DEDICATION OF THE ORGAN
SAINT THOMAS’ EPISCOPAL CHURCH
JANUARY 2003 A.D.
DEDICATION OF THE ORGAN

EVENSONG AND RECITALS

The Reverend Wayland N. Coe
Rector of Saint Thomas’ Episcopal Church & School
The Reverend Douglas Cadwallader
Assistant Rector
Dr. James A. Freeman
Headmaster of Saint Thomas’ Episcopal School
Sunday, January 26, 2003, at 4:00 p.m.

DEDICATION OF THE ORGAN

¶ The Rector and the Headmaster standing before the Organ, the Rector shall say:
In the name of the Father, and of the Son, and of the Holy Ghost. Amen.

   **Headmaster:** O God, my heart is ready, my heart is ready:
   **People:** I will sing and give praise with the best member that I have.

   **Headmaster:** Awake, thou lute and harp.
   **People:** I myself will awake right early.

   **Rector:** Let us pray.

O Lord God Almighty, whose glory the Cherubim, and Seraphim, and all the host of heaven with ceaseless voice proclaim; We beseech thee to look graciously from thy dwelling-place upon us, thy humble servants, and in thy mercy vouchsafe to accept our unworthy prayers and praises; for the sake of our only Mediator and Advocate, Jesus Christ our Lord. Amen.

We bless thee, Lord, for thy blessing upon us, and for all thy servants into whose hearts thou hast put it to provide this organ unto thy name. Bless them with the riches of thy goodness, and grant that by the reverent and holy use of this instrument thy praise may now and ever be set forth in thy church, and thy service day by day be done in the beauty of holiness for thy honour and glory; through Jesus Christ our Lord. Amen.

O God, who by thy servant David didst appoint for the Levites instruments of music to praise thee, because thy mercy endureth for ever; graciously vouchsafe to receive at our hands this organ, which we dedicate to thy service, that it may adorn thy worship, and assist the praises of thy people; and grant us so to sing with the spirit and with the understanding also that we may be numbered at the last among the blessed who shall sing that song which is ever new before thy throne; through Jesus Christ our Lord. Amen.

In the faith of Jesus Christ, we bless + and dedicate this instrument of music to the service of Almighty God, in the praise and honour of him whose mercy endureth for ever; in the Name of the Father, and of the Son, and of the Holy Ghost. Amen.

   **Headmaster:** Praise him in the sound of the trumpet;
   **People:** Praise him upon the strings and pipe.

Organ Voluntary                                     Trumpet Tune                                      Henry Purcell
Evensong

Sentence of Scripture

Versicles and Responses Book of Common Prayer (BCP), page 25

Psalm 150 Plainsong Psalter, page 203

First Lesson II Chronicles 5:11-14

Magnificat BCP, page 26 Walmisley in D minor
(sung by the choirs)

Second Lesson Colossians 3:12-17

Nunc dimittis BCP, page 28 Walmisley in D minor
(sung by the choirs)

The Apostles’ Creed BCP, page 29

The Lord’s Prayer & Suffrages BCP, page 30

The Collect for the Day BCP, page 112

The Collects for Peace & for Aid against Perils BCP, page 31

Anthem Giuseppe Pitoni

Cantate Domino canticum novum: laus eius in ecclesia sanctorum. Laetetur Israel in eo qui fecit eum: et filiae Sion exultent in rege suo.

O sing unto the Lord a new song: let the congregation of saints praise him. Let Israel rejoice in him that made him: and let the children of Sion be joyful in their king.

The Prayers and Grace BCP, pages 32-34

Hymn 279 Praise to the Lord Lobe den Herren

The service is sung by Chorus Angelorum, the Parish Choir of St. Thomas’ Church, and the Upper School Choir and Faculty Singers of St. Thomas’ School, Ed Franklin, conductor.
Greeting The Rector

RECITAL
Beal Thomas, Organist

Suite from the Royal Fireworks Music
   (arr. E. Power Biggs)
   Overture
   The Rejoicing
   The Peace
   Bourrée
   Minuet Finale

Chorale Prelude
   Nun komm’, der Heiden Heiland

Solemn Melody

Tuba Tune in D Major, Op. 15

Benedictus, Op. 59, No. 9

Now thank we all our God, Op. 65, No. 59

Hymn 276

Nun danket
Inaugural Recital
Lorenz Maycher, Organist
Tuesday, January 28, at 8:00 p.m.

