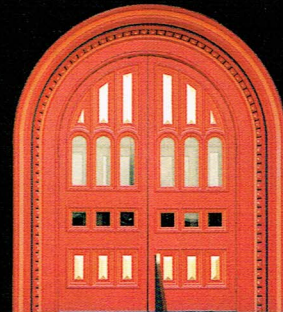




To the GLORY *of* GOD

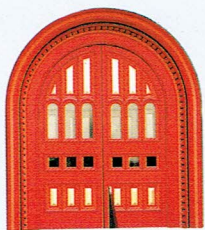
*Dedication of the
Brombaugh Opus 35 Organ*

JUNE 3, 2001



First Presbyterian Church

SPRINGFIELD,
ILLINOIS



■ GORDON McLEAN holds a degree in structural engineering from Dundee College of Technology and in divinity from the University of

Edinburgh. Ordained in the Church of Scotland in 1972, he served in various ministries before receiving a call to First Presbyterian Church in 1992.

■ MARION van der LOO has been Director of Music at First Presbyterian Church since September 1993, when she accepted a joint appointment with the church and the Illinois Symphony Orchestra as its Chorus Director.

Her career began in Philadelphia, where she was a well-known mezzo soprano and where she developed her interest in conducting.



At Temple University's Esther Boyer Conservatory, she earned the B. Mus. degree, *magna cum laude*, in Opera Performance and the M. Mus. degree in Choral Conducting. She completed a doctoral residency in Choral Conducting at the University of Illinois, Urbana-Champaign.

Over nearly 20 years, she has been invited to conduct choruses and orchestras in many venues. At First Presbyterian Church, she has conducted the Sanctuary Choir in numerous major choral/orchestral works.

BUT LET MY DUE FEET
never fail
To walk the studious cloister's
pale,
And love the high embowed roof,
With antique pillars massy proof,
And storied windows richly
dight,
Casting a dim religious light.
There let the pealing organ blow,

To the full-voic'd quire below,
In service high, and anthems
clear,
As may with sweetness, through
mine ear,
Dissolve me into ecstasies,
And bring all Heav'n before
mine eyes.

—*Il Penseroso*

John Milton (1608-1674)

THE BROMBAUGH OPUS 35 — A MINISTRY of MUSIC

The Reverend Gordon McLean

Milton's words (above) aptly describe First Presbyterian Church and its new Brombaugh organ. The pillars, located externally as

buttresses, are massive, and the windows are tall and wonderfully adorned, casting mellow, multi-hued light into the sanctuary.

The organ fills the worship space with its sound and it is our earnest prayer that in performance and accompaniment, it will indeed "bring all Heav'n before" our eyes.

While the poetic allusion is apt, it is also true that the Brombaugh organ is the culmination of much dedicated work by many committed people, supported by the entire congregation. It represents the

flower of a process whereby the church re-defined its purpose in relation to its members and the community, where it seeks to enhance its vital contributions to the musical arts.

As it relates to the organ, that purpose is to lead the congregation's praise, accompanying hymns and sacred songs; to accompany the full range of choral music; and to serve as a concert instrument, either solo or with other instruments.

In all ways, the organ serves as a ministry of music. Through it, the church seeks to share God's gift of music at its most spiritual and uplifting with everyone who would partake. We hope that ministry will continue for many, many years to come.

ON *the* WINGS of SONG WE HONOR GOD

Marion van der Loo, Director of Music

From the first reference in the book of Exodus (15:1), "Then Moses and the Israelites sang this song to the Lord..." through John's Revelation (5:13), "Then I heard every creature in heaven and on earth...singing..." we read exhortations to praise God in song.

All creation continues to earnestly seek ways to honor God, to thank God, to worship God. When the spoken word won't suffice, music gives wings to our adoration. Poetry, dance, art, music — each is a means to invest our energy and longing and joy to glorify the Almighty.

Surely God gave us music to satisfy our need to lay our tributes before the

throne of grace, and surely we pen our music through God's creative spirit within us.

As we enter this new millennium with the vision of what music means in our worship, as we inaugurate this magnificent instrument, we do it with humility, recognizing that, for all our lives, we will be dissatisfied with the extent of our praise — and with all of our hearts, we will continue to hone our gifts and to rejoice in God our Savior through this most blessed medium.

How beautifully John Milton expresses it!



*B*ROMBAUGH OPUS 35

OPUS 35: INSPIRED *by* 17th-CENTURY NORTHWEST EUROPEAN TRADITIONS

John Brombaugh, Organ Builder



■ JOHN BROMBAUGH holds degrees in electrical engineering from the University of Cincinnati and Cornell University.

His intended career as an engineer took a different turn when he chose to work as an apprentice with the noted Boston area organ builders Fritz Noack and Charles Fisk between 1964 and 1967, followed by a period in Hamburg in 1967-8 learning the art of reed pipemaking with Rudolf von Beckerath.

He established his own firm near his hometown by Dayton, Ohio, in 1968 and moved to Eugene, Ore., in 1977. Early in his career, he specialized in organs patterned after 17th century North German and Dutch prototypes, later broadening his expertise to include larger, more eclectic instruments, but always adhering to the time-honored classical principles of organ construction.

