

Organ Dedication Service

February 26, 2017 - 3:00pm



*First Presbyterian Church
125 Garden Street, Mount Holly, NJ 08060
609-267-0330
www.firstpresmtholly.org*

Program

Welcome

The King Rides In - Lani Smith

Jackie Bozarth - Mt. Holly First Presbyterian Organist/Choir Director

Prayer of Dedication

Psalm 150 - (King James Version) - Read Responsively

Praise ye the LORD. Praise God in his sanctuary: praise him in the firmament of his power.

Praise him for his mighty acts: praise him according to his excellent greatness.

Praise him with the sound of the trumpet: praise him with the psaltery and harp.

Praise him with the timbrel and dance: praise him with stringed instruments and organs.

Praise him upon the loud cymbals: praise him upon the high sounding cymbals.

Let every thing that hath breath praise the LORD. Praise ye the LORD.

Grant Meck

Prelude in F - Fanny Mendelssohn Hensel (1805-1847)

Hymn #77 - Praise to the Lord, the Almighty Tune: Lobe Den Herren

Accompaniment Setting - Daniel Gawthrop

Allegro di molto from Sonata No. 1 - C.P.E. Bach (1714-1788)

Fantasy and Fugue on "My Lord What a Morning" - Ralph Simpson (b. 1933)

Highland Cathedral - Ulrich Roeber and Michael Korb

Marty Ferrick - Pipes, Timothy Connery - Drums, Jackie Bozarth - Organ

Psalm 98 - (New International Version) - Read Responsively

Sing to the LORD a new song, for he has done marvelous things; his right hand and his holy arm have worked salvation for him.

The LORD has made his salvation known and revealed his righteousness to the nations.

He has remembered his love and his faithfulness to Israel; all the ends of the earth have seen the salvation of our God.

Shout for joy to the LORD, all the earth, burst into jubilant song with music;

Make music to the LORD with the harp, with the harp and the sound of singing,

With trumpets and the blast of the ram's horn - shout for joy before the LORD, the King.

Let the sea resound, and everything in it, the world, and all who live in it. Let the rivers clap their hands, let the mountains sing together for joy;

Let them sing before the LORD, for he comes to judge the earth. He will judge the world in righteousness and the peoples with equity.

Timothy Shaw

Fanfare - William Mathias (1934-1992)

Hymn #694 -Verses 1 & 2 - Glorious Things of Thee Are Spoken

Tune: Austrian Hymn

Variation on Hymn - Arr. Timothy Shaw

“Ich ruf’ zu dir” (BWV 639) from Orgelbüchlein, Johann Sebastian Bach (1685-1750)

Partita on “Sine Nomine” (For All the Saints), Timothy Shaw (b. 1976)

*Ralph Vaughan Williams’s powerful tune is set as a five-movement partita,
each movement based on a line from the hymn:*

I: “Thy name, O Jesus, be forever blest. Alleluia! Alleluia!”

II: “Thou wast their rock, their fortress, and their might.

III. “We feebly struggle, they in glory shine”

IV. “Sweet is the calm of paradise the blest”

V. “But lo! there breaks a yet more glorious day”

*Awarded 2nd place in the 2009 Detroit AGO
Marilyn Mason New Organ Music Competition.*

Majesty - Setting by Joel Raney

Timothy Shaw - Organ, Angela Jones - Piano, Dedication Choir

Closing Prayer & Benediction

Dessert Reception following Service in Fellowship Hall

About The Instrument

The pipe organ at First Presbyterian Church in Mount Holly began its life as a small two-manual instrument built by the Schantz Organ Company of Orville Ohio in 1949. The original instrument served the congregation of First Presbyterian until the early 1990's when a major organ renovation and expansion project was carried out by Mangan Organ Company of Philadelphia. The work entailed combining the original Schantz instrument with a Moller pipe organ that was removed from the acquired First Baptist Church, of Mount Holly. The combination of these two instruments was intended to greatly expand the limited tonal resources of the diminutive Schantz organ, and create an instrument that was large enough to support the congregational hymnody and also be capable of some concertizing.

The project involved considerable physical changes to the organ gallery, requiring new casework to be built to enclose the much larger footprint of the new organ. The chests and pipes of both organs were combined to form a new larger, two manual instrument. The original Schantz console was retained and modified to suit the new specification.

Our work on the instrument began in the mid 1990's when we were asked to come and make repairs to the instrument. It was clear to us from the offset that the organ project was ill conceived and poorly carried out. For the next two decades we worked diligently to keep the instrument functioning, often requiring weekly visits to make repairs. Over the past two decades, many changes and repairs were required to keep the instrument in reasonable working order.

