

St. Catharine Church

COLUMBUS OH

Organ Dedication

April 17, 1994

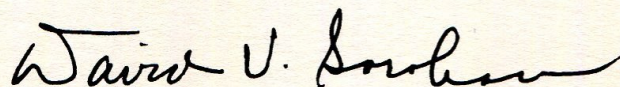
April 17, 1994

Today marks a very special day in the history of St. Catharine church. Over thirty years ago, this Church was dedicated for the people of St. Catharine. Today, with the installation and dedication of the new pipe organ, the Church is Completed.

Under the gentle guidance of Monsignor Joseph Casey, then Pastor of St. Catharine, space was provided in this Church for a pipe organ. The organ chamber, space for the wind chest, blower mechanism, (bellow) and pipes, were all in place and have been since the Church was built. I believe Monsignor Casey is truly present with us as we celebrate this day, for his dream is now fulfilled.

We are indebted to many people on this occasion. *Casavant Freres* has built to our specification a magnificent instrument. Many parishioners have worked behind the scenes to prepare the loft to receive the instrument. Parishioners gave much time, thought, and prayer to selecting this instrument. The entire parish, over many years, some of whom are still here and some whom God has called to be in Heaven, have contributed toward the purchase of this instrument. To all of these and many others we express our profound and heartfelt thanks and gratitude today.

God has blessed us, the people of St. Catharine, in so many ways. As we dedicate this instrument, let us always be thankful to those who have gone before us to make the day possible. Let us also always remember that music is most pleasing to God, and as we enjoy the new pipe organ, thank Almighty God for His many blessings.

A handwritten signature in dark ink, reading "David V. Sorohan". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Reverend Monsignor David V. Sorohan,
Pastor

MICHAEL MURRAY

Organist

St. Catherine Church, Columbus, Ohio

Sunday, April 17, 1994, 3:00 pm

Program

Toccata and Fugue in F Major, BWV 540 Johann Sebastian Bach
(1685-1750)

"When in the Hour of Utmost Need", BWV 668 J.S. Bach

Chorale No. 3 in A minor Cesar Frank (1822-1890)

Intermission

Symphony No. 3, Op. 28 Louis Vierne
(1870-1937)

- I. Allegro
- II. Cantilene
- III. Intermezzo
- IV. Adagio
- V. Final

Philip Truckenbrod Concert Artist, Hartford, Connecticut
Telarc Records

The use of audio or recorders without prior consent is prohibited.

*Please feel free to express your appreciation with applause
Applause is welcome after each number in the first half
and after the final movement of the symphony*

PROGRAM NOTES

Although the *Toccata and Fugue in F Major* was not published during his lifetime, Bach may have composed it in Weimar, where he lived from 1708 to 1717. The ebullience of the work needs no explanation, though one may note that Bach uses themes of great concision to attain his expressive ends. The organ chorale which follows was Bach's last work.

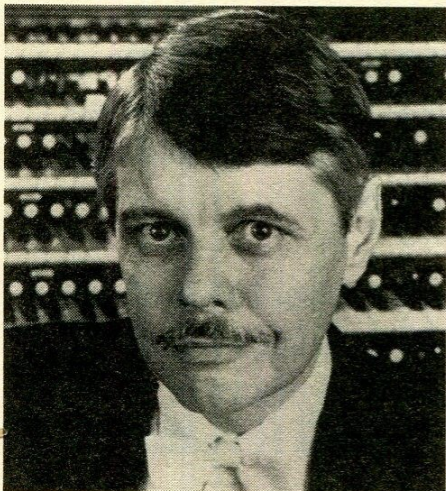
Cesar Frank's *Three Chorales* were written during the last months of his life, and were indeed at his bedside when the priest came to administer last rites. In form, the works are large fantasias in which the chorale is not explicit, as with eighteenth century composers, but instead reveals itself as the piece unfolds.

As composer, Louis Vierne belonged to the generation that followed Widor and Franck, each of whom he revered and each of whom was his teacher. Building on their styles, which treated the organ both as comparable in varieties of nuance to the orchestra and as inherently contrapuntal, he created a work singular in power, delicacy, color, elegance of form, and depth of feeling. The *Third Symphony*, dedicated to Marcel Dupre was written in 1911.

- written by Michael Murray

MICHAEL MURRAY

Concert Organist



Michael Murray, America's foremost organ recording artist, was a protege of French composer and organist Marcel Dupre. One of the first major events of Mr. Murray's concert career was his performance of the complete organ works of J.S. Bach in a series of 12 recitals in Cleveland during the 1968-1969 season. In 1972, he performed the complete organ works of Cesar Frank (and again in New York in 1990 for the Frank Centenary) and made his European debut with an all-Bach recital on the historic Galtus and Garmer van Hagerbeer organ (1642) at Leiden University.

