

The First Christian Church

Warrensburg, Missouri

Dedication Recital

of the

Quimby Organ

William McCandless, Organist
Assistant Professor of Music
Central Missouri State University

Sunday, September 23, 1973
7:30 p.m.

PROGRAM

Vincent Lubeck
(1656-1740)

Prelude and Fugue in E Major

This work follows the five-part form characteristic of many North German toccatas. The rhapsodic opening section, which features a prominent pedal line, is followed by a section in imitative counter point. After a sparkling passage for manuals alone, the pedals announce the first subject of another imitative section, the second subject entering against it in the alto. The work closes with descending flourishes in the manuals followed by a broad, chordal cadence.

J. S. Bach
(1685-1750)

Savior of the Nations, Come

In this beautiful setting of the sixteenth-century Advent hymn, Bach presents the melody as an ornamented solo above quieter accompanying voices. The florid soprano is played on the flutes of the Swell division, colored by the Nazard 2 2-3rds.

J. S. Bach

Prelude and Fugue in C Minor

Beginning like a grand double chorus, the Prelude alternates heavy, chordal passages with more contrapuntal sections built on a syncopated triplet rhythm. The former are played on the principals and mixture of the Great division, and the latter on the lighter principal chorus of the Swell.

The Fugue is built on two subjects. After the presentation of each subject in a separate section, the third part of the Fugue combines the two, one against the other.

John Stanley
(1713-1786)

Trumpet Voluntary

Although blind from the age of two, John Stanley, a contemporary and friend of Handel, was greatly admired throughout England as a composer and organist. This processional-like Voluntary employs the Trumpet as a solo stop.

ORGAN HISTORY

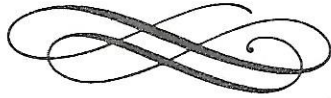
1890—A small pipe organ had been installed in the present church building when it was dedicated on January 12, 1890. The instrument was located in the same corner of the sanctuary as the present organ. An attractive screen stood on the southeastern side of the organ with enough room behind it for two chairs for the one or two who pumped the bellows. Early members recall that if the pumping was too vigorous, the little organ would fairly dance. The pumper apparently went to sleep during the sermon with some frequency so that the organist would sit red faced waiting to play the closing hymn until a choir member would wake him.

1920—On December 20, 1920 a new organ was dedicated. It was a gift of the women of Bethany Circle, one of three women's organizations in the church at that time. The organ was built by George Kilgen & Sons of St. Louis and was a two manual and pedal instrument of tubular pneumatic action with twelve speaking stops and 754 pipes. The exterior of the organ was the same as today except that the console was located immediately under the front row of exposed pipes.

1973—In 1972 the Official Board of the church contracted with Mr. Michael Quimby of Warrensburg to build a new two manual and pedal instrument of contemporary design using the case and some material from the Kilgen organ. The new organ contains 20 ranks and 1121 pipes, of which 251 were retained from the 1920 instrument. The visible pipework in the case includes 17 of the original speaking pipes. The action is now entirely electro-pneumatic. The specifications were designed by Mr. Quimby in consultation with William McCandless and Dr. Frederic Homan, both of the music faculty at Central Missouri State University.

MICHAEL QUIMBY

Mr. Quimby, designer and builder of the present instrument, is a graduate student at Central Missouri State University studying for a degree in music history and literature with applied emphasis in organ. His performance study is with Dr. Frederic Homan, Professor of Music at CMSU. Mr. Quimby is a member of Pi Kappa Lambda, national honor society in music, Kappa Delta Pi, national honor society in education, Phi Mu Alpha Sinfonia, national music fraternity, and the American Guild of Organists. He has rebuilt several pipe organs in Missouri and maintains a tuning and maintenance service for churches in central and western Missouri. Mr. Quimby is presently serving as organist at the First United Methodist Church in Warrensburg.



WILLIAM McCANDLESS

This evening's recitalist is Assistant Professor of Music at Central Missouri State University, where he teaches music theory, organ, and piano. He holds the Bachelor of Music degree in organ, summa cum laude, and the Master of Arts degree in music from CMSU, and is presently a doctoral candidate at Indiana University, working toward a Ph.D. in music theory and organ. He has studied organ with Dr. Frederic W. Homan at CMSU and with Dr. George Y. Wilson at Indiana University.