The design of the installation was such that the instrument was impossible to tune and maintain properly. The physical limitations of the space made it very difficult to reach many pipes and actions without contortion. Added to this was the proximity of the chests to each other, chorus's were separated between chests and in different locations, greatly detracting from the instruments tuning stability. Excessive wind leaks meant that the instrument's more subtle tones were easily overcome by the ambient noise, robbing the organ of these important tonal facets.

In 2012, we were asked to submit a proposal to rebuild the instrument, and find permanent solutions to the ongoing problems that were frustrating the church music program. Given the necessary repair work of the previous decades, it was clear to us that any successful proposal would require a serious reconsideration of the instrument as a whole. There were no acceptable short measures that could be taken. Our proposal included complete reconfiguration of the organ and the design including manufacture of new chests. It was determined that most of the original pipework could be retained and expanded upon to create a more cohesive instrument occupying considerably less space. The new design allowed for a more serviceable instrument with greatly improved tuning stability and tonal egress. The new instrument is fitted with a new state-of-the-art control system that includes all of the modern playing aids to assist the organist in her work.

In 2015 we were commissioned to begin the rebuilding project. Although with many changes from the original more comprehensive proposal and working with a limited budget, we were able to carry out this work. The fortunate availability of a two manual draw-knob console greatly enhances the playability of the instrument. The console, which was originally built by the Schantz Organ Company in the mid 1980's was rebuilt and fitted with new stop controls and control system. The inclusion of this fine console adds greatly to the instrument as all stops and controls are easily at hand, making the instrument more competent and more comfortable to play.

New chests were built for the instrument. The chests are electro-pneumatic and unit in design, meaning that each pipe in the instrument is individually addressable by the control system, and the pneumatic action delivers a natural breath to the pipes making the speak cleanly and evenly.

Although we had originally planned to reuse the existing Pedal chests, once examined more closely we found that they were in such poor condition that they could not be reused. In order to achieve our professional goals for the organ, it was necessary that new Pedal chests be designed and built. Unfortunately, these were outside the limited budget, but were none the less absolutely required to achieve a successful project outcome.

The new organ design made it possible to raise the chests and pipes into the tonal openings, allowing them to speak freely and clearly into the room. Previously the chests were set low in the chambers, far below the tonal openings.

All chests and building work was custom built in our workshops and studios in Prospect Park, Pennsylvania. The only outsourced parts were the Draw-knob solenoids and control system. The resulting instrument will faithfully serve the congregation of First Presbyterian Church for generations hence, and will require only a minimum of maintenance.

We have been very pleased and honored to work with the church organist and music director throughout this process. Mrs. Bozarth was of great assistance to us as we dealt with the unforeseen additions and modifications that were required to complete our work. Sharing our vision and commitment to the project she saw everyone through the frustrations and difficulties that often accompany the undoing of a less than successful work, and the tasks involved in returning an instrument to its proper state.

Colin Walsh
Kieran Walsh

C.M. Walsh Pipe Organs
Email: cmwalsh@walshorgans.com



Organ Specification

37 stops ~ 22 ranks
Combination Schantz/Moller

SWELL *enclosed* 61 notes

16' Lieblich Gedackt
 8' Open Diapason
 8' Chimney Flute
 8' Salicional
 8' Voix Celeste
 4' Principal
 4' Harmonic Flute
 4' Salicet
 2 ²/₃' Nazard
 2' Piccolo
 1 ³/₅' Tierce
 8' Trumpet
 8' Vox Humana
 4' Clarion
 Tremolo

Prepared

Swell Sub, Swell Unison, Swell Super
 Swell Pedal 8', 4'
 Swell to Great 16', 8', 4'

GREAT *enclosed* 61 notes

8' Open Diapason
 8' Bourdon
 8' Dulciana
 8' Unda Maris
 4' Octave
 4' Spitz Flute
 2' Fifteenth
 2' Wald Flute
 IV Mixture
 8' Trumpet
 8' Clarinet
 Tremolo

Prepared

Great Sub, Great Unison, Great Super
 Great to Pedal 8', 4'

Crescendo
 Full Organ

PEDAL

32 notes

32' Contra Bourdon
 16' Bourdon
 16' Lieblich Bass
 8' Octave
 8' Bass Flute
 8' Still Gedeckt
 4' Choral Bass
 4' Flute
 16' Trombone
 8' Trumpet
 4' Clarion

Resultant ~ Bourdon 16

ext Bourdon 16
ext Leiblich 16
ext Principal
ext Leiblich 16
ext Trombone 16
ext Trombone 16
ext Trombone 16