Brombaugh organs are located throughout the United States and abroad, among them the mean-tone instruments at Oberlin College, Duke University, Southern College, the Hagakyrkan in Göteborg, Sweden, and a concert hall project now under construction for Toyota City, Japan.

Discussions with John Brombaugh & Associates to build a new organ for First Presbyterian Church began in 1991 with an inquiry from Dr. Rudolf Zuiderveld, organist for the church. The great historic organs in Zuiderveld's birthplace in Province Groningen, Holland, motivated his vision for this congregation. The work of our firm is closely related to these instruments, and a contract with us was signed in March 1992.

After consideration on Abraham Lincoln's birthday in 1995, the congregation approved an upgrade to the organ's resources and musical capabilities. Construction of what has become our Opus 35 began in our shop in Eugene, Ore., during the summer of 1997, and installation of the organ began on October 8, 2000.

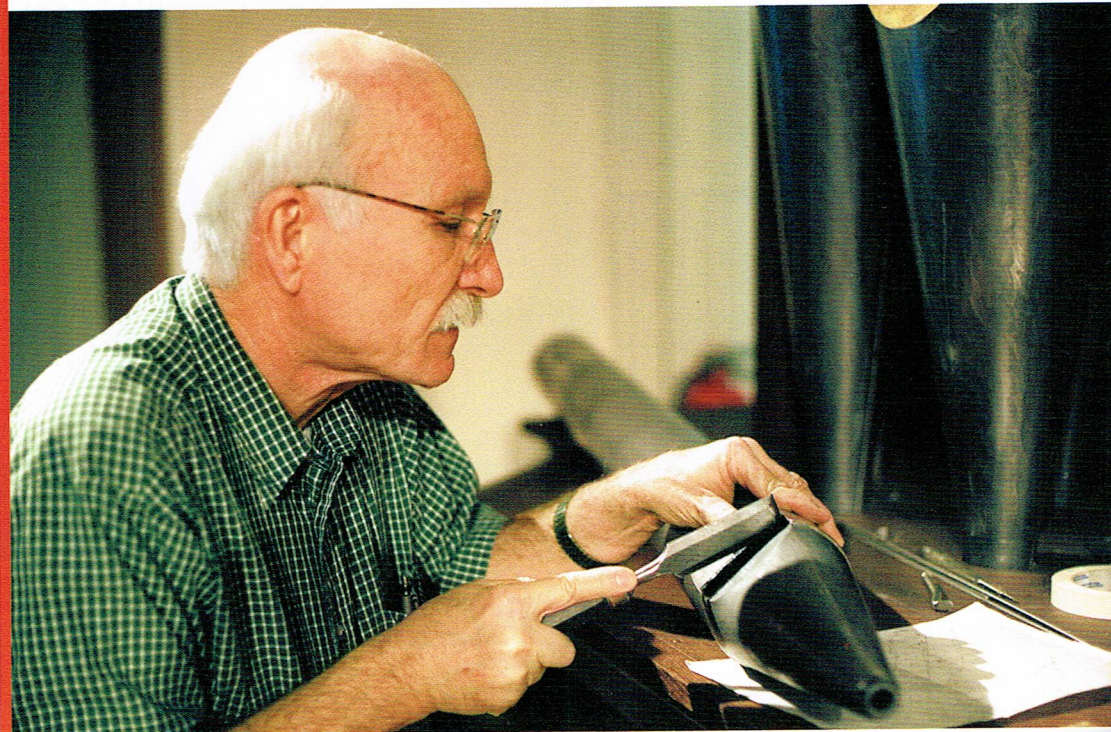
The resulting organ has some 3,250 pipes placed in 70 ranks for its 49 stops. They are played on slider windchests from three manuals and pedals with mechanical key action; the stops are selected by electrical means using a state-of-the-art combination action.

The organ's general layout follows the traditions of northwest continental European organ building that was reaching its peak development by the mid-17th century. While there are many prototypes, this particular

form is respected worldwide for its inspiration to Protestant Christian churches, where congregational participation with hearty singing is part of the normal worship services.

These organs have pipes made of an alloy high in lead, which produce a "vocale" sound related to the angelic sound of young boys and girls singing. First Presbyterian's new organ uses alloys of lead and tin that range from 2 percent tin for the façade and larger interior pipes, to 23 percent tin for the smaller pipes in the chorus of moderately scaled cylindrical pipes, known as the organ's "Principal plenum." This musical resource, which was already present in the Middle Ages, is unique to the pipe organ.

To enhance the sound produced, the pipe metal has been strongly hammered. For full effect, the pipes are to be winded from the historic type of windchests connected by a direct mechanical linkage to the keyboards the musician plays. This entire apparatus is to be housed in a case that has a positive effect on the sounds its pipes produce, much as the case of a violin does for its strings. This case, as for a fine violin, can also have a positive effect for our eyes, so the organ builders have been influenced by the great architectural traditions going back to ancient Greece.



