



THIS DO IN REMEMBRANCE OF ME

WILSHIRE BAPTIST CHURCH

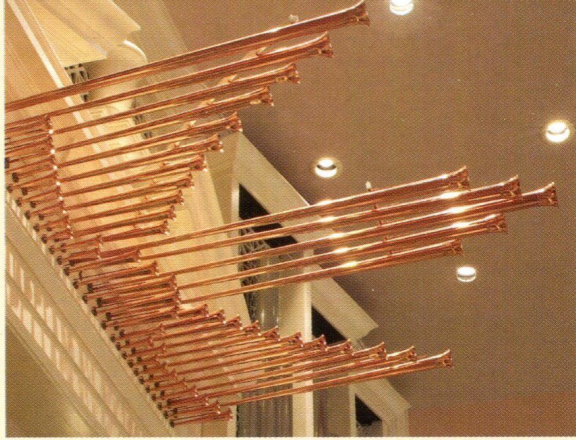
DALLAS, TEXAS

*Schantz Organ Opus 2234*









THERE LET THE PEALING ORGAN BLOW  
 TO THE FULL VOICED QUIRE BELOW,  
 IN SERVICE HIGH AND ANTHEMS CLEAR  
 AS MAY, WITH SWEETNESS, THROUGH MINE EAR  
 DISSOLVE ME INTO ECSTASIES  
 AND BRING ALL HEAVEN BEFORE MINE EYES.

—John Milton

## FROM THE SENIOR PASTOR



**L**et every instrument be tuned for praise!/  
 Let all rejoice who have a voice to raise!/  
 And may God give us grace to sing always/  
 Alleluia! Alleluia!

This stanza of the hymn *When in Our Music God Is Glorified*, by Fred Pratt Green, captures our excitement over the new organ that graces our Sanctuary worship at Wilshire.

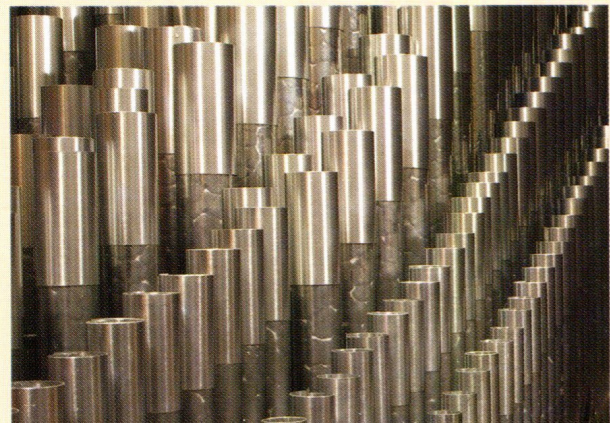
The organ is itself an instrument of praise. It is not only instrumental to the praise of worshipers; it praises God in a way our voices alone cannot.

Few instruments are more complex than a pipe organ, or more representative of a genuinely diverse congregation. When this magnificent creation is played, so many elements of creation are summoned to duty.

Yet the organ also aids worship by calling our voices to highest heaven. It partners with the people in raising praise above our vocal limits.

May our worship be worthy of our God. And may this new instrument be ever tuned for praise!

GEORGE MASON





## FROM THE ORGAN COMMITTEE



The Organ Committee celebrates the completion of the Schantz Organ, Opus 2234, Wilshire's new Sanctuary organ.

This magnificent instrument of worship represents six years of dedication to the important task of decision making and selection of the Schantz Organ Company as builder. The guiding philosophy of the Organ Committee's process was stewardship — the stewardship of offering a quality instrument to Wilshire for decades to come, while preserving a significant part of Wilshire's original John Fort organ, which has enhanced Wilshire's worship since 1967.

We gratefully express our appreciation to the Schantz Organ Company for the fulfillment of the committee's desire to preserve the past while building an instrument that will continue to serve Wilshire for future generations.

Many have contributed their support to this important project. We gratefully express our

appreciation to our senior pastor, George Mason, whose dedication and encouragement of the new organ allowed it to become a reality.

To our ministers of music, Bill James, Bob Brooks, Joe King and Doug Haney, who have been so dedicated to the many details of planning, organ design and installation, we say, "Thank you."

We are appreciative of Dale Pride and his staff, who so effectively worked with the Schantz Company during the Sanctuary preparation and organ installation.

Thank you to the members of the Music and Worship Committee and the Building and Grounds Committee, who offered encouragement and support for this complex project from beginning to end.

