



*The United Methodist
Church of Painesville
Celebrating
The Restoration of the
Church Sanctuary
and
Dedication of
The Edna Cope Quine
Memorial Pipe Organ*

September 24, 25, 26, 1993







A Message From Our Pastor

In the 1880's members of this fine church decided to erect a place of worship that emphasized the people's faith in God. In 1992, the vision continued as members of the United Methodist Church of Painesville decided to restore the sanctuary keeping in mind the many lives that have been touched by this place.

Focus on the architecture. Take a moment to visualize the people of the 1880's on the first Sunday they attended worship in this place. Now, concentrate on the altar, the gold detailing, the carpeting, the lights, the sound system. All of these things enhance the beauty of the original structure. Today, that original vision is evident as we celebrate the restoration of the sanctuary.

Music has long been a part of the worship experience. With this thought in mind, I would like to direct your attention to 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
exceeding greatness! Praise him with trumpet sound;
praise him with lute and harp! Praise him with timbrel
and dance; praise him with strung and pipe! Praise him
with sounding cymbals; praise him with loud clashing cymbals!
Let everything that breathes praise the Lord! Praise the Lord!*

The dedication of the Edna Cope Quine Memorial Pipe Organ is of special significance to each of us. As we hear the music surround us, we are reminded of the many musicians who have shared their gifts and graces in worship. We are proud to dedicate this magnificent new instrument to the glory of God!

Many wonderful songs may be found in The United Methodist Hymnal. However, one song in particular speaks to us this special weekend - *Surely the Presence of the Lord*. The lyrics are as follows:

*Surely the Presence of the Lord is in this place;
I can feel his mighty power in his grace. I can
hear the brush of angel's wings, I see the glory
on each face; surely the presence of the Lord
is in this place.*

We give thanks for our historical church family whose dream and vision brought forth such a beautiful house of worship. We give thanks today for those who have worked to restore this sanctuary. We give thanks for the gift of the new pipe organ and the music that will fill this place. And finally, we pray for the future of The United Methodist Church of Painesville and to the lives that will be touched because of it.

Rev. Gerald D. Kalb





The Sanctuary Restoration Project

The carpet was threadbare. The paint was fading. The lights were dim. It was time for a change. The members of The United Methodist Church of Painesville agreed to take on the challenge of restoring the over 100 year old sanctuary.

Although the thought of major construction was frightening, thoughts of the end result were thrilling. The architects were selected. The construction company was contracted and the process had begun.

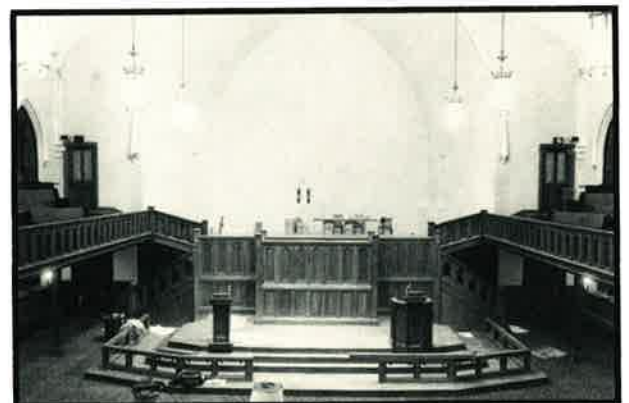
From dismantling the chancel area to the completion of the Edna Cope Quine Memorial Pipe Organ, the entire project took almost one year. Throughout the entire construction process one goal remained clear - the sanctuary was not to look like a new room but the people were to recognize it as their place of worship - only better.

The faded paint was replaced with color full of friendliness and warmth. The intricate detailing along the walls and ceiling was highlighted in gold. New lights were placed in several areas to illuminate the church. A sound room was built to provide a central location for the numerous pieces of equipment necessary to broadcast Sunday morning services. A new altar was fashioned from the old organ facade. A marble top was added to the altar. The chancel area was changed to offer the feeling of openness. The choir loft was expanded so the choir could be more visible. New carpeting was installed. The church benches were cleaned and repaired. The sanctuary was completed.



