

An Order for the Blessing and Dedication of an Organ

together with



Dr. Stephen Schaeffer

in recital

September 18, 2011

4:00 p.m.

Dear All Saints’,

It is with grateful hearts that we gather to offer prayers and thanks to God for the newly refurbished and enlarged pipe organ, work made possible by the generous gift and bequest of Dr. Allen Cooley. A gifted musician and man of deep faith and spirituality, Dr. Cooley’s kindness will allow us to sing praises to God for years to come.

On behalf of the Vestry of All Saints’, please allow me to thank the members of the Organ Task Force for their hard and insightful work; to Dr. Stephen Schaeffer, our project consultant and this evening’s recitalist, for guiding us through the maze of decision-making with sure-handed expertise; to Greg Koziel and his staff whose love of our Möller organ was evident throughout the renovation process; to Lynn Bryan who was always ready to assist with construction issues; and to Jessica Nelson, our organist/choirmaster whose attention to detail and excitement made this project a joyful experience for all involved. Our faith community is eternally thankful to them.

May God be glorified by the beautiful sounds that will grace our worship space for generations.

The Rev. Paul J. Stephens
Rector

Dear All Saints’ family,

Thank you for your prayers and patience during the renovation and expansion of our organ. All Saints’ willingness to use a portion of Allen Cooley’s gift and bequest for this project is an indication that this community believes that good liturgical music is a critical component of our church life and essential to our Christian mission. This foresight will ensure that All Saints’ will be able to continue the tradition of fine music in our worship. Our organ now has a richer tonal palette and will be better suited to accompanying congregational singing and will be capable of handling a wider variety of organ literature. Moreover, the refinished console is a beautiful addition to the nave.

The Organ Task Force Committee consisted of George Booth, Art Chambers, Peg Oakes, and Albert White and was led by Lloyd Gray. This committee did the lion’s share of the decision-making for this project, for which I am exceptionally grateful. On behalf of this committee, many thanks are owed to Stephen Schaeffer for his diligent guidance. Lynn Bryan and Lynn Bryan Construction were also instrumental in this process, modifying the reredos, removing and re-installing the wooden grillwork, and providing the electrical revision necessary to accommodate the new console, among many other things.

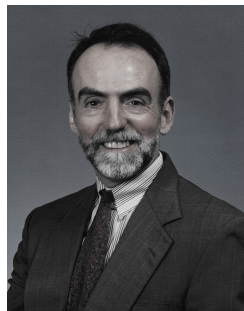
We are especially indebted to Greg Koziel. Greg is a consummate artist and craftsman. His skill, ingenuity, and imagination have brought this organ to new life and have ensured that All Saints’ will be able to enjoy it for many years to come. I can’t wait to see the ways in which our liturgical life will be strengthened by Allen’s gift and Greg’s artistry, and look forward to All Saints’ continued tradition of beautiful liturgy and music.

Jessica Nelson
Organist and Choirmaster

ALLEN COOLEY was a longtime friend of All Saints' and a devotee of music of all kinds. A Brooklyn native, his younger years were spent driving a cab and playing with bands in and around New York City before he pursued a career in clinical psychology.

He was an adopted Mississippian for the last 20 years of his life after moving to Tupelo to work for North Mississippi Medical Center's Behavioral Health Center. Following his interest in the relationship between psychology and faith, Allen was pursuing a master's degree in pastoral studies from Loyola University in New Orleans at the time of his death. A dedicated Catholic, Allen was a member of St. James Catholic Church in Tupelo. For many years, Allen shared his love of music as an enthusiastic and much-loved member of All Saints' choir.

Allen's gift and bequest have provided All Saints' with the resources to pay for a much-needed renovation to our organ. The instrument will now be able to support our vital ministry of music for many years. Allen's gift will provide for a legacy of artistry that will enrich the life of our parish for many years to come.



DR. ALLEN R. COOLEY, III
1950 - 2009

GREGORY P. KOZIEL started his work as an apprentice pipe organ builder in 1961 in western New York State at the age of 13. Early chores during summer vacations included holding keys for tuning and re-leathering chest action mechanisms.