We are deeply grateful to Al Travis and Gregg Bunn (Wilshire's organist from 1999 to 2003), our organ consultants, who provided inspiring creativity to the design and sounds of this marvelous instrument.

And finally, the Organ Committee recognizes the people of Wilshire. Your enthusiasm and financial support of this new organ demonstrate the continuing passion for the praise of God through worship.

May the beautiful strains and majestic sounds of this organ forever reflect our love and praise of the Almighty God at Wilshire Baptist Church.

*Soli Deo Gloria,*

ALLAN AKINS  
KAREN AUSTIN  
JESSICA CAPPS  
MARK CHAMBERS  
NANCY FURNEY  
LYNN HAMON

BILL JERNBERG, CHAIR  
SHERRY MCCRAY  
RHONDA NEWMAN  
STEVE TINSLEY  
JANICE VERGEZ









## FROM THE BUILDER



From its humble beginnings in 1873, the Schantz Organ Company, founded by Abraham Tschantz (later changed to Schantz), has evolved into one of the leading pipe organ building firms 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 distinguished tradition of music making, Wilshire Baptist Church has honored the Schantz firm with the commission to build a pipe organ for its Sanctuary. The new four-manual, 79-rank Schantz pipe organ was designed and constructed especially for the church.

The organ, housed in chambers flanking the baptistery and above the chancel area, takes full advantage of its placement on the central axis of the building to effortlessly produce tone. Additionally, the nine-stop antiphonal organ is encased at the rear of the gallery. The organ has been designed and constructed to meet the diverse musical requirements of the music ministry, dynamically support and encourage the liturgy and hymnody of the church, and accompany various styles of choral music, while effectively rendering organ literature of all periods.

The grandeur and beauty of a pipe organ combines the discipline of many diverse crafts to produce an instrument that is visually beautiful, mechanically sound and musically pleasing. Designing a new organ is often spoken of as a marriage

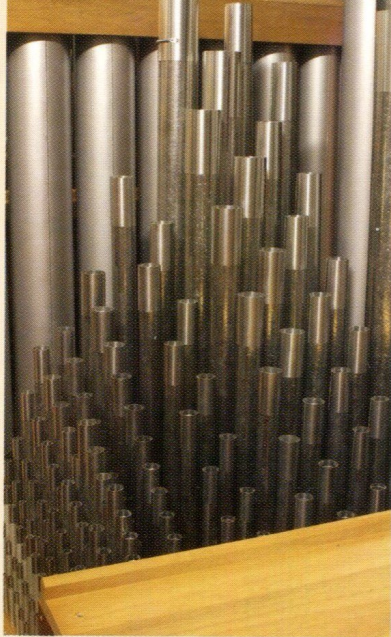
between musical considerations and physical parameters. The specification of the organ was a collaborative effort between Jeffrey Dexter, vice president and tonal director of the Schantz firm, Gregg Bunn, former organist of Wilshire Baptist Church, and Dwayne Short, area representative of the Schantz firm. Mr. Dexter determined the technical parameters of the pipe construction (scaling) while Stephen Leslie, together with Kerry Bunn, completed the on-site tonal finishing—the final adjustment of each pipe to assure that the many distinctive colors of sound will combine to form an elegant and cohesive ensemble. The organ's prospect and physical layout is the work of Elmer Gable of the Schantz firm engineering staff. In addition to the organ's visual impact and ability to create musically satisfying sounds, great attention was paid to providing ready access to all portions of the organ's interior for ease of maintenance.

Each of the organ's 4,587 pipes is actually an individual windblown instrument designed, crafted and voiced especially for this building. Organized into 79 ranks or sets of pipes, 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 16 feet in length and more than 9 inches in diameter. By contrast, the smallest pipes are no larger than a common pencil.







Sixteen ranks from the church's previous instrument were retained and recast for inclusion in the new organ. This re-use of suitable existing pipework provides a connection to

the church's musical heritage in addition to being mindful of the stewardship of resources.

The organ's six divisions—Great, Swell, Choir, Solo, Pedal and Antiphonal—are actually complete organs within themselves. The Great and Pedal form the backbone of the ensemble, and are located toward the front and side of the main organ chamber where they can carry and project sound into the nave. The Swell, Choir and Solo, with their variety of accompanimental and solo sounds, are placed behind expression louvers to allow further control of dynamics.