The instrument at First Presbyterian has several different parts, known as divisions. Its "Great" division is the primary resource played by a manual keyboard. Its "Ruckpositive" division is the important secondary resource and is located close to the congregation in the railing of the organ loft. The "Swell" has its pipes inside a box that can be opened or closed to control its loudness, and the "Pedal" division is played by the feet to provide a musical foundation for the rest of the organ or special solo effects.



The Great is located in the upper part of the main case of the organ and is played by the middle manual keyboard. It provides the organ's main Principal plenum. This is based on the façade *Præstant* pipes (so named from the Latin "*præstare*" because they stand in front), of which the largest of 16' length are in the towers at the outsides of the main case. The plenum registers continue on the windchests in the upper part of the case, just under the church's renowned Tiffany Dove Window. They go to very small pipes that are less than a quarter-inch in diameter and only a half-inch long that play at pitches higher than 8,000 Hertz.

In addition to the Great's Principal plenum, there are several sets of wider-scaled pipes that form a so-called "flute" chorus. These pipes have a variety of shapes to influence the sounds they produce. The "Holpipe" follows an ancient Dutch form with a lid covering the top of the pipe, onto which a small chimney continues upward; this stop plays at the same pitch normal to a piano.

Another, called "*Spitzflöte*," has conical pipes that get smaller in diameter at their tops and produce a lovely, mysterious sound. This set plays an octave above normal pitch; its longest pipe for the lowest C key is 4' long. Completing the group of "labial" pipes that produce sounds resembling a common flute is the "mounted" Cornet, which stands on a toeboard high above the other pipes of the Great. It has five sets of pipes playing at various pitches (as do modern synthesizers) to produce intense sounds suited for solo uses, such as highlighting the hymn melodies sung by the congregation.

Completing the pipes in the Great are four sets of reed pipes, which work somewhat like clarinets; three belong to the trumpet family and have conical resonators and a very strong tone. The remaining reed is the *Hautbois*, a set of pipes organ builders created to imitate the precursor of the modern oboe; it is useful for all kinds of solo effects.

The Ruckpositive is a small version of the Great, and in some ways represents the son for the organ, in contrast to the Great being its father figure. It is not as loud, but tends to be more energetic and, being closer to the listeners, has a special presence when compared with the rest of the organ. Its plenum has a sharper tone. There is a family of flute stops at four different pitches that can be variously combined to create a multitude of sounds. Both groups give a remarkable contrast with their relatives in the Great.

Because the Ruckpositive case must be of limited size, a set of *Quintadena* 16' pipes provides the subfoundation tone that contrasts significantly with the Great *Præstant* 16'. These pipes are covered at their tops, and therefore need to be only half as long. This causes the odd harmonics to be very prominent, so their sound gives the impression of the musical fifth (Quint) from which their name is derived. Two sets of reeds, the *Dulcian* and *Schalmey* (which is based on a drawing in the *Syntagma Musicum* published by Michael Praetorius in 1619), provide organ sounds suited to both solo and choral use.

The Swell provides still different types of pipes that one might compare to a family's mother. Its sounds can be soft and gentle, making it well suited to accompany solos produced by the other divisions. There are strong resources too, and the ability to close the swellbox can quiet them when desired for special musical effects.

One stop of special interest is the *Querflöte* 2', inspired by an unusual overblowing flute stop with a similar name in the Schnitger organ in the Jakobikirche in Hamburg. Another is the *Viola da Gamba*, made of an 86 percent tin alloy to facilitate imitating the sound of stringed instruments; it is assisted to give the special effect of orchestral strings by the out-of-tune *Vox Celeste* stop. The *Vox Humana* reed is a favorite attempt organ builders have used for centuries to imitate the sound of the human voice — though it may be more noted for its amusing sound.

If this organ were still larger and had a fourth manual, it might have included a *Brustwerk* (the "work" in the breast of the organ) to act as the little daughter of the family, but this project ends with the Pedal division, which is played by the foot keyboard. This division has a complete plenum of large scale to give the bass support to the rest of the organ. There are also several sets of wood pipes held on the wall behind the main case that provide addi-

Continued next page



Continued from previous page

tional useful bass resources for quieter music, one — the Violonbass — being of very narrow scale, so it tends to imitate the sound of a cello. The Pedal is completed with a full set of reeds, which run from pipes of 32' length that sound two octaves below normal pitch, to the little Cornett 2' pipes, which sound two octaves higher than normal. With these resources, the Pedal can provide a wealth of solo possibilities, as well as complete support to music for the organ and a strongly singing congregation.

The organ has several other features: one is the Tremulant (patterned after the great organ builder Arp Schnitger's examples), which modulates the wind pressure of the organ to get a pleasant undulation to the sound. This device may be adjusted so its effect is suited to the various types of music for which it will be used. Just above the pipes in the upper center of the organ is a gold-leafed star called the Cymbelstern. A wind-fan rotates it into action to jiggle a group of small bells to create a special musical effect.

To give players more flexibility, there are several other resources. Couplers connect the linkages of the various divisions so they can be played together from the main manual keyboard and/or the pedalboard. A "combination system" allows the organist to bring on selected stops easily when too busy at the keyboards to change the registration by moving the stopknobs by hand. A large foot pedal is located above the pedalboard; this device controls the opening of the swellbox so the organist can control its loudness.

