

The Sanctuary Organ

Clear Lake United Methodist Church
Houston, Texas



The Sanctuary Organ

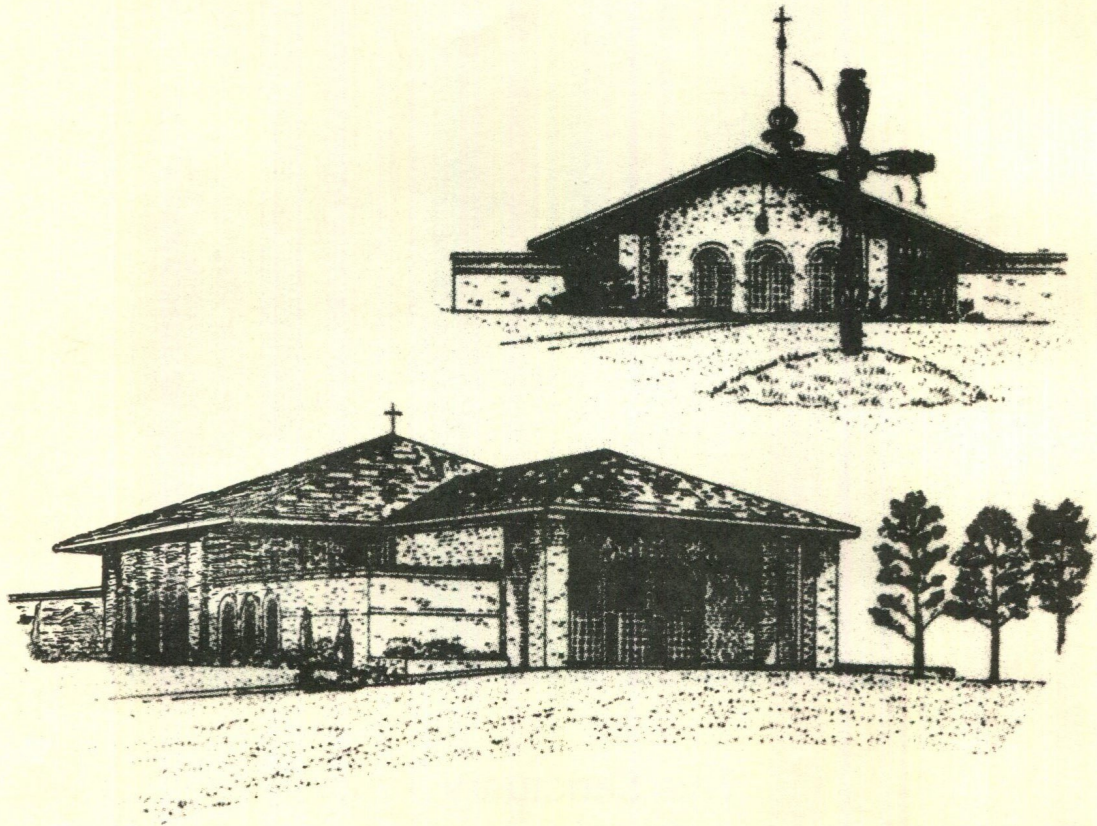
There is nothing which stirs the human soul as much as music. And when it is connected with the Word of God, God's Word becomes even more meaningful and memorable. Ever since the angel choir sang the Good News to the shepherds on the hills of Bethlehem, music has been an important part of Christian worship.

—author unknown

Music is a beautiful and glorious gift of God and close to theology. . .next to the Word of God, the noble art of music is the greatest treasure in this world. It controls our thoughts, minds, hearts and spirits. . .

—Martin Luther

Clear Lake United Methodist Church



Benjamin R. Oliphint, Bishop

Asbury Lennox, Houston East District Superintendent

MINISTERS

William A. (Buddy) Miller

M. J. Van Dussen

Dillon Laffin

Raymond Campbell, Director of Music

Diana Kirkpatrick, Organist

Visions, Dreams, Realities. . .

"And a vision appeared to Paul in the night. . ." (Acts 16:9)

"Your old men shall dream dreams, and your young men shall see visions." (Joel 2:28)

Thank God for those of the Clear Lake United Methodist Church who have such foresight for the future. Thank God for those who dream dreams beyond their fiscal means. From such vision and dreaming has come the reality of our beautiful Möller pipe organ.