The oak encasement was built and 2,871 pipes filled the void. Finally, on July 4, 1993, the Edna Cope Quine Pipe Organ was played. The song was "Premiere" by Dr. Robert Brown. And what a premiere it was! We had seen a transformation. We had been a part of it.

On February 24, 1993, we gathered together in our newly restored sanctuary. The soloist sang without accompaniment, filling the sanctuary with her voice. You could hear the people sigh as the lights slowly illuminated the room. Many were overcome with the emotion. The separation was over. Only one thing was missing . . . the church organ.





The Schantz Organ

The United Methodist Church of Painesville

Each pipe organ is a unique instrument especially created to serve the special musical requirements of the church whose worship it will support. And yet, all pipe organs are fundamentally the same: they are complex wind instruments with sophisticated whistles (pipes) for making musical sounds.

The Schantz Organ in the United Methodist Church of Painesville is a contemporary example of the centuries-old art of organbuilding, firmly rooted in the traditions of the past as interpreted



through the perspective of the current generation of artisans. The Schantz Organ Company was established in 1873 by A. J. Tschantz, the grandson of Swiss immigrants, in Kidron, Ohio, a Swiss community a few miles from Orrville. Schantz's early success with the building of reed organs led to an interest in the more challenging aspects of the pipe organ. As he passed into retirement, the business was expanded by his three sons, who subsequently turned it over to their three sons, under whose direction the company became a nationally respected builder of pipe organs. Work today continues under management of the third and fourth generations of the Schantz family, with a dedicated staff of over ninety men and women.

Many diverse crafts are combined in the design and creation of a pipe organ to produce an instrument which is mechanically sound, visually beautiful, and musically pleasing. Each of the organ's 2,871 pipes is actually an individual wind-blown instrument designed and hand crafted according to exacting specifications especially for this building. These pipes are organized into 50 ranks representing the different sounds of the organ, a rank generally consisting of one pipe for each key on the keyboard - sixty-one for the hands and thirty-two for the feet. Pipes vary in size, shape, and material according to the sound required, the largest visible pipe in the case being ten inches in diameter and over sixteen feet in length, down to many pipes no larger than a pencil. Most of the pipes in the organ are made from varying alloys of tin and lead; the pipes that are larger than about four feet in length are constructed of zinc, and some 56 pipes are of poplar.

The entire instrument is housed in a complete, free-standing, case of oak. Apart from its obvious aesthetic beauty, the case serves to blend and project the tone of the instrument into the nave of the church. All of the pipes visible in the facade are actual speaking pipes from the Great: Violone 16', and three Pedal stope: Principal 16', Offenflote 8', and Choralbass 4'. The largest pipes are made of polished zinc and the remainder of a high tin content alloy. The copper Trompette en Chamade projects horizontally from three bays in the case, adding both visual and musical drama with its distinctive appearance and bright trumpet tone.

Behind the facade, the pipes are organized into distinctive sections of divisions, called Great, Swell, and Choir, each being controlled by a different manual keyboard at the console. The Great stands prominently at the top of the case where it may speak with appropriate authority. Both Swell and Choir occupy the entire lower portion of the case, and their tone openings are fitted with moving louvers for regulating the volume of sound projecting into the room. Pipes of the Pedal Subbass 16' and Posaune 32' stand along the wall behind the organ's massive case, with the balance of the Pedal stops housed with the Great. An electric blower supplies wind to each section of the organ, where it is carefully regulated to provide constant pressure to the windchest which control the admittance of this wind to the pipes through a system of electro-pneumatic valves.





A three manual and pedal console controls the organ via sophisticated electronic systems which communicate through an electrical cable. The console is in itself a handsome but functional piece of furniture whose beauty is enhanced by the use of a variety of woods. The manual key naturals are covered with bone, the sharps are of ebony, and drawknobs for the stops and other controls are of rosewood. This control central for the organ is equipped with a built-in computer system for pre-setting of combinations of stops which may be instantaneously recalled at the push of a button or piston. The organ is also equipped with MIDI, Musical Instrument Digital Interface, which allows it to communicate with other electronically controlled instruments or computer tools, such as a synthesizer or a sequencer which can record all details of an organist's performance and then play the organ itself while the musician listens.