The tuning system used is the category known as "well-tempered." It is of the particular type a contemporary theoretician, Herbert Anton Kellner, developed from his knowledge of Johann Sebastian Bach's musical preferences. This is not "equally tempered" in the manner common for modern piano music. From long-established acoustical reasons, every practical tuning system involves a certain quid pro quo. In this case, the sound of the organ is more suited to a slightly varying relationship between the various notes in the scale to get the optimum effect from its pipes. If there might be an occasional negative effect from such a tuning, it is more than offset by the positive musicality the organ provides with Kellner's "Bach" temperament.

The organ case and its ornamentation follow basic late Renaissance architectural styles. The Ruckpositive case was inspired by the organ Martin de Mare built in 1610 for the Ansgariikirche in Bremen, Germany. The maincase follows similar ideas, but has been adapted to fit the architecture of First Presbyterian Church and, especially, to give deserved homage to its Dove Window, which the upper case surrounds.

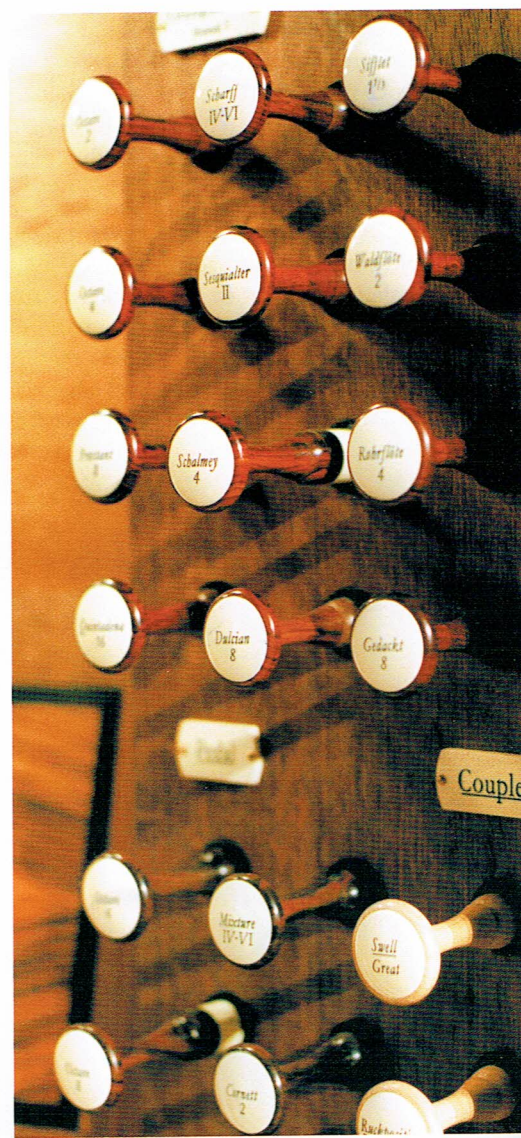
The carvings surrounding the façade pipes were made of unfinished Appalachian white oak. They are fashioned to contrast visually with the rest of the casework, which also is made of Appalachian white oak, but fumed with strong ammonia and oiled. The mouths of all façade pipes are gilded with 23-carat gold leaf, and the wood ornamentation has also been appropriately gilded and painted.

The wind system includes two large wedge bellows and an electric blower (the latter a concession to our modern world).

The wind pressure is only 75mm (about 3") water column, considerably lower than most of our larger instruments because the acoustics in the nave of First Presbyterian Church are so much more friendly and lively than one usually finds in American churches. The components of the wind system are located in the room in the south tower adjacent to the main case of the organ.

It is the hope of my shop colleagues and your organ's designer that, after many years of planning and work with First Presbyterian Church, this instrument will serve its congregation with praise to our Lord and be a constant musical inspiration for the people of Springfield, Ill., for many centuries to come. As such, it can follow in the hallowed tradition of its European musical ancestors, which have so well served their communities and ourselves these many centuries.

Soli Deo Gloria!



THE ORGAN BUILDERS

Opus 35



First Presbyterian's organ was built in the Brombaugh shop on the south bank of the Willamette River in Eugene, Ore., by:

■ **Christopher J. Fralick**
Shop foreman; overall case, windchest, and keydesk action making; material purchasing; and general help and planning of all types

■ **David W. Campbell**
Ruckpositive pipeshade design and carving, Ruckpositive façade and general pipemaking

■ **Terry S. Lambert**
Main façade pipemaking, voicing, wind system, key and stop action, and associated electrical system design and fabrication, general assembly, and much help

■ **Stephen de Lang**
Wood pipemaking, maincase pipeshade design and carving, windsystem, case and action parts

■ **Joseph Biamonte**
Casemaking, wood pipe-

making, swellbox and shutters, stop action, and details on keydesk parts

■ **J. Sandford Farmer**
Windchests, case, key action, and general parts making and assembly

■ **Gretchen Paul Kiefer**
Pipemaking

■ **Constance Freiling**
Pipemaking and voicing, manual keyboards, keydesk and stop action, general assembly, and help

■ **David R. Petty**
Pipemaking and voicing, key action, case parts, and general assembly

■ **Rainer Weissenberger**
Pipemaking and general help

■ **Stephen M. Warner**
Pipemaking and general help

■ **Jason M. Aulicino**
Pipemaking and packing

■ **Jason P. Johnson**
General help and packing

■ **Christa Brombaugh**
Shop bookkeeper, general

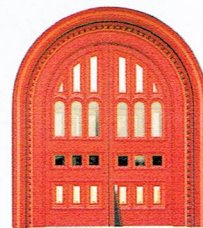
help, and invaluable support for the entire group

■ **John Brombaugh**
General design and supervision, final assembly, voicing and tonal finishing

Other acknowledgments:

■ First Presbyterian church member Sherwin Kroll provided valuable assistance and equipment during the installation, especially in making the dais on which the organ bench sits.

■ For their help, stimulation, encouragement, and hospitality throughout this project, the organ builders also thank the members, pastors, musicians, and staff of First Presbyterian Church; Gary Dedeke, the St. Louis architect who helped in the design of the new organ loft; and especially Rudy Zuiderveld and his family.



*H*et orgel is een beelt
van't leven hier
beneden.

*Veel pijpen staender in
verdeelt in haar geleden,
Een ieder heeft syn plaats,
een ieder syn geschrei.*

—Jacob Revius,
1586-1658,
Pastor and Poet,
Deventer

*(The organ is an image
of life here on earth.
Many pipes stand there,
separate and divided,
Each in his place,
each with his sound.)*

*T*he arts, especially
music and architecture,
contribute to the praise and
prayer of a Christian con-
gregation when they help
people look beyond them-
selves to God and to the
world which is the object
of His love."

—From the Presbyterian
Church's Confession
of 1967

DISPOSITION

of John Brombaugh & Associates Opus 35 at
FIRST PRESBYTERIAN CHURCH
Springfield, Illinois

Great	—	Manual II
Præstant	16 *	-
Octave	8	-
Holpipe	8	
Octave	4	
Spitzflöte	4	
Quinte	2 ½	
Octave	2	
Cornet (<i>discant</i>)	IV + Hp	8
Mixture	IV-VI	
Cimbel	III	
Trumpet	16	
Trumpet	8 *	
Trumpet	4 *	
Hautbois (<i>after</i> <i>Alkmaar Bw</i>)	8	
Pedal		
Præstant	16 *	-
Subbass (<i>wood</i>)	16	-
Violonbass (<i>wood</i>)	16	
Octave (<i>most in upper</i> <i>center façade</i>)	8	-
Octave	4	
Mixture	V-VI	

Posaune (<i>C-B wood</i>)	32]
Posaune	16	
Trumpet	8 *	
Trumpet	4 *	
Cornett	2	

Ruckpositive	—	Manual I
Quintadena	16	
Præstant	8	-
Gedackt	8	-
Octave	4	
Rohrflöte	4	
Octave	2	
Waldflöte	2	
Sifflet	1 ½	
Sesquialter	II	
Scharff	IV-VI	
Dulcian	8	
Schalmey (<i>after</i> <i>M. Prætorius</i>)	4	

Swell	—	Manual III
Baarpjip	8	
Viola da Gamba	8	
Vox Celeste (<i>tc</i>)	8	

Principal	4
Flauto	4
Nasard	2 ½
Querflöte	2
Tierce (<i>tc</i>)	1 ½
Scharff	III
Fagott/Oboe	16
Trumpet	8
Vox Humana (<i>after</i> <i>Haarlem Bw</i>)	8

Couplers, etc.

Ruckpositive	—	Great
Swell	—	Great
Great	—	Pedal
Ruckpositive	—	Pedal
Swell	—	Pedal

Cymbelstern
Tremulant, adjustable

* Manual stops transmit to Pedal

- Bass pipes common with other stops

] Same pitches share common pipes

Attached key-desk with bench at level two steps above main gallery floor level.

■ Keyboard compasses: Manuals, 56 notes: C - g'''; Pedal, 30 notes: C - f', flat.

■ Mechanical key action, suspended, with self-adjusting mechanism.

■ Electric stop action with adjustable state-of-the-art solid state combination system.

■ Mechanical control of the Swell division louvers.



■ Metal flue pipes of finest lead/tin and copper alloys, hammered and voiced for vocale sound.

■ Cone tuning for small flue pipes; soldered hats for stopped metal pipes; reeds easily tunable by organist.

■ Tuned using a mild unequal temperament — Kellner's "Bach" — which is well suited to music of all periods.

■ Wind system with wedge bellows and electric blower — stable, but flexible — located in south tower of church.

■ Specification and disposition were developed by the builder in consultation with Dr. Rudolf Zuiderveld, professor of organ at Illinois College in Jacksonville, Ill., and organist for First Presbyterian Church.



AN INSTRUMENT *to INSPIRE and SERVE*

Dr. Rudolf Zuiderveld, Organist

The Brombaugh organ of First Presbyterian Church is the result of a decade and a half of searching and planning. Always, the goal was to acquire an instrument that would serve and inspire the worship of God in sacred music by the congregation and in the community of Springfield.

After numerous pipe organs, new and rebuilt, the congregation chose a historically informed organ, modeled closely on ancient instruments tied to congregational and choral song and the organ's own historic repertoire of more than half a millennium.

And not least, its musical qualities would encourage the creation of new music in the new century.

In its classical proportions and in decoration drawn from nature, the organ is designed to truly belong in First Presbyterian's historic 19th-century sanctuary, where its sound is enhanced by the mysteriously beautiful acoustics. Its visual framing of the Tiffany Dove Window completes the organ's architecture with a symbol that can be understood at Pentecost as the coming of the Holy Spirit:

"And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting." (Acts 2:2)

As a kind of majestic intermediary between God and humanity, the sounds from the main organ case, containing Great, Swell, and Pedal high up near the ceiling, can be thought of as a "heavenly" organ. In contrast, the Ruckpositive, projecting from the gallery into the congregation, represents the "earthly."

The highest service the organ performs is the accompaniment of congregational singing. Each of the four organs that constitute the Opus 35 is played by its own keyboard and has a "plenum" made up of a congregation of singing principal pipes. These are arrayed in acoustical overtones behind the "Praestants" stand-

ing in the façade, creating the ancient gothic sound of the thrilling full organ — singing with the congregation.

To lead singing, the organ has strong voices that can be "soloed out," such as the trumpets and Cornet of the Great organ, and the Ruckpositive Sesquialter. These stops empathize with nearby human voices to "strengthen the melody and lead the people (by giving the tone into their mouths) to help singing." This quote is from a Dutch organist in a 1727 report on the 1643-1725 Hagerbeer/Schnitger organ in St. Lauren's church, Alkmaar, Holland — one of the world's great instruments in sight and sound, and a model and inspiration for John Brombaugh's Opus 35.

To strengthen the bass, the Posaune 16' (a trombone rank) in the Pedal gives a firm foundation for congregational singing, extended even lower into the profound region of the 12 wooden pipes of the Posaune 32'.

The organ has not only assertive voices, but also special delicate stops, including the Vox Humana and the Vox Celeste. The Vox Humana evokes the poignant and expressive human voice, while the ethereal, undulating, and distant Vox Celeste has, since the 17th century, been associated with Holy Communion, the most sacred moment in the church's worship.

A variety of organ, flute, string, and reed stops, imitative of other musical instruments, serves in addition to the principal pipes. These stops provide musical possibilities for accompanying choral or solo music. This is especially true of the Swell, where louvers can be opened and closed to provide subtle dynamic control of the 12 stops in the Swell box, useful for Romantic English and American anthems.

Each organ voice, with every pipe voiced, regulated and tuned in the sanctuary, contributes a unique character and color — whether used by itself or in combination — and stimulates the organist's imagination in the performance of historic

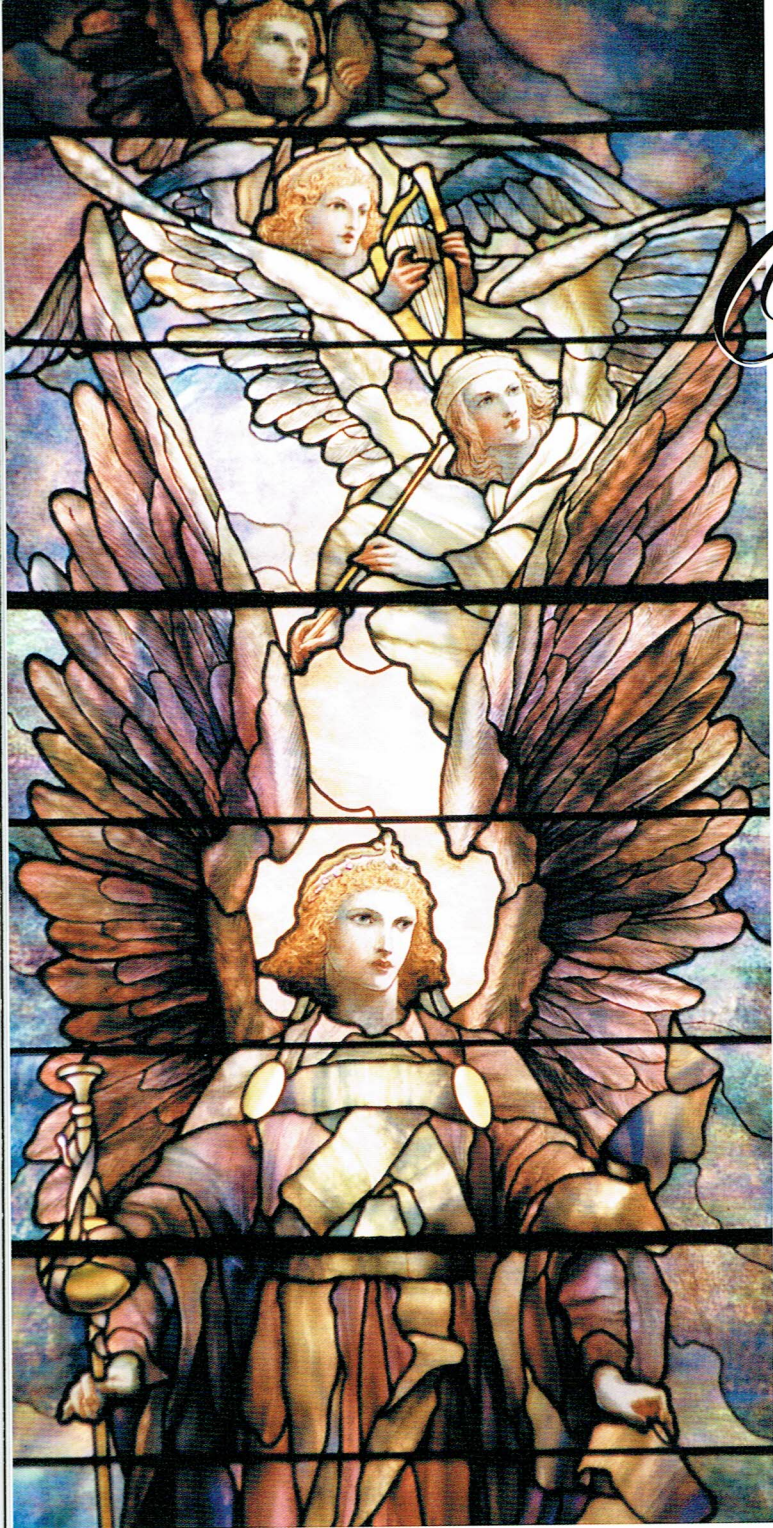
■ **RUDOLF ZUIDERVELD**, advisor for the Opus 35 project, has been organist for First Presbyterian Church since 1988 and has been professor of music and organist at Illinois College in Jacksonville, Ill., since 1980.