As we stepped into the decade of the eighties, our congregation envisioned and dreamed of a new sanctuary. Only through great sacrifice and hard work was the dream to become reality. We dreamed beyond our means. We built the sanctuary for a pipe organ knowing full well that we could not afford a pipe organ. Praise God from whom all blessings flow. The pipe organ became a reality by the time the sanctuary was half paid out. The dream lives on. There are buildings yet to be built. The only surprise will be when and how God will provide them. Life in Christ is new and thrilling from day to day. Let us praise his name together as he showers us with his blessings.

In His Love,

Rev. Buddy Miller

This day signifies a great milestone in the worship life of our church. It is a milestone which ensures that the highest quality renditions of hymns, cantatas and organ literature will be accessible in our sanctuary for generations to come. The M.P. Möller organ has been custom designed for our acoustical situation in order to play all of the standard organ literature and to accompany choral and instrumental music. With sounds ranging from delicate to powerful and from rich to brilliant, our new instrument will be a constant source of comfort, joy and inspiration to all who enter our sanctuary. We thank God for this and all of our many blessings!

Raymond Campbell
Director of Music

SERVICE OF DEDICATION

October 2, 1988, 9:30 and 11:00 a.m.

Prelude

We Thank Thee, God (Sinfonia, Cantata 29)

J. S. Bach

Diana Kirkpatrick, organist (9:30)

Prelude, Fugue and Ciacona

Dietrich Buxtehude

Robert Brewer, organist (11:00)

Introit

Choir

Invocation

Minister

Processional Hymn

Praise to the Living God

Hymnal 30

Call to Praise

(minister)

It is good to give thanks to the Lord,

(congregation) **to sing praises to your name, O Most High;**

to declare your steadfast love in the morning,

and your faithfulness by night,

to the music of the lute and the harp,

to the melody of the lyre.

For you, O Lord, have made me glad;

at the works of your hands, I sing for joy.

Gloria Patri

Congregational Prayer

Dear Heavenly Father, we see by your Word that, like unto King David and King Solomon, you have bestowed blessings upon those kingdoms and nations that have sought to do your will and to be obedient to your commands. We pray always that we may follow your design for our lives. We ask for that wisdom only you can provide to use this instrument to your glory alone. May it be a symbol of our striving for artistic and musical beauty that gives honor to our Creator. In Jesus' name we pray. Amen.

Scripture Reading

Psalm 150

Praise ye the Lord. Praise God in his sanctuary: praise him in the firmament of his power. Praise him for his mighty acts: praise him according to his excellent greatness. Praise him with the sound of the trumpet: praise him with the psaltery and harp. Praise him with the timbrel and dance: praise him with stringed instruments and organs. Praise him upon the loud cymbals: praise him upon the high sounding cymbals. Let everything that hath breath praise the Lord. Praise ye the Lord.

Anthem

O Clap Your Hands

Ralph Vaughan Williams

Registration and Announcements

Hymn

O For a Thousand Tongues to Sing

Hymnal 1

Statement of Dedication

We dedicate this organ to the honor and glory of God.

Praise to the Lord, the Almighty!

May it be a source of comfort and inspiration to all who hear it.

A Mighty Fortress is our God.

We dedicate this organ in remembrance of loved ones so dear to our hearts.

Be still, my soul, the Lord is on thy side.

May it be an instrument of outreach to our community.

Go, make of all disciples.

May skilled hands and Godly spirits use this instrument.

From thee all skill and science flow.

And may this pipe organ be God's instrument for unity
in our worship for generations to come!

Blest be the tie that binds our hearts in Christian love.

Anthem

The Lord Is in This Place

Lloyd Pfautsch

Meditation

Rev. Dillon Laffin (9:30)
Rev. Wm. A. Miller (11:00)

Invitation to Holy Communion

Prayer of Confession *(in unison)*

Almighty God, Father of our Lord Jesus Christ, maker of all things, judge of all men: we acknowledge and bewail our manifold sins and wickedness, which we from time to time have most grievously committed by thought, word, and deed, against thy divine majesty. We do earnestly repent and are heartily sorry for these our misdoings; the remembrance of them is grievous unto us. Have mercy upon us, have mercy upon us, most merciful Father. For thy son our Lord Jesus Christ's sake forgive us all that is past, and grant that we may ever hereafter serve and please thee in newness of life, to the honor and glory of thy name, through Jesus Christ our Lord. Amen.