His work with pipe organs continued through his high school and college years and expanded to pipe organ installations, pipe voicing, and tuning. In 1973, he obtained a position with the M.P. Möller Organ Company and became their Sales, Service, and Installation Representative for the mid-south territory, based in Memphis. Shortly after, he founded Koziel Pipe Organ Services. In the many years Greg worked for Möller until their closing in 1992, Greg designed, sold, and installed over 50 pipe organs with the assistance of David Ridley, who began his apprenticeship in 1985.

Koziel Pipe Organ Services, now in its 38th year of operation, is presently responsible for the upkeep of 60 instruments in the mid-south and specializes in refurbishing and updating older instruments at substantial savings to the customer over the purchase of new instruments. To date, ten of these projects have been completed.

Greg shares his Memphis home with his wife, Ellen.

An Order for the Blessing and Dedication of an Organ

This service is adapted from the order for Evening Prayer, Rite II in the Book of Common Prayer

The church is dark, or partially so, when the service is to begin. All stand, and the Officiant greets the people with these words

Officiant Light and peace, in Jesus Christ our Lord.

People Thanks be to God.

It is not ourselves that we proclaim; we proclaim Christ Jesus as Lord, and ourselves as your servants, for Jesus' sake. For the same God who said, "Out of darkness let light shine," has caused his light to shine within us, to give the light of revelation — the revelation of the glory of God in the face of Jesus Christ.

2 Corinthians 4:5-6

The Officiant then says the Prayer for Light, first saying

Let us pray.

Grant us, Lord, the lamp of charity which never fails, that it may burn in us and shed its light on those around us, and that by its brightness we may have a vision of that holy City, where dwells the true and never-failing Light, Jesus Christ our Lord. *Amen.*

The candles at the Altar are now lighted, as are other candles and lamps as may be convenient.

The following hymn is then said by all

O Gracious Light *Phos hilaron*

O gracious Light,
pure brightness of the everliving Father in heaven,
O Jesus Christ, holy and blessed!

Now as we come to the setting of the sun,
and our eyes behold the vesper light,
we sing your praises, O God: Father, Son, and Holy Spirit.

You are worthy at all times to be praised by happy voices,
O Son of God, O Giver of life,
and to be glorified through all the worlds.

Then follows

The Psalm: Psalm 150

The assembly remains standing and sings

Hymn 390: Praise to the Lord, the Almighty (Tune: *Lobe den Herren* Text: adapted from Ps. 150)

The assembly is seated for

The Lesson

The reader says

A Reading from Colossians.

As God's chosen ones, holy and beloved, clothe yourselves with compassion, kindness, humility, meekness, and patience. Bear with one another and, if anyone has a complaint against another, forgive each other; just as the Lord has forgiven you, so you also must forgive. Above all, clothe yourselves with love, which binds everything together in perfect harmony. And let the peace of Christ rule in your hearts, to which indeed you were called in the one body. And be thankful. Let the word of Christ dwell in you richly; teach and admonish one another in all wisdom; and with gratitude in your hearts sing psalms, hymns, and spiritual

songs to God. And whatever you do, in word or deed, do everything in the name of the Lord Jesus, giving thanks to God the Father through him.

People The Word of the Lord.
 Thanks be to God.

Canticle 17 *Nunc dimittis*

The assembly stands and sings

Hymn 499: Lord God, you now have set your servant free (Tune: *Song 1* Text: Luke 2:29–32)

The assembly remains standing for

The Blessing and Dedication of the Organ

Presenters We present to you this pipe organ and console to be set apart for the service of Christ's holy Church.

Bidding Prayer

Officiant They sing to the tambourine and the lyre, and rejoice to the sound of the pipes.
 Praise him with the sound of the trumpet;

People Praise him with lyre and harp.

Officiant Let the peoples praise you, O God; let the nations be glad and sing for joy.
 Oh, the majesty and magnificence of God's presence!

People Oh, the power and splendor of his sanctuary!

Officiant Praise God in his holy temple; praise him in the firmament of his power.
 Praise him with timbrel and dance;

People Praise him with strings and pipe.

Let us pray. (*Silence*)

O Lord, before whose throne trumpets sound, and saints and angels sing the songs of Moses and the Lamb: Accept this instrument which we offer to your glory and for the worship of your temple, that with the voice of music we may proclaim your praise and tell it abroad, and grant that in this generation and in those that are to come, its voice may continually call your people to praise and worship; through Jesus Christ our Lord. *Amen.*

We bless this instrument in the name of the Father, and of the Son, and of the Holy Spirit. *Amen.*

The Prayers

The people stand or kneel

Officiant The Lord be with you.

