



WRIGHT WHITLOCK

"He has made the sanctuary a place of song." Dr. Wm. Everett Roberts

## The Wright Whitlock Memorial Organ

The new organ for our church is the gift of *Mrs. Giles W. Mead* in memory of *Wright Whitlock*, who for twenty-five years was organist-director of our Chancel Choir. Mrs. Mead has been active in the life and work of this church for many years. Her husband served on the Board of Trustees beginning in 1933 and gave guidance and direction to the life and development of the church.

The organ constructed by the Moller Organ Company has been installed in the new chancel, the specifications being drawn up by our Chancel Choir Director, Mr. Raymond Moremen, in cooperation with Mr. Eugene Poole, western representative of the Moller Organ Company, and was installed by Mr. Walter Ortlep. It has three manuals and pedal with 25 ranks, 34 speaking stops, 24 couplers, 37 pistons, 8 reversibles, 2 expression pedals, plus crescendo pedal.

### SPECIFICATIONS

GREAT ORGAN (Unenclosed)			CHOIR ORGAN		
Diapason	8'	61 pipes	Concert Flute	8'	61 pipes
Bourdon	8'	61 pipes	Dulciana	8'	61 pipes
Gemshorn	8'	61 pipes	Unda Maris	8' T.C.	49 pipes
Octave	4'	61 pipes	Koppelflote	4'	61 pipes
Twelfth	2 $\frac{2}{3}$ '	61 pipes	Nazard	2 $\frac{2}{3}$ '	61 pipes
Fifteenth	2'	61 pipes	Blockflote	2'	61 pipes
Furniture	III Ranks	183 pipes	English Horn	8'	61 pipes
			Tremulant		
SWELL ORGAN			PEDAL ORGAN		
Geigen Diapason	8'	61 pipes	Contrebasse	16'	56 pipes
Gedeckt	8'	61 pipes	Dulciana	16'	12 pipes
Gamba	8'	61 pipes	Rohbourdon	16'	12 pipes
Gamba Celeste	8' T.C.	49 pipes	Principal	8'	32 pipes
Principal	4'	61 pipes	Contrebasse	8'	32 notes
Flute Triangulaire	4'	61 pipes	Dulciana	8'	32 notes
Flautina	2'	61 pipes	Rohrgedeckt	8'	32 notes
Plain Jeu	III Ranks	183 pipes	Contrebasse	4'	32 notes
Trompette	8'	61 pipes	Posaune	16'	12 pipes
Schalmei	4'	61 pipes	Trompette	8'	32 notes
Tremulant					

**DEDICATION RECITAL**  
of the  
**WRIGHT WHITLOCK MEMORIAL ORGAN**  
**WILMA JENSEN**

Wednesday, March 1, 1961

8:00 P.M.

INTROIT—"Benedictus" .....*Clokey*

SILENT PROCESSIONAL BY THE CHANCEL CHOIR

LITANY OF DEDICATION (Congregation standing)

MINISTER: In the name of the Father, and of the Son, and of the Holy Ghost. Amen.

Praise ye the Lord. Praise God in His sanctuary.

PEOPLE: Praise Him in the firmament of His power.

MINISTER: Praise Him for His mighty acts:

PEOPLE: Praise Him according to His excellent greatness.

MINISTER: Honor and majesty are before Him:

PEOPLE: Strength and beauty are in His sanctuary.

MINISTER: Give unto the Lord, O ye kindreds of the people.

PEOPLE: Give unto the Lord glory and strength.

MINISTER: Give unto the Lord the glory due unto His name:

PEOPLE: Bring an offering, and come into His courts.

MINISTER: O worship the Lord in the beauty of holiness:

PEOPLE: Fear before Him, all the earth.

MINISTER: Beloved in Christ: Forasmuch as God has put into our hearts to build this instrument of music as an aid to our worship of Him in this holy place, it is right that we should now dedicate it to Him and set it apart to the holy use for which it is designed.

To the glory of God, Author of all goodness and beauty,  
Giver of all skill of mind and hand:

PEOPLE: We dedicate this Organ.

MINISTER: In faith in our Lord Jesus Christ, who has inspired men to offer in His praise their best in music and song:

PEOPLE: We dedicate this Organ.

MINISTER: Moved by the Holy Spirit, our Guide in the worship of God and our Helper in the understanding of truth and beauty.

PEOPLE: We dedicate this Organ.

MINISTER: To kindle the flame of devotion, that the people of God who here assemble may worship the Father in spirit and in truth:

PEOPLE: We dedicate this Organ.

MINISTER: To bear up the melody of psalm and hymn and spiritual song in such wise that men may go forth from the house of God with high resolve to do His holy will:

PEOPLE: We dedicate this Organ.

MINISTER: To comfort the sorrowful and cheer the faint, to bring the purity and peace into human hearts, and to lead all who hear it in the way of eternal life:

PEOPLE: We dedicate this Organ.