He has since appeared as a recitalist in such other musical centers as Berlin ("A Master in the grand tradition" - Berliner Morgenpost), Milan ("A mature artist who uses the medium of sound with

singular intuition and unparalleled sensitivity - Il Giorno), Beirut ("transcendent technique" - La Revue du Liban), Vienna, Bern, Amsterdam, and Paris as well as Tokyo and the Far East.

Mr. Murray has performed in nearly every major city in North America, with frequent repeat engagements in Los Angeles, San Francisco, and Chicago in particular. He has performed at the Academy of Music in Philadelphia, Davis Symphony Hall in San Francisco, Symphony Hall in Atlanta, the Kennedy Center in Washington, D.C. and Orchestra Hall in Chicago. He has appeared as soloist with many major orchestras including the Chicago Symphony, Philadelphia Orchestra, San Francisco Symphony, Atlanta Symphony, Columbus Orchestra, Calgary Philharmonic, and Royal Philharmonic. Frequently invited to give the dedicatory recitals for new pipe organs, he gave the first performances with orchestra on the Casavant organ at the Naples Philharmonic Center in Florida in November 1990 and performed the inaugural concerts on the Fisk organ Meyerson Symphonic Center with the Dallas Symphony in September 1992.

Michael Murray made his New York debut in 1986. Of his performance the New York Times said, "A splendid musician balancing matters of detail with lyrical line, brilliance of registration with sobriety, and careful pacing and natural intensity - all with unusual intelligence and feeling." Reviews of his many recordings for Telarc echo that judgement. High Fidelity: "Murray offers a combination, rarely found anywhere, of dazzling technique, seriousness of purpose, and ... real understanding." Audio: "He is definitely for us, we who listen to music first and organ fingerwork second." Gramophone: "Here is playing of great skill, artistry, and above all, integrity."

Mr. Murray serves on the faculty of Trinity Lutheran Seminary in Columbus, Ohio, as adjunct professor of organ. He is the author of *Marcel Dupre: The Work of a Master Organist* (Boston 1985). Now in its third printing. It is the first comprehensive treatment of the life of the great French composer and organist. He has also recently completed a book on the musical life of Albert Schweitzer and was recently appointed to the advisory board of the Albert Schweitzer Institute for the Humanities.

Having had a lifelong interest in broadcasting, Mr. Murray produced and hosted a syndicated series of radio programs with such renowned guests as Nadia Boulanger, Aaron Copland, Eugene Ormandy, Pierre Boulez, Robert Casadesu, Olivier Messiaen, Dietrich Fischer-Dieskau, Gerald Moore, Rex Stout, Jacques Barzun, Ruth Laredo, and John Browning.

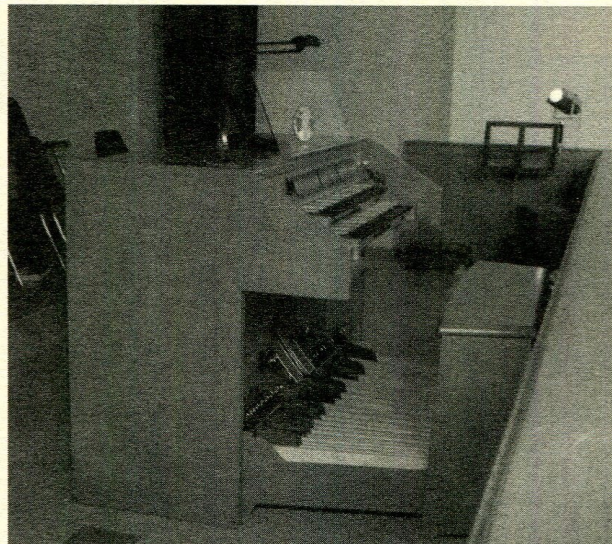
HISTORY OF ORGAN SELECTION

The purchase of the Casavant organ by St. Catharine Parish was the result of more than a year of research and discussion by a very dedicated committee. The committee met with several local builders, and with representatives of four nationally recognized organ companies.

Included in the committee's study were trips to several churches to hear examples of the various instruments available. While most of the trips were local, one trip involved research which took part of the committee to Texas for consideration of the purchase of a used instrument. Other trips involved travel to Bucyrus and Springfield.

