



**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.*

**W**e 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.*

**I**n 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*  
*(sung by the choirs)* Walmisley in D minor

Second Lesson Colossians 3:12-17

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

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	George Frederick Handel
Chorale Prelude Nun komm', der Heiden Heiland	Johann Sebastian Bach
Solemn Melody	Walford Davies
Tuba Tune in D Major, Op. 15	Craig Sellar Lang
Benedictus, Op. 59, No. 9	Max Reger
Now thank we all our God, Op. 65, No. 59	Sigfrid Karg-Elert
Hymn 276 Now thank we all our God	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 Allegro Alla siciliana Presto	G.F. Handel (1685-1759)
The Cuckoo	Louis-Claude Daquin (1694-1772)
Trio Sonata #4 in E Minor BWV 528 Adagio-vivace Andante Un poco allegro	J.S. Bach (1685-1750)
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)





## THE ARTIST

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 *Nostalgic 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 2/3	Twelfth	61 "
2	Fifteenth	61 "
1 1/3	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 "

4	Flute Celeste (II Ranks)	(Great)
2	Fifteenth	12 " (from Gemshorn)
2	Mixture (III Ranks)	183 "
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 2/3	Nazard	(from Chimney Flute)
2	Octavin	61 "
1 3/5	Tierce (TC)	42 "
16	Clarinet (TC)	
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 "

8	Viola	(Choir)
8	Bass	12 " (ext. Sub Bass)
8	Stopped Diapason	(Swell)
4	Fifteenth (In display)	12 "
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

SWELL

8	Dulciana	61 pipes
8	Unda maris	42 pipes
4	Dulcet	12 pipes
8	Trumpet	61 pipes

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

PEDAL

32	Resultant	
16	Bourdon	12 pipes
8	Dulciana (Sw)	
8	Lieblich Gedeckt (Gt)	
4	Fifteenth (Gt Open)	
	Great to Pedal 8	
	Great to Pedal 4	
	Swell to Pedal 8	
	Swell to Pedal 4	

3/8





*John Moseley with school children at St. Thomas' in the late 1950's.*

## 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-19<sup>th</sup> 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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