The instrument was designed especially for the United Methodist Church of Painesville to create the wide variety of sound required to support the musical requirements of worship, choral accompaniment, and organ literature. Its tonal backbone is composed of ensembles of Principal organ voices unique to the pipe organ and producing the noble sound characteristic of the organ and so necessary for leading the singing of choir and congregation. Each division of the organ has its own complete Principal chorus of distinctive timbre and weight designed to contrast with the others and to join together in building the full ensemble. While there is grandeur in the ensembles and fire in the fanfare of Trumpets, the organ also has colorful flutes and string tone to fill out the tonal palette. Of note is the Traversflote of the Great, a soaring solo flute of particularly beautiful character. Many different reed stops, including Hautbois (Oboe) Dulcian, Krummhorn, and Trumpets, serve dual roles as solo and ensemble voices.

Great care was taken in all phases of design and voicing of the organ to achieve the most elegantly musical results possible in each individual voice and in the ensembles they collectively build. The relationship of the stops to one another and the detailed specifications to which the individual pipes were made and voiced reflect the experience of the organ builders in tailoring this instrument to the needs of The United Methodist Church of Painesville.



For the builders, this has been a particularly gratifying project, as we have collectively sought to design a distinctive instrument which is representative of the organbuilder's art at its finest. The wonderful visual and acoustical transformation which has taken place in the restoration of the church's sanctuary has provided an exceptional environment for its worshipping community. The room's acoustics allow the organ to speak effortlessly into the room to facilitate the desired musical emphasis on breadth, color, and "sing" in the sound of the organ. These conditions, together

with the clarity and controlled brilliance of the instrument's ensembles, make it particularly well suited for its role in worship and in interpreting a significant body of idiomatic organ literature.

The United Methodist Church of Painesville Schantz Organ is thus a singular instrument, steeped in tradition, built today, to serve this congregation into the next century. All of us at Schantz take great pride in having the privilege of creating this instrument.

Burton K. Tidwell
Tonal Director
Schantz Organ Company





1908

Edna Cope Quine

1990

Edna Marie Cope Quine was born December 3, 1908 in a Carter Road, Leroy Township house built by her father. Her parents were Samuel Taggart Cope and Ina Covert Cope Logan. John Cope, the original head of the family, came from England to Virginia in 1650. In 1947 upon the death of Samuel Cope, the farm was sold to the Girl Scouts of Lake County.

Edna graduated from Leroy Grade School in 1921 and went with her parents to live in Perry, Ohio, where she graduated from Perry High School in 1925. She rode her pony to school every day in Leroy. She continued her education at Ohio Wesleyan University in Delaware, OH, where she received a BS degree in mathematics in 1929. In 1931 she received an MA degree in Mathematics at The Ohio State University, Columbus, OH.

In 1929 she started teaching mathematics at Perry High School, continuing at Painesville City Harvey High and Mentor Shore Junior High School for a total of 27 years.

She married Kenneth D. Quine of Leroy on October 5, 1929, in the St. James Episcopal Church, Painesville. They chose this date because Mr. Quine's grandparents, Curtis and Geraldine Williams McNutt, also of Leroy, had been married on this date in the St. James Church 75 years before. They lived in Leroy, Johnnycake Ridge, Concord, Painesville City, Painesville Township, and Palm Beach, Florida. They had two daughters, Kenna Quine Kinsey and Carolyn Quine Preston.

Kenna is a counselor with Beaver Creek Schools, Beaver Creek, OH. Her husband, Don, is an engineer at Wright Patterson AFB, Dayton, OH. Kenna has two sons. Craig Barnes Morton, 22, graduated from the University of California at Santa Cruz with highest honors in June, 1993, and will enter the University of Oregon this fall as a graduate student and teaching assistant in mathematics. Eric Cope Morton, 18, graduated from Beaver Creek High School in June, 1993, and will enter the University of Minnesota in the fall on a tennis scholarship.

