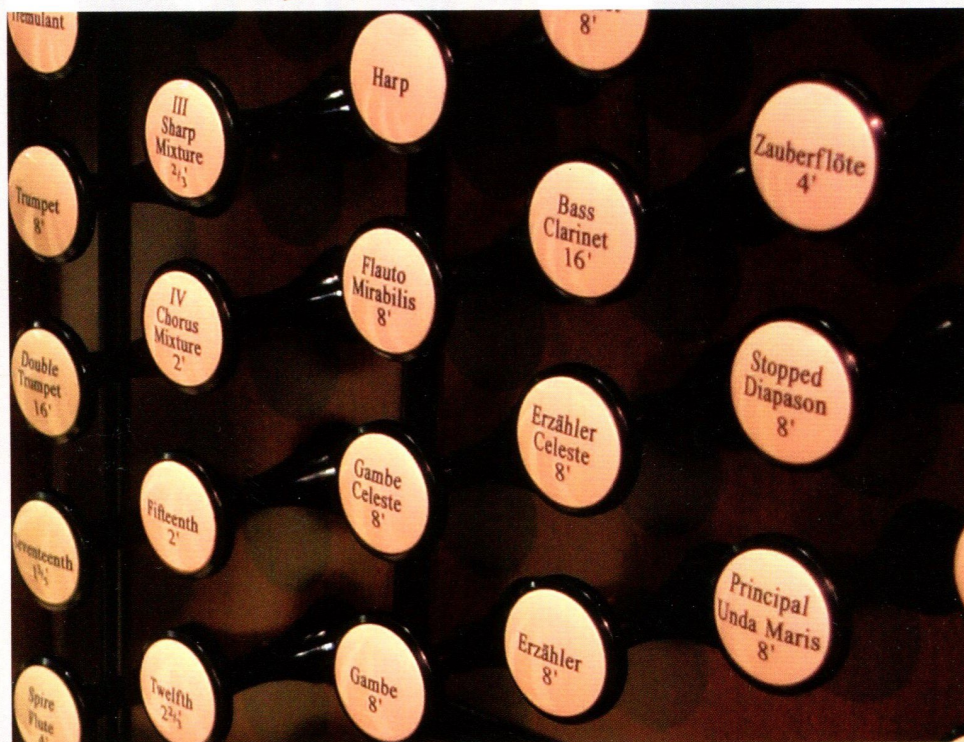




Visual Aspects

The beautifully stenciled façade pipes of the organ provide an authenticity appropriate to the Victorian style popular in the late 19th century and early 20th century when Mees Hall was designed and built. To create a historically and aesthetically accurate look, the Schantz Organ Company engaged the nationally renowned authority on the era – Marylou Davis of Woodstock, Conn. Davis spent many hours absorbing the ambiance of the hall and noting its many visual motifs and patterns. The copper pipes with their stenciled shapes and colors not only complement the hall, they actually have made the patterns and colors in the hall – present in the hall for years – more apparent. The dark oak woodwork of the façade pipe casing and the two consoles is styled after the many oak panel doors leading from the hall.

The Principal Unda Maris



In late September 1746, J.S. Bach and his friend the organ builder, Gottfried Silbermann, went a day's journey south from Leipzig to the town of Naumburg. There, in the Lutheran Church of St. Wenceslaus, they were to examine and formally approve the new organ, which recently had been completed by Zacharias Hildebrandt, Bach's old friend and colleague in Leipzig and also Silbermann's former apprentice. Interestingly, the document with their signatures is still in the church archives. This large, three-manual, 53-stop instrument, recently restored, contains not only the keyboards played by Bach, but many pipe sounds he specifically requested. One of the most unique is the *Principal Unda Maris* – Latin for “waves of the sea” – a second rank of Principal (or Diapason) pipes purposely tuned very slightly flat, producing a gently undulating sound with the unison rank. Bach was truly a consummate musician and a creative, visionary artist, anticipating by nearly 150 years sounds similar to the modern French Voix Celestes.

