

Dedication of the
Casavant Frères
Opus 2495
Pipe Organ

*Guest Organist
Dong-ill Shin*

September 15, 2013
7 p.m.



First United
Methodist Church
of Hurst

Rev. Philip Rhodes,
Senior Pastor





First United Methodist Church of Hurst

Rev. Philip Rhodes
Senior Pastor

Music Ministry

Rev. Greg Shapley
Minister of Worship and Music

Dr. Yoon-Mi Lim
Interim Organist / Artist-in-Residence

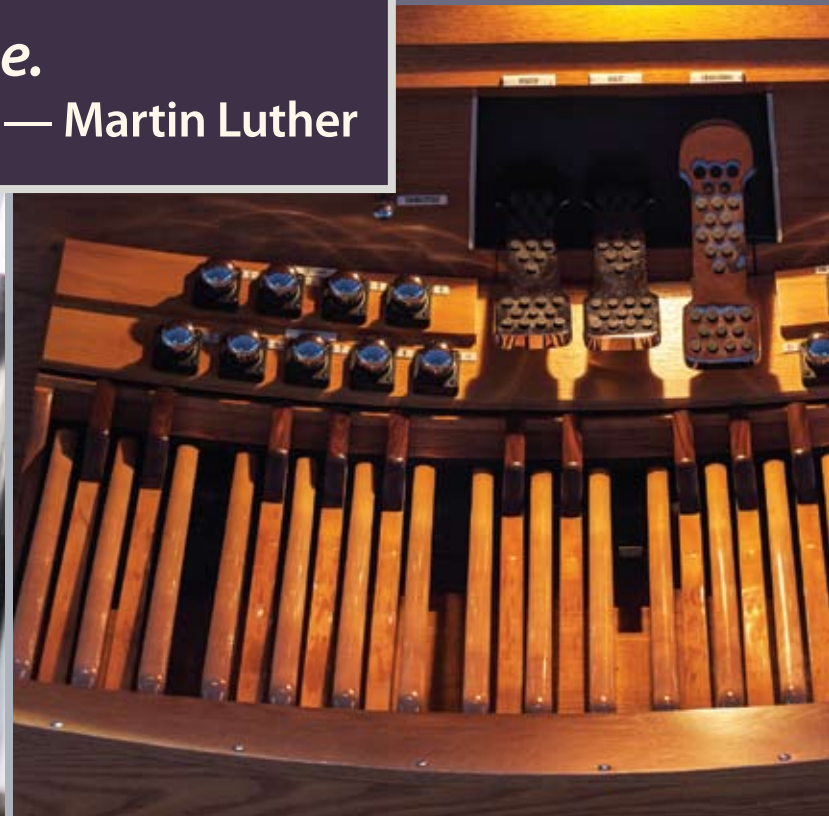
Carrie Weaver
Music Program Assistant

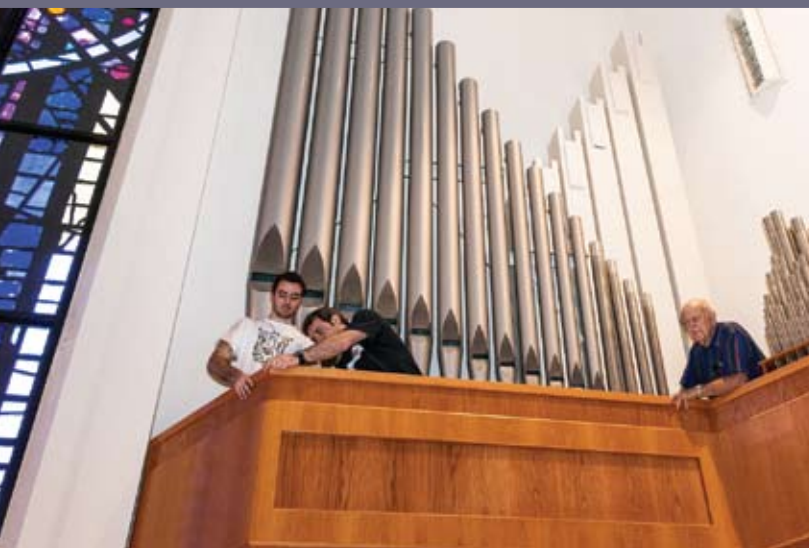
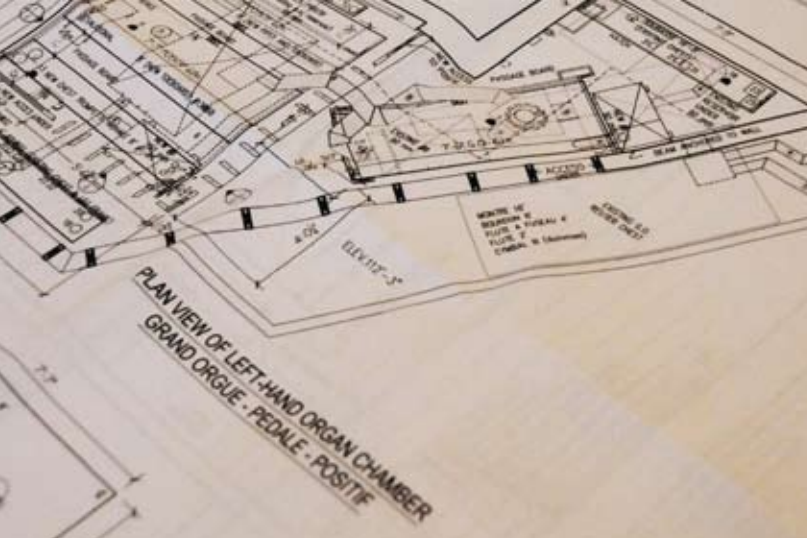