Tonal Resources

Reeds

16'	Trombone	85 pipes
8'	Clarinet	61 pipes

Principals

8'	Open Diapason	44 notes
8'	Open Diapason	61 pipes
8	Principal	61 pipes
4'	Octave	61 pipes
4'	Principal	61 pipes
2 ² / ₃ '	Twelfth	61 pipes
2'	Fifteenth	61 pipes

Flutes

16'	Bourdon	44 pipes	
16'	Leiblich Gedeckt	73 pipes	
8'	Chimney Flute	61 pipes	
8'	Bourdon	61 pipes	
4'	Spitz Flute	61 pipes	
2 ² / ₃ '	Nazard	61 pipes	
4'	Harmonic Flute	61 pipes	
2'	Piccolo	61 pipes	
1 ³ / ₅ '	Tierce	49 notes	TC

Strings

8'	Dulciana	61 pipes	
8'	Salicional	73 pipes	
8'	Voix Celeste	49 pipes	TC
8'	Under Maris	49 pipes	

Musicians

Grant Mech

Grant Mech holds degrees from Westminster Choir College, where he studied with Margaret Cusack. An alumnus of Opera New Jersey's young artist program, Grant has appeared in numerous operatic productions, including Alcina (Melisso) with The Cantanti Project, La Clemenza di Tito (Publio) and Le Nozze di Figaro (Bartolo) with dell'Arte Opera Ensemble, the title role in Don Giovanni with Delaware Valley Opera, Turandot (Mandarin) with New Rochelle Opera, La Serva Padrona (Uberto) and The Pirates of Penzance (Police Sergeant) with Boheme Opera NJ, and La Belle Hélène (Agamemnon) with Opéra du Périgord in France, and La Cambiale di matrimonio (Tobias Mill) with Garden State Opera. He has appeared in concerts and recitals, singing works such as Brahms' Requiem, Mendelssohn's Elijah, and Schubert's Schwanengesang. He has appeared in concerts with the early music ensemble La Fiocco from Bucks County Pennsylvania.



Grant is the director of music at Good Shepherd Episcopal Church in New York. Previously, he served as the music director of Christ Church (Episcopal) in Somers Point, NJ. There the music program began a concert series, and the choir frequently collaborated to present joint services and musical events with other local choirs. The choir of Good Shepherd, the Shepherd Singers, sang concerts and services in England this past summer. The choir also hosts the annual Kips Bay Choral Festival and has been a guest choir at venues such as St. Mary the Virgin, Time Square.

Grant's previous work in education was serving as the Choral Director at Pond Road Middle School in Robbinsville, NJ. Highlights of his tenure there include staging the American premier of the children's opera Eloise by Karl Jenkins, as well as preparing a chorus to sing in professional production of Hansel and Gretel for Boheme Opera New Jersey.

Grant is the choral director at Rancocas Valley Regional High School in Mount Holly, NJ. There he manages seven vocal performing groups. The choirs have presented concerts at prestigious venues in Boston, New York, and Washington D.C.. Concerts have included major works such as the Poulenc Gloria and the Faure Requiem, and the students have been lead by guest conductors. Having returned from a concert tour of England during the summer of 2016, the Chamber Choir will again embark on a concert tour, traveling to Germany and Poland in 2018.

In January 2017, Grant accepted the position of Conductor of the the Down Town Glee Club in New York.

Timothy Shaw

Timothy Shaw was born and raised in idyllic Keene, New Hampshire. He studied the Bible, theology, and music (composition, theory, piano, organ) in college and graduate school, and he has enjoyed a multi-faceted career as a composer, private teacher, college professor, music engraver, author, and professional church musician. As a clinician and scholar, he has presented workshops, academic papers, hymn festivals, and music reading sessions at numerous conferences, churches, universities, and music societies throughout the United States. Most recently, he was the featured composer at Vi Messerli Memorial Lectures in Church Music held at Concordia University, Chicago. As a composer, he has written extensively for the church and is published by Augsburg Fortress, Beckenhorst, Choristers Guild, Concordia, Fred Bock, Hope, MorningStar Music, Neil A. Kjos, and Shawnee Press. He also composes on commission, and he has written for David Kim (Philadelphia Orchestra concertmaster), Anne Martindale-Williams (Pittsburgh Symphony Orchestra principal cellist), and Abington Presbyterian Church (Abington, PA), among others. As a pianist, he has recorded three albums, Hymns: Timothy Shaw at the Piano (2004), Rejoice! Devotional Hymn Settings (2010), and Hymns of Comfort and Praise (2014). As an author, he blogs about music and worship, he has published an eBook devotional for Advent (Behold He Comes: Advent Reflections), and he is writing a series of Bible lessons for children. In addition to his many musical endeavors, he has volunteered as an ESL instructor, a children's club leader at a local church, and an assistant baseball coach. He and his wife, Lauren, are the proud parents of two boys, Nathaniel (13) and Jonathan (10). They live in Abington and are members of New Life Presbyterian Church in Dresher. More information is available online at www.shawmusic.org.