Carolyn lives in New York City and is a consultant for IBM. Her husband, Jim, works in computer marketing.

Edna was a master mathematician and a patient, resourceful teacher. She was interested in gardening and animals, particularly birds. Sewing and genealogy were hobbies which she enjoyed. Music was of special interest to her, and she accompanied the children's choir at Painesville United Methodist Church for many years.





The Order of Worship for the Reconsecration of the Sanctuary and the Dedication of the Edna Cope Quine Memorial Pipe Organ Sunday, September 26, 1993

- The Prelude** "Premiere" Robert Brown, (Dr. Robert Brown, Organist)
- The Interoit** "Let Heavenly Music Fill This Place" Gordon Young, (SHK Choir)

The Call to Worship

Brothers and sisters in Christ, this is a day of rejoicing. We have come together to reconsecrate this sanctuary and dedicate the Edna Cope Quine Pipe Organ. Let us open our hearts and minds to receive God's Word with faith. May our worship together, born of one baptism and nurtured at one table of the Lord become one temple in the Holy Spirit as we gather together in love.

***The Processional Hymn**

"Lift High the Cross" No. 159

The Moments of Fellowship and Sharing

The Service of Prayer

Sharing of Prayer Concerns and Celebrations

Prayer Hymn: "Come Thou Almighty King" No. 61 (Sung at the dedication service Sunday, June 3, 1881)

Moments of Silent Meditation

Morning Prayer

The Lord's Prayer

Choral Response "Canticle" Hilbert S. Collins, (SHK Choir)

The Reconsecration of the Sanctuary

Prayer

O eternal God, mighty in power and majesty, whom the heavens cannot contain, much less the walls of temples made with hands,

You have promised your special presence whenever two or three are assembled in your name to offer praise and prayer

By the power of your Holy Spirit reconsecrate this house of your worship. Bless us and sanctify what we do here, that this place may be holy for us and a house of prayer for all people.

Guide and empower in this place by the same Spirit the proclamation of your Word and the celebration of your Sacraments, the pouring out of prayer and the singing of your praise, professions of faith and testimonies to grace, the joining of men and women in marriage and the celebration of death and resurrection.

Save us from the failure of vision which would confine our worship within these walls, but send us out from here to be your servants in the world, sharing the blessings of Christ with the world he came to redeem.

Now, O God, sanctify this place for everything in heaven and on earth is yours.

Yours, Lord is the dominion, and you are exalted as head above all.

- The Anthem** "How Lovely is thy Dwelling Place" Johannes Brahms, (SHK Choir)

The Children's Moments

The Offering of Ourselves, Our Tithes and Our Gifts

The Offertory "La Cathedrale Engloutie" Claude Debussy, (Dr. Robert Brown Pianist)

*The Doxology No. 94

The Prayer of Dedication





***The Hymn:**

“What Gift Can We Bring” No. 87

The Dedication of the Edna Cope Quine Memorial Pipe Organ

The Presentation of the Organ: The Quine Family

The Acceptance of the Organ: Thomas Shirk, Chairperson of the Trustees

The Litany of Dedication

Leader: Ascribe to the Lord, O mighty ones.

People: Ascribe to the Lord, glory and strength.

Leader: Ascribe to the Lord the Glory due God's name.

People: O worship the Lord in the beauty of holiness.

Leader: The voice of the Lord is over the waters.

People: The God of glory thunders.

Leader: The God of glory thunders over the mighty waters.

People: And in God's temple all cry "Glory."

Leader: To the glory of God, Creator, Redeemer, Inspirer, Source of all goodness and beauty, Bestower of all sensory delights.

People: We dedicate this organ.

Leader: To all the company of generous and gifted persons who have given their time and skills, their energy and resources, towards the completion of this instrument.

People: We dedicate this organ.

Leader: To all who are inspired by the melodies and harmonies sounding from the pipes and voices in this place.

People: We dedicate this organ.

Leader: Let the God of glory thunder.

People: Let all in God's temple cry "Glory."

Leader: For the Lord gives strength to the people.