*Next to the Word of God,
music deserves the
highest praise.*

— Martin Luther





Rev. Philip Rhodes, Senior Pastor



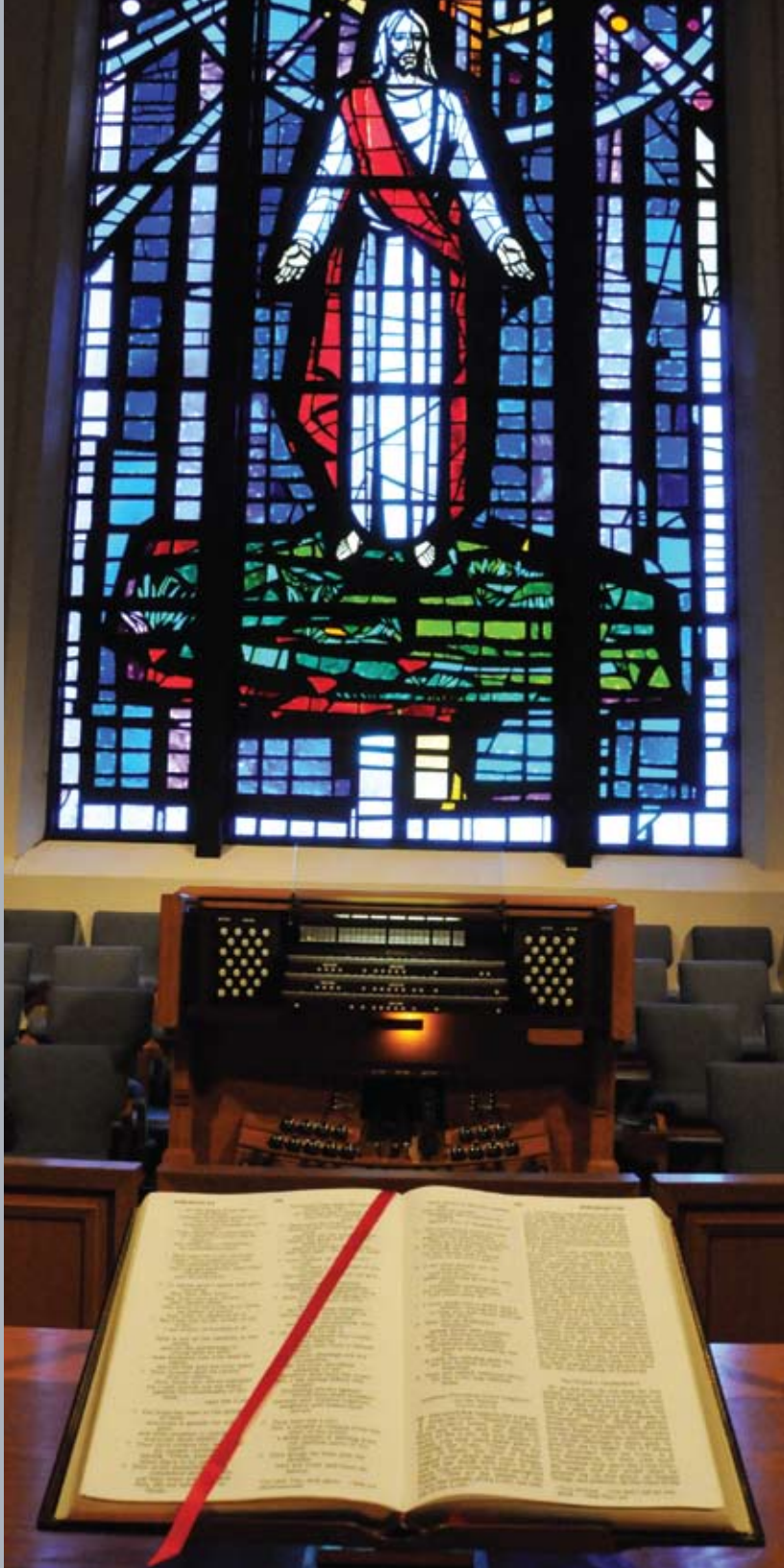
Welcome to First United Methodist Church of Hurst. This evening marks an important milestone in the church's history.