People And also with you.

Officiant Let us pray.

Officiant and People

Our Father in heaven, hallowed be your Name,
your kingdom come, your will be done, on earth as in heaven.

Give us today our daily bread.

Forgive us our sins as we forgive those who sin against us.

Save us from the time of trial, and deliver us from evil.

For the kingdom, the power, and the glory are yours, now and for ever. *Amen.*

Then follows the Suffrages

That this evening may be holy, good, and peaceful,
We entreat you, O Lord.

That your holy angels may lead us in paths of peace and goodwill,
We entreat you, O Lord.

That we may be pardoned and forgiven for our sins and offenses,
We entreat you, O Lord.

That there may be peace to your Church and to the whole world,
We entreat you, O Lord.

That we may depart this life in your faith and fear, and not be condemned before the great judgment seat of Christ,
We entreat you, O Lord.

That we may be bound together by your Holy Spirit in the communion of all your saints, entrusting one another and all our life to Christ,
We entreat you, O Lord.

The Collects

Intercessions and thanksgivings may follow.

Before the close of the Office the following is used

The General Thanksgiving

Officiant and People

Almighty God, Father of all mercies, we your unworthy servants give you humble thanks for all your goodness and loving kindness to us and to all whom you have made. We bless you for our creation, preservation, and all the blessings of this life; but above all for your immeasurable love in the redemption of the world by our Lord Jesus Christ; for the means of grace, and for the hope of glory. And, we pray, give us such an awareness of your mercies, that with truly thankful hearts we may show forth your praise, not only with our lips, but in our lives, by giving up our selves to your service, and by walking before you in holiness and righteousness all our days; through Jesus Christ our Lord, to whom, with you and the Holy Spirit, be honor and glory throughout all ages. *Amen.*

Officiant Let us bless the Lord.
People *Thanks be to God.*

Officiant Glory to God whose power, working in us, can do infinitely more than we can ask or imagine: Glory to him from generation to generation in the Church, and in Christ Jesus for ever and ever. *Amen.*

Ephesians 3:20, 21

Officiant: The Rev. Paul J. Stephens
Organist: Jessica Nelson
Acolyte: Warner Wills King
Reader: Lloyd Gray

Dedicatory Recital

Stephen G. Schaeffer, organ

Chorale Variations on the theme "Veni Creator," Op. 4

Maurice Duruflé
(1902-1986)

One of the ancient melodies appropriate to Pentecost is "Veni Creator Spiritus," found in *The Hymnal 1982* at 504. In addition to having been sung at liturgical celebrations since the 9th century, composers have chosen it as the basis for extended instrumental and choral works. This recital begins as a group of men intone a portion of the Gregorian melody found in the hymnal, followed immediately by the extended organ work by the noted French organist, pedagogue and composer Maurice Duruflé.

"Chorale Variations" opens with a metrical statement of the tune, heard prominently in the top voice and harmonized in hymn-like fashion. Three brief variations lead to a more extensive variation in the form of a French toccata that ends in a blaze of color.

Chorale Prelude on "Wake, Awake for Night is Flying," BWV 645

Johann Sebastian Bach
(1685-1750)

This chorale prelude on the tune *Wachet Auf* (Hymn No. 61) is a keyboard arrangement that the composer made of the fourth movement of his *Cantata 140*. In the chorale prelude the hymn tune is heard on the trumpet stop of the Great division (in the cantata, assigned to the tenor section), accompanied by stops from the Choir division. The work, along with five other arrangements of previous instrumental compositions transcribed for organ by Bach, was published in 1746 in a set called the *Schübler* chorales, named after the publisher, Johann Georg Schübler.

Chorale Prelude on "Come, Holy Ghost, God and Lord"

Dietrich Buxtehude
(1637-1707)

In 1668 Dietrich Buxtehude succeeded Franz Tunder as organist of St. Mary's Church in Lübeck, a thriving center of commerce and art in North Germany in the late seventeenth century. From this important church music post he influenced the whole North German organ tradition of the early Baroque period. His influence, felt far and wide, attracted the young J. S. Bach who asked for a four-week sabbatical from his post in Arnstadt, 230 miles to the south, so he could study with Buxtehude.

