

ST. MARY STUDENT PARISH

Organ Rededication

APRIL 17, 2004

ABOUT THE RECITALISTS

ELIZABETH CLAAR is pursuing the Doctor of Musical Arts degree at the University of Michigan, studying organ with Robert Glasgow and harpsichord with Edward Parmentier and earning a certificate in theory pedagogy. A resident of Holland, Michigan, who commutes to Ann Arbor, Elizabeth serves as a staff accompanist at Hope College in Holland. She has been a church organist and has presented recitals in several states. After finishing her degree, she hopes to teach college-level organ and theory and continue church work. Passionate about introducing the organ to young people, last summer Elizabeth was on the faculty of the American Guild of Organists Region V Pipe Organ Encounter in Ohio. She is planning a Pipe Organ Encounter in Holland in 2006.

SUSAN DE KAM graduated from Hope College in 2002 with a Bachelor of Music degree. While there, she studied organ with Huw Lewis and piano with Joan Conway. She entered Hope College as a Distinguished Artist Scholar and was subsequently awarded numerous awards and honors regionally, as well as placing second in the nation in the Music Teachers' National Association Collegiate Artist Organ Competition. Susan remains active as soloist, chamber musician, teacher, accompanist and music director at St. Paul United Church of Christ, Chelsea, Michigan. She is pursuing the Master of Music degree in Organ Performance at the University of Michigan, where she studies organ with Robert Glasgow and harpsichord with Edward Parmentier.

CHRISTINE CHUN is currently a Doctoral student at University of Michigan, studying the Organ with Professor Marilyn Mason. She received her Bachelor of Music degree (2000) in Piano Performance with Honors from University of Michigan where she was also an Angell Scholar. She completed her Master of Music at Indiana University, Bloomington (2003) as a recipient of the Emma E. Claus Scholarship. Her former piano teachers include Arthur Greene, Reiko Neriki, and Catherine Rollin. Former vocal accompanying/instrumental chamber music teachers include Virginia Zeani, Katherine Collier, Anton Nel, Lynne Bartholomew, Anthony Elliott, and Henryk Kowalski. Her current organ teachers are Marilyn Mason and Larry Smith. Christine is an active member of St. Mary Student Parish, where she enjoys singing and playing the piano. She looks forward to playing the new organ for Masses!

JASON ALDEN received his Bachelor's degree in Spanish and Biology from Elmhurst College and his Master of Music degree from Valparaiso University. His instructors have included Lorraine Brugh, Martin Jean and William Eifrig, Jr. He has received additional coaching from Naji Hakim and Frédéric Blanc. Recently Jason has been involved in the restoration of two historic Belgian organs in Costa Rica. In 1998 he performed with the Chamber Orchestra of Budapest, and in June 2003 a gala concert celebrating the restoration of the organ at the Metropolitan Cathedral in San José. His documentation of the organs of Costa Rica was published in 2000 in *The Tracker*. Since 1999, Jason has been a Teaching Associate in Organ at Elmhurst College. Currently, he is a full-time doctoral student at the University of Michigan where he studies organ with Robert Glasgow and harpsichord with Edward Parmentier.

ORGAN RECITAL

Applause is appropriate and welcome after each piece.

Prelude in E-flat Major, BWV 552a

Johann Sebastian Bach
(1685-1750)

ELIZABETH CLAAR

THE *Prelude in E-flat Major*, BWV 552a, is the first piece of 27 in the *Clavierübung* (Keyboard Practice), part III, of J. S. Bach. In this collection Bach celebrates his Christian heritage with settings of many Lutheran chorales. Although the *Prelude in E-flat* is not based on a chorale, scholars still believe the piece has theological meaning. They find reference to the Trinity in the many 'threes,' such as three flats in the key signature, three thematic sections, and three appearances of the first section.

Concerto in D Minor after Vivaldi, BWV 596

J. S. Bach

Allegro
Grave
Fugue
Largo e spiccato
Allegro

SUSAN DE KAM

J. S. BACH was greatly influenced by the Italian concerto, which is evident by looking at the style of writing in his *English Suites*. The *Concerto in D minor* is one of many transcriptions from Vivaldi's *L'estro armonico*, Op. 3 for solo violin(s) and string orchestra. The contrasting manuals of the organ represent the solo and tutti sections of the Baroque orchestra.

Prelude, Fugue and Variation, Opus 18

César Franck
(1822-1890)

CHRISTINE CHUN

COMPOSED in 1862, and included within the collection *Six Pieces*, Franck's popular organ work, *Prelude, Fugue and Variation*, Op. 18 manifests a special perfection of form. The three movements are elegantly balanced with each other in scale, mood, contrast and color. Admired by players and audiences for the emotion it evokes, the appeal of this work lies in its naive, yet penetrating charm and expressivity. Dedicated to composer/piano virtuoso Camille Saint-Saëns, the *Prelude, Fugue and Variation* presents the very essence of French music: clarity of form, simplicity of means, intensity of inner spirituality, and true expression of refined feelings.

Fantasia, K. 608

Wolfgang Amadeus Mozart
(1756-1791)

SUSAN DE KAM

THE *Fantasia*, K. 608, by W. A. Mozart was one of three pieces originally written for mechanical clock, commissioned by an owner of an art gallery for background music. When playing the organ transcription, one is immediately drawn to the fanfare flourishes. This is followed by a delicate fugue that leads again to the fanfares. In the middle section, Mozart writes lovely variations on an operatic theme. The last section is another fugue with the same subject as the first, this time stronger and accompanied by a whirling secondary subject. Cascading notes leading to the final cadence end the piece with great excitement and drama.

