife, Alma, and son, James David.

Jacob Harrison, Guest Conductor – A versatile conductor, Jacob Harrison is an articulate and committed advocate for the performance of the great symphonic repertoire, opera and musical theater, the music of chamber orchestras, and contemporary music. Since the fall of 2009, Dr. Harrison has served as the Director of Orchestral Activities at Iowa State University where he also teaches conducting.

A sought after clinician and educator, Dr. Harrison is a regular guest conductor and adjudicator for honor ensembles and festivals. In recent years, he has worked with orchestras in Arizona, Kentucky, Illinois, Indiana, Michigan, Missouri, Nebraska, and Texas. While living in Phoenix, Dr. Harrison served as Music Director of the North Valley Chamber Orchestra and was a cover conductor for the Phoenix Symphony.

In 2007, Harrison was appointed Resident Conductor of the Chapparral Music Festival, a new music festival in Prescott, Arizona. Dr. Harrison is equally at home conducting opera and music theater as he is conducting contemporary music and the great symphonic literature. He has worked with the Arizona Lyric Opera Theatre and ISU Opera Studio.

Dr. Harrison graduated from Arizona State University in 2009 with a Doctorate of Musical Arts in Orchestral Conducting. He studied orchestral and opera conducting with Timothy Russell and William Reber. He and his wife, Kathleen, reside in Ames, Iowa with their son.

Chattanooga Symphony & Opera Orchestra

Violin 1

Adrienne Harmon
Mark Reneau
Rafael Veytsblum
Joshua Holritz
Michael Yusko
Dan Danielson
Charles Dixon
Katelyn Westergard

Violin2

Sheri Peck
Rachael McFarlane
Rebecca James
Lee Smith
Mary Benno
Anne Hendrix
Brian Cook

Viola

Robert Elder
Tamara Hobbs
Casie Runkle
Carl Larson
Chris Lanier

Cello

Eric Reed
Spencer Brewer
Suzanne Sims
Annie Camp
Nicholas Gold

Double Bass

Taylor Brown
Jonathan McWilliams
Dexter Bell
Tim Pearson

Flute

Kristen Holritz
Nora Kile
Kelly Bryant

Oboe

Robert Burks
Teresa Spilko
Carey Shinbaum

Clarinet

Robert West
Steven Tonkinson
Peter Cain

Bassoon

Eric Anderson
Rachael Young
Eddie McCrary

French Horn

Gordon James
Angela DeBoer
Cristian Codreanu
Michael Wells

Trumpet

David Hobbs
Brian Roberts
Joel Treybig

Trombone

Douglas Warner
Prentiss Hobbs
Michael Carver

Tuba

Neil Konouchi

Timpani

David Pedigo

Percussion

Monte Coulter
Anthony Henderson

Piano

Alan Nichols

Organ Fund

First-Centenary's sanctuary pipe organ was made possible by the vision and generosity of church members and friends who are listed below. We express our sincere gratitude to these individuals for providing the financial resources needed for the instrument that you are experiencing this evening. The Sanctuary Organ Enhancement Fund exists for the purpose of continuing this musical legacy and to make possible future improvements and enhancements to this pipe organ for generations to come. Your tax-deductible contributions to First-Centenary's Organ Fund are welcome and appreciated.

CONTRIBUTORS TO THE ORGAN FUND

Patricia Alverson in memory of Dr. J. Stewart Alverson	Mr. and Mrs. Arthur L. Burns, Jr.
Robert and Dody Anderson	Mr. and Mrs. Paul Campbell, Jr. in honor of Dr. Walker Breland
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Benwood Foundation in honor of Dr. Walker Breland	Virginia DeBrocke
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Dalton Heggie in memory of Alyson Heggie Crouch	John and Venita McLean
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Lowell and Patty Jones	Lucien and Esther Owen
Mike Jones in honor of daughters, Katie and Kerri	John and Lee Parham in honor of Mrs. Mary N. Kuceewicz and in memory of Dr. William J. Kuceewicz and Mr. and Mrs. Carter M. Parham
Michael Kull and Kelley Walters	Martha Patillo
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In honor of Molly Sasse, Mary Teague, and Bern Hurley	

Jim and Jo Pennington in memory of
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Juliana Ratliff in memory of
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Cave and Sally Richardson in honor of
Mr. and Mrs. A. Cave Richardson, Sr.

