



PILGRIM CONGREGATIONAL CHURCH, (UCC)
2310 East Fourth Street
Duluth, Minnesota

The Builder

Organ builder Richard Lurth is an established master of his trade. A native of the Mankato area, he received his B.A. degree from Gustavus Adolphus College and continued his studies at the University of Omaha, University of Minnesota, and Mankato State University and has toured Europe studying many French, German, and Austrian organs. His teachers include John Bridge, Bermuda; Cecil Neubecher, Omaha; and Gerald Bales, Minneapolis. He has served as organist and choirmaster at various churches in Minneapolis and the surrounding area and was on the faculty of Mankato State University when he decided to make organ building his full time profession in 1969. He has engaged in rebuilding, repairing, and revoicing organs since 1952. He has become recognized as a rebuilder of early American organs such as the 1877 Johnson organ at Good Counsel Mother House Chapel SSND, Good Counsel Hill, Mankato, Minnesota; the 1880 Hook and Hastings at Two Harbors; the Barckoff at Chatfield; and the Moline organ at First Presbyterian Church, Peoria, Illinois.

Work on this organ was done in consultation with Dr. Kim R. Kasling of St. John's University, Collegeville, Minnesota, who will present a recital on the instrument December 2, 1980 and Ray Baker, organist and choir director of Pilgrim Congregational Church. Assisting Mr. Lurth with the installation were Jack Brooks, Tom Brooks, Rick Brooks, and Jim Polzin.

The Organ

Starting with a circa 1915 Steere and Turner organ with tonal revisions in the late forties and sixties as a basis, it was decided to make the organ at Pilgrim a truly romantic one, embodying the best tenets of the late romantic era (ca 1880) in American organ building. To this end much of the philosophy of the organ, which tended to be Symphonic rather than Romantic, had to be altered. Instead of a rather bland canvas of homogeneous colors, a palette of contrasting colors and textural varieties was provided. A brief description of the essential characteristics of each division of the organ follows:

COVER — J. Fifield - Powers House of Photography

Great

A full complement of Principal type stops is provided, comprising six stops and eight ranks. This provides the typical "organ" sound for the instrument and is useful in contrapuntal literature. In addition, a pair of open harmonic flute stops at an octave relationship and a Genshorn stop are provided for accompanimental purposes.

Swell

A fiery battery of reed stops to provide the so called "Full English Swell" sound so useful in many types of Organ Anthems and in much French and German Romantic music. . . A full secondary Principal chorus of four stops and seven ranks plus a variety of Flute and String stops is also provided. This division is perhaps the most versatile on the organ.

Choir

The Color division! A variety of mutation stops, five in all, comprising seven ranks. In addition two contrasting short resonator reeds, two flutes, a small Principal chorus, and a slow beating, undulating Unda Maris.

Pedal

The underpinning of the organ. Formerly a rather weak division having essentially very soft or very loud sounds. It has been expanded by the addition of new pipes and different manual borrows to provide a graduated level of sounds, at various pitches, from soft to very loud.

Solo

As the name implies, a division for soloing out. This division includes a String and Celeste, a Flute, a Stentorphone, and a brilliant Reed. Extensive re-voicing was done on this division.

Anthiphonal

To provide soft background and echo effects. Little was done except to make it all operable.

In conclusion the organ, totaling 54 ranks and some 3400 pipes, has been given a voice that seems admirably suited for many types of literature, choir accompaniment, and congregational singing.

Specifications

GREAT

16 VIOLIN
8 DIAPASON
4 OCTAVE
2 $\frac{2}{3}$ TWELFTH
2 FIFTEENTH
III MIXTURE
8 CONCERT FLUTE
8 GEMSHORN
4 FLUTE
16 GREAT
4 GREAT

SWELL

8 DIAPASON
4 PRINCIPAL
2 OCTAVIN
IV MIXTURE
8 FAGGOT
8 CHIMNEY FLUTE
4 HARMONIC FLUTE
16 TROMBONE
8 TRUMPET
4 CLARION
16 SWELL
8 DIAPASON
4 PRINCIPAL
2 OCTAVIN
IV MIXTURE
8 FAGGOT