Prayer for Pardon and Comfortable Words

Offertory

O Sacred Head (9:30)

Carillon (11:00)

J. S. Bach

Leo Sowerby

Doxology

Old 100th

Prayer of Consecration

Lift up your hearts:

We lift them up unto the Lord.

Let us give thanks unto the Lord.

It is meet and right so to do.

(the minister continues)

Prayer of Humility *(in unison)*

We do not presume to come to this thy table, O merciful Lord, trusting in our own righteousness, but in thy manifold and great mercies. We are not worthy so much as to gather up the crumbs under thy table. But thou art the same Lord, whose property is always to have mercy. Grant us therefore, gracious Lord, so to partake of this sacrament of thy Son, Jesus Christ, that we may walk in newness of life, may grow into his likeness, and may evermore dwell in him, and he in us. Amen.

The Congregation at Communion

Invitational Hymn

Now Thank We All Our God

Hymnal 49

Benediction and Choral Response

Postlude

Dieu Parmi Nous –God Among Us (9:30)

Toccata (11:00)

Olivier Messiaen

Charles-Marie Widor

The new pipe organ at Clear Lake United Methodist Church was built by the M.P. Möller Company of Hagerstown, Maryland. The specification was drawn up by William E. Gray, Jr., local representative for the Möller company, in consultation with Robert Brewer, consultant, and Daniel Angerstein, Associate Tonal Director of the Möller company. The visual design was under the direction of Howard Weaver, Planning Architect of the Möller company, in consultation with the organ committee. The organ was built at the Hagerstown shop and shipped to Houston. It was installed by the Ballard Pipe Organ Company, installation and service representative for the Möller company. Daniel Angerstein directed the scaling and voicing of the pipes, and the tonal finishing of the organ in the room. The tonal design of this organ could be described as an "American Classic" instrument with a new focus. It offers the best sounds and ensembles to perform the music of different schools and nationalities of historical organ music with the refinement of the latest organ building techniques of our time. It was first heard and received with much enthusiasm during the national convention of the American Guild of Organists in June of 1988.

Ronald F. Ellis, President
M. P. Möller, Inc.



ROBERT BREWER, Organist/Choirmaster at St. Paul's United Methodist Church since 1980, began his career as a church musician at the age of thirteen. He is widely regarded as an outstanding performer of piano and organ, and is in demand as an accompanist for vocalists, instrumentalists, master classes and choral groups. He was the service organist for the 1988 American Guild of Organists National Convention in addition to preparing the choir for the opening service. He has had extensive musical study in organ, piano, vocal coaching and cello at Cincinnati Conservatory of Music, Rice University and the University of Houston. He will be taking the St. Paul's Choir to England next summer to sing a week's services at Westminster Abbey, and will also play an organ recital in the Abbey. In addition to his responsibilities at St. Paul's, Mr. Brewer is also the music director for the Houston Chorale, a professional choral organization.

DEDICATION CONCERT

Praeludium und Fuge über B-A-C-H

Franz Liszt

The Schübler Chorales

J. S. Bach

I. *Wachet auf, ruft uns die Stimme*

II. *Wo soll ich fliehen hin*

III. *Wer nur den lieben Gott Lässt walten*

IV. *Meine Seele erhebet den Herrn*

V. *Ach bleib bei uns, Herr Jesu Christ*

VI. *Kommst du nun, Jesu, vom Himmel herunter*

Concerto in G Major (BWV 592)

Johann Ernst

Allegro

arranged for organ by J. S. Bach

Andante

Vivace

Alleluyas

Simon Preston

Offertory and Doxology

Deuxième Symphonie (opus 20)

Louis Vierne

Scherzo

Adagio for Strings (opus 11)

Samuel Barber

arranged for organ by William Strickland

*Prelude, Adagio and Choral Variations
on the theme "Veni Creator"*

Maurice Duruflé

PROGRAM NOTES

Franz Liszt's great admiration for the music of J. S. Bach inspired him to compose a monumental work using the letters of the great master's name. In German musical nomenclature, *B* is comparable to *B-flat*, and *H* to *B-natural*. The composition is highly rhapsodic in character, constituting one of the paragons of romantic works for organ.