Symphonie II, Opus 13
VI. Finale

Charles-Marie Widor
(1844-1937)

JASON ALDEN

BLESSING AND DEDICATION

Introductory Rites

PRESIDER: In the name of the Father, and of the Son, and of the Holy Spirit.

All make the sign of the cross and reply:

ALL: **Amen.**

PRESIDER: May the Lord, whose praises are sung by the saints, be with you all.

ALL: **And also with you.**

Reading of the Word of God

Colossians 3:13-17

blare of trumpets.

ALL: Sing to the Lord with shouts of joy, praise him
with the blare of trumpets.

Prayer of Blessing

PRESIDER: We ask this through Christ our Lord.

ALL: Amen.

Concluding Rite

PRESIDER: The Lord is worthy of all praise;
May he give you the gift of striving to sing a new song
to Him
With your voices, your hearts, and your lives
So that one day you may sing that song forever in
heaven.

ALL: Amen.

PRESIDER: And may almighty God bless you all,
The Father, and the Son, and the Holy Spirit.

ALL: Amen.

SECOND SUNDAY OF EASTER

Entrance Rites

Processional Hymn

When, in Our Music, God Is Glorified

Gather 560

Gloria

Gather 176

First Reading	<i>Acts 5:12-16</i>
Responsorial Psalm	<i>Psalm 118:2-4, 13-15, 22-24</i>
Second Reading	<i>Revelations 1:9-11a, 12-13, 17-19</i>
Gospel Acclamation	<i>Celtic Alleluia</i> Gather 258
Gospel	<i>John 20:19-31</i>
Homily	
Sprinkling Rite	

Liturgy of the Eucharist

Presentation of the Gifts	<i>O Sons and Daughters</i> Gather 423
Holy, Holy, Holy	Gather 297
Memorial Acclamation	Gather 306
Great Amen	Gather 299
The Lord's Prayer	
Lamb of God	Gather 314
Communion Procession	<i>Alleluia! Sing to Jesus</i> Gather 853

Concluding Rite

Recessional	<i>Jesus Christ Is Risen Today</i> Gather 422
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You are cordially invited to the Newman Hall for a reception at the conclusion of this Mass.

THE ORGAN

Casavant Frères' Opus 1980 was installed in the balcony of St. Mary Student Parish in 1949 with 2 manuals, pedal and 7 ranks of pipes. The 2004 renovation increased the number of ranks to 9, 7 of which are new, for a total of 488 pipes. Limited resources and space, as well as the need to lead the whole assembly in song – something not required of the pre-Vatican II instrument – necessitated the removal of softer speaking ranks and the inclusion of new, larger scaled ranks.

The 1949 organ console was refurbished and refinished in the 2004 renovation. A solid-state combination system with eight memory levels was added, as well as new thumb and toe pistons, and lights for the music rack and the pedal board. A new blower was installed inside the organ case, replacing the 1949 blower that was installed in the basement of the church.



Great

16 BOURDON
8 OPEN DIAPASON
8 MAJOR FLUTE
8 VIOLA DA GAMBA
4 OCTAVE
4 SPINDLE FLUTE
2 2/3 SESQUIALTERA II
2 FIFTEENTH
2 FLUTE
1 1/3 MIXTURE II
16 BASSOON
8 TRUMPET
4 CLARION

Swell

16 CONTRA GAMBA
8 MAJOR FLUTE
8 VIOLA DA GAMBA
4 OCTAVE
4 SPINDLE FLUTE
2 2/3 TWELFTH
2 FIFTEENTH
2 FLUTE
1 3/5 SEVENTEENTH
1 1/3 NINETEENTH
8 TRUMPET
TREMULANT

Pedal

16 BOURBON
8 OCTAVE
8 CELLO
8 MAJOR FLUTE
4 CHORAL BASS
2 PRINCIPAL
16 BASSOON
8 TRUMPET
4 CLARION

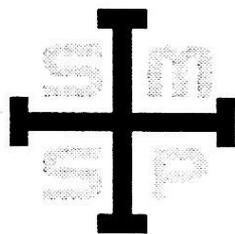
Couplers

8 GREAT TO PEDAL
8 SWELL TO PEDAL
8 SWELL TO GREAT

❖ **W**ITH GRATEFUL APPRECIATION ❖

Refurbishment of St. Mary's Cassavant organ began with gifts from Eric & Sherry Warden and Leslie & Mary Ellen Guinn as part of St. Mary's 1992 Capital Campaign. Eric Warden (BA '59, MA '64), a retired U of M staff member, played the organ for many years until the mid-1990's. Leslie Guinn, also retired from U of M, was a faculty member at the School of Music. Both of these individuals, along with Ben LaPrairie (BM '05), a U of M student majoring in organ who currently leads St. Mary's Liturgy Committee and the Schola Cantorum choir at the Noon Mass, comprised our Organ Committee. St. Mary's is grateful for their dedication to ensuring that the rich tradition of organ music remains part of the liturgical life of St. Mary Student Parish at the University of Michigan.

In 2003, the Ave Maria Foundation provided a generous gift, funding a substantial portion of the refurbishment costs. The Foundation recognized that liturgy and faith formation is integral to the full expression of campus ministry as identified in the Bishops' pastoral letter, *Empowered by the Spirit*. Liturgy is a core element of our Catholic heritage and tradition. Organ music, both traditional and contemporary, enriches the liturgy and allows a worldwide and historical experience of the universal Church. Through the generous support of the Ave Maria Foundation, St. Mary's Casavant organ will once more be an integral part of our expanding student involvement in St. Mary's liturgical life.



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