CHOIR

8 VIOLA
4 PRINCIPAL
III MIXTURE
8 MUSETTE
16 CHOIR
HARP
8 UNDA MARIS
2 $\frac{2}{3}$ NAZARD
1 $\frac{3}{5}$ TIERCE
8 CLARIONET
4 CHOIR
8 GEDACKT
4 FLUTE D'AMOUR
2 PICCOLO
1 $\frac{1}{3}$ QUINT
TREMULANT
CHOIR UNISON

PEDAL

32 HARMONICS
16 TUBA
16 TROMBONE
8 TRUMPET
4 CLARION
4 FLUTE
16 DIAPASON
16 PRINCIPAL
16 VIOLIN
16 BOURDON
8 FLUTE
8 VIOLA

SOLO

8 STENTOR PHONE
8 GAMBA
8 TROMPETA MAGNA
TREMULANT
4 SOLO
8 CLARA BELLA
8 GAMBA CELESTE
4 CLARION
16 SOLO
SOLO UNISON

ANTIPHONAL

8 FERN FLUTE
8 VIOL CELESTE
8 MUTED VIOL
8 VOX HUMANA
TREMULANT

Ray R. Baker, Organist

PILGRIM CONGREGATIONAL CHURCH

Duluth, Minnesota

4 p.m., Sunday, March 29, 1981

PROGRAM

Fantasia in G Major *J.S. Bach* (1685-1750)

Works for Flute Clock *J. Haydn* (1732-1809)
Three selections transcribed by Ernest Fritz Schmid

Partita on the Chorale, "Oh Holy Jesus" .. *Harald Rohlig*
Tune: Johann Cruger (1598-1662) (1926-)

Toccata Pontificale *Gordon Young* (1919-)

INTERMISSION

Carillon *Leo Sowerby* (1895-1968)

Choral in a minor *Cesar Franck* (1822-1890)

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A Free will offering will be taken.

The Artist

Ray R. Baker

Ray R. Baker, organist and choir director at Pilgrim since September, 1968, holds degrees in music from Concordia College, Moorhead, Minnesota, and the University of Northern Colorado, Greeley. His teachers include Ruth Berge, Concordia College and Lucille Hammel Webb, University of Wisconsin-Superior.

Before coming to Pilgrim, he had been organist in Duluth at the Lutheran Church of the Holy Trinity and Lakeside Presbyterian Church, and has been actively involved in church music for thirty-eight years in North Dakota, Minnesota, Georgia and Japan.

He has taught vocal music in elementary, junior high, and senior high schools in North Dakota and Minnesota for twenty-eight years, and is presently director of vocal music at Denfeld High School in Duluth.

PROGRAM NOTES

Fantasia in G Major

J.S. Bach

Generally speaking, a composition in which the "free flight of fancy" prevails over contemporary conventions of form, style, etc.

Works for Flute Clock

J. Haydn

Towards the end of the 18th century various small instruments called Flötemuhr (flute clock) were made (by P. Niemeez, librarian to Prince Esterhazy) which combined an ordinary clock with a set of small pipes and bellows operated by the clockwork. For these instruments Haydn wrote a number of charming pieces.

Partita on the chorale
"Oh, Holy Jesus"

Harald Rohlig

Partita is a 17th and 18th century term which signifies a suite or a series of variations.

Johann Crüger was a noted German composer of church music. His fame rests on the composition of many fine chorales, for example, "Now Thank We All Our God" and "Jesu, Priceless Treasure". The Pilgrim Hymnal contains 7 hymns based on his melodies.

Harald Rohlig is professor of music at Huntington College and director of music at St. John's Episcopal Church in Montgomery, Alabama.

Toccata Pontificale

Gordon Young

A toccata is a keyboard composition in free, idiomatic style, employing full chords and running passages, with or without the inclusion of sections in imitative style (fugues).

Carillon

Leo Sowerby

Leo Sowerby taught composition at the American Conservatory, Chicago, and was organist at St. James Episcopal Church. In his music he observes a strict formal design. His harmonic style is modern while remaining within the bounds of traditional tonality.

Composed in 1920, this piece uses the harp and chimes of the organ.

Choral in A Minor

César Franck

Franck, who was a marvelous pianist, had very big hands and could span the largest intervals with ease. As regards the organ, he was a genius both as an improviser and composer; but as an organ virtuoso, he played..., as they played in France at that time, with approximate legato and approximate observation of length values.

He was the first organ composer who marked the registration for his works. Franck's modesty was such (and it is known that he was not overwhelmed by success) that he indicated the registration of his works especially for his own organ as if he considered that no one else would ever play them.