this new organ, I drew upon a popular tonal style of American organs built in the middle of the last century. The windchests of the Great and Swell are at the same level.The Swell has registers typical of the period which serve well in choir and cantor accompaniment. The Great tonal style is more North German in character which works wonderfully for congregational singing and much of the traditional organ literature. The small pedal division (only three stops) is expanded by incorporating the ability to also use these stops an octave higher. Our finished organ is a surprisingly flexible tonal design that functions like an instrument of much larger size.

The following people helped in the construction of this instrument.

Mark Kieffer	Windchests, rollerboards.
Matthew Marrin	Pipe racking
Anne Marrin	Action assembly
Rosemarie Rinn	Wind chests, rollerboards, action assembly, reed racking, case construction, case finishing and packing.
Art Kurtzman	Voicing, assembly, tonal finishing.
Steve Rosenburg	Tonal finishing assistance
Judith Duncan	Calligraphy
K.C.Marrin	Design, construction, assembly, gilding, tonal finishing.
Dr. Kim R. Kasling	Organ Consultant

Dr. Charles Echols

One of the outstanding organists in the Midwest, Dr. Echols, is a music professor at St. Cloud State University where he teaches organ, piano and music history courses. He is also music director at St. Mary's Cathedral in St. Cloud. Dr. Echols received the Master of Music Degree from the University of Texas at Austin and the Doctor of Music Arts degree from the University of Southern California. He studied early music performance at the North German Organ Academy with Harald Vogel. In 1992, he studied organ and improvisation in Toulouse, France. In 1987 Dr. Echols began performances of the Widor Organ Symphonies, one of the most substantial bodies of music for the organ. He completed the cycle of all 10 symphonies in the fall of 1994.

SPECIFICATIONS

Great		**9 Stops 13 Ranks1 Preparation**
Quintadena	16'	58 pipes of hammered lead
Prestant	8'	From G 8 51 pipes of 30% tin C1-F# 7 in common with Chimney Flute 8'
Chimney Flute	8'	58 pipes of hammered lead
Octave	4'	58 pipes of hammered lead
Tapered Flute	4'	Prepared
Quint	2 2/3'	58 pipes of hammered lead
Octave	2'	58 pipes of 28% hammered tin
Terz	1 3/5'	58 pipes of 28% hammered tin
Mixture IV- V	1 1/3'	268 pipes of 28% hammered tin
Trumpet	8'	58 reeds German reeds 40 % tin
Swell		**8 Stops 12 Ranks3 Preparations**
Giegen Principal	8'	53 pipes of 52% spotted metal 1-5 in common with Stopped Flute 8'
Stopped Flute	8'	58 pipes of hammered lead and spotte metal
Celeste	8'	Prepared
Giegen Octave	4'	58 pipes of 52 % spotted metal
Harmonic Flute	4'	58 pipes of 52 % spotted metal
Cornet V	8'	150 pipes of hammered lead g20-c49
Nasat	2 2/3'	Prepared
Schwiegel	2'	58 pipes of 28% hammered tin
Mixture III	1'	Prepared
Dulcian	16'	58 reeds of 40% tin
Oboe	8'	58 reeds of 40% tin
Pedal		**6 Stops 3 Ranks**
Subbass	16'	30 pipes of fir
Pedal Flute	8'	12 pipes of alder. 1-18 from Subbass 16'
Open Bass	8'	30 pipes of copper and hammered lead
Choral Bass	4'	12 pipes of hammered lead. 1-18 from Open Bass 8'
Trombone	16'	30 pipes of 40 % tin
Trumpet	8'	12 pipes of 40% tin. 1-18 from Trombone 16'

Couplers: Swell to Great, Great to Pedal, Swell to Pedal. Tremulant, Zimbelstern (Prep) Mechanical key and stop action. Compass: Manuals 58 notes, Pedal 30 notes.

