

St. Luke's Concerts -- 1996-1997

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in memory of
Rita Brown
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Frederick Hohman

Organist Frederick Hohman is a native of St. Louis, Missouri, born to musician parents in 1955. He entered the University of Rochester's *Eastman School of Music* in 1974 as an undergraduate scholarship student in the organ class of David Craighead. Remaining at Eastman, he now holds Eastman's *Performer's Certificate*, Mus.B., M.M., & D.M.A. degrees. In 1984, he was named the First Prize Winner in both the *Eighth National Organ-Playing Competition* (Mader Foundation, Pasadena, California) and the *Arthur Poister Memorial Organ-Playing Competition* (American Guild of Organists, Syracuse, NY). Since then, Frederick Hohman has appeared as the featured dedicatory recitalist for new organs from a variety of builders, as a recitalist for conventions of The Organ Historical Society, The American Guild of Organists and The Institute of Organbuilders, and as a recitalist and lecture-recitalist for prominent U.S. organ festivals including the San Anselmo Organ Festival and the Redlands Organ Festival.

Hohman's 1984 doctoral essay, *The Art of the Symphonic Organist*, and his 1985 recording, *Lemare Affair* ignited a revival in symphonic literature and organ performance practices. The success of these works led to his recording of more symphonic organ music and transcriptions and to the publication, by Wayne Leupold Editions, of a new organ transcription series bearing his name. In 1992, a critic with *The Diapason* acclaimed Hohman as "one of the symphonic organ's strongest exponents."

Until 1993, Dr. Hohman served as organist and choirmaster in a number of Protestant churches and taught at the college level while concurrently conducting limited tours. Since 1993, he has devoted his full energy to touring and recording. He appears as a featured artist on one or more new recordings issued each year on the Pro Organo label. He also travels the continent producing audio compact discs featuring many other organ soloists and choral ensembles. Frederick Hohman's CD releases have been broadcast in all English-speaking countries and have won critics' favor with *The Absolute Sound*, *The Gramophone*, *Fanfare*, *The American Organist*, *The Diapason* and Britain's *Musical Opinion*. His two latest compact discs feature notable historic organs: "Forever Methuen" is a classical organ program played on the famed Walcker/Aeolian-Skinner organ of Methuen Memorial Music Hall, and "Opus 190" features vintage repertoire on the original 1912 4-manual E.M. Skinner organ of Grand Avenue Temple in Kansas City, Missouri. Frederick Hohman makes his home in South Bend, Indiana with his spouse, Elizabeth.

Frederick Hohman, Organist
October 18, 1996

PROGRAMME

Pyotr Ilych Tchaikovsky
1840-1893

March Slav, Opus 31
transcribed by Frederick Hohman

Alfred Hollins
1865-1942

A Song of Sunshine (1913)

Charles-Marie Widor
1844-1937

Allegro vivace: theme and variations
from *Fifth Organ Symphony, Op. 42*

Pyotr Ilych Tchaikovsky
1840-1893

Fantasy-Overture to *Romeo & Juliet*
transcribed by Edwin H. Lemare

William Wolstenholme
1865-1931

Le Carillon (1898)

Georg Frideric Handel
1685-1759

Hornpipe from *Water Music Suite*
transcribed by Frederick Hohman

10 minute intermission

Leo Sowerby
1895-1968

Comes Autumn Time (1916)

Sergei Rachmaninoff
1873-1943

Vocalise
transcribed by George Blake

Johann Sebastian Bach
1685-1750

Toccata in F, S. 540

Henri Mulet
1878-1967

Tu Es Petra ("Thou Art the Rock")
from *Byzantine Sketches*

Pyotr Ilych Tchaikovsky
1840-1893

March Characteristique
from *The Nutcracker Suite, Opus 71a*
transcribed by Frederick Hohman

Richard Wagner
1813-1886

The Ride of the Valkyries
transcribed by Edwin Lemare

Unauthorized use of audio & video recording devices during the concert is prohibited.

St. Luke's Organ

A decade ago, when it was clearly time to find a replacement for the old six-rank Reuter organ at St. Luke's, Kearney, the parish had three main options. They could purchase an electronic, recycle a used pipe organ, or have a new pipe organ designed and built specifically for St. Luke's. An electronic organ would have been out-of-date and obsolete within a relatively short period of time. A new instrument could have been built, but a modest pipe organ of only 20 ranks or so could cost upwards of \$200,000. So, rather than building a new instrument at tremendous expense (a new organ of 55 ranks would cost over half a million dollars today), St. Luke's recycled the Roosevelt/Schantz pipe organ from Christ Church (Episcopal) Cathedral, Louisville, Kentucky, in 1986, at a fraction of that cost. Ten years have passed since its installation, and I believe the parish would agree, theirs was a wise decision.

