

DEDICATION



DEDICATORY RECITAL

JUNE 17, 1990

WILLIAM C. AYLESWORTH, ORGANIST

PROGRAMME

Fanfare	Jacques Nicolas Lemmens
Prelude in E-flat	(1823-1881)
Noel Grand Jeu et Duo	Louis-Claude d'Aquin
	(1694-1772)
Wachet auf, ruft uns die Stimme (BWV 645)	Johann Sebastian Bach
Ich ruf zu dir, Herr Jesu Christ (BWV 639)	(1685-1750)
Kommst du nun, Jesu, vom Himmel herunter? (BWV 650)	
Toccata and Fugue in D minor (BWV 565)	Johann Sebastian Bach

Intermission

Variations on "America" (1891)	Charles Edward Ives
	(1874-1954)
Chorale in E major	Cesar Franck
	(1822-1890)
Elegy	Charles Hubert Hastings Parry
	(1848-1918)
Carillon de Westminster	Louis Vierne
	(1870-1937)

NOTES ON THE ORGAN, BY WILLIAM C. AYLESWORTH

In the first permanent building occupied by St. John's, congregational singing was led by a reed organ played by Clara Mueller and Edward Aschbacher. After the congregation moved to the present building on December 6, 1923, the purchase of a pipe organ was considered. An organ of fourteen ranks of pipes was subsequently built by the Wangerin Organ Company of Milwaukee for \$7,640. It was installed soon after Thanksgiving of 1925, when Electa Austin Santacroce began her 30-year tenure as organist and choir director. Upon the resignation in 1955 of Mrs. Santacroce, the position of Director of Music was taken by Thomas Kasdorf.

The tonal appointments of the Wangerin organ were orchestral in style, reflecting the taste of the day for playing transcriptions of orchestral music on the organ. The stop-list follows:

WANGERIN ORGAN COMPANY, OPUS 478

GREAT	SWELL	PEDAL
8' Open Diapason+	16' Bourdon*	16' Contra Bass+
8' Violoncello#	8' Open Diapason	16' Bourdon*
8' Dulciana	8' Salicional	8' Cello#
8' Unda Maris (T.C.)	8' Voix Celeste	8' Flauto Dolce*
8' Doppel Flute	8' Stopped Diapason*	Great to Pedal 8'
8' Concert Flute	4' Flute d'Amour*	Great to Pedal 4'
4' Harmonic Flute	2 2/3' Quinte*	Swell to Pedal 8'
8' Tuba	2' Flautino*	Swell to Pedal 4'
Great Unison Off	1 3/5' Tierce*	
Great to Great 16'	8' Oboe	
Great to Great 4'	8' Vox Humana	Expression (Entire organ)
Swell to Great 16'	Tremolo	Crescendo
Swell to Great 8'	Swell Unison Off	Sforzando
Swell to Great 4'	Swell to Swell 16'	Great to Pedal reversible
	Swell to Swell 4'	

(+, #, * denote the same rank of pipes)

Both divisions of the organ were housed in the same swell-box. The tremolo affected the entire organ. The detached console was of the stop-key variety, and was fitted with a combination action which was adjustable from toggle-switches to the right and left of the manual keyboards. There were four Great pistons, four Swell pistons, and four pistons for the Entire Organ.

During the tenure of William E. Schnell (1957-1967) as organist and choirmaster, some tonal alterations were made to the organ to reflect the growing popularity of the music of the seventeenth and eighteenth centuries, and the organ music of Johann Sebastian Bach in particular. In the Great, the 8' Violoncello was replaced by a 4' Octave, and the 8' Doppel Flute was removed to give way to a two-rank Grave Mixture. These two new stops, when combined with the 8' Open Diapason, constituted at least the bare essentials of a Principal Chorus, the very heart and soul of an organ's tonal equipment which had been lacking in the original tonal scheme.

In the Swell, the 8' Vox Humana was replaced by an 8' Trompette, and the 8' Oboe by a 4' Principal. The 1 3/5' Tierce was suppressed, and its stop-key used to activate a three-rank Plein Jeu (15-19-22 with breaks at every octave) which was placed on a new wind-chest. The work was completed by Joseph Banahan of the Central Organ Service of Chicago. Organists who used the tonally revised Wangerin Organ were Gary Stuart, Donna Moss, and William Aylesworth.

By the mid-1980's, the incidence of dead notes and cyphers due to deteriorating leather membranes located under almost every pipe in the organ led to consideration of major repair or replacement. An offer, which consisted of a very substantial savings in price, was made to the congregation by the Bradford Organ Company of Evanston. The company was looking for a church in which to place a good-sized two-manual organ which would be representative of its best work.

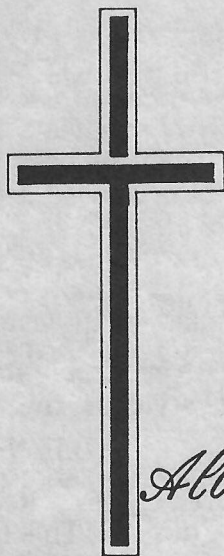
A committee was formed consisting of David G. Hardt, chairman, Katie Gienapp, Elaine Hoos, Catherine Knobel, Frederick Aschbacher, Herbert Curtis, Lee Getschow, Henry Keaton, Stephen Schwab, Edward Smith, William Aylesworth, and Pastor James Bauman. The conclusion of the committee's careful consideration was that we should replace the organ. The committee's recommendation was approved by a vote of the congregation.