He received the A.B. from Calvin College (Mich.) and, following service in the U.S. Army in Vietnam, the M. Mus. from the University of Michigan and the Doctor of Musical Arts degree in Organ Performance and Pedagogy from the University of Iowa.

He taught at Dordt College (Iowa) and Southwest State University (Minn.) before coming to Illinois College, where he led the effort to establish a new music curriculum and received numerous awards and grants involving the study of historic European pipe organs.

He is a frequent speaker, author, and advisor to churches on organ building and restoration projects, and has played numerous organ recitals in the United States and in his native Netherlands.

Continued on next page



Opus 35, the Brombaugh organ of First Presbyterian Church, reflects not only the genius of its designer and builder, but also the hopes and dreams of a congregation committed to the highest quality of music in praise of God.

The concept of the organ, and the church's vision of itself as a community resource for the musical arts, evolved over a period of some 20 years.

First Presbyterian's first among several organs was purchased in 1845. It was replaced in 1915 with an organ that was installed against the west wall of the present sanctuary. In 1940, the sanctuary's interior was significantly restructured, and the organ pipes were moved into two enclosed recesses on either side of the chancel. In 1953, an antiphonal organ was installed in the bell tower.

In the 1960s, the church building was condemned as unstable, but the congregation chose to preserve its historic home rather than build anew. However, the old organ would require extensive repair and continual, costly maintenance.

A decision was reached in 1985 to replace the organ, and a search began for a new instrument to support congregational singing and accompany the choir and other musicians, in addition to functioning on its own.

A first proposal was not approved by the congregation, but \$750,000 was raised for a new instrument and for essential maintenance of the church.

Ultimately, a second proposal for a slightly larger, mechanical tracker action instrument, to be built by John Brombaugh and situated in the rear balcony, met with approval.

The Rev. Gordon McLean became aware of structural changes still required for the organ. He suggested, and church leaders developed, a plan for major renovations. Two key elements were the enlargement of the balcony to accommodate the organ, and the installation in the chancel of moveable platform flooring modules. Funds for this project were provided by another successful fund-raising campaign during 1995-98, which raised \$880,000, and by other church funds.

The organ contract was signed in 1991, and sanctuary renovation work began in 1998. A joyous congregation welcomed John Brombaugh, his crew, and thousands of organ parts on October 8, 2000. Over more than eight months, the builder's crew installed the instrument into the church balcony. And, on Pentecost Sunday, June 3, 2001, Opus 35 was dedicated for its ministry of music.

Continued from previous page

repertoire or in spontaneous improvisation. This variety of possibilities ensures the organ's use in playing Renaissance and Baroque music, from Sweelinck and Frescobaldi to Buxtehude and the Bachs, as well as the specific requirements of the French-Classical music of deGrigny and the Couperin family.

Nineteenth-century Romantic music by Mendelssohn, Liszt, and Brahms,

and the popular Parisians Franck, Widor, and Vierne, can also be performed with musical clarity, expressivity, grandeur and panache. The music of 20th-century masters, such as Hindemith and Messiaen, or the Americans Sowerby, Albright, and Rorem, will find a voice and reverberate in the beauty of the organ's unique sounds in the resonant sanctuary.

With the breathing wind at the organist's fingertips as it plays through

a tracker action organ, the feeling of the wind is tactile and intimately connected to hearing the sounds of the pipes. Thus, the organ will inspire its players to perform, create, and re-create music, and to breathe into God's people a sense of the sacred, "in the beauty of holiness to worship the Lord." (Psalm 96:9).

