

SPECIFICATIONS OF THE ORGAN
Reuter Organ Company, Lawrence, Kansas, Opus 1696

GREAT ORGAN (pipes exposed, center)

1. 8' Principal, 61 pipes
 2. 8' Bourdon, 61 pipes
 3. 4' Octave, 61 pipes
 4. 4' Spillflote, 61 pipes
 5. 2' Super Octave, 61 pipes
 6. IV rks. Fourniture, 244 pipes
 - *7. 8' Trumpet, (#44), 61 notes
 - *8. 4' Clarion, (#44), 61 notes
- Chimes, 25 notes
Cymbelstern, (toe stud)

* Not affected by any couplers.

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' |

SWELL ORGAN (Expressive)

9. 16' Rohrgedeckt, 85 pipes
10. 8' Viola, 61 pipes
11. 8' Viole Celeste, 54 pipes
12. 8' Rohrflote, (#9), 61 notes
13. 4' Spitzprincipal, 61 pipes
14. 4' Rohrflote, (#9), 61 notes
15. 2 2/3' Nasard, 61 pipes
16. 2' Blockflote, 61 pipes
17. 1 3/5' Tierce, 61 pipes
18. III rks. Plein Jeu, 183 pipes
19. 16' Basson, 85 pipes
20. 8' Trompette, 61 pipes
21. 8' Hautbois, (#19), 61 notes
22. 4' Clarion, (#19), 61 notes

Tremulant

Couplers to Swell:

- | | |
|----------------|-----|
| Swell to Swell | 16' |
| Swell Unison | Off |
| Swell to Swell | 4' |
| Choir to Swell | 8' |

REVERSIBLES:

Great to Pedal, duplicated on thumb pistons
Swell to Pedal, duplicated on thumb pistons
32' Resultant, duplicated on thumb pistons
Sforzando (full organ) duplicated on thumb piston

PEDAL MOVEMENTS:

Balanced Swell Organ Expression Pedal
Balanced Choir Organ Expression Pedal
Balanced Crescendo Pedal

ADJUSTABLE COMBINATIONS:

Five thumb pistons—Great organ
Five thumb pistons—Swell organ
Five thumb pistons—Choir organ
Three thumb pistons—Antiphonal organ
Five toe pistons—Pedal organ
Five General thumb pistons affecting all stops and couplers, duplicated on toe pistons
General cancel piston affecting all stops

CHOIR ORGAN (Expressive)

23. 8' Copula, 61 pipes
24. 8' Gemshorn, 61 pipes
25. 8' Gemshorn Celeste, 54 pipes
26. 4' Nachthorn, 61 pipes
27. 2' Italian Principal, 61 pipes
28. 1 1/2' Larigot, 61 pipes
29. II rks. Cymbel, 122 pipes
30. 8' Krummhorn, 61 pipes
- **31. 16' Pousane, (#44), 61 notes
- **32. 8' Trumpet, (#44), 61 notes
- **33. 4' Clarion, (#44), 61 notes

Tremulant

** Not affected by any couplers

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' |

PEDAL ORGAN (pipes exposed, an facade across entire Gallery)

34. 32' Resultant, 32 notes
35. 16' Principal, 44 pipes
36. 16' Bourdon, 56 pipes
37. 16' Rohrgedeckt, (#9), 32 notes
38. 8' Principal, (#35), 32 notes
39. 8' Bourdon, (#36), 32 notes
40. 8' Rohrflote, (#9), 32 notes
41. 4' Choralbass, 32 pipes
42. 4' Bourdon, (#36), 32 notes
43. III rks. Mixture, 96 pipes
44. 16' Pousane, 85 pipes
45. 16' Basson, (#19), 32 notes
46. 8' Trumpet, (#44), 32 notes
47. 4' Clarion, (#44), 32 notes
48. 4' Krummhorn, (#30), 32 notes

ANTIPHONAL ORGAN (pipes exposed, East wall over Altar Reredos)

(Console Preparation Only)

49. 8' Geigen Principal
50. 8' Singend Gedeckt
51. 4' Klein Principal
52. 2' Spitzflote
53. II rks. Scharf

ANTIPHONAL PEDAL:

54. 16' Bourdon
55. 8' Oktavbass
56. 8' Bordun (#54)
57. 4' Choraloktav (#55)
58. 4' Bordun (#54)

THE ORGAN HAS 29 STOP REGISTERS,
37 RANKS, FOR A TOTAL OF
2,177 PIPES.