When Conservatory Dean William Dederer called on alumnus Frank Kuhlmann ('54) in the summer of 2004 to share the news of the pending organ project, he learned of Bach's insistence on the inclusion of the *Principal Unda Maris* on the organ in Naumburg, and of Kuhlmann's enthusiasm for including this unique stop, personally selected by Bach for the St. Wenceslaus organ, on the new Capital organ. Through Kuhlmann's generous gift in memoriam to his parents, the stop is included in the new instrument.

Performers

She has served as head of the organ departments at North Park College in Chicago, Mississippi Southern University in Hattiesburg, Miss., and from 1957 to 1963 at Capital University. She also has been on the adjunct faculty at Galveston College and College of the Mainland.

She is a fellow of the American Guild of Organists, nationally certified by the Music Teachers National Association and a member of the National Piano Guild Hall of Fame. She has presented recitals and workshops in many areas of the country and is active as an adjudicator.

She has held church music positions wherever she has lived and has been on the music staff at Moody Memorial First United Methodist Church in Galveston, Texas, since 1975.

ROCKY J. REUTER, D.M.A., (MIDI Demonstration) is widely recognized as a composer, music educator and music technology specialist. He is a professor at the Capital University Conservatory of Music, where he is head of both composition and technology. He founded the NOW MUSIC Festival and created the nation's first college-credited MIDI ensemble. Reuter's compositions have been performed in the Middle East, Europe and throughout the United States, including national conventions of SCI, SEAMUS, CMS, ATMI, TI:ME, and MENC, as well as several MEAs. He is co-chair of SCI Region V, vice president of ATMI, and conference chair and board of directors member of TI:ME.

JILL WRIGHT is principal cello in the Capital University/Bexley Community Orchestra and a member of the Capital University Community Music School faculty where she teaches Suzuki cello. She holds a bachelor of music degree from the University of Northern Colorado and certificates in Suzuki pedagogy.

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The Paul W. and Ella D. Hugus Memorial Pipe Organ

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to those whose generosity made this instrument at Capital University a reality.*

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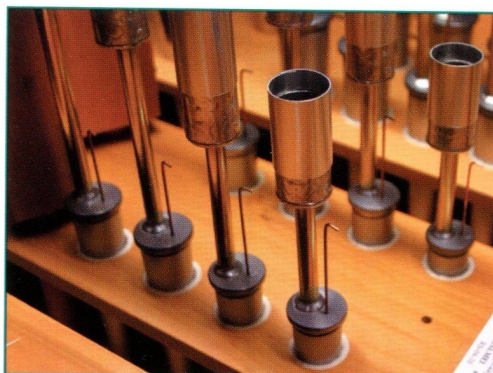
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From the Builder –

The Schantz Organ Company

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 education and performance, Capital University and its Conservatory of Music honored the Schantz firm with the commission to build a new pipe organ for Mees Hall. The three-manual, 70 rank Schantz pipe organ was designed and constructed especially for the hall and the unique requirements of a pipe organ within an academic environment. The organ, placed in chambers on either side of the proscenium as well as just above each side of the stage, takes full advantage of its placement, in addition to capitalizing on the acoustical environment of the hall, to effortlessly produce tone. The organ has been designed and constructed to meet the diverse musical requirements of academia, fulfill a role as soloist or partner with various instrumental ensembles, and accompany diverse styles of choral music, while effectively rendering organ literature of all periods. In addition to its role as primary teaching and concert instrument, the organ also acts as sentinel for academic occasions and occasionally as leader of worship.



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,

Janet Linker, instructor of organ at Capital University, Todd Wilson, artistic consultant, and Dale Caldwell, area representative of the Schantz firm. Dexter determined the technical parameters of the pipe construction [scaling] and together with Kerry Bunn and Stephen Brown 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 Eric Gastier, vice president of design and engineering and staff architect of the Schantz firm. The striking façade pipes were designed by noted stenciling artist Marylou Davis in conjunction with Gastier. 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 4,081 pipes is actually an individual windblown instrument



designed, crafted and voiced especially for this building. Organized into 70 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 32 feet in length and more than 14 inches in diameter. By contrast, the smallest pipes are no larger than a common pencil.

The organ's five divisions – Great, Swell, Choir, Positiv and Pedal – actually are complete organs within themselves. The Great and Pedal form the backbone of the ensemble, and are located directly behind the stenciled façades. The Swell and Choir, with their variety of accompanimental and solo sounds, are placed behind expression louvers to allow further control of dynamics. These two divisions are located to either side of the stage behind the architectural grille. The Positiv organ is located downstage right immediately behind the grille, which allows for its intimate and immediate sound to be helpfully near musicians on stage. The organ's distinctive stops include a full-length 32' *Ophicleide*, 4' *Zauberflöte*, 8' *Flauto Mirabilis* and 8' *Tuba Major* among its complete tonal resources.

The moveable three-manual, English-style drawknob console is made of red oak, with cherry stop jambs, ebony drawknobs and keys of bone and ebony. It features all of the modern conveniences for aiding the player, including a solid-state combination action with 255 levels of memory, a full MIDI interface, a dual-setting piston sequencer and a record/playback system.

Perhaps one of the most unique features of this organ is its second console. For use as a "portative" with an early-music ensemble or in a more traditional role as "continuo," a one-manual console has been provided. This console controls all of the resources of the Positiv organ, in addition to providing the player with dynamic "ventils" that access the complete spectrum of the organ's tonal resources. Whenever any of the Pedal organ is accessed, the first 12 notes of the keyboard divide from the remainder and play notes one through 12 of the pedal board. Control of the enclosed divisions is provided through the use of an "all-swells" expression shoe.

Having been completed during our firm's 132nd year, the Capital organ challenged us again to create an instrument that represents the art of organ building in its highest form. This organ embodies the efforts of well over 100 lay persons, craftspeople, artisans and musicians.

From the stately tone of the Principal choruses, to the softest whisper of the Erzähler Celeste and the declamatory shouts of the Tuba Major, this organ now joins a tradition centuries old – that of making music and stirring amongst those who hear, that which inspired the likes of Bach, Luther, Franck and Messiaen. 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 prestigious instrument. With you we look forward to the many avenues in which this organ will lead and inspire well into the future.

Jeffrey D. Dexter
Vice President and Tonal Director
Schantz Organ Company

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Special Thanks –

A special thanks to a few of the many people who have played important and specific roles in making this evening possible:

All the people at The Schantz Organ Company, especially vice presidents
Jeffrey Dexter, Eric Gastier and Timothy Mann

Todd Wilson – Artistic Consultant

Marylou Davis – Décor Consultant

Janet Linker – University Organist and Professor of Organ

Dennis J. Freudeman and Jeff Bellinski (Healthplex) – Site Consulting

MCR Services, Inc. – Site Preparation

The Capital University Facilities Management Crew – Site Preparation

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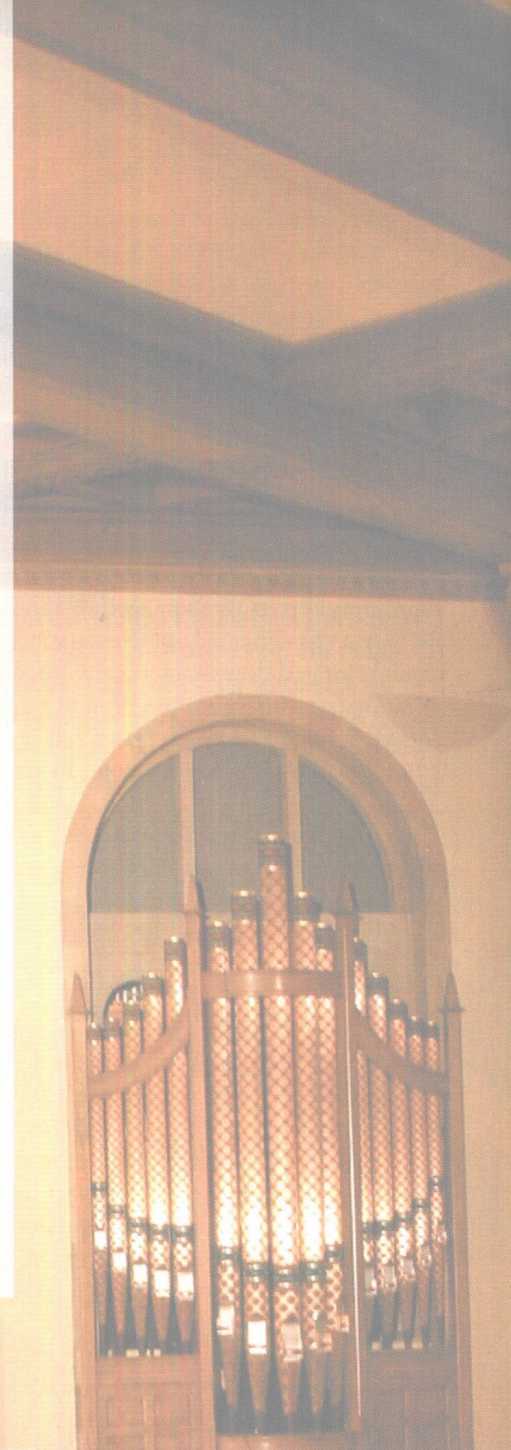
Bob Robertson-Boyd – Web Content Coordinator

Stacy Aichele – Program Book Design

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Ric Snyder – Photography



Organ at the Conservatory – The Inaugural Season

Nov. 5, 2005

Todd R. Wilson
Silent Film • 2 p.m.
Organ Recital • 8 p.m.

Nov. 6, 2005

Capital University/Bexley Community
Orchestra Concert • 7:30 p.m.
Nicholas J. Perrini, conductor
Janet Linker, organist

Jan. 13, 2006

Alan Morrison Organ Recital • 7:30 p.m.

Feb. 16, 2006

Douglas Cleveland Master Class • 1-2:30 p.m.

Feb. 17, 2006

Douglas Cleveland Organ Recital • 7:30 p.m.

March 8, 2006

Music for Organ and Trumpet • 8 p.m.
Paul Thornock, organ
James Stokes, trumpet

Piano and Organ Day

for high school sophomores, juniors and seniors

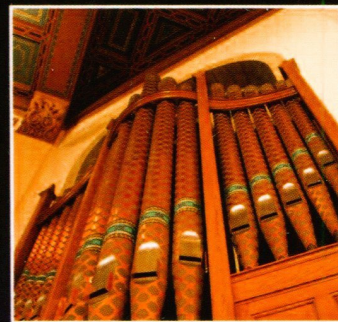
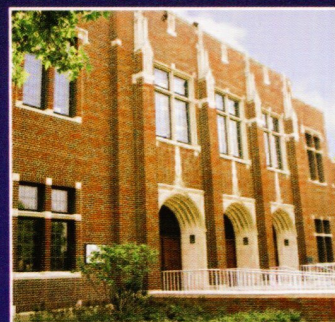
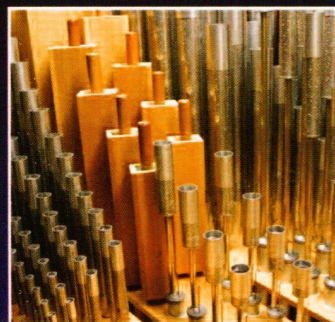
Feb. 11, 2006 • 9 a.m.–noon

April 10, 2006 • 9 a.m.–noon

All events are held in Mees Hall.



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MEES HALL – CONSERVATORY OF MUSIC – CAPITAL UNIVERSITY



SCHANTZ PIPE ORGAN
ORGAN AT THE CONSERVATORY
THE INAUGURAL SEASON

November 5, 2005
2:00 PM & 8:00 PM

Afternoon: Silent film

Evening: Recital

Todd R. Wilson, organist

November 6, 2005
7:30 PM

Capital/Bexley Orchestra

*Nicholas J. Perrini,
conductor*

Janet Linker, organist

January 13, 2006
7:30 PM

*Alan Morrison,
organist*

February 17, 2006
7:30 PM

*Douglas Cleveland,
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March 8, 2006
8:00 PM

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