In November of 1988, fund raising began under the leadership of Katie Gienapp and Stephen Schwab, who became co-chairmen of the committee when David Hardt moved away. The sum of \$150,000 was deemed necessary to cover the cost of the organ, the remodeling of the choirloft and organ chamber, and new chairs for the choir. By Easter of 1990, after an extremely successful fund-raising campaign, most of the cash was in hand, and the remainder of the amount covered by pledges.

Much consideration had been given to the placement of the organ. Ideal placement would have been in a rear gallery where the organ and the choir could be together speaking as a unit straight down the length of the nave. But since there is no gallery within the present nave of St. John's, and since the building of one would have constituted an architectural intrusion into the worship space, it was decided that the music area would remain where it had been, and that the organ would be in the chamber again. This arrangement was deemed satisfactory so long as the surfaces within the chamber could be made hard enough to be sound reflective, and the openings to the chamber made as large as possible.

The Wangerin Organ was used for the last time on Christmas Day of 1989, and was removed from the church the following day.

The Bradford Organ has mechanical key action (tracker action) and electric stop and combination action, thus using the best of old and new technologies. The tonal scheme, designed by William Aylesworth, was evolved by considering the various uses to which the organ will be put, namely, leading the congregational singing of liturgy and hymns, choir accompaniment, the presentation of music of many periods as preludes, voluntaries, and postludes, and as a recital instrument. The resulting tonal scheme is reminiscent of many large mid-nineteenth century American organs which strove to achieve tonal richness and grandeur without sacrificing clarity.



Alleluia

An outstanding feature of the Bradford Organ is that most of the pipe-work is indeed from nineteenth century American organs. It was acquired by the Bradford Company in two lots from The Organ Clearing House in Harrisville, New Hampshire, in the summer of 1989. The first lot included most of the pipes from a 12-stop 1873 William A. Johnson organ, Opus 389, located in the Christ Presbyterian Church of Lawrence, Massachusetts. The organ had been rebuilt and electrified by Estey, but the Johnson pipe-work was retained. The second lot came from an organ which had been put together from parts of various old organs by William Laws of Beverly, Massachusetts, for the First Presbyterian Church of Providence, Rhode Island. Organs by Hook and Hastings, George S. Hutchings, and Estey are known to have been the sources for some of this material.

Work on the actual organ itself commenced in August of 1989 when Walter Bradford laid out the floor-frame in his shop. Soon thereafter the pedal wind-chest was built, and pipes were placed upon it by Thanksgiving. The Swell wind-chest was built next, with that of the Great following.

When the remodeling of the organ chamber was completed by Fred Aschbacher and Ted Costa, parts of the organ were brought to the church and put in place. Because of the spatial confinement of the organ chamber, some fabrication of parts has had to be done on the site in order to work with space allowances.



NOTES ON THE CASEWORK, BY WALTER BRADFORD

Although the models chosen for the facade carvings come from disparate times and places, they express the same linear motion and style as those located in the chancel and on the reredos.

The pediment of the main facade in the east transept was part of the canter case on the 1908 Wangerin Organ at Holy Name Cathedral in Chicago. This is appropriate since the previous organ of St. John's was also a Wangerin. The mitred rosettes on the corners were inspired by motifs in Augustus Charles Pugin's (1762-1832) Gothic Ornament. The diagonal tracery on the upper transept case is also from the Pugin collection of ornamental drawings, while the center pentagonal is a copy of a 13th-century frieze found in Paris' Notre Dame Cathedral.

The chancel facade employs gothic ornaments found in friezework by Master Cuonat of Ravensburg in 1429, while the center straight incorporates Luther's rose. The finials on both facades are seen in details found on the choir screen of Chartres Cathedral. The casework was designed by Roger Daggy. The rosettes, friezes, tracery and finials were all carved by George Weissler of Evanston.

BRADFORD ORGAN COMPANY, OPUS 6

PEDAL

- 16" DbL. Open Diapason, George S. Hutchings, Op. 336
- 16' Bourdon, 19th C.
- 8' Violoncello, George S. Hutchings, Op. 379
- 4' Super Octave, Estey #1931
- 16' Trombone, Ernest M. Skinner, rebuilt by A. R. Schopp's Sons
- 8' Tromba, 19th C., rebuilt by A. R. Schopp's Sons

GREAT

- 16' Bourdon, Harry Hall, c. 1895
- 8' Open Diapason, A. R. Schopp's Sons
- 8' Melodia, Hook and Hastings
- 8' Dulciana, Wm. A. Johnson, Op. 389
- 4' Octave, Wm. A. Johnson, Op. 389
- 4' Gedeckt, unknown, mid-19th C.
- 2 2/3' Twelfth, Wm. A. Johnson, Op. 389
- 2' Super Octave, Wm. A. Johnson, Op. 389
- IV Mixture, A. R. Schopp's Sons, from compositions and scalings of extant Johnson mixtures
- 8' Trumpet, Op. 523, Roosevelt or Hutchings
- 8' Clarinet, George S. Hutchings, Op. 376

SWELL

- 8' Open Diapason, Wm. A. Johnson, Op. 389
- 8' Stopt Diapason, