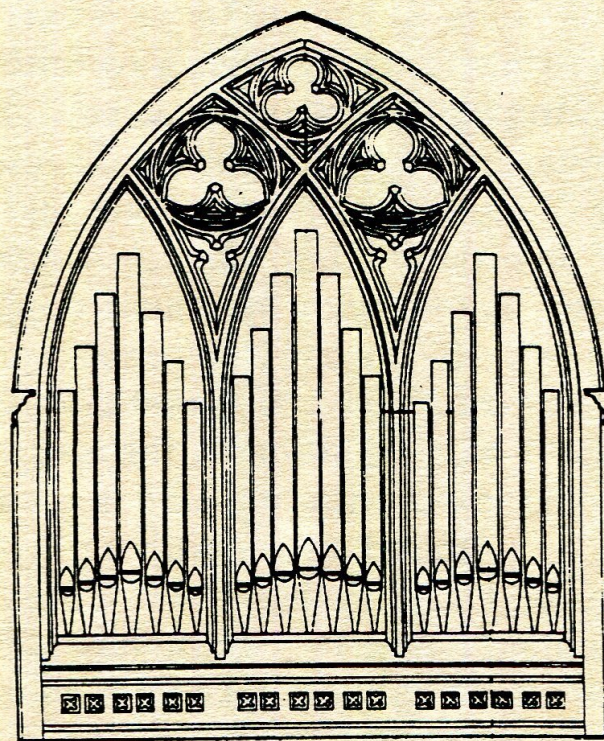


TRINITY UNITED METHODIST CHURCH

DARLINGTON, SOUTH CAROLINA

ORGAN RECITAL



CASAVANT FRERES, OPUS 3758

DR. KENNETH WILMOT, ORGANIST

JUNE 24, 1997

8:00 PM

IN MEMORY OF LINDA GOODEN

Linda Rae Johnson Gooden was born November 22, 1947, the youngest of four children of Warren and Evelyn Johnson. She grew up in the Ruby community, a member of Prospect United Methodist Church and a graduate of McBee High School.

She began her undergraduate career in music at Coker College but interrupted it to marry Barney Ray Gooden and start her family. During the ensuing years she had three children - Ray, Katherine, and Rebecca. For several years in the early 1970's Linda served as music director at Belin United Methodist Church in Murrells Inlet.

When the decision was made for her family to return to the Hartsville area, Linda decided to teach private piano lessons. However, she answered an advertisement in a local newspaper about a position as organist and choir director at Trinity United Methodist Church in Darlington. She told the committee members that she was a pianist, not an organist, but that she would learn to play the organ.

Thus began her 21-year career with the music program at Trinity. Starting with 10-12 members in the late 1970's the adult music program expanded under her direction to its current membership of 28 members. Always challenging her choir, Linda continually sought music that had a message for the people of Trinity.

In 1984, Linda was diagnosed with non-Hodgkin's lymphoma. As she began a 13-year battle with cancer she found herself with a church full of supporters. During her periods of remission Linda always tried to repay the debt that she felt she owed to Trinity by providing music that spiritually moved the members of the church. She had a talent for touching the soul of the church with the music that she selected.

To better prepare herself as a music director and to strengthen her skills at the organ, Linda returned to Coker College to finish her degree in music. She graduated from Coker College in 1994. While there she performed with the Coker Singers both as a singer and as an accompanist. Her work in the classroom as well as her enthusiasm for her music won a spot for her in Who's Who in American Colleges and Universities during her senior year. During this time Linda also served Trinity on the Organ Study Committee.

Linda's determination brought her to Trinity during the first few days of May to play the newly installed Casavant organ in the renovated sanctuary of the church. She had come to practice so she'd be ready to play for the first service on May 11. Linda was taken to Byerly Hospital early on Sunday, May 4 and she died on May 7. Linda's memorial service was the first service in the renovated sanctuary with Linda's organ professor, Dr. Ken Wilmot, providing the music at the Casavant organ.