Tonight we dedicate the Casavant Opus 2495 organ to the glory of God, and celebrate a 20-year dream of the church to have a fully piped instrument for the purpose of corporate worship.

The psalmist understood fully that music is an integral part of worship. Consider the words of Psalm 150:

*Praise the Lord! Praise God in his sanctuary;
praise him in his mighty firmament!
Praise him for his mighty deeds;
praise him according to his surpassing greatness!
Praise him with trumpet sound;
praise him with lute and harp!
Praise him with tambourine and dance;
praise him with strings and pipe!
Praise him with clanging cymbals;
praise him with loud clashing cymbals!
**Let everything that breathes praise the Lord!
Praise the Lord!***

This evening, we offer glory to God and thanks to the many people involved in the project. I am thrilled that you are here to celebrate this with us, and know that you will be blessed as we enjoy the concert together.



Brenda Whitley, *Chair, Organ Committee*



It has long been a dream of First United Methodist Church of Hurst to have a pipe organ. More than 25 years ago, as plans were being formulated for the current sanctuary, the design included a much larger Casavant organ — complete with trumpets to be installed on the back wall of the balcony.

Finances made it necessary to reduce the size of the sanctuary and postpone the purchase of the organ, but the building committee had the foresight to move forward with the building of the chambers and shelves. The instrument that was purchased was primarily an electronic organ which digitally reproduced the sound of a pipe organ through speakers, though it had the capability of incorporating some ranks of pipes.

The journey began in earnest in 2007 with a dedicated committee of 12 church members along with then Senior Pastor Dr. Mike McKee, Rev. Greg Shapley, Minister of Music and Worship, and Organist and Artist-in-Residence, Dong-ill Shin. With the church's tradition of excellence in

music ministry and outstanding organists, the committee's desire was primarily to enhance the worship experience, while offering a concert instrument for the greater community. The life of an electronic organ is typically 20 to 25 years, and as FUMC Hurst's was purchased in 1988, it was time to think seriously about its replacement. Our committee made numerous trips to other churches to hear firsthand various styles and sounds to help establish what was right for our needs tonally, acoustically, architecturally, and spiritually. We explored various builders and selected Casavant Frères, located in Saint-Hyacinthe, Quebec. Founded in 1879, it is one of the best known and most respected pipe organ builders in the world.

Funds from generous donors have been growing steadily over the past five years, so with the blessing of the Administrative Board, the dream of a pipe organ became a reality — one which will serve First Hurst for generations to come.

I would like to express my appreciation to all those who contributed to this most important project, including the organ committee, staff, donors, volunteers, consultants, builders, various church committees, and most importantly, the congregants who provided prayers, inspiration, encouragement and support.



Special Recognition

While the entire congregation made the acquisition of the Casavant Frères Opus 2495 a reality, the following members, consultants and companies merit special recognition. Thank you to Dr. Yoon-Mi Lim, Interim Organist/Artist-in-Residence, and Dong-ill Shin, former Organist/Artist-in-Residence, for giving their time and expertise in the planning of this project.

Organ Committee

Glen Whitley, Chair
Brenda Whitley, Chair
Edna Anderson
Henry Joyner
Betsy Joyner
Mary Kay Langford
Judy Melton
Jim Packer
Paula Packer
Susan Radde
Bobbie Roberts
Henry Schraub
Dong-ill Shin
Joe Tigie
Ginny Tigie
Bishop Michael McKee,
former pastor
Rev. Philip Rhodes, Senior Pastor
Rev. Greg Shapley, Minister
of Worship and Music

Organ Renovation Volunteers

Jim Packer, Coordinator
Craig Alford
Melvin Ball
John Deithloff
Jerry Fagan
Delbert Henry
Gus Nixon
Gaylon Peyton
Haney Rea
Jim Roland
Art Simonson
Jack Thrash
Dick Voss
Stephen Webb

Special Thanks:

James Henderson for engineering and building a software-driven organ for our worship services during the building phase of this project.