ST. MICHAEL AND ALL ANGELS EPISCOPAL CHURCH

NALL AVENUE AT SIXTY-SEVENTH STREET
MISSION, KANSAS 66202

presents

Jerald Hamilton
Organist

in a dedication recital
of the new Reuter Organ

given in memory of

JOHN W. SINTIC, MYRTLE

and ROSS REAM by

ROSALIE E. and CYNTHIA SINTIC

Sunday Afternoon, January 4, 1970

four o'clock

FORTHCOMING RECITALS:

- February 15, 4:00 p.m. BENJAMIN HARRISON
March 15, 4:00 p.m. GRAHAM COOK
April 20, 8:00 p.m. EVERETT HILTY
May 17, 4:00 p.m. K. C. CHAMBER CHOIR

Program

PRAYERS OF DEDICATION OF THE SINTIC MEMORIAL ORGAN
THE REV. ROBERT C. SWIFT, *Rector*

A FESTIVAL TE DEUM.....*Ralph Vaughan Williams*

The Adult Choir of St. Michael and All Angels
The Rev. Benjamin Harrison, Organist-Choirmaster

SUITE DU SECOND TON.....*Jean-Adam Guillaume Guilain*
(fl. c. 1700)

Prélude
Tierce en taille
Basse de trompette
Dialogue

Very little is known of Guilain's life; although he was German-born, he moved to Paris and by 1702 was enthusiastically acclaimed in the Paris press. This Suite was published in 1706 and dedicated to the famed Louis Marchand.

The majestic sonority of the Prelude for foundation stops and mixtures; the elegant and sensitive melodic curves assigned to the tenor solo for a "tierce" tone color; the buffoonery of the trumpet stop in its low range; and the pompous brilliance of the reed stops in the concluding Dialogue — all bear eloquent testimony that Guilain loved and thoroughly assimilated the style of his adopted country.

CHORALES FOR CHRISTMAS
AND THE NEW YEAR.....*Johann Sebastian Bach*
(1685-1750)

O day so rich in holy joy
From Heaven came the angel host
In quiet joy.
Now praise we Christ, the Holy One;
The old year now hath passed away;
In thee is gladness.

Of the nearly 150 chorale-arrangements which Bach has left us, the 45 chorales which constitute the *Orgelbüchlein* (Little Organ Book) are remarkable little settings which give musical expression to certain events, doctrines, or occasions observed within the course of the Christian liturgical year.

In the first chorale heard this afternoon, Bach has caught the mood of the Latin hymn *Dies est laetitiae* which speaks tenderly of the Virgin and Child. The second one describes with charmingly naive pictorial effect the movement of the angelic host on the first Christmas. In the third setting, another popular medieval carol tune (*In dulci jubilo*) is heard canonically between soprano and tenor voices entwined with gently moving triplets.

A strangely mystical quality pervades the fourth chorale, where the melody appears in the alto, enveloped by continuously moving arabesques above and below. The sorrow occasioned by the passing of the old year is expressed in the next chorale by the use of an expressive coloratura embellishment of the melody, as well as by the constant appearance of a brief chromatic motive. Finally, in bold contrast to the "old year" chorale, the last chorale expresses in unequalled fashion the exuberant joy over the coming of the new year.

FANTASIA AND FUGUE IN G MINOR

One of the towering masterworks of organ literature — indeed, of all musical utterance, the Fantasia and Fugue in G Minor is also justly one of the most well known organ works. In the highly dramatic Fantasia, homophonic sections of bold recitative, brilliant passage work, and unparalleled harmonic audacity, are in stark contrast with the intervening sections of quietly unfolding imitative polyphony. The Fugue is based on a subject of virile good humor and develops into an extensive and brilliant virtuoso piece of remarkable organization, proportion, and power.

INTERMISSION

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

In the "Three Chorals," which were his last compositions and of which the one in A Minor is the third, Franck used the term "Choral" not in the more usual sense of a hymn-tune or hymn-tune setting (as, for example, in the *Orgelbüchlein*), but to designate a large-scale work which incorporates as one of its principal themes a chorale-like melody. In the Choral in A minor a brilliant toccata-like first theme alternates with the choral theme itself. After an expressive cantilena in A Major, an agitated development of the material from the first theme leads to a triumphant conclusion where the first two themes are combined.

CAROL - PRELUDE ON "GREENSLEEVES".....*Searle Wright*
(b. 1920)

The well known traditional English ballad tune "Greensleeves" continues its four-century-old dual association with both sacred and secular words and is as popular now as it was in Shakespeare's England. In his delightful trio setting of the tune, Searle Wright — now national President of the American Guild of Organists — shows his admiration for the role which the early twentieth century English composers Holst and Vaughan Williams played in the revival of interest in English folk music.

VARIATIONS ON A NOEL.....*Marcel Dupré*
(b. 1886)

Successor to Widor and a long line of famous organists at St. Sulpice in Paris, Marcel Dupré is widely known in this country both for his extensive trans-continental concert tours earlier in this century and for his numerous organ compositions. For the present work he chose an old French Noel as the basis upon which he has constructed ten variations. By means of characteristic and idiomatic technical devices, Dupré exploits the brilliance and colors of the modern organ and, in the process, leaves a work which enjoys immeasurable popularity.

LILLIAN MURTAGH CONCERT MANAGEMENT

(Applause is Christian acclamation and joy and you are encouraged to do so at the conclusion of each group of pieces.)

There will be a reception for Mr. Hamilton and Mrs. Sintic in the Parish Hall following the Recital.