The organ at St. Luke's Church, though neither an historical restoration nor a period instrument, is particularly satisfying because of its mixed heritage. The oldest pipework originated in 1883 from the New York shop of Hilborne and Frank Roosevelt. Although the Roosevelt firm was active in organbuilding for only about 20 years, from 1872 until 1893, it was considered among the best of late 19th century American builders.

Like many organs of the late 19th century, the Roosevelt pipes are scaled to produce a round, full-bodied tone, with a concentration of pipes speaking at 16 and 8-foot pitches. This creates a solid, broad foundation upon which Roosevelt added moderate upper-work to build a chorus in each division, including mixture ranks to top off the Great. Two orchestral reeds, Oboe and Clarinet, remain from the original organ, reminding the listener of their symphonic counterparts.

An instrument such as this is particularly well-suited to the lush, romantic music of the late 19th and early 20th centuries, as for example, the organ works of Mendelssohn and Brahms.

In 1930 and again in 1953, the Schantz Organ Co. of Orville, Ohio, was called to enlarge and renovate the old Roosevelt organ, nearly doubling its size with new pipework. To both the Swell and Pedal divisions were added a mixture and a complete chorus of reeds, adding tremendous power and color to the previous instrument. An entirely new division, the Positiv, was added, with its lighter, sparkling chorus offering a foil for the heavier, more rounded chorus of the Roosevelt Great division. These additions rendered the instrument more suitable for a broader range of organ literature, from early music to contemporary.

In 1986, organ technician and builder Gene Ward of Louisville, Kentucky, brought about the third stage in the life of this organ by disassembling it, moving it to Kearney, Nebraska, then reconstructing it in the confines of an entirely different setting. There was some shuffling of pipes to create an Antiphonal division at the rear of the nave, incorporating the 73 new horizontal pipes of the Festival Trumpet. The present three-manual instrument has Great, Swell, and Positiv divisions, with full Pedal and a rear Antiphonal. It has 61 speaking stops and 55 ranks of pipes. Of these, there are 1,692 Roosevelt pipes, 1,664 pipes by Schantz, and 73 horizontal pipes to make a grand total of 3,429 organ pipes.

All speak to the glory of God.

St. Luke's Episcopal Church Kearney, Nebraska

Organ built by Schantz Organ Co., Orville, Ohio (1953), incorporating other pipework by the Roosevelt Organ Firm, New York (1883). In 1986 the instrument was moved from Christ Church Cathedral, Louisville, to Kearney and installed by Eugene Ward of Louisville. Renewal of existing parts as needed and replacement of electrical fittings with transistors, etc. Electro-pneumatic action; solid-state relay; solid-state combination action.

Great

*16' Quintaton	61 pipes
8' Open Diapason	50 pipes
8' Gemshorn	61 pipes
8' Melodia	61 pipes
4' Octave	61 pipes
4' Flute Harmonic	61 pipes
2 2/3' Octave Quint	61 pipes
2' Super Octave	61 pipes
IV Fourniture	183 pipes
* (4th Rank new)	61 pipes
(lowest rank disconnected)	
8' Clarinet	61 pipes
Chimes	25 tubes

Swell (enclosed)

16' Bourdon	73 pipes
8' Open Diapason	73 pipes
8' Gedeckt (from Bd. 16')	73 notes
8' Salicional	73 pipes
8' Voix Celeste	54 pipes
8' Spitzflute	55 pipes
* 8' Spitzflute Celeste	49 pipes
4' Octave	73 pipes
4' Flute Traverso	73 pipes
2' Flautino	61 pipes
***1' Flute	61 pipes
* IV Plein Jeu	244 pipes
* 16' Contra Fagotto	73 pipes
8' Oboe	73 pipes
* 8' Trompette	73 pipes
* 4' Clarion	73 pipes
Swell to Swell 16	
Swell to Swell 4	
Swell Unison Off	

Positiv

* 8' Gedeckt	61 pipes
* 4' Principal	61 pipes
4' Rohr Flute	61 pipes
(from old Choir)	
* 2 2/3' Nazat	61 pipes
* 2' Blockflute	61 pipes
* 1 3/5 Tierce	61 pipes
* III Cymbale	183 pipes