Gary Loper, Loper Pipe Organ Services, for expert removal of our previous organ.

Wade Robertson, Hermelinda Hernandez and the building and custodial staff for help and flexibility.

Organ Program

Photographers

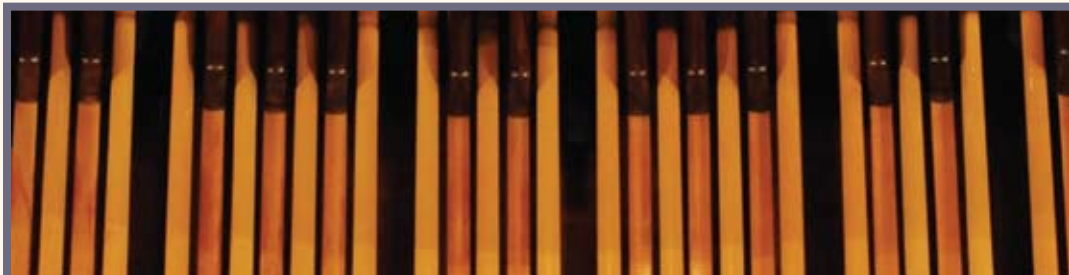
Brian Dunlap

Dick Voss

Bill Webb

Design

Missy Matthews



Program

Grand Choeur Dialogué

Eugène Gigout (1844–1925)

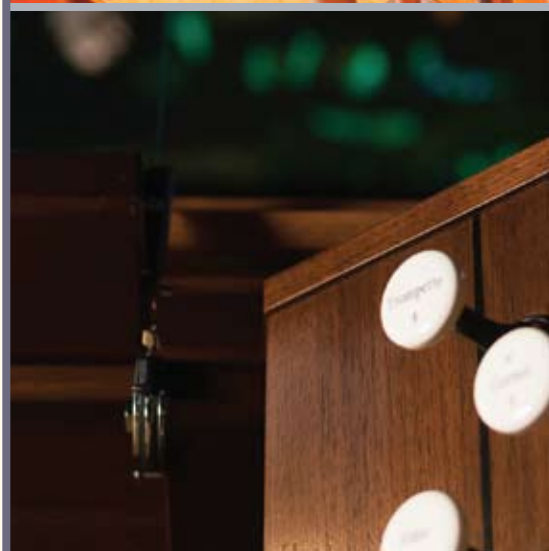
A stellar pupil of Camille Saint-Saens, Gigout served for 62 years as organist of Saint-Augustin Church in Paris and also founded his own music school. Composed in 1881, this majestic work features a flamboyant discourse between two divisions of the organ. The theme asserts itself emphatically and is answered by full organ. The dialog then bounces exuberantly back and forth until the middle section, when the pedal joins the jubilant conversation. In a blazing finale, the theme erupts in its complete form, indulging the listener in joyous celebration.

Concerto in A minor, BWV 593 Antonio Vivaldi (1678–1741) Trans. Johann Sebastian Bach (1685–1750)

In 1713-14, Bach transcribed at least nine of Vivaldi's concertos, three for organ and six for solo harpsichord. A testimony to Bach's interest in the Italian style, these transcriptions reflect Bach's creative genius and his skill at adapting orchestral compositions for the organ without altering their original structure. Written largely for the enjoyment of Prince Johann Ernst of Saxe-Weimar, these selections endure as splendid examples of Bach's early musicianship.

Variations de Concert, Op. 1 Joseph Bonnet (1884–1944)

Bonnet, a musical prodigy, was serving as a church organist by age 14. By 1906, he was appointed organist at St. Eustache, Paris. Soon afterward, he succeeded Alexandre Guilmant at the Conservatoire de Paris. Later relocating to the United States, he established the organ department at Eastman School of Music in 1921. He returned to Paris and replaced Louis Vierne at L'École César Franck in 1937. At the onset of World War II, he was forced to leave France, moving to Montréal, where he joined the faculty of the Conservatoire de Musique de Québec. Bonnet composed *Variations* in 1906. Introduced with heavily textured chromatic chords, the theme is followed by four variations. Composer Vierne commented that this masterpiece "is a real warhorse for virtuosos and it takes a brilliant horseman to ride it."





Nimrod from *Enigma Variations* Edward Elgar (1857–1934)

Trans. R. Harris

A largely self-taught musician from a humble British background, Edward Elgar struggled valiantly against often uncompromising Victorian class structure to achieve recognition as a noteworthy international composer. *Enigma Variations* (1898-99) was considered his most successful early composition. He lovingly dedicated it to “my friends pictured within.”