Buxtehude's chorale preludes always treat the tune in a very florid manner, which disguises it amongst scale passages and ornamentation. The organ stop chosen for the statement of this Lutheran tradition tune is called the Cornet, a combination of several stops from the Great and Choir division at these pitches: 8, 4, 2 2/3, 2 and 1 3/5, accompanied by stops from the Swell division.

Fugue in E-flat Major, BWV 552b

Johann Sebastian Bach

The earliest work of Bach to appear in print, *Clavierübung*, Part III (1739), was one of only a few of his works to be printed during his lifetime. This collection, while mainly devoted to chorale preludes, is framed by the "Prelude and Fugue in E-flat Major," one of Bach's most passionate testaments to the doctrine of the Trinity. References to the number three abound: the work is included in the third part of the four-part *Clavierübung*; the key signature is three flats; both the prelude and the fugue have three main ideas.

The fugue is actually three fully developed fugues, each with a characteristic subject or theme and each beginning at a measure number that is a multiple of three. Bach combines the subject of the first fugue (which sounds like the opening notes of the hymn tune *St. Anne*—"O God, our help in ages past") in both the second and the third fugues, thereby demonstrating the unity of the Trinity.

Hymn: The Tree of Life

K. Lee Scott
(b. 1950)

All stand and sing this hymn, which is found on the insert.

Lament - The Rising - The Ecstasy - Reflection

The composer, who was organist and choirmaster at Trinity Church, Wall Street from 1968 until 1989, wrote the following note about this programmatic piece:

"Resurrection portrays in freely structured fragments the four aspects of the resurrection. Originally titled for liturgical use its genesis took place during the composer's reflective months abroad, which were punctuated with reports of and reactions to America's changing priorities. This reactivated his longing for the resurrection of the social consciousness that had stopped a war and given priority to caring. Lament combines the liturgical mourning of the plainsong *Vinea mea electa* (O my vineyard, I planted and tended thee... and thou hast prepared a cross for thy Savior) with an expression of contemporary grief. The Rising grows quietly from this grief, using twelve-tone rows and techniques to express its cosmic nature. The Ecstasy develops an alleluia strain with embellishments not unlike those used in the music of the Age of Aquarius. Reflection combines the liturgical rejoicing of the plainsong introtit for Easter Day, *Haec dies* (This is the day which the Lord has made), with the alleluia fragments. It is hoped that the music conveys a fresh vision of the historic resurrection of Jesus Christ with a prayer for the resurrection of the consciousness that reflects and implements his ministry."

I have chosen registrations which exploit the expanded colors of the Möller organ here at All Saints' in performing this work of four continuous movements (premiered by Catharine Crozier at the National Convention of the American Guild of Organists in June, 1982).

Lament: In the introductory passage the mood is set on the Swell Strings followed immediately by an imitative dialogue between the Great Violone 16' (heard an octave higher) and the Choir English Horn. After a brief time, the plainsong melody (*Vinea mea electa*-see above) is introduced on a Pedal 4' stop. This leads to a florid extension of the English Horn solo over the lowest pedal notes of the 32' Bourdon. The plainsong melody then moves to the manuals, stated on the Great Octave 4' and then back to the Pedal 4' stop. The "Lament" closes with the florid English Horn idea.

The Rising: The Vox Humana signals the beginning of this section, in which ascending triplet figures played on the Great Diapason 8' alternate with it, and an ascending reed stop brings it to a close.

The Ecstasy opens with a full swell combination, building in volume and joyousness and culminating with the florid melody stated on the Tuba Mirabilis 8'.

The Reflection interrupts the drama with a single note on the Swell Flute Celeste which expands to several notes before the plainsong theme for this section (*Haec dies* – see above) is heard on the Pedal Octave 4'. Vying with this melody is a dialogue between the Choir Cornet combination and the Great Bourdon 8' as the work diminishes to a peaceful and restive close.

