

The Walcker Organ was manufactured for Zion Lutheran Church, St. Marys, Ohio by the E. F. Walcker Organ Company, Ludwigsburg, Germany and was installed and voiced by Cavalier Organ Builders, Buffalo, New York.

### SPECIFICATIONS

Slider windchests, tracker action, 2 manual and pedal, free standing console. 10' - 3 standard couplers - mechanical stop action.

#### MANUAL I

8'	Principal	61 pipes
8'	Rohrflute	61 pipes
4'	Octave	61 pipes
2'	Waldflute	61 pipes
1 1/3' 4 Ranks	Mixture	264 pipes
8'	Trompette	61 pipes
	French and German shallots	

#### MANUAL II

8'	Gedeckt	61 pipes
4'	Nachthorn	61 pipes
2'	Principal	61 pipes
1 1/3'	Quinte	61 pipes
3 Ranks	Zimbel	183 pipes
8'	Rohrschalmey	61 pipes

#### TREMOLO

#### PEDAL

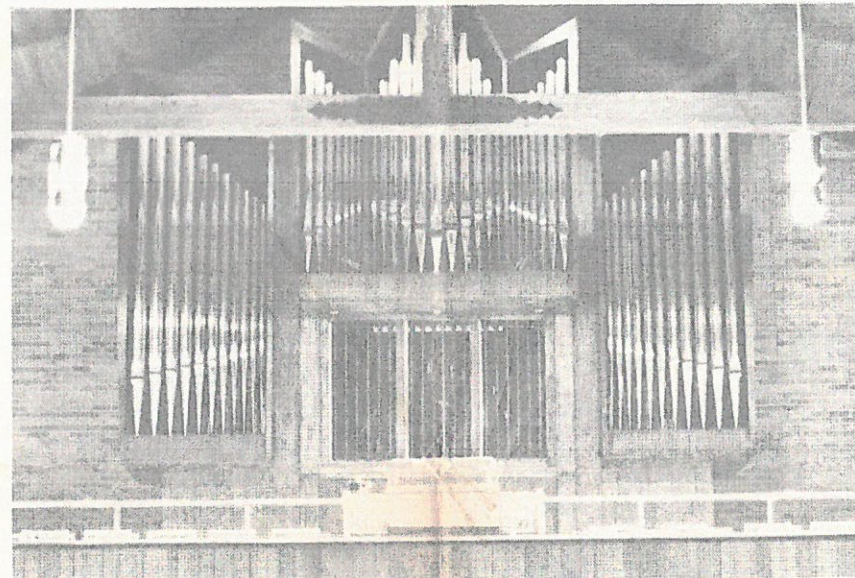
16'	Subbass	32 pipes
8'	Octavbass	32 pipes
8'	Gedacktpommer	32 pipes
4' 2'	Choralbass	64 pipes
16'	Fagott	32 pipes

*Keep with recording*

## ZION LUTHERAN CHURCH

210 NORTH WAYNE STREET  
ST. MARYS, OHIO

*and circle  
pastor's conf  
to be erased*



## Organ Dedication Recital

OCTOBER 6, 1974

8:00 P.M.

Jeanne Rizzo, Guest Organist

## THE OPENING SERVICE

The Invocation

The Hymn "All Hail the Power of Jesus Name" No. 426

The Scripture

The Hymn "Beautiful Savior" No. 434

The Prayer

## THE DEDICATORY RECITAL

Ciacona ..... Dietrich Buxtehude  
(1637-1707)

The ciacona, or chaconne, is a Baroque form of music consisting of continuous variations in moderately slow triple time. This ciacona is based on a "basso ostinato", a four measure theme appearing in the lowest part throughout the piece, above which the variations occur.

Six Chorales (Schuebler Collection) ..... Johann Sebastian Bach  
(1635-1750)

Wachet auf, ruft uns die Stimme

Wo soll ich fliehen hin

Wer nur den lieben Gott laesst walten

Meine Seele erhebt den Herren

Ach bleib bei uns, Herr Jesu Christ

Kommst du nun, Jesu, von Himmel herunter

These chorales were transcribed by Bach from movements of his cantatas. They are among the few works published during his lifetime, publication by Schuebler taking place during the last years of his life. Each is based on a different Lutheran hymn.