CHURCH OF THE GOOD SHEPHERD

Golden Valley, Minnesota

Organ Dedication Recital

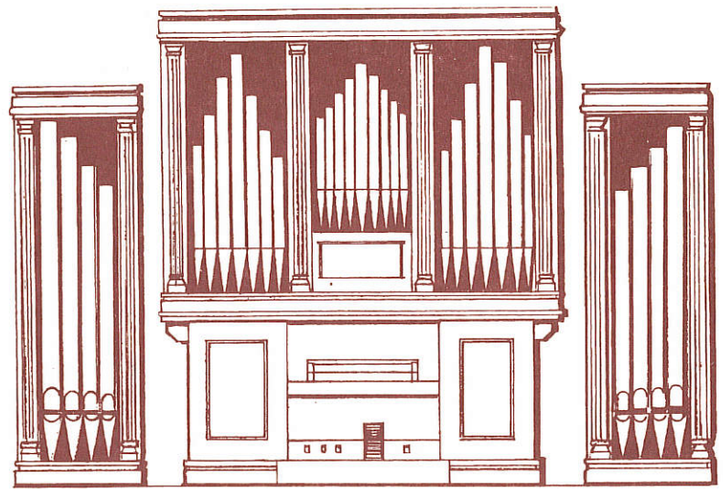
by

Dr. Charles Echols

Playing the 28 rank tracker action

K.C. Marrin Organ

Sunday, November 12, 1995
3 p.m.



The K.C. Marrin Organ

Comments by the organ builder:

The dedication of a new pipe organ is always a moment of well deserved pride and accomplishment for a parish. Today, this organ officially takes its place as a participant in your most important mission: to be a worshipping and praising community of faith.

As an organbuilder, I have always been intrigued with the simplicity of the materials and methods of my craft. Hard and soft woods, lead and tin, leather and glue; all combine as mechanical components that fully evolved by the time Europe's most famous abbeys and cathedrals were built. Over a period of about 500 years, generations of organbuilders learned, often through trial and error, to make pipes speak beautifully, inspiring a rich tradition of music based in many national styles. During the past three decades, many modern organ builders have engaged in a process of rediscovery of these trade secrets of former craftsmen. It is a tribute to the mechanical and musical integrity of these antique instruments that numerous examples still exist to inspire and teach us. Good Shepherd's new mechanical action organ is based in many ways on these same age old principles. Mechanical action means that each playing key is connected mechanically to a valve that emits air into the pipes; the organist can feel the physical connection between their fingers and the pipes being played. Pipes activated from a common key share a common wind source as well.

Even though technology of mechanical organbuilding is old, the process of building a new organ is always an individual endeavor. Every building is unique in shape and volume with an acoustical response that reflects the construction materials and architectural style employed. The organbuilder needs to consider how to best draw upon the room as a reflector and reinforcer of sound. Sometimes changes, such as those made by reconstructing the balcony here in the church, can be made to enhance the acoustical response of the room. It is important to realize that the room contributes up to 50% to the success of the organ, so changes that help improve sound dispersion are as important as the musical resources of the organ itself.

The organ evolved over centuries in many different national styles, so organ builders today can choose from a diverse musical palette. Early American organbuilders drew from their immigrant heritage, but also developed unique tonal styles that reflected the direction of musical tastes in this country. In the tonal design of

Program

from Germany

Toccata and Fugue in D Minor	Johann Sebastian Bach (1685-1750)
Three Chorale Preludes from the Orgelbüchlein (Little Organ Book) 1.Der Tag, der ist so freudenreich (The day of exaltation) 2.Wenn wir in höchsten Nöten sein (When we were in deepest need) 3.In dir ist Freude (In Thee is joy)	Johann Sebastian Bach
Jesu, joy of man's desiring (arranged by E. Power Biggs)	Johann Sebastian Bach

from England

Processional	William Mathias (1934-1992)

from America

The Thunderstorm	Thomas Philandro Ryder (1836-1887)
America: A Fugue	Eugene Thayer (1838-1889)

from France

Élévation Boléro	Louis-James-Alfred Léfebure-Wély (1817-1869)
Épilogue (for pedals only - from Homage à Frescobaldi)	Jean Langlais (1907-1991)
Allegro vivace (from Symphony Nr. 1)	Louis Vierne (1870-1937)
Toccata (from Symphony Nr. 5)	Charles-Marie Widor (1844-1937)

You are invited to a tea reception following the recital