Rev. Janice Robertson in honor of
Dr. Al Bowles

Alfred and Carolyn Rogers in memory of
Bishop and Mrs. Bachman G. Hodge

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Mary Steel Rutherford in honor of
Jim and Pauline Martin

Molly Sasse in honor of
Dr. Walker Breland

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David B. Smith

Shannon Smith in honor of
Paul, Jr. and Nelson Campbell and
Dr. Walker Breland, and in memory of
Alyson Heggie Crouch and Raymond B. Witt

Betty J. Solomon in honor of
Dr. Walker Breland and Jan McNair

Wes and Jeri Sorrow in honor of
our grand boys, John and Will

Mr. and Mrs. John Stewart in honor of
Dr. Walker Breland

Vicki Stone in memory of
William David Stone

Ron and Cindy Stulce

In memory of Robert J. Sudderth, Sr.
by his sons

Roy and Donna Teal in honor of
First-Centenary's music program,
Dee Grant, Bobbie Howell, Dr. Walker Breland
Jim Martin, Jim Torrance,
and Jan and Jonathan McNair

Martha Owen Thatcher in memory of
Grace and Harry Owen, parents

Margaret J. Tinney in memory of
family and friends

Jim and June Torrance in memory of
Mary Jane Torrance

Rufus and Wilson Triplett

Michael B. Tulloss

Melissa Wehman

Patricia V. Whitaker

In memory of Charlie White

Lynn Williams in memory of
M.A. "Mel" Williams

Mr. and Mrs. C.E. Winn

Wolfe and Stott Families in memory of
Nettie Mae Rogers

Joseph Woolums

FROM THE SCHANTZ ORGAN COMPANY

From its beginnings in 1873, the Schantz Organ Company, founded by Abraham Tschantz [later changed to Schantz], has evolved into one of the leading pipe organ builders in the United States. Within the walls of its modern facilities in Orrville, Ohio, the many skilled artisans of the Schantz firm practice their centuries old craft of pipe organ building.

With its long and distinguished history of music making, First-Centenary United Methodist Church hired the Schantz firm in 1968 to build a pipe organ for its sanctuary at the corner of Lindsey and McCallie. The organ was built with three manuals and forty-two ranks of pipes. In 1973 when the splendid new building was completed, Schantz moved the organ without modifications to its new home.

In 1999 Schantz was commissioned again to replace the existing console and to make substantial additions to the organ making it appropriate for a building of the size of First-Centenary, and for the accompaniment of the many choirs and musical groups of the church.

The First-Centenary congregation provided funding in 2003 for the final additions to its organ which now has three-manuals and sixty ranks of pipes. It is designed and constructed to meet the diverse musical requirements of the active music ministry; to dynamically support and encourage the hymnody of the United Methodist tradition; to accompany various styles of choral music; and to effectively render organ literature of all periods.

The grandeur and beauty of a pipe organ combine the discipline of many diverse crafts to produce an instrument which is visually beautiful, mechanically sound and musically pleasing. Designing and making additions to a pipe organ is often spoken of as a marriage between musical considerations and physical parameters. Each new and existing pipe in the organ receives final on-site tonal finishing, which is the final adjustment of each pipe to assure that the many distinctive colors of sound will combine to form an elegant and cohesive ensemble.

Each of the organ's 3,428 pipes is actually an individual windblown instrument designed, crafted and voiced especially for this building.

Organized into sixty ranks or sets, the pipes are made from an assortment of materials including zinc, lead, tin and wood. The majority of the pipes, however, are made from a tin-lead alloy, which is cast, cut, shaped and soldered by the pipe makers in the Schantz workshop. The largest pipe in this instrument is sixteen feet in length. By contrast, the smallest pipes are no larger than an ordinary pencil.

The organ's four divisions - Great, Swell, Choir, and Pedal - are actually complete organs within themselves. The Swell and Choir, with their variety of accompanimental and solo sounds, are placed behind expression louvers to allow further control of dynamics.

The movable three manual English-style, draw-knob console is made of mahogany, with cherry stop jambs, rosewood draw-knobs with white inserts, and keys of bone and ebony. The console features all of the modern conveniences for aiding the player including a solid-state combination action with ninety-nine levels of memory and a record/playback system.