Nimrod, the ninth movement, was inspired by A. J. Jaeger, an editor who advised and often outraged Elgar. Nonetheless, Elgar coveted his friendship and his practical guidance. The title **Nimrod**, from the Old Testament figure whose name means “hunter before the Lord,” is actually a play on “Jaeger,” translated “hunter” in German. The piece attempts to capture a discussion between the two men regarding some of Beethoven’s meditative compositions. With a little imagination, the listener may discern a few notes of Beethoven’s *Pathétique* in the opening measures.

Ride of the Valkyries from *Die Walküre*

Richard Wagner (1813–1883)

Trans. Edwin Lemare (1866–1934)

Reputed to be the highest paid organist of his generation, Edwin Lemare traveled the world, performing for capacity crowds in major cities. Fascinated by the orchestral and operatic works of Wagner and motivated by a zeal to perform these compositions for audiences everywhere, he transcribed numerous selections so that he could incorporate them into his recitals. **Ride of the Valkyries**, from the opening of Act III of *Die Walküre*, ranks among Wagner’s most familiar works. Transcribing the richly melodramatic piece allowed Lemare to demonstrate his virtuosity at the organ.

Dong-ill Shin, *Guest Organist*



Organist Dong-ill Shin, winner of the 20th Grand Prix de Chartres, has been hailed as “one of the world’s most promising talents of his generation” (*Echo Republicain*, France) and of having “formidable discipline and considerable musicality” (*Dallas Morning News*) and “an amazing technique, sensibility, and talent” (ABC, Spain). He won first prize in the national

competition for piano sponsored by the *Korean Times* at age ten. When he was 11, he made his debut with The Pusan Philharmonic Orchestra playing Mozart’s *Concerto in D minor, No. 20*. Attracted by J. S. Bach’s music and the orchestra-like colors produced by the organ, he began his studies with Dr. Sun-woo Cho at age 14. He studied with Dr. Tong-soon Kwak at Yon-sei University in Seoul and completed his Bachelor of Music degree in 1997.

He then studied in France with Jean Boyer and received the Diplôme National d’Etudes Supérieures Musicales from the Conservatoire Nationale Supérieur de Musique de Lyon in Organ, Harmony, Fugue, Analysis, Improvisation & Basso-Continuo. His studies continued with Olivier Latry and Michel Bouvard at the Conservatoire Nationale Supérieur de Musique de Paris. He also undertook private studies with Mme. Marie-Claire Alain for Organ and Mme. Francoise Marmim for Harpsichord. In 2004, he completed his Artist Diploma at The Boston Conservatory on a full scholarship studying with James David Christie.

Shin is a prize winner of international Competitions such as Musashino-Tokyo International Organ Competition

in 1996, Ciurlionis International Piano and Organ Competition, Lithuania and The 51th Prague Spring International Music Festival and Competition in 1999, the 21st St. Albans International Organ Competition, Great Britain in 2001 and the 20th Grand Prix de Chartres International Organ Competition in 2006.

He has been a featured artist on radio and television worldwide, including the show *Pipedreams* in the United States. He has given numerous concerts in France, Germany, Great Britain, Italy, Spain, Lithuania, Norway, the Czech Republic, Monaco, Luxembourg, Switzerland, Netherlands, USA, Canada, Uruguay, Australia and in the Far East at such prestigious venues as Cité de la Musique, Notre Dame de Paris, La Madelein, Cathedral de Chartres, Bartok National Concert Hall, Meyerson Symphony Hall, Musashino Bunkaikaikan (Japan), Victoria Concert Hall (Singapore), Torch Center (Seoul), Methuen Music Hall, Washington National Cathedral, St. Patrick Cathedral (New York City), Melbourne Town Hall, and Adelaide Town Hall. He has performed at music festivals such as Festival d’orgue a Rennes, Festival a St. Etienne du Mont, Paris, Monaco International Organ Festival, Chartres International Organ Festival, St. Albans International Festival, Nuremberg International Festival, Festival du Comminges, International Festival in Ravenna, and Estivale d’ete a Carcassone.

Shin held positions as Organist at Marsh Chapel, Boston University; Interim Director of Music at Jesuit Urban Center, Boston; Organist/ Artist-in-Residence at First United Methodist Church of Hurst; and Adjunct Professor of Organ at Texas Wesleyan University. Recently Shin moved back to his native South Korea to take a position as Professor of Organ at Yonsei University in Seoul.