Program

Chorale #1 in E Major  
Cesar Franck  
(1822-1890)

Concerto in F Major Op. 4, #5  
Larghetto  
G.F. Handel  
(1685-1759)

Allegro  
Alla siciliana  
Presto

The Cuckoo  
Louis-Claude Daquin  
(1694-1772)

Trio Sonata #4 in E Minor  BWV 528  
Adagio-vivace  
J.S. Bach  
(1685-1750)

Andante  
Un poco allegro

Prelude and Fugue in D Major BWV 532  
J.S. Bach

Comes Autumn Time  
Leo Sowerby  
(1895-1968)

Litanies  
Jehan Alain  
(1911-1940)

Prelude on “Iam sol recedit igneus”  
Bruce Simonds  
(1895-1989)

Prelude and Fugue in C Major  Op. 36, #3  
Marcel Dupré  
(1886-1971)

Carillon de Westminster  
Louis Vierne  
(1870-1937)
Lorenz Maycher is organist-choirmaster at Trinity Episcopal Church in Bethlehem, Pennsylvania, and is assistant organist at St. Francis of Assisi Church in New York City. He teaches at Lafayette College in Easton, Pennsylvania. He was formerly organist at the historic First Church of Christ, Scientist, New York City, for ten years. A native of Oklahoma, he has studied organ with Margaret Lindsay, Thomas Matthews, Clyde Holloway, and William Watkins, and is a graduate of Rice University. While a student at Rice, Lorenz won the Gibbons Prize in organ, placed first in the San Antonio Pipe Organ Competition, and won the Houston AGO’s Mary Ellen Bond Award. In 1989, Lorenz was a featured recitalist at the Organ Historical Society national convention held in New Orleans. He has since been invited to play for six OHS national conventions, and was recipient of an OHS E. Power Biggs Fellowship in 1990. He has played over fifty recitals on the 1830 Appleton organ at the Metropolitan Museum of Art in New York City, and has appeared in recital in such places as Wichita State University, Rollins College, Irvine Auditorium (University of Pennsylvania), and Philadelphia’s Lord and Taylor Department Store (on the Wanamaker Grand Court Organ).

In recent years, Lorenz has participated in several projects devoted to the music of Leo Sowerby. In 1994 he recorded an all-Sowerby disk on the 1949 Aeolian-Skinner organ at First Presbyterian Church, Kilgore, Texas, for Raven Records. The following year he was invited by the Leo Sowerby Foundation to give the world premiere performances of Sowerby’s recently discovered 1958 Noctalgic Poem and Heroic Poem in a Washington, D.C. concert honoring organist William Watkins. He later gave the New York premiere at St. Paul’s Chapel, Columbia University, and the Chicago premiere at Fourth Presbyterian Church. He has played three of Sowerby’s five works for organ and orchestra, including the first performance in over forty years of Concert Piece in a concert with the Richmond Symphony and a performance of Classic Concerto with the Buffalo Philharmonic. In 1998, he performed Sowerby’s seldom heard Sinfonia Brevis in a Baltimore AGO memorial concert to organist Rodney Hansen, to whom the work is dedicated. He has participated in Sowerby festivals in Chicago, New York, Richmond, and Worcester, Mass.
ORGAN SPECIFICATION
SCHOENSTEIN & CO.
2000 (Antiphonal) & 2002 (Main)
No. 140 and 143

MAIN ORGAN

**Great (Enclosed)**

16 Corno Dolce 12 pipes
8 Open Diapason (In display) 61 "
8 Harmonic Flute 42 " (Corno Dolce bass)
8 Corno Dolce 61 "
8 Flute Celeste (TC) 49 "
4 Principal 61 "
4 Spire Flute 61 "
2 ⅔ Twelfth 61 "
2 Fifteenth 61 "
1 ⅓ Mixture (IV Ranks) 244 "
8 Tuba (Choir)
8 Clarinet (Choir)
Tremulant

Antiphonal Stops on Great

8 Open Diapason
8 Lieblich Gedeckt
8 Dulciana (Swell)
4 Principal
4 Lieblich Gedeckt
4 Dulcet (Swell)
2 Fifteenth (Swell)
16 Trumpet (TC Swell)
8 Trumpet (Swell)
4 Trumpet (Swell)

**Swell (Enclosed)**

16 Gamba 12 pipes
8 Open Diapason 61 "
8 Stopped Diapason 61 "
8 Gamba 61 "
8 Vox Celeste (GG) 54 "
8 Corno Dolce (Great)
8 Flute Celeste (Great)
4 Gemshorn 61 "
4 Harmonic Flute 61 "