From 1963 to 1967 Mr. McCandless served as organist at The First Christian Church. Since then he has played at University Lutheran Church in Bloomington, Indiana, and is currently organist at Bethlehem Lutheran Church in Warrensburg.

He is a member of Pi Kappa Lambda, national honorary society in music, and the American Guild of Organists. He also belongs to the Music Teachers National Association and serves as newsletter editor for the Missouri Music Teachers Association.

Felix Mendelssohn
(1809-1847)

Sonata in D Minor, Op. 65, No. 6
Variations on "Our Father
Which in Heaven Art"
Fugue
Finale

The first movement of Mendelssohn's Sixth Organ Sonata is a set of variations of the melody for Martin Luther's versified setting of the Lord's Prayer. After a simple statement of the chorale, three quiet variations present the hymn tune on flute stops and on the Hautbois (Oboe). Two more brilliant variations follow with the melody appearing first in long notes in the pedal. The second movement, a fugue, develops a theme derived from the first phrase of the chorale. The concluding movement is a serene Andante which employs the soft sounds of the string and celeste stops.

Herman Schroeder
(b. 1904)

In dulci jubilo

In this attractive chorale prelude, Schroeder presents the Christmas carol "Now Sing We, Now Rejoice" in the alto, played here on the Hautbois, below a dance-like obbligato played on 8' and 2' flutes. The German hymn "From Heaven Above to Earth I Come" forms the bass line. The Cymbelstern, a set of small bells, enhances the joyous nature of this brief composition.

Jean Langlais
(b. 1907)

Acclamations
from Suite Medievale

Blind from birth, Jean Langlais is a well-known contemporary French organist who has made several recital tours in the United States. This work, which is based on motives from a medieval chant, employs the full organ including reeds, mixture, and the 32' stop in the pedal.



The audience is cordially invited to a reception honoring Mr. McCandless and Michael Quimby in the parlor immediately following the recital.

THE QUIMBY ORGAN

Specifications

GREAT ORGAN Nine ranks, 549 pipes, 3 3/8" Wind Pressure W-G

Principal	8'	61 pipes		
Gedeckt	8'	61 pipes		
Dulciana	8'	61 pipes		
Octave	4'	61 pipes		
Dolce (Ext. of 8')	4'	61 notes (From Dulciana 8')		
Blockflute	2'	61 pipes		
Mixture (19-22-26-29)	IVRks	244 pipes		
Cymbelstern		5 bells		

SWELL ORGAN Eight Ranks, 464 pipes, 3 1/2" Wind Pressure W-G

Hohlfute	8'	61 pipes	Principal	2'	61 pipes
Viole	8'	61 pipes	Trumpet	8'	61 pipes
Viole Celeste T.C.	8'	49 pipes	Hautbois	4'	61 pipes
Rohrfute	4'	61 pipes	Tremolo		
Nazard T.C.	2 2-3'	49 pipes			

PEDAL ORGAN Three Ranks, 108 pipes, 3 1/2" and 4 1/2" Wind Pressure W-G

Resultant	32'	32 notes (From Bourdon 16')
Bourdon	16'	32 pipes
Gedeckt	16'	32 pipes (1-12 from Bourdon by pressure regulator)
Principal	8'	44 pipes (1-12 from Great Principal 8')
Gedeckt	8'	32 notes (From Gedeckt 16')
Dulciana	8'	32 notes (From Great Dulciana 8')
Octave	4'	32 notes (From Pedal Principal 8')
Super Octave	2'	32 notes (From Pedal Principal 8')

COUPLERS

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

COMBINATIONS

Five Adjustable Pistons to Great
 Five Adjustable Pistons to Swell
 Five Adjustable Pistons for entire organ duplicated by toe studs.
 General Cancel
 Tripper type combination action, entirely self-contained in the console.

ACCESSORIES

Great to Pedal Reversible Piston and toe stud
 Swell to Pedal Reversible toe stud
 Swell to Great Reversible Piston and toe stud
 Sforzando Reversible Piston and toe stud
 Balance Swell Expression Pedal
 Balanced register Crescendo pedal with light indicator (Four lights)
 One Signal light
 English Ivory playing keys
 Console of oak

ACTION Electro-pneumatic chests and stop actions
 Console all electric action