## PRAYER OF DEDICATION

### I

#### TOCCATA AND FUGUE IN D MINOR.....*Johann Sebastian Bach (1685-1750)*

Bach composed this work, as he did many of the Preludes and Fugues, while Court organist at Weimar (1708-1717). The dramatic Toccata with its daring passage work, and the flowing motion of the Fugue, dissolving into rhapsodic passages, result in a work of great virtuosity.

#### BENEDICTUS .....*Francois Couperin (1668-1733)*

Francois Couperin, surnamed *le Grand* because of his superiority in organ playing, was the most illustrious member of a musically distinguished family and was one of the greatest of early French composers. The *Benedictus*, with its expressive ornamented solo line in the tenor voice, was composed to be played during the Mass.

#### NOEL GRAND JEU ET DUO.....*Louis Claude Daquin (1694-1772)*

*Noel* is an old French salutation which became a designation for the many French Christmas songs in the 17th and 18th centuries. Daquin, a very popular performer of his variations on noels, published an entire volume of these works for the organ.

#### FLUTE SOLO .....*Thomas Augustine Arne (1710-1778)*

Arne's delightful style served as a model for many late 18th century English composers. The charming *Flute Solo* is a fine example of his gracefulness and simplicity of expression.

#### CHORAL IN A MINOR.....*César Franck (1822-1890)*

The Three Chorals, written in 1890 just before Franck's death, were the last compositions of this great 19th century French Romanticist. The third *Choral in A Minor* holds perhaps the most immediate appeal, opening with a toccata-like flourish of a broken-chord motif. Following several sustained arpeggios this motif alternates with phrases of the chorale. One of Franck's most lyric and rhapsodic melodies forms the basis of the middle section. Fragments of this are heard repeated as the music crescendos through a statement of the chorale theme. The pedal point which grows out of the middle section is the foundation for a restatement of the opening broken-chord motif, then becoming an accompanimental figure for the chorale itself. The final climax is one of Franck's most majestic.

#### OFFERTORY CHORALE—"Let All Men Praise the Lord".....*Mendelssohn* Chancel Choir

## II

### DIVERTISSEMENT .....*Louis Vierne (1870-1937)*

Louis Vierne was a blind organist and prolific composer. From 1900 until his death he was the organist of Notre Dame. Among his pupils were Nadia Boulanger, Marcel Dupré, and Joseph Bonnet.

### TWO PRELUDES .....*Searle Wright (b. 1917)*

#### Brother James' Air

#### Greensleeves

These are refreshing settings of well known tunes by the Organist and Choirmaster of St. Paul's Chapel of Columbia University.

The *Air*, on which the first Prelude is based, is one of many tunes said to have come spontaneously to James Leith Macbeth Bain, known in his Scottish homeland as Brother James.

*Greensleeves*, an old English melody, was first known as a popular ballad and was later converted to a more pious use. It appeared in *New Christmas Carols* in 1642 to the words of a New Year Carol.

### SYMPHONIC CHORAL .....*Sigfried Karg-Elert (1877-1933)*

#### "Jesus, Lead Thou Onward"

Karg-Elert was a professor at the Leipzig Conservatory of Music. His strong feeling for color and great harmonic resourcefulness are exemplified in this *Symphonic Choral*, which is in the nature of a tone poem based on the words of the hymn:

"Jesus, lead Thou onward in this life's course  
Should the way be hard for us, let us stand fast  
Order our way, Jesus, on life's road  
Guide us to Thy gates."

### ARABESQUE FOR FLUTE STOPS.....*Jean Langlais (b. 1907)* (from FRENCH SUITE)

Jean Langlais is one of the foremost organists and composers of France. He received his early education at the National Institute for Blind Children, and later studied at the Paris Conservatory, winning prizes in both organ and composition. He is now organist of Saint-Clotilde, Paris, a position once occupied by César Franck.

### ARIA .....*Flor Peeters (b. 1903)*

The hauntingly beautiful melody of the Aria is written by Belgium's most prominent contemporary composer. Many have heard him in this country during several of his recent tours.

### GOD AMONG US.....*Olivier Messiaen (b. 1908)* (from THE NATIVITY)

"The words of the Communicant, of the Virgin, of the entire Church: he who has made me lives in me. The Word was made flesh and dwelt among us. My soul glorifies the Lord, my spirit has broken the bounds of joy in God, my Saviour."

Messiaen's *Nativity* is a splendid example of the composer's style, typified in the use of his own artificial scales, non-measured phrases, and rich sonorities resulting from cluster chords of adjacent notes. The Catholic mysticism common in Messiaen's compositions is borne out in *God Among Us* in his development of the three initially stated themes, representing the unity of the Holy Trinity.

### BENEDICTION

### RESPONSE—"Pax Dei" .....*Coombs*

Miss Jensen is under Colbert-La-Berge Concert Management, New York, N. Y.