8 · SAINT THOMAS’ EPISCOPAL CHURCH & SCHOOL
Flute Celeste (II Ranks) (Great)
4  
Fifteenth
2 12 " (from Gemshorn)
2  
Mixture (III Ranks) t83 "
16  
Bassoon 61 "
8  
Trumpet 61 "
8  
Bassoon & Oboe 12 "
4  
Clarion 12 "
Tremulant
Swell 16'
Swell Unison Off
Swell 4' 

Choir (Enclosed)
8  
Bourdon 61 pipes
8  
Viola Pomposa 61 "
8  
Viola Celeste (TC) 49 "
4  
Fugara 61 "
4  
Chimney Flute 61 "
2 ⅔ Nazard (from Chimney Flute)
2  
Octavin 61 "
1 ⅔ Tierce (TC) 42 "
16  
Clarinet (TC) 61 "
8  
Clarinet 61 "
8  
English Horn 61 "
Tremulant
8  
Tuba (Heavy Wind) 61 "

Antiphonal Swell Stops on Choir
8  
Dulciana
8  
Unda-Maris
4  
Dulcet
8  
Trumpet

Choir 16
Choir Unison Off
Choir 4

Pedal (Enclosed with Great)
32  
Sub Bass 12 pipes
16  
Open Wood 32 "
16  
Sub Bass 32 "
16  
Gamba (Swell)
16  
Corno Dolce (Great)
8  
Principal (In display) 32 "

ORGAN DEDICATION & RECITALS · 9
8 Viola (Choir)
8 Bass
8 Stopped Diapason (Swell)
4 Fifteenth (In display) 12 ” (ext. Sub Bass)
4 Flute (Great)
32 Cornet
16 Ophicleide 12 ” (ext. Choir Tuba)
16 Bassoon (Swell)
8 Trumpet (Swell)
8 Bassoon (Swell)
4 Oboe (Swell)
4 Clarinet (Choir)

Antiphonal Stops on Pedal

16 Bourdon
8 Lieblich Gedeckt
8 Dulciana

Couplers
Great to Pedal
Swell to Pedal
Swell to Pedal 4’
Choir to Pedal
Choir to Pedal 4’

Swell to Great 16’
Swell to Great
Swell to Great 4’
Choir to Great 16’
Choir to Great
Choir to Great 4’

Swell to Choir 16’
Swell to Choir
Swell to Choir 4’

Antiphonal Organ

Great
8 Open Diapason 61 pipes
8 Lieblich Gedeckt 61 pipes
8 Dulciana (Sw)
4 Principal 61 pipes
Great 16
Great Unison Off
Great 4
Swell to Great 16
Swell to Great 8
Swell to Great 4

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Swell 16
Swell Unison Off
Swell 4
Great to Swell 8
Great to Swell 4

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Music and the Organ at St. Thomas’

By Preston L. Schultz

St. Thomas’ Episcopal Church was founded in 1954 and the School the following year. Since that beginning, the daily worship of the eternal, Triune God has been a cornerstone of the school day. That it has been always a sung service is due to the high standards of the founding rector, the Rev’d T. Robert Ingram, and his organist-choirmaster, Mr. John W. Moseley. The story has been told of Mr. Moseley’s coming from the University of Denver in 1958 for his interview at St. Thomas’. He found Mr. Ingram in the hospital, but the interview was to proceed anyway. “On what would you base the music program?” Mr. Ingram inquired. “Plainsong,” replied Mr. Moseley. In response to this, Mr. Ingram asked, “What is Plainsong?” The rest, as they say, is history. Mr. Moseley got the position; and Mr. Ingram and headmaster Henry L. Walters, Jr., learned from Mr. Moseley to chant the service beautifully. Today, third rector Fr. Wayland N. Coe and headmaster Dr. James A. Freeman carry on this living tradition, assisted by Mr. Beal Thomas, music director. Well-worn copies of the 1932 Plainsong Psalter and the Hymnal 1940 still fill the pew racks.