CASAVANT FRERES OPUS 3758

Grand Orgue (Manual I) Unenclosed

	<u>Feet</u>	<u>Pipes</u>
1. Bourdon	16	12
2. Montre (facade #3-31)	8	56
3. Flute a cheminee	8	56
4. Flute douce (1-12 stopped)	8	56
5. Flute celeste	8	4
6. Prestant	4	56
7. Flute a fuseau	4	56
8. Nazard	2-2/3	56
9. Flute	2	56
10. Tierce	1-3/5	56
11. Fourniture IV	1-1/3	224
12. Basson (Recit)	16	--
13. Trompette	8	56
14. Hautbois (Recit)		8
Tremblant		--
Chimes* (21 tubes)		
MIDI I		

Recit (Manual II) Enclosed

	<u>Feet</u>	<u>Pipes</u>
15. Flute Majeure	8	56
16. Viole de gambe	8	56
17. Voix celeste	8	44
18. Principal	4	56
19. Flute conique	4	56
20. Principal	2	56
21. Quinte	1-1/3	56
22. Basson	16	12
23. Hautbois	8	56
Tremblant		
Recit 16'		
Recit Unison Off		
MIDI II		
Clochettes (10 bells)		

Analysis

<u>Pedale</u>			<u>Voices</u>	<u>Pipes</u>	
24. Basse acoustique (From No.25)	32	--	Grand Orgue	11	784
25. Soubasse (wood)	16	32	Recit	8	448
26. Bourdon (Grand Orgue)	16	--	Pedale	2	88
27. Octavebasse (facade #4-31)		8	32		
28. Flute a cheminee (Grand Orgue)	8	--			
29. Octave (Ext. of No.27)	4	12			
30. Bombarde	16	12	Grand Orgue / Pedale		8
31. Basson (Recit)	16	--	Recit /Pedale		8
32. Trompette (Grand Orgue)	8	--	Recit /Grand Orgue		16
33. Hautbois (Recit)	4	--	Recit /Grand Orgue		8
MIDI III					

Couplers

Grand Orgue / Pedale	8
Recit /Pedale	8
Recit /Grand Orgue	16
Recit /Grand Orgue	8

*A gift from Mrs. J.P. (Cappy) Brunson, Jr. in memory of her brother-in-law in 1965.

OPUS 3758 is the culmination of several years of work by our organ committee. This committee first studied the feasibility of restoring a 1933 Möller which was being used here at Trinity. After obtaining price quotes, and studying the amount of work which would need to be done, the committee recommended the purchase of a new instrument. The Administrative Board then asked the organ committee to recommend an appropriate instrument, its manufacturer, and its specifications. The committee then enlisted the help of Dr. Kenneth Wilmot as our organ consultant. Electronic and pipe organs were studied in great detail; the committee traveled to numerous churches and listened to many organs. This organ was dedicated to the glory of Almighty God on May 18, 1997. It is the sincere hope of this committee that music from this organ will be a blessing to all who worship here and that music from this instrument will bring honor and glory to God.

RECEPTION

Please join us for a reception honoring Dr. and Mrs. Wilmot immediately following the recital in the Fellowship Hall.

Casavant Frères

St-Hyacinthe, Quebec

In 1840, Joseph Casavant received his first contract for an entirely new organ for the church of St. Martin de Laval, near Montréal. Word of the success of his work spread throughout the region and by the time of his retirement in 1866 he had produced seventeen organs for churches and seminaries in what was then Lower and Upper Canada including two of considerable importance for the Catholic cathedrals of Bytown (Ottawa) and Kingston, Ontario.

When Joseph Casavant died in 1874, his two sons, Claver and Samuel, already had shown a great interest in organ building often working after school in the shop of Eusèbe Brodeur to whom the older Casavant had handed over his business. But it was soon apparent that if they wanted to follow their father's career, they must acquire a wider experience. In 1875, Claver left St. Hyacinthe for France, followed later by his young brother Samuel. Claver worked for John Abbey in Versailles, and both he and Samuel spent some time with Caville-Coll in France. Samuel's son, Aristide, was named after this renowned French organ builder of that time..

The brothers traveled widely in Europe, visiting builders and significant organs in France, Italy, Switzerland, Germany, Belgium and England, and on their return to St. Hyacinthe in 1879 they established themselves as Casavant Frères on the site where the present workshops stand. In their first announcement to prospective clients they stated, "We are capable of building instruments boasting the most recent innovations such as: concave pedalboards, balanced expression pedals, keyboard improvements, etc."

Their first contract was a two-manual organ of thirteen stops for la Chapelle Notre-Dame de Lourdes in Montréal. Claver was twenty-four and Samuel not yet twenty-one. Further contracts followed at the rate of two or three a year, notable among which was an instrument for the new Seminary in St. Hyacinthe and their first three-manual instrument, a thirty-eight stop organ for the local cathedral. This instrument, in continuous service since 1885, featured the first adjustable capture combination action mechanism installed in an organ.