People: The Lord blesses the people with peace.

The Organ Dedication Recital “Tocatta and Fugue in D Minor” Johann Sebastian Bach, (Jerald Marshall, Organist)

The Scripture Lesson: Psalm 150, Joel 2:21-29,

The Sermon: “The Vision Continues”

The Hymn: “How Great Thou Art” No. 77

The Benediction

The Choral Response “Jubilant Canticle” . . . John Ness Beck, (SHK Choir/Congregation: Hymn 126, verses 1&3)

The Postlude “Tocatta” from the Fifth Symphony Charles Marie Widor, (Jerald Marshall, Organist)

The congregation is asked to be seated during the playing of the postlude.

Following the service there will be a reception held in the Circle Room.





Dr. Jack W. Jones

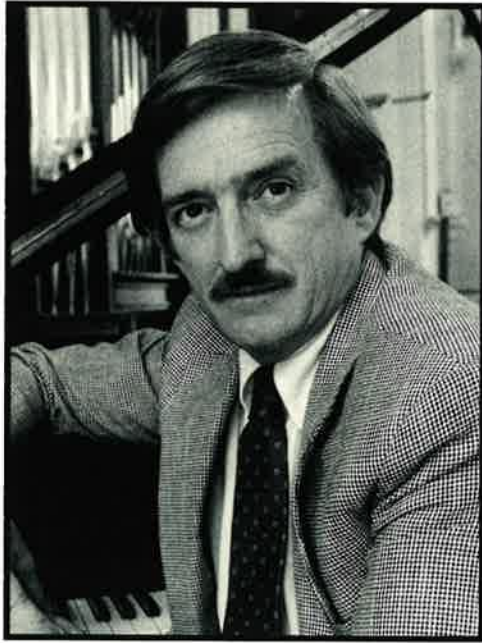
Dr. Jack W. Jones has many accomplishments in his musical career. These include degrees such as a Bachelors of Music (Stetson University), a Masters of Sacred Music (Union Theological Seminary), and a Doctorate of Musical Arts (Juilliard School). Also, he has displayed his musical talents while holding several positions including Organist-Choirmaster for The Cathedral Church of St. John the Divine (New York) and Post Chapel Organist and Director of Musical Activities at the United States Military Academy (West Point).

Presently, he is Organist and Director of Music for the Royal Poinciana Chapel in Palm Beach Florida. He also directs the Gilbert and Sullivan Light Opera.

Jack W. Jones, Organist
Barbara Pearson Johnson, Pianist
Friday, September 24, 1993

Program

- Piece Heroique (Organ) Cesar Franck (1822-1890)
- Prelude, Fugue, and Variation (Piano and Organ) Cesar Franck
- Tocatta and Fugue in D Minor (Organ) Johann Sebastian Bach (1685-1750)
- Chorale, "Jesu, Joy of Man's Desiring" (Piano and Organ) Johann Sebastian Bach
- Symphonic Piece (Piano and Organ) Joseph W. Clokey (1890-1960)
 - Dialogue
 - Romance
 - Scherzo
 - Intermezzo
 - Fague
- Prelude and Fague on B.A.C.H. (Organ) Franz Liszt (1811-1886)
- First Arabesque (Piano and Organ) Claude Debussy
- Hymn Preludes (Piano and Organ) Arranged Stephen Nielson and Ovid Young
 - Amazing Grace
 - How Great Thou Art
 - Patriotic Medley
- Symphony No. V, "Tocatta" (Organ) Charles-Marie Widor (1844-1937)



Robert Brown

Robert Brown began studying piano at age six and had his first gainful employment as a dance-school accompanist at 12. Shortly after this, he started composing and arranging in jazz, pop and art music styles, as well as serving as church accompanist.

At 15, his career as resort/night club player got started, working in the Catskills hotels with such musicians as Tonight Show saxophonist Arnie Lawrence. College followed: Bachelors at Fredonia; Masters at Indiana University, Bloomington; Doctorate at Columbia, where his dissertation and recital dealt with classical influences on jazz.

Also tucked in this period (Vietnam era) was an invitation by Uncle Sam to join the army. He wound up at Fort Leavenworth (in the band, not the brig!), then spent most of his "tour" as an arranger/pianist with the U.S.M.A. Band at West Point.

Dr. Brown spent 13 years as professor, Music Department and Fine Arts Division chair at Lincoln Memorial University near Knoxville, TN and organist at the First Christian Church in Middlesboro, KY before coming to Lakeland in 1985. He has written and published a Music Appreciation text for L.M.U. Press, articles in such periodicals as the Journal of Jazz Studies (Rutgers) and the N.A.J.E. Educator. His compositions for vocal and jazz ensemble are published by Lorenz and Loran Music respectively. His big-band piece "Jobimiana", included in the recent CD "New Music from Ohio", is to be published this year, and a new choral work, "You Can!" (commissioned for the 25th anniversary of Lakeland,) was premiered by the Lakeland Civic Chorus (Romeo Pallante, Director) this past March. He has also been a clinician and presenter at annual conventions of the National Association of Jazz Educators.

He has served as organist at The United Methodist Church of Painesville since 1987 and is also presently Professor of Music and Music Department Chair at Lakeland.

"Praise the Lord, O My Soul." Psalm 146:1

For almost an hour I'd followed the guide around the cathedral. "Fan vaulting . . . twelfth-century apse . . . perpendicular windows in the south aisle." The stained glass was lovely, the carved altar intricate, but I felt overwhelmed by facts and dates and overlapping layers of history.

Then all at once that vast dim interior pulsed with sound. Someone was playing the organ. Mighty chords swelled through the pointed arches and wrapped themselves around the massive pillars. And as music filled the space, all those various periods and styles became a unity. For the first time I saw the church whole, doing what it was built to do, its individual details merging to become something greater than the sum of its parts: a temple for the praise of God.

The praise of God . . . it can unify a life as well as a building. Praise takes the myriad specifics of my history - family, education, occupation - and weaves them into a whole, larger than the total of all my experience. When I praise God I do what I was created to do: I gather up everything I am to become part of all that He is.

Praise God!

— Elizabeth Sherrill





Diane Bish

Concert and recording artist, composer and international television artist - Diane Bish has displayed her dazzling virtuosity and unique showmanship around the world. Her performances have been hailed by critics internationally as "(a) stunning virtuoso, fiery and astonishing." Through numerous recording, concerts and weekly television appearances, Diane Bish is the most visible organist in the world today.

In 1989, Diane Bish received the prestigious National Citation given by The National Federation of Music Clubs of America. "The highest honor" for distinguished service to the musical, artistic and cultural life of the nation. Other past recipients of this prestigious award are Van Cliburn, Leonard Bernstein, Eugene Ormandy, Irving Berlin, Fred Waring, and Robert Shaw.

On her own international television series, "The Joy of Music," Diane Bish has brought together for the first time on a television platform the great music of the organ with world renowned solo artists, ensembles and orchestras. Combining exhilarating performances with entertaining, informative and inspirational narrative, the series appeals to people of all ages, musician or non-musician.

Diane Bish has produced, hosted and performed over 220 Joy of Music programs from famous churches, cathedrals, palaces, museums and monasteries of the United States, Israel and Europe. Over 100 million people worldwide have the capability of seeing the Joy of Music on a weekly basis. The program featured on six national cable networks, various independent and PBS stations, Canada's Vision Network and various foreign countries.

Diane Bish is also seen on the international broadcasts of the Coral Ridge Presbyterian Church, Fort Lauderdale, where as senior organist, she directed the design and frequently plays the majestic 117 rank Ruffatti organ.

Diane Bish has made over 30 recordings on many of the great organs of the world including St. Bavo Church, Harlem, Holland and Freiburg Cathedral, Germany where she is the first American woman to record. Recordings include music for: Organ and orchestra; brass and organ; cello and organ; great organ masterpieces and original works and hymn arrangements.