Prelude and Fugue in D Major ..... J. S. Bach

This work was composed by Bach sometime between 1708 and 1717, while he was employed by the Duke of Weimer, as court organist. It was during this time that Bach's reputation as a virtuoso organist spread all over Germany. This work makes great technical demands on the performer especially in the rapid scale and arpeggio passages in the pedal part.

Pieces for the Flute Clock of 1772 ..... Franz Joseph Haydn  
(1732-1809)

Allegretto

Andantino

Vivace

Towards the end of the 18th century several small flute clocks were built by a pupil and friend of Haydn, P. Primitivus Niemeca. He combined an ordinary clock with a set of small pipes and bellows operated by the clockwork. Haydn composed more than thirty pieces for these charming sounding mechanical instruments.

Sonete II ..... Paul Hindemith  
(1895-1963)

Paul Hindemith, recognized as a theorist as well as a composer, worked with a variety of compositional styles. His last years were spent teaching at Yale University. This second sonata for organ is a Neo-classical work in three movements. The first movement is lively, exploring some of the various tone colors of the organ. The second is quiet and beautifully expressive and the third is a fugue.

Theme and Variations ..... Jean Langlais  
(1907- )

Jean Langlais, blind since the age of two, is well known in this country and Europe as a composer, teacher and performer. He is organist at the Basilica of Ste. Clotilde in Paris. This work is one movement of the suite "Homage a Frescobaldi" and consists of three variations on an original theme by Langlais.

Introduction and Passacaglia in D Minor ..... Max Reger  
(1873-1916)

The Introduction of this work is a bold statement on full organ. The Passacaglia is a set of variations on an eight measure theme always played on the pedals. It builds gradually from the softest sound possible on the organ to an exciting finale using the total resources of the instrument.

Jeanne Rizzo is presently an instructor at Broward Community College and organist of Park Temple United Methodist Church in Fort Lauderdale, Florida.

Miss Rizzo received the Bachelor of Music in Organ and Church Music and the Master of Music in performance and literature from the Eastman School of Music. During her two years of graduate study in France, she was awarded the Diplôme du degré supérieur in organ and improvisation as a student of Jean Langlais at the Schola Cantorum and the certificate in harpsichord from the class of Robert Veyron-Lacroix at the Paris Conservatory.

She has received many awards and grants, including a graduate teaching fellowship in theory at the Eastman School of Music and the Harriet Hale Woolley scholarship from the Fondation des Etats-Unis, Paris.

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Miss Rizzo's appearance as guest artist for the dedicatory recital of our new organ has been made possible through the courtesy of the E. F. Walcker Organ Company of Ludwigsburg, Germany and Bernard J. Cavalier of Cavalier Organ Builders, Buffalo, New York.

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A reception will be held in the hallway to the rear of the auditorium immediately following the recital. Everyone is cordially invited to attend.

## CONSECRATION OF THE ORGAN

Open are thy golden mouths,  
Ever waiting to incite  
Songs of praise, which ever raise the soul  
Up from earthly strife and blight;  
May thy myriad voices e'er  
With angelic tones unite.

As the Sabbath morn returns,  
Let thy harmonies inspire  
Those who long for nobler lives  
With devout, sincere desire.  
At the solemn vesper hour,  
Breathe response to Heaven's choir.

Softly swell thy distant notes,  
Like a seraph's hymn above;  
Soaring with thy thrilling power  
To the highest throne of Love;  
Trembling now in sweetest strains,  
As descends the spirit dove.

And when mourners tread these aisles,  
And their aching hearts are sore,  
Comfort give in soothing chords;  
Calm their grief, and peace restore;  
May thy dreamy, mystic waves,  
Bear them toward th' Eternal shore.

When before the altar, stand  
Those who pledge their marriage vow,  
Join in tender unison  
With thy diapasons low;  
Bursting forth with joyful sounds,  
Let thy trumpets gladly blow.

May no loose and trifling touch  
Taint with desecrating hand,  
Keys that ope' celestial streams  
Flowing on so full and grand.  
Thee we consecrate to Faith,  
Emblem of the Better Land.

William H. Clarke, 1876