*Two Folk Tune Preludes*Dale Wood
(1934-2003)

"Be Thou My Vision"
"Brother James' Air"

Dale Wood excelled as a melodist, particularly in his many ingratiating chorale preludes based on familiar hymn tunes. In the foreword to the volume of *Wood Works* that includes these two preludes, the composer states: "Mention folk music and many images come to mind. But true folk music is *music of the people* which is characterized by the directness and simplicity of the feelings expressed."

from *Pièces de fantaisie*, Troisième Suite, Op. 54Louis Vierne
(1870-1937)

Impromptu
Carillon de Westminster

Louis Vierne, blind organist of Notre Dame Cathedral in Paris from 1900 until his death, wrote six symphonies and over fifty character pieces for the organ. His influence comes from his teachers, Franck, Widor and Debussy, although his style remains distinct. The recital concludes with two character pieces from the third of four suites written in the 1920's, works often inspired by Vierne's recital tours to Great Britain and the United States and often dedicated to his friends. The "Impromptu" is a sprightly scherzo while the "Carillon de Westminster" is a toccata-like piece based on the familiar bell peal at Westminster Abbey.

STEPHEN G. SCHAEFFER became Director of Music and Organist at the Cathedral Church of the Advent, Birmingham, Alabama in 1987 after tenure on the music faculty at Presbyterian College, Clinton, South Carolina, where he was also chairman of the Department of Fine Arts. Since September 1997, he has also been Master of the Cathedral Church of the Advent Choir.

Dr. Schaeffer is a graduate of the St. Thomas Choir School in New York City. Following graduation from Davidson College he pursued work at the College-Conservatory of Music of the University of Cincinnati receiving the Master of Music and Doctor of Musical Arts degrees. He holds the First Prize in Organ from the Conservatoire national de région in Lyon, France. While at the Cathedral he has completed sabbatical leave studies at St. Albans Cathedral and Abbey in England where he worked with choirmaster Barry Rose and in Vancouver, Canada where he studied with John Washburn, founder and conductor of the Vancouver Chamber Choir.

Dr. Schaeffer has concertized in England and France, throughout the Southeastern United States and at St. Thomas Church, New York City. He is frequently engaged for recitals, clinics, and organ consultations. With the Cathedral Church of the Advent Choir he has made five compact discs, available at adventbirmingham.org or at the Episcopal Bookstore in Birmingham. Vierne's *Carillon de Westminster* is included on the CD *Love Came Down at Christmas*.

ABOUT THE ALL SAINTS' ORGAN

M. P. Möller, Opus 8496 (22 ranks, 1428 pipes with 10 preparations on the console) was installed in First United Methodist Church in Tupelo in 1952. In 1981 the Möller Company, Hagerstown, Maryland (which closed in early 1993) updated the organ console. All Saints' bought the organ from First Methodist in 1992 when it acquired a Kney organ and Pipe Organ Specialties, Inc. of Laurel was contracted to move and reinstall the Möller organ with some mechanical updating at All Saints'. The Nazard and the English Horn of the Choir division (two of the ten preparations on the console) were added with renewed pipes and wind chests by the Barger and Nix Company of Chattanooga, TN in subsequent years during which time they were the curators, bringing the organ to 24 ranks and 1550 pipes.

Dr. Allen Cooley left a generous bequest in his will that allowed for the completion and renewal of the All Saints' organ and an organ committee was formed to lead this project. Dr. Stephen Schaeffer, Director of Music and Organist at the Cathedral Church of the Advent in Birmingham evaluated the organ in May 2010 and recommended a plan which included 1) better egress of sound from the organ chambers, speaking naturally and freely in the nave 2) console renovation and updating 3) tonal completion of the instrument. Dr. Schaeffer became the consultant to the organ committee, which visited organ installations and received proposals. A decision was reached in December 2010 to award the contract for this project to Gregory P. Koziel, Organ Builder of Memphis, who had been servicing the organ for several years.

The scope of this project included 1) a completely refinished console with additional mechanical aids, all new stop knobs and coupler board, and a Peterson ICS 4000 control system; 2) tonal additions of digital voices by the Walker Technical Company of Zionsville, PA, increasing the organ to the equivalent of 39 ranks; 3) reconfiguring all wind chests so that the speech of the pipes is down the length of the Nave; 4) increasing the size of the tone openings of the chambers and adding additional expression shades and new control mechanisms for all expression shades; 5) all new open weave grill cloth for better egress of sound; 6) re-leathering of wind chests, and 7) new sound-proof blower enclosures.