*Cantate Dominum canticum novum.
Veni Creator Spiritus! (Psalm 98:1)
(Sing to the Lord a New Song.
Come Creator Spirit!)*

ACKNOWLEDGMENTS

The organ's dedication celebrates not only the completion of an instrument expressly designed for the worship of God, but also the devotion of all who contributed to this great endeavor. The following individuals served on one or more of the organ or fund-raising committees, or were otherwise significantly involved:



MEMBERS of the CONGREGATION

Charles Becker
Michael Bernasek
Jennie Claflin
Leo Coplea*
Isolde Davidson
Carol Dove
James Dove
Susan Enlow
William Enlow
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Charles Hammond
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Dale Janik
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John Murphy
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Mary Olson
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Duane Slater
Pat Slater
Ruth Smith
Marie Stehman
Gale Steinhour

Harvey M. Stephens
Judy Stephens
Mary Beth Stephens
Tom Stevens
Sarah Watson
JoAnn Wehrle
Roy Wehrle
Chris Wiseman

**deceased*

STAFF

Pastors:

Howard Milkman
Anne Fisher
Bill Clemenson
Gordon McLean
Beth Merrill

Music Department:

Stephen Alltop
Paul Oakley
Ann Steele Ker
Marion van der Loo
Rudolf Zuiderveld

Office & Building:

Nancy Kraus
Jane Becker
Allison MacDonald
Tammy Wayne
Peggy Heflin
Cindy Cass
Mike Self

OTHER

Gary Dedeke,
Kurt Landberg &
Associates, Inc.,
St. Louis, Mo.,
architect

Scott R. Riedel,
Milwaukee, Wis.,
*organ and acoustical
consultant*

John Blythe,
Jones-Blythe Construction,
Springfield, Ill.,
builder

2001 ORGAN EVENTS MARKETING COMMITTEE:

Isolde Davidson
chair

Gale Steinhour
writing, editing

Kathleen Young
design

Joan Kroll
research, writing

Chris Young
photography

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A BRIEF HISTORY of FIRST PRESBYTERIAN CHURCH

The First Presbyterian Church of Springfield, Ill., draws visitors from around the world because of its connection with Abraham Lincoln and his family. Far beyond this relationship, however, the church has made its mark on the city's history, politics, and culture.

■ BRICKS and MORTAR

First Presbyterian Church has been a part of the community since 1828, when most of Springfield's 200 residents lived in log cabins and frame houses. Nineteen people made up what was then called Sangamo Presbyterian Church. They dedicated the city's first church building in 1830, located at Washington and Third streets. By 1843, the growing membership built a larger church on the north end of its lot.

The advent of the railroad adjacent to that location motivated the purchase of the present building at Seventh and Capitol streets from Third Presbyterian Church in 1872. Over the years, both the interior and exterior of the church have been modified, renovated, and enlarged. But with the exception of the red doors, the present church exterior appears much as it did 40 years ago.

■ COMMUNITY INVOLVEMENT

The church has always been keenly interested in the welfare of the wider community, and often has been willing to engage in political issues.

During the Race Riots of 1908, Dr. Thomas D. Logan preached against violence, and after him, Dr. William H. Hudnut, Jr., championed equal rights for African-Americans.

Both Dr. Hudnut and Dr. Richard Paul Graebel were active in the Good Government League, which monitored local politics.

In recent years, the Rev. Gordon McLean was instrumental in raising community consciousness of the health needs of the uninsured and helped to establish a community health center.



■ MUSIC and WORSHIP

Music has been an important part of the worship of God at First Presbyterian Church. The outstanding music directors of the church have promoted sacred music not only within the church, but also in the community.

Donald Allured led the Springfield Oratorio Society, as well as the church choir. Melody Jackson Turner was instrumental in establishing the Springfield Oratorio Choir (now the Springfield Choral Society) and initiated the Lenten Brown Bag Concert Series. The Advent Brown Bag Concert Series was initiated by Ann Ker.

During the past few years, the Illinois Chamber Orchestra and the Springfield Classical Guitar Society have made the church their concert home. The present director of music, Marion van der Loo, also directs the Illinois Symphony Chorus. Under her direction, the church's Sanctuary Choir and invited singers have performed major choral/orchestral works, such as Mozart's "Requiem in D minor," Durufle's "Requiem," F.J. Haydn's "Theresienmesse," Cherubini's "Requiem Mass in C minor," and Vivaldi's "Gloria."

■ BEYOND TRADITION and HISTORY

The church values the fact that Abraham Lincoln and his family made First Presbyterian their church home, where they rented pew number 20 (on view in the church narthex.)

The Rev. James Smith brought comfort and friendship to the Lincolns after the death of their second son, Edward. Years later, Mrs. Lincoln's funeral was held in the present church.

But these associations enrich, rather than overshadow, a remarkable heritage. And though the past is an important touchstone, First Presbyterian Church seeks in every way possible to be a vital spiritual resource to its members and the community in the 21st century.

FIRST PRESBYTERIAN CHURCH

321 S. 7th Street • Springfield, IL 62701 • (217)528-4311 • www.first-pres-church.org