Simon Couture, Vice President, Casavant Frères

The pipe organ project at First United Methodist Church of Hurst has been a most interesting journey that started in 2003. Under the leadership of Dr. Michael McKee and Minister of Music Greg Shapley, along with organists Dong-ill Shin and Yoon-Mi Lim, we initially discussed the design of a brand new pipe organ for the sanctuary. Some three years ago, Rev. Shapley asked us about the possibility of repurposing a vintage Casavant organ.

The timing was perfect, as we were actively seeking for a new home for a virtually untouched Casavant organ built in 1958 for a large church in Montreal. The instrument was sitting idle in the decommissioned church. Its fate was in jeopardy, as the building was to be transformed for secular use. Thanks to our numerous discussions with the organ committee and visits to the church in the last years, we were able to determine rapidly that this organ was a good “match” for First United Methodist Church.

The organ was dismantled by Casavant personnel in early summer 2012. In the next months, the organ was thoroughly cleaned and refurbished in Casavant workshops in Saint-Hyacinthe (Québec), Canada. The original console was rebuilt with solid-state switching and multilevel combination systems, and relocated on a new moveable platform. The original windchests and wind system were re-leathered. The expression enclosures were reconfigured for installation in the already-prepared organ chambers. New blowers were installed in the separate rooms located under the two organ chambers. In April–June 2013, the organ was installed and tonally finished in Hurst by Casavant personnel.

Tonally, the organ was a good example of Casavant’s work in the American Classic style. This was one of the very first organs designed by Lawrence I. Phelps during his tenure as Tonal Director of Casavant (1958-1972). The completed organ, which has 42 ranks of pipes on three manuals and pedal, combines the best tonal resources of the Casavant organ, along with the visible pipe division installed at FUMC Hurst in the late 1990s. Some modifications and additions were done to enhance the instrument’s tone palette, and to adapt it to the needs and space of First United Methodist Church.

We at Casavant are truly honored to have been entrusted with this commission, and we wish to extend our heartfelt thanks to all the people we have worked with in the last ten years, for their confidence and outstanding collaboration during the entire process. It is our hope this instrument will not only serve this congregation, but will also become a tool for outreach to the community at large.

Rev. Greg Shapley, *Minister of Worship and Music*



Thank you for coming to the dedication of our new pipe organ, Casavant Frères Opus 2495, designed and built especially for First United Methodist Church of Hurst. We are excited to share our new instrument with you.

A great pipe organ produces a quality and variety of sounds like no other

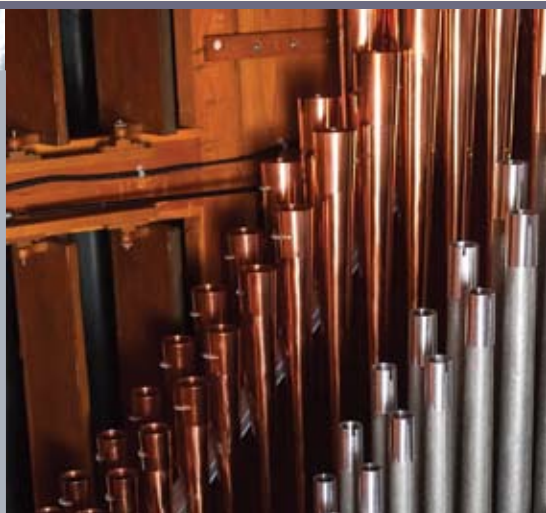
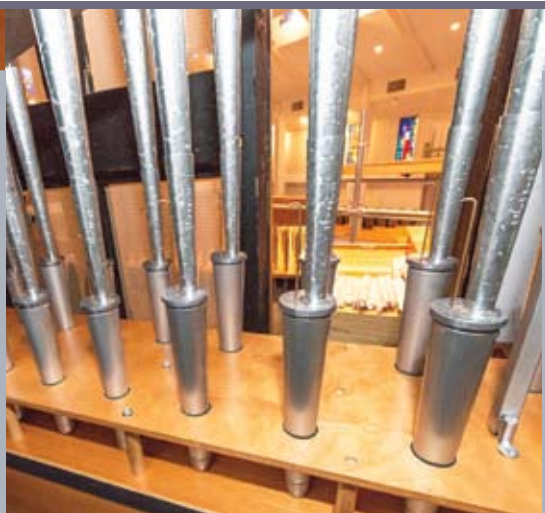
instrument. The organist literally has all of the colors of a symphonic orchestra at her fingertips. From the smallest pipes of only a few inches long to massive 32 foot pipes, all rely on wind power to speak.