After this initial research the committee established that the church should purchase a new organ. The first priorities for the instrument were that it be able to lead the singing of the liturgy and hymns and that it be able to accompany the choirs, both adult and children. In addition, the committee requested a small console that would allow for ease of conducting from the console. In addition to a basic principal chorus, special stops such as the solo trumpet and a soft, meditative celeste were also desired. All of this was requested of the builders along with a set budget which could not be exceeded.

All of the organ builders who chose to bid should be commended for their attempts to deal with the multiple requests made by the committee. However, the choice of Casavant was unanimous. The committee was not only impressed with the product, but also with the service and commitment the organization offered. They have not been disappointed.



SPECIAL THANKS

Doug Brehm
Dan Bringardner
John Eberts
George Gugle III
Robert Hoch
Liturgy Committee
Peebles-Herzog Inc.
Dan Ritter
Tony Shannon
John Ziegler
(Buckeye Printing & Mail Service)

The Organ Committee
Cathy Agriesti
Helen Gugle
Len Iannarino
Eric Moerhing
Hal & Jean Ridenour
Geoff Schleicher
Msgr. David Sorohan
Marilyn Trapp
Dr. Thomas Vogal

Contributions over the past years for the Organ

In Honor of Norman & Marie Altman
In Memory of Dorthy Bringardner
In Memory of Dorthy A. Byers
In Memory of Carmen Cavallaro
In Memory of Joe Jacobs

In Memory of Harry & Betty Mason
In Memory of Thelma Ritter
In Honor of Verna Murphy
In Honor of
Dr. & Mrs James R. Trapp



THE HOUSEWIVES CHOIR DONATED THE HEART OF THE CONSOLE

Row: Mary Plank, Doris Mills, Grace Cafarella, Mary Thompson, 2nd row: Mary
urn, Jo Koerner, Mary Ellen Zuccarelli, Darina Vogel, Rosemary Erwin, Jane Masys,
row: Mindy Trapp, Cary Ryan, Carol Klunk, Helen Gugle, Marlene Finan, Carol
obs, Organists: Elmira Leister, Director: Marilyn Trapp. Not Pictured: Arlene
ver, Nancy Bichimer, Jean Raab, Jean Ridenour, Mary Sauer and Judy Tornes.

BUILDERS COMMENTARY

Designing a new organ proceeds on two distinct but related planes: tonal and architectural. The tonal aspect must satisfy the demands and expectations of the music ministry of the church while remaining within the bounds of good organ building practice; normally these two elements are mutually supportive. Architecturally the organ should possess some sense of belonging with its surrounding while speaking advantageously into the worship area it is to serve.

Casavant Opus 3731 (numbered consecutively from 1879) at Saint Catharine Parish is a reflection of designing an instrument to satisfy a wide range of musical demands while working within a specific architectural context.

The organ is located in the area immediately behind the facade which incorporates, in the center, speaking pipes from the Grand Orgue Montre 8' and on both sides from the Pedale Octavebasse 8'. The Recit and the smaller stops of the Pedale are behind the left side of the facade while the Grand Orgue is positioned behind the right side. The large Pedale Soubasse 16' is at the back of the instrument. Altogether the organ is in an advantageous location, speaking in the main axis of the building.

The specification for the instrument is based upon time honored principles of organ building and demonstrates completeness of principal diapason, choruses and a parallel development of flute and reed colors. The viole de gambe and Voix celeste bring a warmth and softness of texture that contrast remarkably to the Grand Orgue Trompette of Cavaille-Coll design.



St. Catharine **ORGAN SPECIFICATIONS**

			Feet	Pipes
<i>Grand Orgue</i>				
1.	Bourdon	(Extension of No. 3)	16	12
2.	Montre		8	61
3.	Flute a Cheminee		8	61
4.	Prestant		4	61
5.	Flute a fuseau		4	61
6.	Flute		2	61
7.	Cornet (TC)		II	98
8.	Mixture		IV	244
9.	Trompette		8	61
<i>Recit</i>				
10.	Bourdon		8	61
11.	Viole de gambe		8	61
12.	Voix celeste		8	49
13.	Flute conique		4	61
14.	Doublette		2	61
15.	Cymbale		IV	244
16.	Hautbois		8	61
	Tremblant			
	Recit 4'			
<i>Pedale</i>				
17.	Soubasse	(Wood)	16	32
18.	Bourdon	(Grand Orgue)	16	32
19.	Octavebasse		8	32
20.	Bourbon	(Grand Orgue)	8	-
21.	Octave	(Extension of No. 19)	4	12
22.	Bombarde	(L/2)	16	32
23.	Trompette	(Grand Orgue)	8	-
24.	Clairon	(Grand Orgue)	4	-
<i>Analysis</i>				
	Stops	Ranks	Pipes	
	Grand Orgue	8	12	720
	Recit	7	10	598
	Pedale	3	3	108
	Total	18	25	1426