While some churches are now experimenting with musical instruments and worship styles having more secular associations, St. Thomas’ continues to utilize the instrument which has a one thousand year history of use in the Western Church – the organ. When Mr. Moseley left the university, he also resigned a position at First Baptist Church in Denver. There, he had enjoyed the use of a large instrument built by the legendary Aeolian-Skinner Organ Company of Boston. At Houston, the St. Thomas’ campus included but a few small, low-slung buildings on an abandoned rice field. However, Mr. Ingram was a priest of vision, and he assured Mr. Moseley that one day there would be a substantial church with a fine organ. St. Thomas’ first church buildings were considered temporary, and electronic substitute organs were purchased for them. When in 1971-1972
the final, current church was being planned and built, chancel chambers were included for a pipe organ. According to Mr. Moseley’s own account, it was tentatively decided to contract with Aeolian-Skinner. Unfortunately, the firm known for building some of America’s finest pipe organs had been experiencing a series of financial setbacks. Filing for bankruptcy in 1971, they ceased production in 1972. Another serious blow to St. Thomas’ pipe organ plans came upon discovery that the space provided for both choir stalls and organ would be of necessity smaller than originally promised. Mr. Moseley did not want a small organ. It was decided to purchase one of the newly-developed digital pipeless organs. This allowed conservation of space and digital sampling of sounds from admired pipe organs. A digital organ might be likened to a sophisticated, if very expensive, stereo system. The 1972 instrument developed problems within its first decade, necessitating frequent repairs. By the time of Mr. Moseley’s death in 1996, some stops were unplayable, others noticeably degraded. In the end, its obsolete technology made further repairs unfeasible. The electronic organ technician who did the final maintenance actually opined that, this time, St. Thomas’ should get a genuine musical instrument – a pipe organ.

With the arrival of Mr. Thomas in 1997 came the impetus to tackle the organ question. For his organ selection committee, Fr. Coe chose to assist him Dr. Wilton Adams; Mr. Phil Hatley, senior warden; Mr. Preston Schultz; Mr. Thomas; Mr. Hunter Todd, chair; and Mr. Walters. During his tenure at Trinity Church on the Green, New Haven, Connecticut, Mr. Thomas had played another famous Aeolian-Skinner, of 1935. Since all agreed that the Skinner concept and tone were ideal for the Episcopal liturgy, they at first searched for a used instrument. Dr. Adams spent much time on this endeavor and found, among others, an English cathedral organ whose stoplist looked favorable. It was at this point that the committee encountered the old space problem first hand. Clearly, a new organ built specifically for the space available would be the only satisfactory solution. After extensive research into modern builders, the committee narrowed its choices to three. One builder’s work caught the eye, ear and imagination of the committee – that of Mr. Jack Bethards, president and tonal director of Schoenstein & Co. of San Francisco. Mr. Bethards had the universal respect not only of organists but also of his fellow organ builders. His numerous overseas trips to discover the tonal secrets of past master builders had yielded fruit for his company, which traces its own beginnings to the Black Forest of Germany in the mid-19th century. The fact that Schoenstein had renovated many Aeolian-Skinner instruments, including Salt Lake’s mammoth Mormon Tabernacle organ of 1949, was also interesting. Mr. Thomas had heard their new instrument for St. Paul’s, K Street, Washington, D.C. and was very impressed with what they could offer an Episcopal parish having a long tradition of the best in liturgy and music. Further, Dr. Adams had been directly involved in the finishing of Schoenstein’s 1998 installation in St. Basil’s Chapel at the University of St. Thomas, Houston. As an engineer, he had gained a respect for their superlative design, impeccable workmanship and meticulous attention to detail. When the committee visited the St. Basil’s organ and compared it to the work of the other builders under consideration, they noticed a nobility and refinement of tone which the others did not possess. Discussions with Mr. Bethards about church music, liturgy and architecture revealed him to be a man immersed in the traditional ethos of the Episcopal Church. The committee found the answer they had been seeking.
Forthcoming Recitals

Sunday, February 23 at 4:00 p.m.
Choral Evensong sung by Chorus Angelorum
Recital by Ed Franklin, Musical Director, Chorus Angelorum
Organist and Choirmaster,
Church of St. Thomas of Canterbury

Sunday, March 23 at 4:00 p.m.
Choral Evensong sung by Chorus Angelorum
Recital by Michael Cusack, bagpipe, & Preston Schultz, Assistant Director of Music
St. Thomas’ School

Sunday, April 27 at 4:00 p.m.
Choral Evensong sung by Chorus Angelorum
Recital by Charles Jordan, Organist and Choirmaster
Church of the Ascension
Music Faculty, St. Thomas’ School

Sunday, May 25 at 4:00 p.m.
Choral Evensong sung by Chorus Angelorum
Louis Vierne Mass for Two Organs
Sung by Chorus Angelorum, St. Thomas’ Parish Choir and the choir of The Church of The Ascension
Ed Franklin, conductor
Dr. Clyde Holloway, grand orgue
Charles Jordan, orgue de chœur
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