Pipe organs are literally as old as western civilization itself, dating back to 3rd century B.C., but we usually associate pipe organs with the great cathedrals of Europe. Like those magnificent structures where people have gathered for the worship of God for centuries, the organs, too, have stood the test of time—leading God's people in congregational song.

You may be surprised to learn that Dallas/Fort Worth is home to many fine pipe organs. We are excited that FUMC Hurst is the latest congregation in our area to build upon that rich tradition.

The sound of a pipe organ can be simulated digitally, but never duplicated. Why? Air is the answer. Like the human voice, air produces the sound, so each pipe sings. Like individual voices combining into a great chorus, the singing sounds from the pipes resonate in the acoustics of the room with vibrancy and dimension. From the tiniest sounds to full grand organ — the sound is alive and singing! That's why the pipe organ is perfectly suited to lead congregational singing. The organ literally sings with the congregation.

A pipe organ with proper maintenance can last forever. Our hope is that 100 years from now, the organ of FUMC Hurst will still provide the foundation for congregational singing. So what is old is now new again, and we are blessed and inspired by this magnificent instrument dedicated solely to the worship and glory of God. *To God be the glory!*



Dr. Yoon-Mi Lim, *Intermin Organist / Artist-in-Residence*



Pipe organs have existed since third century Greece and have been a vital part of the music in Christian liturgy and worship throughout the history of the church. They have developed and evolved as a tool and instrument in music making to glorify God and serve the worshippers. The organ has lived with the singing of psalms, hymns

and spiritual songs, the whisper of prayers, the cry of despair, the confession of faith, and the exuberant outburst of joy and praise for hundreds of years.

First United Methodist Church of Hurst is now home for Casavant Organ Opus 2495. The Casavant Frères team has done a splendid job of refurbishing and combining the pipes of Casavant Opus 2495 from Saint Alphonse d'Youville Church in Montréal and Reuter pipes from FUMC Hurst to fit the space of the sanctuary and serve the needs of the congregation. Each of 2,638 pipes have been cleaned, re-voiced and tuned. The layout and woodwork have been reconfigured. Wind generated by new blowers goes through the wind trunks and chests, ready to provide air to the pipes of different size and shape to produce different pitch and timbre. The organist chooses a combination of stops and presses the keys with hands and feet to generate the desired color, dynamic and pitch.

This instrument is the fruit of the talent, expertise and countless hours spent by many craftsmen and musicians. However, it would not have been possible without the prayers and support of the congregation and staff of FUMC Hurst.

With the continued prayers and support, and good care, this organ will continue to be used to glorify and praise the Lord and serve the congregation and the community for centuries to come.

*When in our music God is glorified,
and adoration leaves no room for pride,
it is as though the whole creation cried Alleluia!*

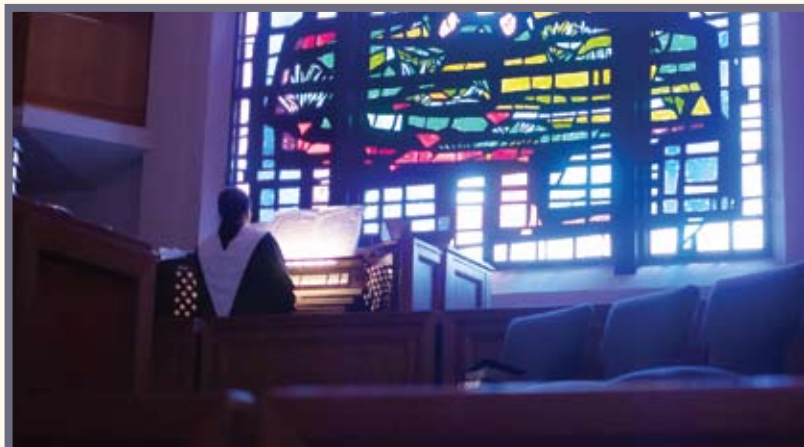
*How often, making music, we have found
a new dimension in the world of sound,
as worship moved us to a more profound Alleluia!*

*So has the church in liturgy and song,
in faith and love, through centuries of wrong,
borne witness to the truth in every tongue, Alleluia!*

*And did not Jesus sing a psalm that night
When utmost evil strove against the light?
And may God give us faith to sing always Alleluia!*

*Let every instrument be tuned for praise!
Let all rejoice who have a voice to raise!
And may God give us faith to sing always Alleluia!"*

—Fred Pratt Green



Organ Specifications

GRAND ORGUE

- * / # Montre 16'
- * / # Montre 8'
- + Violon 8'
- + Flûte harmonique 8'
- # Bourdon 8'
- # Prestant 4'
- # Flûte à fuseau 4'
- # Quinte 2 2/3'
- # Doublette 2'
- # Flûte 2'
- + Cornet V
- # Fourniture IV
- + Trompette 8'
- + Chimes on Great