Timothy Connery

Timothy Connery is a retired music educator who spent 39 years teaching instrumental music in Hamilton Township New public schools. He has taught at the elementary level, Reynolds Middle School, Crockett Middle School and Steinert High School. He received a Bachelor's degree in Music Education from Indiana University and a Master's degree in Environmental Education from Montclair University. He started playing drums in 5th Grade and has been playing ever since. Timothy is an honorary life member of Trenton Musicians Association Local No.62 and has played with numerous musical ensembles in the Trenton area. He has been a member of the Tir' na Nog Pipe Band for the last 25 years.



Marty Ferrick

I had a childhood friend whose parents emigrated from Northern Ireland and his dad was a piper. I was around the pipes and listening to Celtic music since I was five. The music was too much to resist so at age nine, in 1959, I began learning the pipes.



I was taken on by a Scottish teacher that had a fine reputation for producing good players and got all my basics from him. Because he belonged to a PipeBand, after about a year and a half of just exercises on a practice instrument, I started learning tunes and joined his band. I stayed with him until 1967 when I started lessons with another teacher.

In 1968 I went into the service. When I was discharged in 1971 I decided to get back on the pipes so I worked on my own for six months. I then made arrangements to study in Scotland. I lived in Scotland for a year and took lessons.

In 1974 I started playing with a band in Parkin, NJ. I also started studying with another teacher who was the Pipe Major of the band. I played in that band until 1984.

From then on, there were other bands and other teachers along the way. To this day I still ask for and get advice from some of the lifelong friends I've made through the years.

Angela Triandafillou Jones

Angela Triandafillou Jones grew up in New London, Connecticut, and began piano lessons at the age of six. She holds a Bachelor of Music Degree in Piano Performance and Music Education from Ithaca College, and a Master of Music Degree in Piano Performance and Pedagogy from the University of Oklahoma, where she received a full teaching assistantship. Additionally, she has spent summers at the Neighborhood Music School in Connecticut, the Interlochen Arts Camp in Michigan, and the Brevard Music Center in North Carolina.



Angela joined the faculty of The New School for Music Study in Kingston, New Jersey, in 2011 and became Admissions Director in 2013. In addition to her passion for teaching group and private piano lessons to children and adults, Angela is active in teacher training through her work at The New School, as well as through giving workshops and presentations at national conferences, and as board member of the Piano Teachers Forum of Central New Jersey.

Angela served as Director of Music Ministry at Community Presbyterian Church of Edison from 2011-2014, and currently freelances as a substitute pianist for several churches throughout New Jersey.

Rebuilding of the Organ

The rebuilding of our organ was made possible in part by bequests
from the estates of:

Mary Fenimore, Mabel Jobes and Emily Schultz

and

memorial donations received in memory of:

Rev. Daniel and Carol Barfield

Albert and Mary R. Cliver

Jean Doran

Marilyn Dreher

Mary Fenimore

Anna Fisher

William "Marc" Smith

Isabell Stack.

We thank God for the provision of these gifts.

Organ Dedication Choir

Liz Amisson, Kathy Badgley, Brian Beck, Dee Beck, Bethanne Boxer, Debbie Burke, Errol Cady, Nicole Cady, Sharon Correa, Mark Delgado, Terri D'Entremont, Karin Gray, Tish Kelley, Doug Ketels, Bob Kipp, Judy Kipp, Ray Markley, Grant Mech, Paul Nicolette, Jim Nystrom, Doug Olsen, Derek Scattergood, Erin Scattergood, Brian Taylor.

Ushers - Brian Beck, Manny Delgado

Greeters - Josh Beck, Kelly Burke, Jacob Grover, Noah Grover

Program Design - Barb Biedenbach

Staff

Pastor - Rev. Barry Gray

Assistant Minister - Rick Hamilton

Director of Youth Ministries - Mark Wheeler

Director of Praise Band - Brian Taylor

Organist/Director of Choirs - Jackie Bozarth

Pictures With Captions



Chest frames. The limited space available to us meant that the chests were built 1/2 size.



Pouch boards completed.

Magnet boards drilled and ready to be sized. Sizing is done by immersing the boards into a shellac bath to seal the end-grain and prevent air seeping from action. This process is completed twice before the magnets and wiring is installed.



Completed offset pouch boards. These actions control the larger pipes in the instrument.



Great chest with pipes planted.



Photo of the old chests and their poor state of repair.