The instrument, which firmly established Casavant Frères as organ builders of international repute, was completed in 1891 for the church of Notre-Dame in Montréal, a four-manual of eighty-two stops. This instrument, which celebrated its centennial in 1991, included adjustable combinations and speaking pipes of thirty-two foot stops. The early organs, all installed in Quebec, soon were followed by others throughout Canada and the United States.

During their lifetime, the brothers Casavant established the finest traditions of craftsmanship among their employees and a strong organization to carry on those traditions after them. This organization continues today to stand for the artistic integrity and painstaking care the Casavants cherished.

The Organ Committee

Bill Harper, Chairman

Wilton Auman

Bill Bramlett

Joan Hutto

Ex-Officio:

Mike Cox

Honorary Member:

Vera Kistler

Patricia Bailey

Eric Crickman

Ernie Shuler

Laurie Lawson

Bob Bonnoitt

Linda Gooden

Marvin Lawson

The Organ Recital Committee

Ernie Shuler, Chairman

Bill Bramlett

Linda Gooden

Patricia Bailey

Joan Hutto

Mike Cox

Margaret Parnell

Organ Recital

Kenneth L. Wilmot, Organist

Dr. Kenneth L. Wilmot holds undergraduate and graduate degrees with distinction in organ from the University of Michigan where he was a scholarship student with Robert Noehren, Marilyn Mason and Hans Vollenweider of Zurich, Switzerland. He earned his doctorate at Boston University as a student with George Faxon. While in Boston, he served as the organist at the historic Park Street Church.

Wilmot began his music studies at an early age, making his first public appearance as an organ recitalist at the age of twelve. He appears often as a soloist and choral conductor, and has performed on radio and television. A recent tour included performances in Great Britain, France, Belgium and the Netherlands. He is also a jazz pianist and concertizes occasionally with his quartet. His present position is Professor of Music and Chairman of the Music Department at Coker College in Hartsville, S.C. He also serves as organist and choirmaster at St. Bartholomew's Episcopal Church.

Welcome

Ernie Shuler

Hymn

"Joyful, Joyful We Adore Thee"

89

Marche Solennelle

Felix Borowski
(1897-1956)

Borowski was president of the Chicago Musical College and Professor of Music at Northwestern University. He is also remembered as a leading music critic and a writer of Chicago Symphony program notes for many years. His style is highly romantic and conceived on a symphonic scale.

Suite for a Musical Clock

Franz Joseph Haydn
(1732-1809)
(arr. by Wilmot)

Allegretto
Minuet (Song of the Quail)
March
Andante
Vivace (The Coffee Party)

These charming pieces, written in 1792, were composed by Haydn for a mechanically-played flute organ in a clock. The complete collection included eighteen brief pieces, each of which played at a set hour.

Adagio**Alessandro Marcello**
(1686-1739)

Marcello was not only a well-known Venetian composer, but also a renowned philosopher and mathematician. This beautiful adagio is a transcription of the second movement of his Oboe Concerto No. 3 Suite in D Minor. Its poignant melody and sensitive harmonies were also adapted by J.S.Bach as a second movement to his Concerto in D Minor for Harpsichord.

Fantasy and Fugue in G Minor
Chorale Prelude on "Allein Gott In der Hoh sel Ehr"**Johann Sebastian Bach**
(1685-1750)

These works are among the finest of the greatest organ composer of all times. The term fantasy refers to a musical style that is quite free in its expression. The fugue that follows is a grand structure of imitative counterpoint. I have taken the liberty of inserting the Chorale Prelude on "All Glory be to God on High" between the Fantasy and Fugue.

Improvisation-Caprice**Joseph Jongen**
(1873-1953)

Jongen, one of the most prominent Belgian organists of his day, wrote this work in 1911. I selected it to show off this organ's beautiful oboe stop.

American Folk Hymn Suite for Organ**Michael Burkhardt**
(20th Century)

Come, Thou Fount of Every Blessing
Shall We Gather at the River
How Firm a Foundation

The familiar tunes upon which this set is based appear in many early American song books, such as The Sacred Harp, published in 1844.

Cantilena**Francis Poulenc**
(1899-1963)

This piece, based upon the middle movement of Poulenc's Sonata for Flute, was freely arranged by Dr. Wilmot as an organ solo for the memorial service of a friend.

Carillon de Westminster**Louis Vierne**
(1870-1937)

Louis Vierne was for many years organist at Norte Dame in Paris. He was one of the more progressive organ composers of his day. The Carillon imitates the bells of "Big Ben" in London's Westminster Tower. You will probably recognize the tune, as it chimes the hour on grandfather clocks throughout the world.

Hymn

"Come, Christians, Join to Sing"

158