Having been completed during our firm's 130th year, the First-Centenary United Methodist organ challenged us again to create an instrument that represents the art of organ building in its highest form. The organ embodies the efforts of well over one hundred lay persons, craftspeople, artisans and musicians.

From the noble tone of the Principal chorus, to the softest whisper of the Erzähler Celeste and the declamatory statements of the Festival Trumpet, 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. The men and women who are the Schantz Organ Company are honored and privileged to have been a part of this historic process, and are most proud to have been selected as organ builder for this important instrument. With you we look forward to the many avenues in which this organ will lead well into the future.



Schantz Organ Company • Circleville, Ohio 44607 • 216/682-6065 • Member APOSA

Specifications

GREAT ORGAN			SWELL ORGAN		
16'	Gemshorn	12 pipes	8'	Diapason	61 pipes
8'	Principal	61 pipes	8'	Rohrflöte	61 pipes
8'	Bordun	61 pipes	8'	Viole de gambe	61 pipes
8'	Harmonic Flute	61 pipes	8'	Viole celeste	54 pipes
8'	Gemshorn	61 pipes	4'	Geigen Principal	61 pipes
4'	Octave	61 pipes	4'	Koppelflöte	61 pipes
4'	Quintade	61 pipes	2 2/3'	Nasat	61 pipes
2 2/3'	Nazard	61 pipes	2'	Waldflöte	61 pipes
2'	Super Octave	61 pipes	1 3/5'	Tierce	61 pipes
1 3/5'	Tierce	61 pipes	IV	Plein jeu	244 pipes
IV	Mixture	244 pipes	16'	Basson	61 pipes
16'	Dulzian	12 pipes	8'	Trompette	61 pipes
8'	Dulzian	61 pipes	8'	Hautbois	61 pipes
8'	Trumpet	61 pipes	8'	Voix Humaine	61 pipes
	Tremolo		4'	Chalumeau	61 pipes
8'	Festival Trumpet	Choir		Tremulant	
	Chimes		8'	Festival Trumpet	Choir
	Zimbelstern	5 bells		MIDI	
	MIDI				

COUPLERS TO GREAT

Great to Great	16'
Great Unison	Off
Great to Great	4'
Swell to Great	16'
Swell to Great	8'
Swell to Great	4'
Choir to Great	16'
Choir to Great	8'
Choir to Great	4'

COUPLERS TO SWELL

Swell to Swell	16'
Swell Unison	Off
Swell to Swell	4'

CHOIR ORGAN

16'	Erzähler	12 pipes
8'	Principal	61 pipes
8'	Holzgedeckt	61 pipes
8'	Viola Pomposa	61 pipes
8'	Viola Celeste	54 pipes
8'	Erzähler	61 pipes
8'	Erzähler Celeste	49 pipes
4'	Fugara	61 pipes
4'	Hohlflöte	61 pipes
2'	Prinzipal	61 pipes
1 1/3'	Quinte	61 pipes
IV	Scharf	244 pipes
8'	Krummhorn	61 pipes
8'	English Horn	61 pipes
8'	Festival Trumpet	61 pipes
	Tremulant	
	MIDI	

COUPLERS TO CHOIR

Choir to Choir	16'
Choir Unison	Off
Choir to Choir	4'
Swell to Choir	16'
Swell to Choir	8'
Swell to Choir	4'
Great to Choir	8'

PEDAL ORGAN

32'	Contre Bourdon	Digital
16'	Principal	32 pipes
16'	Bordun	32 pipes
16'	Gemshorn	Great
16'	Erzähler	Choir
10 2/3'	Quinte	-----
8'	Octav	32 pipes
8'	Bordun	12 pipes
8'	Gemshorn	Great
8'	Erzähler	Choir
4'	Choralbass	32 pipes
4'	Nachthorn	32 pipes
2'	Nachthorn	12 pipes
IV	Mixture	128 pipes
32'	Contre Bombarde	Digital
32'	Contra Basson	Digital
16'	Posaune	32 pipes
16'	Basson	Swell
16'	Dulzian	Great
8'	Posaune	12 pipes
8'	Basson	Swell
4'	Klarine	12 pipes
4'	Hautbois	Swell
8'	Festival Trumpet	Choir
	MIDI	