Couplers

Grand Orgue	Pedale	8
Recit	Pedale	8
Recit	Pedale	4
Recit	Grand Orgue	16
Recit	Grand Orgue	8

Adjustable Combinations (Hold-set)

Grand Orgue	1	2	3	4	5	6			Thumb
Recit	1	2	3	4	5	6			Thumb
Pedale	1	2	3	4					Toe
General	1	2	3	4	5	6	7	8	Thumb & Toe
Cancel									Thumb

Reversible Pistons

Grand Orgue	/	Pedale	Thumb & Toe
Recit	/	Pedale	Thumb & Toe
Recit	/	Grand Orgue	Thumb
Full Organ			Thumb & Toe

Balanced Pedals

Crescendo on all stops and couplers
Recit Expression (8 stage)

Accessories

Concave and radiating pedal clavier (A.G.O.)
Wind-on indicator light
Crescendo indicator light
Full Organ indicator light
Organist's bench with music shelf
Adjustable bench blocks

The action shall be pitman-type, electro-pneumatic.

The console shall be all-electric and detached from the organ

Console case, organist's bench and pedalboard shall be of oak, finished to match surrounding woodwork.

The interior of the console, such as the coupler board, keychecks, etc., shall be of oak.

HISTORY OF MUSIC at St. Catharine

St. Catharine has had 16 organists and 9 choir directors since the parish was established in 1931. Florian Ziegler directed a men's choir for the first 23 years from 1931 to 1954. The first organist was Mary Richter 1931-32. Mary Henley took over organist duties in 1932 and continued until 1956. Mary Ann Rogers played for the children's choir from 1943 until 1950. After Florian Ziegler retired as choir director in 1954, sister Jean LaSalle formed a women's choir and was the director until 1955. At that time Marilyn Trapp took charge and led the women's choir until 1957.

In 1957 St. Catharine hired Jack Griffin as organist and choir director and he formed a combined men and boy's choir. In 1962 Father Thomas McLaughlin took over as choir director and Marjorie Koch was hired as organist and in 1964 she also took over the reigns as choir director. In 1965 Tony Succarelli, a member of the Men's choir took over as director until 1968 and Donna Williams was hired as organist at that time and remained in that position until 1971. During Donna Williams tenure she directed a children's choir.

In 1968 an adult mixed choir was formed. Marilyn Trapp volunteered to direct the choir and held that position until after the parish observed its Golden jubilee in 1981. In 1972 she added the children's choir to her responsibilities until Terry Schirtzger took over from 1976 until 1981. At that time Marilyn Again worked with the school and CCD children for Christmas and Easter liturgies until 1991. Marilyn still directs the Housewife's choir established in 1980 under Msgr. Anthony Borrelli to provide the music for funeral liturgies with Elmira Leister as their organist.

During Marilyn's tenure the church was gifted with several organists, Lyndia Cottriss 1971-72, Sister Jane Francis 1972-74, Mike Hammond 1974-75, Father Kevin Lutz 1975-76, Marjorie Koch 1976-77, Linda Nolan 1977-80, Edwina Hopkins 1980-81 and Elmira Leister, Housewife Choir organist 1980-present.

In 1981 John K. Carter was named choir director and 1982 also took over the reigns as organist along with his directing duties. During the 1980 decade a guitar group was formed with Gloria Roehrenbeck as their leader and provided music at the Saturday Masses and Christmas and Easter liturgies for ten years.

In 1991 under the guidance of Msgr. David Sorohan the search began for a Minister of Music and organist for St. Catherine parish. In the summer of 1991 Mr. Eric Moehring of Saginaw, Michigan was selected for the position. Mr. Moehring directs the adult mixed choir and has formed a contemporary ensemble along with two youth choirs. He also works with the school for all of their liturgies.

The St. Catharine church music program has prospered through the past 63 years because of the sacrifice of the choir directors, organists and hundreds of volunteer choir members, both youth and adult, who have given praise to God through their many talents.

In Memory

of

Reverend Msgr. Joseph R. Casey

whose dream it was to have

a pipe organ at St. Catharines

In Honor of

Reverend Msgr. David V. Sorohan

who fulfilled this dream

A Friend