The sparkling creativity and artistry of Diane Bish is equally evident in her composing as well as performing. Four major works include: **Festival Te Deum** for organ, choir, orchestra and soloist and **Morning Has Broken** for organ, choir, orchestra and narrator. She is noted for her brilliant works for organ with seven books and numerous solo pieces. She is also the author of "**Church Music Explosion**" inspiring excellence in church music.

Diane Bish began her early study with Dorothy Addy in Wichita, Kansas. As a student of the famous Mildred Andrews, Diane Bish, while still in her teens, was the winner of national competitions in both organ and composition. She was also the recipient of Fulbright and French government grants in Amsterdam and Paris with Nadia Boulanger, Gustav Leonhardt and Marie Claire Alain.

Saturday, September 25, 1993

Part I

- Toccata on "Christ The Lord" Arr. Diane Bish
- Five Flute Clocks Joseph Haydn
- Jesu, Joy of Man's Desiring J.S. Bach
- Toccata & Fugue in D Minor J.S. Bach
- Carillon De Westminster Louis Vierne

Part II

- Trumpet Voluntary John Stanley
- Allegro from Symphony No. 5 C.M. Widor
- Heavenly Sunlight Diane Bish
- Amazing Grace Diane Bish
- Gothique Suite Leon Boellmann
- Prienc
- Toccata

Sunday, September 26, 1993

Part I

- Prelude & Fugue in g Minor Dietrich Buxtehude
- Three Flute Pieces
- The Cuckoo C. D'Aquin
- Flute Solo Thomas Arne
- Humoresque Pietro Yon
- Toccata in F Major J.S. Bach
- Ronde Francais Leon Boellmann
- Carillon De Westminster Louis Vierne

Part II

- Trumpet Tune David Berman
- Allegro from Symphony No. 6 C.M. Widor
- Come Thou Fount Diane Bish
- Jesus Shall Reign Diane Bish
- Nimrod E. Elgar
- Toccata from Symphony No. 5 C.M. Widor



Mary Brown

Mary Brown began her music training with study of the piano at age 8, and oboe at age 11. By learning a new hymn each week, she was able to accompany songs for Sunday School in the 5th grade, and "graduated" to church organist two years later (one-manual, no pedals!) For the next five years, she studied organ with Marie Fox, whose husband, Fordyce Fox (Mary's band director), had built a three manual organ for the high school auditorium in Randolph, NY.

Mary double-majored in vocal and instrumental music at the State University College at Fredonia (NY) earning a Bachelor's Degree in Education, and continued with graduate work at Fredonia, New Paltz (also in NY), Indiana University in Bloomington, IN, and Union College in Barbourville, KY.

She has taught in the public schools at Salamanca, NY, Mooresville, IN, Frewsburg, NY, and Goshen, NY, and has been employed for the past eight years at Lakeland Community College.

Her involvements as organist or choir director include churches in East Randolph, NY; Stewart Air Force Base (Newburgh, NY,) Leavenworth, KS; Middlesboro, KY and Mentor Plains United Methodist Church. She has been Music Director of The United Methodist Church of Painesville since 1986 and directs the Sarah Harvey Kendall Choir and the Wesley Bells, in addition to her organist/pianist activities.



Jerald E. Marshall

Mr. Jerald E. Marshall began playing piano at age 7. At the age of 14, he was introduced to organ music under the guidance of Gwen Bishop (piano teacher). By the time he was 15 years old, his fascination with pipe organs led him to become a student and assistant organist to Judy Spence at the First Church of Christ in Painesville, Ohio. He stayed at that church from 1975 to 1978.

For the next 10 years, he served as Organist at the First Baptist Church of Perry, studying under the direction of Bob Troeger (Mentor United Methodist Church) and David Gooding (Lake Erie College, Painesville), while also attending classes to further his education in music at Lakeland Community College.

Mr. Marshall is presently Associate Organist at the United Methodist Church of Painesville.