Pedal

16' Open Diapason	32 pipes
(1-12 from old Great)	
16' Violone	32 pipes
16' Bourdon	32 pipes
16' Lieblich Gedeckt	32 notes
(from Swell Bd. 16')	
16' Quintaton (from Great)	32 notes
8' Octave (from Diap. 16')	12 pipes
8' Bass Flute	12 pipes
(extension of Bd. 16')	
8' Still Gedeckt	32 notes
(from Swell Bourdon 16')	
8' Cello	12 pipes
(extension of Violone 16')	
8' Quintaton (from Great)	32 notes
10 2/3' Quint (from Great)	32 notes
4' Super Octave	12 pipes
(extension of Diapason 16')	
4' Flute	12 pipes
(extension of Bourdon 16')	
* III Mixture	96 pipes
* 16' Double Trumpet	32 pipes
16' Contra Fagotto	32 notes
(from Swell)	
* 8' Trumpet	12 pipes
(extension of Dbl. Trp. 16')	
8' Fagotto	32 notes
(from Swell Contra Fag. 16')	
* 4' Clarion	12 pipes
(extension of Dbl. Trp. 16')	

Antiphonal (Choir)

*8' Viola	61 pipes
*8' Quintadena	73 pipes
*8' Dulciana	73 pipes
(16' pipes 1-12 not connected)	
*8' Unda Maris	61 pipes
*4' Octave (from Viola 8')	49 notes
(no top octave)	
4' Flute Ouverte	73 pipes
*2 2/3' Nazard	61 pipes
2' Piccolo	61 pipes
**8' Festival Trumpet	73 pipes
Tremulant (antiphonal only)	
Choir to Choir 16	
Choir to Choir 4	
Choir Unison Off	

Couplers

Swell to Great	16 - 8 - 4
Choir to Great	16 - 8 - 4
Swell to Choir	16 - 8 - 4
Positiv to Great	8
Positiv to Choir	8
Great to Pedal	8 - 4
Swell to Pedal	8 - 4
Choir to Pedal	8
Positiv to Pedal	8

Adjustable Pistons

Plus Four (4) Memories

Swell	1,2,3,4,5,6,7
Great	1,2,3,4,5,6,7
Positiv	1,2,3,4
Choir	1,2,3,4,5
Pedal	1,2,3,4,5,6 (toe studs)

Pedal Movements and Studs

Balanced Swell Expression Pedal

Crescendo Pedal

Zimbelstern (far right)

Great to Pedal Reversible Toe Piston (top right)

Swell to Pedal Reversible Toe Piston (top right)

Choir to Pedal Reversible Toe Piston (top right)

Sforzando Toe Piston (top far right)

Positiv to Great Reversible Toe Piston (far left)

Positiv to Choir Reversible Toe Piston (far left)

Adjustable Toe Pistons for Pedals 1,2,3,4,5,6 (right bottom row)

Toe Pistons duplicating General Pistons (left side in two rows)

* Work added by Schantz, 1953

**Work added in Kearney, 1986

***Old pipes replaced a Vox Humana

HONORARY CHAIRMEN -- We are honored to have James & Susan Dickerson Moeser serve as our honorary chairmen. Last spring at the investiture festivities following James Moeser's arrival as UINL Chancellor, it soon became clear that both Drs. Moeser bring with them the respect and warm affection of people who have known them well in university communities in Kansas, western Pennsylvania, and South Carolina.

As concert organists, church musicians, teaching faculty, and in university administration, among other interests, the Moesers have given generously of their time and talent, ever dedicated to fine music throughout their distinguished careers.

As the spotlight shines on St. Luke's parish through the music of our concert series, we say thank you to the Moesers and to all of you whose participation contributes to a growing appreciation of beautiful music in a church setting.

ST. LUKE'S HOMECOMING -- We would like to think that all roads lead to Kearney, Nebraska, for St. Luke's Concerts, 1996-1997.

With this in mind, we have contacted everyone we could think of with good reasons to take a trip down memory lane and return to our fold. What a pleasure it has been to renew connections and invite old friends to cross the miles and join us in spirit, if not in person. Listed below are the folks who accepted the invitation to serve on our Homecoming Committee. Perhaps you know of others. All our concerts are homecomings.

Maisie Pearson, widow of Fr. Eric Pearson, Rector of St. Luke's in the 1950s, lives in Boulder, Colorado. . . . **Gillian Pearson Steinhauer**, Fr. & Mrs. Pearson's daughter, a graduate of Kearney High School, a practicing attorney in Pride's Crossing, Massachusetts, outside Boston. . . . **Sally Holmes Campbell** and her two sisters, daughters of Dr. & Mrs. Ken Holmes, grew up at St. Luke's and were married in the church in the 1950s. Sally lives in Lincoln, her sisters, Suzanne Holmes Hodder, in Edina, Minnesota, and Patti Holmes Beal, in Santa Rosa, California.

Jon & Bev Nelson, part of the St. Luke's family for many years, last summer moved to Estes Park, Colorado. . . . **Ted & Ellen Baldwin** raised their children, Mike and Julie, as part of the St. Luke's parish family. Mike and Kent Barney served as acolytes together. Ellen lives in Lincoln but still has family in Kearney and can be spotted among our eight o'clockers when she's in town.