Of special note are two unique voices found in the Solo Organ. The Flauto Mirabilis contains pipework with double mouths, used in soaring solo melody lines. The Orchestral Oboe hearkens back to the symphonic/romantic tradition of American organbuilding in the early part of the 20th century.

The instrument's two most dramatic voices are found in the Great Organ—the heraldic, polished copper Trompette en chamade on 10" wind pressure and the Solo Organ's English-style Tuba Major on 18" wind pressure. The Choir Organ is home to the instrument's softest voice—the ethereal Erzähler II (German for "storyteller"). The Antiphonal Organ,

whose name suggests its musical role, is comprised of both an unenclosed Principal chorus and an enclosed/expressive "swell" chorus. In addition, this division is fitted with a two-manual and pedal tilting-tablet console capable of controlling the Antiphonal resources or, through "blind" General pistons, the resources of the entire organ.

The moveable four-manual, English-style drawknob console in the chancel is made of walnut, with cherry stop jambs, ebony drawknobs and keys of bone and ebony. It features all the modern conveniences for aiding the player, including a solid-state combination action with 99 levels of memory and a record/playback system.

Having been completed during our firm's 131st year, the Wilshire organ challenged us again to create an instrument that represents the art of organbuilding in its highest form. This organ embodies the efforts of more than 100 lay persons, craftspeople, artisans and musicians.

From the stately tone of the Principal chorus, to the softest whisper of the Erzähler and the declamatory shouts of the festival trumpets, 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 organbuilder for this prestigious instrument. With you, we look forward to the many avenues in which this organ will lead well into the future.

JEFFREY D. DEXTER  
Vice President  
Tonal Director  
*Schantz Organ Company*





# ORGAN SPECIFICATIONS



SCHANTZ OPUS 2234 + SANCTUARY ORGAN + WILSHIRE BAPTIST CHURCH + DALLAS, TEXAS

Divisions	Stops	Ranks	Pipes
Great Organ	13	18	1,098
Swell Organ	14	17	1,054
Choir Organ	11	16	964
Solo Organ	6	6	366
Pedal Organ	7	10	368
Antiphonal Organ	9	12	744
Totals	60	79	4,594

Chancel Organ (Front)	
Speaking Stops	51
Ranks	67
Pipes	3,850
Console	4 manuals, drawknob

Antiphonal Organ (Rear Gallery)	
Speaking Stops	9
Ranks	12
Pipes	744
Console	2 manuals, tilt tablet

## GREAT ORGAN (Unenclosed – Manual II)

16'	Violone	73 pipes
8'	Open Diapason	61 pipes
8'	Violone	
8'	Bourdon	61 pipes
8'	Harmonic Flute	49 pipes
4'	Octave	61 pipes
4'	Spire Flute	61 pipes
2 2/3'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
1 3/5'	Seventeenth	61 pipes
1 1/3'	Mixture IV	244 pipes
2/3'	Scharf III	183 pipes
8'	Trumpet	61 pipes
	Tremulant	
8'	Trompette en Chamade	61 pipes
8'	Tuba Major	[SOLO]
	Chimes*	21 bells
	Zimbelstern	5 bells

## SWELL ORGAN (Enclosed and Expressive – Manual III)

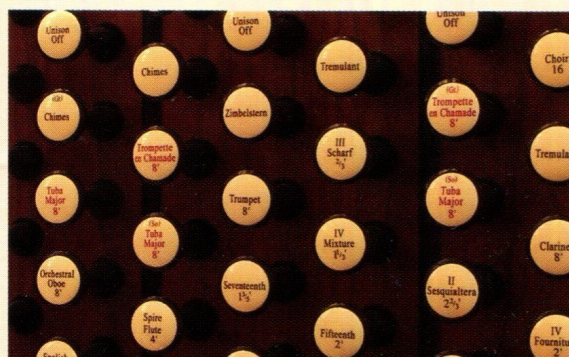
16'	Stopped Bass*	73 pipes
8'	Geigen Diapason	61 pipes
8'	Salicional	61 pipes
8'	Voix Celeste [GG]	54 pipes
8'	Chimney Flute	(Stopped Bass)
4'	Principal	61 pipes
4'	Nachthorn*	61 pipes
2 2/3'	Nasard	61 pipes
2'	Octavin	61 pipes
1 3/5'	Tierce	61 pipes
2'	Plein Jeu IV	244 pipes
16'	Bombarde	73 pipes
8'	Trumpet	(Bombarde)
8'	Oboe	61 pipes
4'	Clarion	61 pipes
8'	Vox Humana	61 pipes
	Tremulant	

