

The
Fourth Presbyterian Church
of Chicago
celebrates
the
**Rededication
of the
Sanctuary Organ**
on

26 February 1995
at six-thirty
in the evening

Soli Deo Gloria

Order of Rededication

Call to Worship

John M. Buchanan, Pastor

Invocation

* Hymn 264 “When in Our Music God Is Glorified” *Fred Pratt Green*

Act of Rededication

Minister: Remembering the riches of your grace and the wonders of your creation, we offer this magnificent instrument of praise - the work of our hands - to your worship and the uplifting of our souls:

People: We rededicate this organ.

Minister: In memory of those who have gone before us and made possible this celebration, we lift up to you, O God of love, men and women whose songs of faith resound even to this day:

People: We rededicate this organ.

Minister: For musicians who compose and play to the honor of your name and who move our hearts to magnify your glory:

People: We rededicate this organ.

Minister: For the gift of yourself in Jesus Christ, which prompts us to excellence, we offer thanks for those who have given of their talents and treasure to bring us this instrument of beauty:

People: We rededicate this organ.

Minister: For the coming generations who will sing your praise, tell your story and live in the light of your word:

People: We rededicate this organ.

Minister: In the name of you, our Creator, our Redeemer and Sustainer:

All: We dedicate ourselves to your service. Amen.

* **Response:** “For the life that you have given” (music on page 12)

* Stand as you are able

Rededication Recital

Organist **Marilyn Keiser**

Sonata in A Major, Opus 65, No.3 *Felix Mendelssohn*
Con moto maestoso (1809-1847)

Concerto in C Major *Johann Ernst / J.S. Bach*
(1685-1750)

Recitative and Variants on FOURTH CHURCH (1994) *Morgan Simmons*
(Premiere performance) (b. 1929)

Rubrics (1988)	<i>Dan Locklair</i>
“Silence may be kept”	(b. 1949)
“... and thanksgivings may follow”	
“The peace may be exchanged”	
“The people respond-Amen!”	

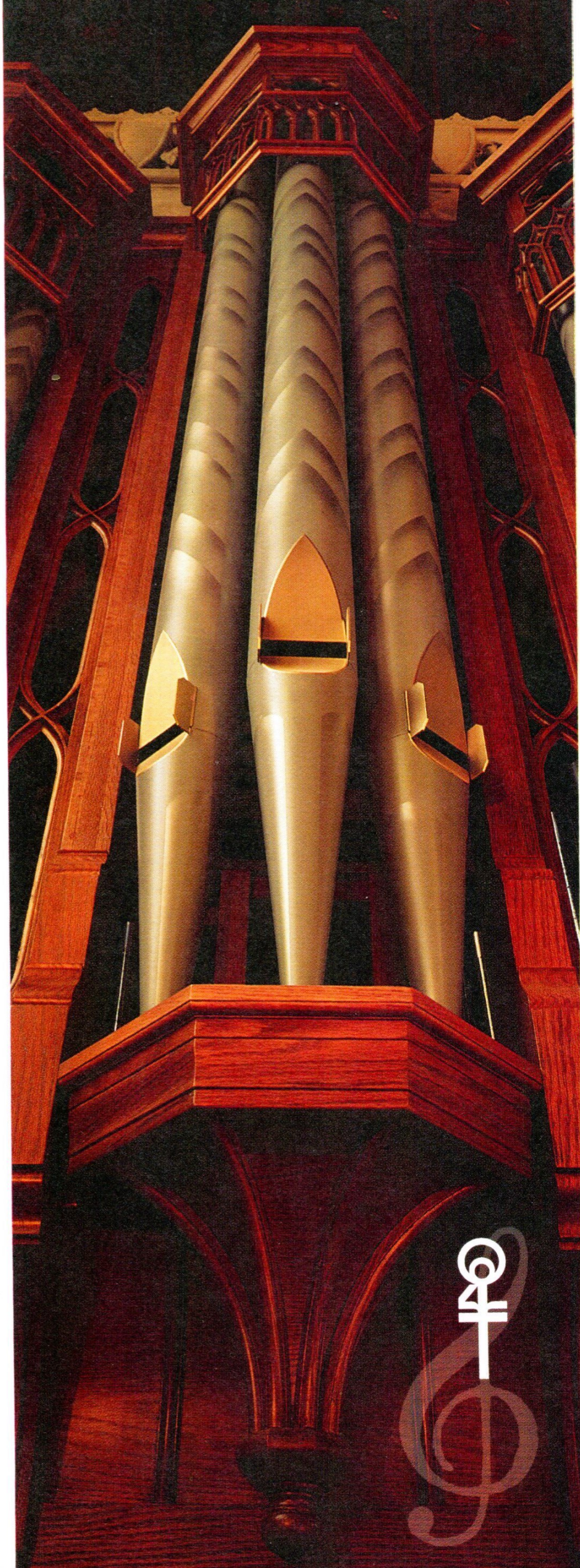
Offering

Fughetta de Concert *Felix-Alexandre Guilmant*
(1837-1911)

Requiescat in Pace *Leo Sowerby*
(1895-1968)

From *Pièces de fantaisie* Louis Vierne
Carillon de Westminster (1870-1937)

Deux Esquisses, Opus 41 *Marcel Dupré*
E Minor (1886-1971)
B-flat Minor



The Music

During his lifetime, Felix Mendelssohn was celebrated as a great organ virtuoso. He impressed all who heard him with his extemporaneous improvisation. Mendelssohn's six sonatas for organ retain much of the improvisatory spirit. Sonata III in A Major opens with broad, sweeping harmonies.

Mendelssohn then sets forth a double fugue in A minor over the chorale, "Out of the deep have I cried unto thee." The second fugue grows in intensity and leads to a powerful return of the opening measures.

Johann Ernst's "Concerto in C" is one of six concertos transcribed by Bach for the organ. Although the original of this work is lost, it is known to be from a set of violin concertos by the youthful Prince Johann Ernst (1696-1715). Bach also made a transcription of this concerto for harpsichord which is in three movements. None of the early sources of Bach's organ transcription suggest it ever had more than one movement.

In anticipation of this rededication event, Morgan Simmons, organist and choirmaster of Fourth Church, composed "Recitative and Variants on FOURTH CHURCH" and inscribed it to Marilyn Keiser. The work in four movements is based on a melody which is sung each Sunday at the presentation of the offering at Fourth Church and which has been sung as a response this evening. It attempts to reflect the rich diversity and vitality which are hallmarks of Fourth Church life.

Dan Locklair is an American composer who serves on the faculty of Wake-Forest University in Winston-Salem, North Carolina. A graduate of Union Theological Seminary in New York and the Eastman School of Music, he has written a large number of compositions in many mediums. Dan is an organist, and this work displays his understanding of the colors available on the organ and of its dynamic range.

"Rubrics" is a collection of pieces based on instructions (rubrics) for the services of the Episcopal *Book of Common Prayer*. They are full of rhythmic energy and drive and beautiful sonorities.

Felix-Alexandre Guilmant was an organ virtuoso and a master of the art of improvisation. He was the first French concert organist to tour America. He served as organist of La Trinité in Paris for thirty years and was Professor of Organ at the Paris Conservatory. His "Fughetta de Concert," Opus 29b, is a delightful piece which contrasts all of the divisions of the organ and ends with a wonderful crescendo to full organ.

"Requiescat in Pace" dates from Sowerby's Orchestral Period (1913-1920) and is filled with colorful registrations. The work, written in an archform, is based on two short themes heard in the opening measures. The work moves from the opening, marked "Measured and Mournful," through a faster brighter section, to a great climax, marked "Triumphant." The work ends quietly; Sowerby marks the final measure "Calm and peaceful." The work was written in memory of the American soldiers who died in World War I.

Leo Sowerby served as an associate organist of Fourth Presbyterian Church shortly after he composed this work, and many of his compositions were written with the Skinner organ of Fourth Church in mind.

Louis Vierne, organist of Notre-Dame Cathedral in Paris from 1900 to the time of his death in 1937, wrote six symphonies and many miscellaneous pieces for organ. "Carillon de Westminster," from his *Pièces de Fantaisie* of the 1920's, is based on the tune of the familiar clock-chime. It begins quietly and builds to a brilliant, full-organ conclusion. This popular work is inscribed to the famous English organ builder Henry Willis.

Dupré's *Trois Esquisses*, Opus 41, were composed in 1943, but only the second and third appeared in print in 1946. The first of the Sketches is a study in staccato repeated notes, and the second, a brilliant octave study in B-flat minor for full organ. Dupré was organist of Saint-Sulpice in Paris (1934-1971) where he succeeded his teacher Charles-Marie Widor. He was also Professor of Organ at the Paris Conservatory.

Marilyn Keiser

The Recitalist

Marilyn Keiser is Professor of Music at Indiana University, Bloomington, where she teaches courses in sacred music as well as applied organ. Prior to her appointment at Indiana University, Dr. Keiser was Organist and Director of Music at All Souls Parish in Asheville, North Carolina and Music Consultant for the Episcopal Diocese of Western North Carolina, holding both positions from 1970-1983.

A native of Springfield, Illinois, Marilyn Keiser attended Illinois Wesleyan University, graduating with a Bachelor of Sacred Music degree. Dr. Keiser entered the School of Sacred Music at Union Theological Seminary in New York City, where she studied organ with Alec Wyton and graduated summa cum laude in 1965 with a Master of Sacred Music degree. Her Doctor of Sacred Music from Union Theological Seminary was awarded in 1977.

Upon graduation from Union Seminary, Marilyn Keiser became Assistant Organist of The Riverside Church in New York City and one year later was appointed Associate Organist/Choirmaster of the Cathedral of St. John the Divine, a position she held from 1966-1970.

Dr. Keiser is in great demand as a recitalist, having been a featured performer at the National Convention of the American Guild of Organists in July of 1994. In 1987 she was soloist for the International Congress of Organists in Cambridge, England, and in 1993, she appeared at the Southern Cathedrals Festival in Winchester, England.

Exclusive management:
Karen McFarlane Artists, Inc.
Cleveland, OH

The History of the Organ

A long and colorful history is associated with the organ of Fourth Church and the magnificent space in which it is housed. Plans for the original instrument date from 1912 when the donor Mrs. Emmons Blaine, a daughter of the Cyrus Hall McCormicks, entered into negotiations with Ernest M. Skinner to build an organ to honor her parents. In February of 1913 Mr. Skinner wrote to Mrs. Blaine that he had completed the preparatory work on the design. He referred to it as "a very large complete instrument, second to none in this country." He added: "I have always hoped I should land in Chicago with a big one." It contained 59 ranks among which was a stop which he invented for that landmark instrument. Here is Skinner's account of its inception:

I have invented a new stop through my study over this case. I wanted to put in a Flute Celeste of which I am very fond. It takes up considerable room and I set about finding a way to take less. I wanted to make the stop softer than usual, so I had some pipes made to a

small scale from the model of my Erzähler. The result is a most beautiful combination. I think the most beautiful soft effect I ever heard ... The sheer beauty of this stop gives me a very great asset and adds another to my list of original stops. I call it "Kleine Erzähler," which means "little storytellers." The stop is so talkative, I have always said it named itself.

In 1946-47 the Aeolian Skinner Company added a Fourniture IV to the Great, a Nazard and Tierce to the Choir and replaced the Open Wood Diapason of the Pedal division with a unit Holzprincipal speaking at 16', 8' and 4' pitches. By the middle of the 1960s the organ was in bad mechanical condition, and it was determined to replace the modified Skinner with a new instrument, making use of some of the original pipework. Again the Aeolian/Skinner Company was selected for the work.

Specifications for the new organ were drawn by Donald Gillett, president of the Aeolian/Skinner Company, Dr. Robert S. Baker, Dean of the School of Sacred

Music at Union Theological Seminary and Morgan Simmons, organist and choirmaster of the church.

The restriction that there be no visual alteration to the church determined some of the decisions regarding the disposition of the pipes. Also it was not feasible at that time to remove the sound inhibiting horsehair felt which covered the handsome ceiling of the church, and that factor contributed to a less than ideal ambiance for the new organ.

The organ was expanded to 125 ranks distributed among seven divisions. All of the mechanism, including a four manual solid state combination action console, was new at that time. The old echo organ, housed above the east window, was replaced by an unenclosed antiphonal division with complete pedal; the high pressure Festival Trumpet is also located there. The accompanying specifications of the organ reflect (with a few notated changes) the organ of 1971. Significant Skinner ranks which were retained include the Kleine Erzähler and

Celeste, French Horn, Voix Humaine, Clarinet (Corno di Bassetto), Fagotto (Antiphonal Pedal Trompete 16') and the Geigen Prinzipal 32', much of which is in the large case.

As time passed a variety of deficiencies became apparent. The Swell organ was at the back of the chamber and spoke directly into the large pedal Prinzipal pipes, thus inhibiting the egress from this extensive division. Also the half length 32' Kontra Trompete in the Pedal lacked adequate weight of sound to undergird the full ensemble. In 1989 the church entered into conversation with the firm of Goulding & Wood of Indianapolis to rectify these problems. Kurt Roderer, the curator of the instrument, and Jack Bethards of the Schoenstein Company reviewed the proposed changes which have resulted in the new and successful alterations: relocation of the Swell, Positiv and Pedal chests; the replacement of the Swell Trompette with a new stop and the substitution of the Positiv Rankett 16' with the existing Swell Trompette; the

extension of the Pedal Posaune 16' to 32' to replace the lighter weight existing Kontra Trompete; the addition of a Subbass 16' to the pedal; the raising of wind pressures to the Positiv, Swell, and Antiphonal, and the revoicing of the pipes for those divisions; and a case for the Positiv with a new Prinzipal 8' in place of the existing Spitzprinzipal.

The entire organ has been cleaned, tuned and regulated to accommodate the new acoustic which results from the removal of three inches of horsehair felt on the ceiling and the installation of beautifully decorated wooden panels. The resulting clarity, presence and added volume are stunning and make the organ a significant contribution to the worship life of the church and the musical life of the city. At 126 ranks (6,603 pipes) it is the largest organ in Chicago and one of the largest in the Midwest. Thomas Wood and John Goulding are to be congratulated for the artistry and expertise which they have contributed to this major undertaking.

The Organ

GREAT

16	Geigen Prinzipal	61 pipes
8	Prinzipal	61 pipes
8	Gemshorn	61 pipes
8	Bordun	61 pipes
8	Flûte Harmonique	61 pipes
4	Oktave	61 pipes
4	Spitzflöte	61 pipes
2	Super Oktave	61 pipes
2	Blockflöte	61 pipes
II	Sesquialtera	122 pipes
IV/V	Kornett (tc.)	238 pipes
IV/VI	Mixtur	305 pipes
IV	Scharf	244 pipes
16	Kontra Trompete	61 pipes
8	Trompete	61 pipes
8	Festival Trumpet	choir
8	French Horn	61 pipes
	(enclosed in Choral)	
	Chimes	

POSITIV

16	Quintade	61 pipes
8	Prinzipal	61 pipes
8	Rohrflöte	61 pipes
4	Prinzipal	61 pipes
4	Koppelflöte	61 pipes
2	Oktave	61 pipes
2	Flachflöte	61 pipes
1 ¹ / ₃	Quinte	61 pipes
1	Sifflöte	61 pipes
IV/V	Mixtur	281 pipes
II	Zimbel	122 pipes
II	Terzian	122 pipes
8	Trompete	61 pipes
8	Krummhorn	61 pipes
	Tremulant	

SWELL enclosed

16	Flûte Conique	61 pipes
8	Montre	61 pipes
8	Bourdon	61 pipes
8	Viole	61 pipes
8	Viole Celeste	61 pipes
8	Kleiner Erzähler	61 pipes
8	Erzähler Celeste	49 pipes
4	Prestant	61 pipes
4	Flûte Ouverte	61 pipes
2 ² / ₃	Nazard	61 pipes
2	Doublette	61 pipes
1 ³ / ₅	Tierce	61 pipes
IV	Plein Jeu	244 pipes
IV	Cymbale	244 pipes
16	Bombarde	61 pipes
8	Trompette	61 pipes
8	Hautbois	61 pipes
8	Voix Humaine	61 pipes
4	Clairon	61 pipes
	Tremulant	

CHORAL enclosed

8	Gedeckt	61 pipes
8	Flauto Dolce	61 pipes
8	Flute Celeste	61 pipes
4	Spitzflöte	61 pipes
2	Waldflöte	61 pipes
III	Mixture	183 pipes
8	Corno di Bassetto	61 pipes
16	Festival Trumpet (tc.)	73 pipes
8	Festival Trumpet	
4	Festival Clarion	
	Tremulant	

ANTIPHONAL

8	Prinzipal	61 pipes
8	Gedeckt	61 pipes
4	Oktave	61 pipes
2	Hellflöte	61 pipes
IV/V	Mixtur	281 pipes
8	Trompete	61 pipes

ANTIPHONAL PEDAL

16	Holzprinzipal	32 pipes
8	Oktave	32 pipes
4	Choral Bass	32 pipes
16	Trompete	32 pipes

PEDAL

32	Geigen Prinzipal	12 pipes
16	Prinzipal	32 pipes
16	Subbass	32 pipes
16	Bordun	32 pipes
16	Geigen Prinzipal	great
16	Quintade	positiv
16	Flûte Conique	swell
8	Oktave	32 pipes
8	Pommer Gedeckt	32 pipes
8	Spitzflöte	32 pipes
4	Choral Bass	32 pipes
4	Spillflöte	32 pipes
2	Nachthorn	32 pipes
IV	Mixture	128 pipes
IV	Scharf	128 pipes
VIII	Grosskornett 32	256 pipes
32	Kontra Posaune	12 pipes
16	Posaune	32 pipes
16	Bombarde	swell
16	Kontra Trompete	great
8	Trompete	32 pipes
4	Schalmei	32 pipes
	Chimes	

The solid state combination action of 1971 was replaced by Peterson Electro Musical-Products, Inc. in 1982 and includes four levels of memory controlling twelve general pistons, and eight divisional pistons (except the Antiphonal which has five). In addition there are five master pistons and two tuttis.

FOURTH
PRESBY
TERIAN
CHURCH



A LIGHT IN THE CITY

The Ministry of Music

Morgan Simmons, Organist and Choirmaster

Mary Simmons, Associate Organist

Jonathan B. Hall, Assistant Organist

John M. Buchanan, Pastor

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