The six chorale-preludes were published in copper engraving by Georg Schübler at Zella, and are therefore generally known as the *Schübler Chorales*. All six are transcriptions from choral cantatas. These cantatas belong to the middle of Bach's Leipzig period and were written between 1730 and 1740. Some of the chorales may be found in the Methodist *Book of Hymns*. During this evening's performance, the chorales will be sung by an ensemble from the St. Paul's Choir.

I. *Wachet auf, ruft uns die Stimme* (hymnal 366)

Wachet auf, ruft uns die Stimme
Der Wächter sehr hoch auf der Zinne:
Wach auf, du Stadt Jerusalem!
Mitternacht heisst diese Stunde,
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohl auf, der Bräutigam kommt,
Steht auf, die Lampen nehmt!
Halleluja!
Macht euch bereit zu der Hochzeit,
Ihr müsset ihm entgegengehn.

Wake, awake for night is flying,
The watchmen on the heights are crying:
Awake, Jerusalem, at last!
Midnight hears the welcome voices,
And at the thrilling cry rejoices:
Come forth, ye virgins, night is past!
The Bridegroom comes, awake,
Your lamps with gladness take;
Alleluia!
And for his marriage feast prepare,
For ye must go to meet him there.

II. *Wo soll ich fliehen hin*

Wo soll ich fliehen hin,
Weil ich beschweret bin
Mit viel und grossen Sünden?
Wo kann ich Rettung finden?
Wenn alle Welt herkäme,
Mein Angst sie nicht wegnähme.

O wither shall I fly,
Depressed with misery?
Who is it that can ease me,
And from my sins release me?
Man's help I vain have proved,
Sin's load remains unmoved.

III. *Wer nur den lieben Gott lässt walten* (hymnal 210)

Wer nur den lieben Gott lässt walten
Und hoffet auf ihn allezeit,
Denn wird er wunderbarlich erhalten
In aller Not und Traurigkeit;
Wer Gott, dem Allerhöchsten, traut,
Der hat auf keinen Sand gebaut.

If thou but suffer God to guide thee,
And hope in him through all thy ways,
He'll give thee strength what'er betide thee,
And bear thee through the evil days.
Who trusts in God's unchanging love
Builds on the rock that naught can move.

IV. *Meine Seele erhebet den Herrn*

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior.

V. *Ach bleib bei uns, Herr Jesu Christ*

Ach bleib bei uns, Herr Jesu Christ,
weil es nun Abend worden ist;
dein göttlich Wort, das helle Licht,
lass ja bei uns auslöschen nicht!

Lord Jesus Christ, with us abide,
For round us falls the evening tide;
Nor let Thy word, our glorious light,
For us be ever veiled in night.

VI. *Kommst du nun, Jesu, vom Himmel herunter* (hymnal 55)

Kommst du nun, Jesu, vom Himmel
herunter auf Erden?
Soll nun der Himmel und Erde
vereinigt werden?
Ewiger Gott, kann dich mein Jammer und Not
Bringen zu Menschen Geberden?

Comest Thou, Jesu, from heaven
to earth now descending?
Can it be heaven and earth
are in harmony bending?
Eternal God, shall this, my sorrow and need
Quicken thy great condescending?

According to one manuscript, the *Concerto in G Major* was composed by the young Prince Johann Ernst. Since Ernst died in 1715 at the age of nineteen, and since this work would not likely have been composed before his fifteenth year, one may infer that the origin of Bach's transcriptions probably should be set somewhere within the years 1711 and 1714. With its natural melody, this concerto shows more influence of Walther than Vivaldi; the last movement is not much more than a joyful noise.

Alleluyas is based on this text from the fifth-century *Liturgy of St. James*:

*At his feet the six-winged Seraph; Cherubim with sleepless eye,
Veil their faces to the Presence, as with ceaseless voice they cry,
Alleluya, Alleluya, Alleluya, Lord most high.*

Louis Vierne was born blind, and, after an operation, had only limited vision during his entire life. He was a pupil of Widor, and in 1892 became his assistant at the church of Saint Sulpice. In 1900 Vierne was unanimously elected to the position as organist of the Cathedral of Notre Dame in Paris. He died there at the console while playing a concert of his own compositions. He wrote six symphonies for organ, the first in 1898 and 1899 just before his appointment to Notre Dame.