## CHOIR ORGAN (Enclosed and Expressive – Manual I)

16'	Quintaton*	61 pipes
8'	English Diapason	61 pipes
8'	Erzähler II*	110 pipes
8'	Gedeckt*	61 pipes
4'	Principal	61 pipes
4'	Koppelflöte*	61 pipes
2'	Fife*	61 pipes
1 1/3'	Quinte	61 pipes
2 2/3'	Sesquialtera II*	122 pipes
2'	Fourniture IV	244 pipes
8'	Clarinet	61 pipes
	Tremulant	
8'	Trompette en Chamade	[GT]
8'	Tuba Major	[SOLO]

## SOLO ORGAN (Enclosed and Expressive in Choir Organ – Manual IV)

8'	Flauto Mirabilis	61 pipes
8'	Violoncello	61 pipes
8'	Violoncello Celeste [GG]	54 pipes
8'	English Horn	61 pipes
8'	Orchestral Oboe	61 pipes
	Tremulant	
	Chimes	[GT]
8'	Tuba Major	61 pipes
16'	Bombarde en Chamade [TC]	[GT]
8'	Trompette en Chamade	[GT]





# PEDAL ORGAN (Unenclosed)

32'	Double Open Diapason	Digital preparation
32'	Untersatz	Digital preparation
16'	Open Diapason	32 pipes
16'	Violone	[GT]
16'	Bourdon	56 pipes
16'	Stopped Bass	[SW]
16'	Quintaton	[CH]
8'	Octave	32 pipes
8'	Violone	[GT]
8'	Bourdon	
8'	Stopped Bass	[SW]
4'	Choral Bass	32 pipes
4'	Open Flute	(Bourdon)
2 2/3'	Mixture IV	128 pipes
32'	Ophicleide	Digital preparation
16'	Trombone	56 pipes
16'	Bombarde	[SW]
8'	Tromba	
8'	Trumpet	[GT]
4'	Clarion	(Trombone)
4'	Schalmei	32 pipes
4'	Oboe Clarion	[SW]
8'	Trompette en Chamade	[GT]
8'	Tuba Major	[SOLO]
4'	Tuba Clarion	[SOLO]
	Chimes	[GT]

# ANTIPHONAL ORGAN (Exposed and Enclosed/Expressive-Floating)

8'	Principal *	61 pipes
4'	Octave *	61 pipes
2'	Mixture IV	244 pipes
8'	Stopped Flute *	61 pipes
8'	Viole *	61 pipes
8'	Viole Celeste [TC] *	49 pipes
4'	Spitzflöte *	61 pipes
2'	Gemshorn	61 pipes
8'	Fagotto *	61 pipes
	Tremulant	
	Antiphonal on Manuals I, II, III, IV	

# ANTIPHONAL PEDAL ORGAN

32'	Resultant	32 notes
16'	Subbass	12 pipes
8'	Stopped Bass	(Stopped Flute)
16'	Contra Fagotto *	12 pipes
8'	Fagotto *	

\*Original John Fort Organ



# COUPLERS

Great	16	4	Unison Off
Swell	16	4	Unison Off
Choir	16	4	Unison Off
Solo	16	4	Unison Off
Antiphonal	16	4	
Swell to Great	16	8	4
Choir to Great	16	8	4
Solo to Great	16	8	4
Swell to Choir	16	8	4
Solo to Choir	16	8	4
Solo to Swell		8	
Great to Pedal		8	4
Swell to Pedal		8	4
Choir to Pedal		8	4
Solo to Pedal		8	4
Antiphonal to Pedal		8	
Pedal to Swell			

# EXPRESSION PEDALS

Antiphonal Expression Pedal  
Choir/Solo Expression Pedal  
Swell Expression Pedal  
Crescendo Pedal

# REVERSIBLE PISTONS

Great to Pedal	(Thumb piston and toe stud)
Swell to Pedal	(Thumb piston and toe stud)
Choir to Pedal	(Thumb piston and toe stud)
Solo to Pedal	(Toe stud)
Antiphonal to Pedal	(Toe stud)
Swell to Great	(Thumb piston)
Choir to Great	(Thumb piston)
All Swells to Swell	(Rocker tablet and thumb piston)
Full Organ I - II	(Thumb piston and toe stud)
MIDI on Pedal	
MIDI on Swell	
MIDI on Great	
MIDI on Choir	
MIDI on Solo	