Through this project the renewed organ now has the capability to better lead congregational singing, accompany the All Saints' choir, and be an instrument on which the great organ literature can be played—all in a thrilling and uplifting way from the softest voices to majestic full ensembles.

ALL SAINTS' EPISCOPAL CHURCH

TUPELO, MISSISSIPPI

M. P. Möller Organ, Op. 8496—1952, 1981

Revised by Gregory P. Koziel, 2011, with Walker Digital Additions

Great (Enclosed, right of reredos)

Violone 16', digital
Diapason 8', 61 pipes
Bourdon 8', 61 pipes
Gemshorn 8', 61 pipes
Octave 4', 61 pipes
Fifteenth 2' 61 pipes
Mixture IV, digital
Trumpet 8', digital
Tremolo
Great 4'
Great 16'
Great Unison off

Swell (Enclosed, left of reredos)

Gedeckt 8', 73 pipes
Viole de gambe 8' 73 pipes
Gambe celeste 8' T.C., 61 pipes
Flute celeste II 8', digital
Octave Geigen 4', 73 pipes
Flute 4', 12 pipes
Spitz principal 2', digital
Plein jeu III, 183 pipes
Bassoon 16', digital
Trumpet 8', 73 pipes
Oboe 4', 73 pipes
Vox humana 8', 61 pipes
Tremolo
Swell 4'
Swell 16'
Swell Unison Off

Choir (Enclosed with Great)

Concert flute 8', 73 pipes
Muted viole 8', 73 pipes
Muted Viole celeste 8' T. C., 61 pipes
Nachthorn 4', 73 pipes
Nazard 2 2/3', 61 pipes
Piccolo 2', 61 pipes
Tierce 1 3/5', digital
English Horn 8', 61 pipes
Tuba mirabilis 8', digital
Tremolo
Choir 4'
Choir 16'
Choir Unison off
Zimblestern

Pedal (Enclosed with Swell* and Great+)

Contre bourdon 32', digital *
Contre basse 16', digital +
Violone 16'(Great), digital +
Bourdon 16', 32 pipes +
Lieblich Gedeckt 16', 12 pipes (ext Gedeckt 8') *
Diapason 8', 32 pipes *
Bourdon 8', 12 pipes (from Bourdon 16') +
Gedeckt 8' (Swell) *
Super octave 4', 12 pipes (from Diapason 8') *
Contre bassoon 32', digital (from Bassoon 16') *
Bombarde 16', digital *
Bassoon 16', digital (Swell) *
Trompette 8', digital (from Bombarde 16') *
Clairon 4', digital (from Trompette 8') *

Intermanual Couplers (by tilting tablets)

Great/Pedal 8, 4 (8 has piston, and reversible toe stud right of expression, lower terrace)
Swell /Pedal 8, 4 (8 has piston, and reversible toe stud, left of expression, lower terrace)
Choir/Pedal 8, 4 (8 has piston, and reversible toe stud, left of expression, upper terrace)
Swell/Great 16, 8, 4
Choir/Great 16, 8, 4
Swell/Choir 16, 8, 4

Adjustable Combinations

Generals 1-8 (duplicated on toe studs, arranged 1-5 left, 6-8 right, lower terrace)
Pedal 1-6 (duplicated on toe studs, arranged 1-3 left, 4-6 right, upper terrace)
Great 1-6, pistons under Great manual
Swell 1-6, pistons under Swell manual
Choir 1-6, pistons under Choir manual
Full Organ Piston and toe stud

Peterson ICS 4000 with 100 levels of memory, programmable Crescendo and Full Organ, transposer, and Record/Playback.

Coming up at All Saints'

Saturday, October 1

6:00 p.m.

Choral Evensong

The choir of Trinity Episcopal Church of Florence, Alabama will join the All Saints' Parish choir to present John Stainer's Evening Service No. 3 in Bb in addition to other choral works.

Tuesday, October 11

7:00 p.m.

Fortnightly Musicale Organ Recital

Members of Fortnightly Musicale will present a recital on All Saints' recently restored Möller organ.

Sunday, December 4

5:00 p.m.

Advent Lessons and Carols

Join us for worship and anticipate the birth of Jesus through story and song.

All Saints' Episcopal Church

608 West Jefferson Street

Tupelo, Mississippi 38804

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