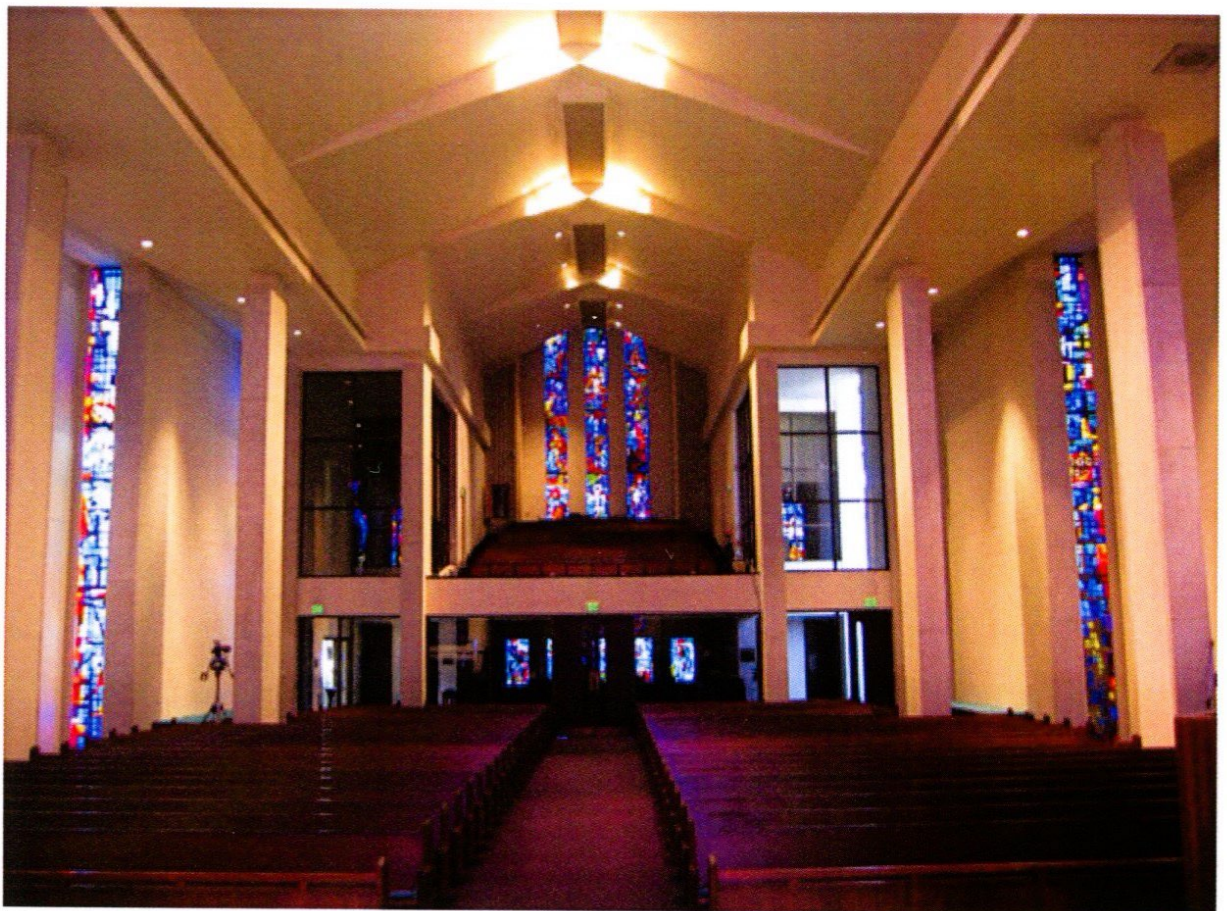
COUPLERS TO PEDAL

Great to Pedal	8'
Great to Pedal	4'
Swell to Pedal	8'
Swell to Pedal	4'
Choir to Pedal	8'
Choir to Pedal	4'

DETAILS

- Moveable English Drawknob Console
- Transposer
- Great/Choir Reverse (moves all stops, couplers and pistons)
- Ninety-nine levels of Memories
- Four programmable crescendi
- Programmable Sforzando
- Zimbelstern, five White Chapel Foundry Bells
- MIDI (in-out-through) and Sequencer

The pedal pipes
of the instrument
tower over 16 feet in length.



The Harold Waggoner-designed sanctuary provides
a perfect acoustical setting