RÉCIT (expressive)

- * Principal étroit 8'
- * Bourdon 8'
- * Viole de gambe 8'
- * Voix céleste 8'
- * Prestant 4'
- * Flûte traverse 4'
- * Doublette 2'
- * Plein Jeu IV
- * Bombarde 16'
- + Trompette 8'
- + Hautbois 8'
- * Clairon 4'
- Tremolo

POSITIF (expressive)

- * Salicional 8'
- * Flûte bouchée 8'
- * Prestant 4'
- * Flûte à cheminée 4'
- * Nazard 2 2/3'
- * Quarte de nazard 2'
- * Tierce 1 3/5'
- + Cromorne 8'
- Tremolo
- # Trompette Royale 16'
- # Trompette Royale 8'
- # Trompette Royale 4'

PÉDALE

- * Bourdon 32'
- + Contrebasse 16'
- * Montre 16'
- * Soubasse 16'
- * Principal 8'
- * Flûte bouchée 8'
- * Basse chorale 4'
- + Trombone 16'
- * Bombarde 16'
- + Trompette 8'
- + Clairon 4'

COUPLERS

- Grand Orgue à la Pédale
- Récit à la Pédale
- Positif à la Pédale
- Grand Orgue Aigu à la Pédale
- Récit Aigu à la Pédale
- Positif Aigu à la Pédale

- Récit Grave au Grand Orgue
- Récit au Grand Orgue
- Récit Aigu au Grand Orgue
- Positif Grave au Grand Orgue
- Positif au Grand Orgue
- Positif Aigu au Grand

- Orgue
- Grand Orgue Muet

- Récit Grave au Positif
- Récit au Positif
- Récit Aigu au Positif
- Positif Grave
- Positif Muet
- Positif Aigu

- Récit Grave
- Récit Muet
- Récit Aigu

- Récit Expression Nave Off
- Positif Expression Nave Off

CAPTURE SYSTEM

- 128 levels of memory
- Grand Orgue 1-5
- Récit 1-5
- Positif 1-5
- Pédale 1-3
- Generals 1-8
- Sequencer
- Combination Lock

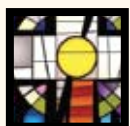
- Programmable Crescendo

- Integrated Record
and Playback

- Moveable Console

- Three manuals
- 36 independent stops
- 47 registers
- 42 ranks of pipes
- 2,638 pipes

- * From 1958 Casavant
- # From 1998 Reuter
- + New, by Casavant



First United Methodist Church of Hurst


is an open community of Christians seeking to live out the unconditional love of God as revealed in Jesus the Christ.

In our 144-year history, much about our church has changed: the buildings, the location, the people, and the needs of the world. What has not changed is First United Methodist Church of Hurst's desire to reach out to the underserved in our community — a desire deeply rooted in the love of God. It is this love that guides the vision of the church as we seek living faithfulness, transforming generosity, radical welcome, and joyful gratitude.

First United Methodist Church of Hurst is filled with energy, commitment, love, and compassion.

First United Methodist Church has an outstanding music ministry. Our ministries with children, youth, and their families are excellent. Sunday School classes for all ages, from preschool through adults, offer the finest in teaching and fellowship. Our outreach is not limited to members or visitors to our church; we have an expanding mission to the local community and the world.

We invite you to become connected within the life and ministry of our church so that you, too, can pursue your spiritual growth and participate in God's work — locally and globally.

A vertical strip on the left side of the poster shows a close-up of several organ pipes. The pipes are made of dark metal with a textured, scale-like surface. They are arranged in a row, with some in the foreground being sharper than others in the background.

The Hurst Series invites you to the inaugural
season of musical events featuring the
Casavant Opus 2495 Pipe Organ.

September 15, 7 p.m.:
Organ Dedication Concert *featuring Dong-ill Shin*

October 20, 7 p.m.:
Voices of Triumph: *A Concert for Choir and Organ*

December 8 & 9:
Festival of Carols: *A Christmas Tradition!*

December 15, 7 p.m.:
Advent Organ Concert *presented by Dr. Yoon-Mi Lim*

February 23, 7 p.m.:
Organ Plus: *A Concert for Organ & Instruments*

May 12, 7:30 p.m.:
AGO Fort Worth Chapter Members' Recital



**First United Methodist
Church of Hurst**

Our Core Values: Joyful Gratitude • Living Faithfulness
Transforming Generosity • Radical Welcome

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