The Stoplist

Great Organ

16'	Violone	61 pipes
8'	Principal	61 pipes
8'	Violone	12 pipes
8'	Rohrflote	61 pipes
8'	Traversflote (bass from Rohr)	49 pipes
4'	Octave	61 pipes
4'	Spitzflote	61 pipes
2'	Super Octave	61 pipes
IV'	Mixture	244 pipes
16'	Dulzian	61 pipes
8'	Trumpet	61 pipes
	Tremulant	
8'	Trompette en chamade	61 pipes
	Bells	
	MIDI	

Swell Organ

16'	Bourdon	61 pipes
8'	Geigenprincipal	61 pipes
8'	Bourdon	12 pipes
8'	Salicional	61 pipes
8'	Voix celeste (G)	54 pipes
4'	Spitzprincipal	61 pipes
4'	Nachthorn	61 pipes
2 2/3'	Nasard	61 pipes
2'	Blockflote	61 pipes
1 3/5'	Tierce	61 pipes
IV	Mixture	224 pipes
16'	Contre Hautbois	61 pipes
8'	Trompette	61 pipes
8'	Hautbois	12 pipes
4'	Clairon	61 pipes
	Tremulant	
8'	(GT) Trompette en chamade	
	MIDI	

Choir Organ

8'	Gemshorn	61 pipes
8'	Gedackt	61 pipes
8'	Dulzflote	61 pipes
8'	Unda Maris (TC)	49 pipes
4'	Principal	61 pipes
4'	Koppelflote	61 pipes
2'	Octave	61 pipes
1 1/3'	Quintflote	61 pipes
IV	Scharf (draws 2')	183 pipes
8'	Krummhorn	61 pipes
	Tremulant	
8'	(GT) Trompette en chamade	
	MIDI	

Pedal Organ

32'	Resultant	
16'	Principal	32 pipes
16'	(GT) Violone	
16'	Subbass	32 pipes
16'	(SW) Bourdon	
8'	Octave	12 pipes
8'	Offenflote	32 pipes
8'	(SW) Bourdon	
4	Choralbass	32 pipes
4'	Offenflote	12 pipes
III	Mixture	96 pipes
32'	Contre Posaune	12 pipes
16'	Posaune	32 pipes
16'	(SW) Contre Hautbois	
8'	Posaune	32 pipes
4'	(SW) Hautbois	
8'	(GT) Trompette en chamade	
	MIDI	

Couplers

Great	16	4	Unison	Off
Swell	16	4	Unison	Off
Choir	16	4	Unison	Off
Swell to Great	16	8	4	
Choir to Great	16	8	4	
Swell to Choir	16	8	4	
Great to Choir			8	
Great to Pedal	8	4		
Swell to Pedal	8	4		
Choir to Pedal	8	4		

General Specifications

Three manual and Pedal Drawknob Console
 Manual keyboards with bone naturals, ebony sharps
 Stop controls and pistons of rosewood.

Solid-State Computer Combination Action (99 Memory Levels)
 Great, 6 thumb pistons
 Swell, 6 thumb pistons
 Choir, 6 thumb pistons
 Pedal, 6 toe pistons
 Generals, 10 thumb pistons, duplicated on toe pistons
 General cancel thumb piston
 Set thumb piston
 Great to pedal, thumb and toe pistons
 Swell to Pedal, thumb and toe pistons
 Choir to Pedal, thumb and toe pistons
 Swell to Great, thumb and toe pistons
 Full Organ I, thumb and toe pistons
 Full Organ II, thumb and toe pistons
 Programmable Crescendo (4 settings)
 Swell Expression Pedal
 Choir Expression Pedal
 MIDI Interface





The members and friends of the United Methodist Church of Painesville invite you to attend our Sunday morning worship services at 8:30, 9:45 and 11:00 a.m.

For more information about the church, please call the office at (216) 354-3642.

Special Thanks To:

The Quine Family: Kenneth, Kenna, Carolyn and Family
The numerous volunteers who have made this weekend possible.

The Sanctuary and Organ Dedication Committee

Kenneth Coppock
Caroline Coppock
Arlene Topfer
Hilbert Collins
Mary Brown

Marcia Parsons
Jerry Marshall
Dr. Robert Brown
Rev. Gerald Kalb
Kay Panovec

Photographs by Bob Zyromski