Adagio for Strings is a transcription of the well-known work for string orchestra. Barber also made a transcription for this work for chorus alone with the text of the *Agnus Dei* (*Lamb of God*).

The *Prelude, Adagio and Choral varie sur la theme du "Veni Creator"* is a free improvisation based on the ancient plainsong found in the *Methodist Book of Hymns* (467) as *Come, Holy Ghost, Our Souls Inspire*. The verses of the plainsong will be sung by an ensemble from the St. Paul's Choir.

Specification of the Möller Pipe Organ

Great

Violoncelle	16'
Principal	8'
Flute Harmonique	8'
Violoncelle	8' (ext.)
Octave	4'
Flute	4'
Doublette	2'
Mixture	IV
Contre Trompette	16'
Trompette	8' (ext.)
Clarion	4'
Chimes (preparation)	

Swell (expressive)

Flûte a Cheminee	16'
Flûte a Cheminee	8' (ext.)
Viole de Gambe	8'
Viole Celeste	8'
Prestant	4'
Flûte Conique	4'
Nazard	2 2/3'
Flute	2'
Tierce	1 3/5'
Plein Jeu	IV
Fagotto	16'
Trompette	8'
Hautbois	8' (ext.)
Voix Humaine	8' (prep.)
Clarion	4'
Tremulant	

Positiv (expressive)

Spitzprincipal	8'
Holzgedeckt	8'
Erzähler	8'
Erzähler Celeste (t.c.)	8'
Principal	4'
Koppelflöte	4'
Octave	2'
Larigot	1 1/3'
Principal	1'
Cymbel	IV
Festival Trumpet* (t.c.)	16' (ext.)
Festival Trumpet*	8'
Crommorne	8'
Tremulant	

Pedal

Resultant	32' (derived)
Contrebass	16'
Bourdon	16'
Violoncelle	16' (Great)
Flûte a Cheminee	16' (Swell)
Gross Quint	10 2/3' (Violoncelle)
Octave	8'
Bourdon	8' (ext.)
Violoncelle	8' (Great)
Flûte a Cheminee	8' (Swell)
Choral Bass	4'
Flute	4'
Gross Cornet	VII (derived)
Mixture	IV
Contre Bombarde	32' (half-length ext.)
Bombarde	16'
Contre Trompette	16' (Great)
Fagotto	16' (Swell)
Bombarde	8' (ext.)
Trompette	8' (Great)
Clarion	4' (ext.)
Hautbois	4' (Swell)

40 stops
52 ranks
2,925 pipes

61-note manual compass
32-note pedal compass

Detached console with bone-covered natural keys,
walnut sharp keys, walnut and maple drawknobs,
maple coupler tablets.

Simulated tracker touch

Magnetically-controlled slider windchests

A=440 cycles per second at 72°

*not affected by couplers

Acknowledgements

The organ dedicated today is the result of the vision, commitment and generosity of many Christian people. It is impossible to list all the names of those who gave of their time, talent and material blessings, but we mention these who worked in an official capacity on our organ project. There were also many points of decision and timing which were undoubtedly blessed by God.

PIPE ORGAN COMMITTEE

Raymond Campbell, Chairman
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Joyce Coleman
Jack DeMoss
Ed Hander
Dennis Johnston
Greg Shuey
Stacey Stenerson
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Robert S. Brewer, Consultant

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Bill Skeen
Liz Smith
Glenn Spencer

ORGAN DONATIONS

AND PLAQUE COMMITTEE

Jim Cawood, Chairman
Joyce Coleman
Betty Burghduff
Dick Burghduff

Cindy Wright, Organist and Director of Music, 1972-1982
Jerry and Janice West, founders of the CLUMC Organ Fund
Betty Flanders, CLUMC Program Director
Annette Williams, Interior Design Consultant
Betty Burghduff, Librarian and Historian
John Lem, Contractor (chamber and loft modifications)
Janelle Baker, Board of Trustees Chairperson, 1987
Don Chrismer, Board of Trustees Chairperson, 1988
Jerry West, Finance Committee Chairperson
Harry Hulen, Administrative Board Chairperson

A special memorial plaque mentioning all significant donations to the pipe organ fund will be permanently displayed in the narthex. Donations of all amounts will go on permanent record in the church Memorials book.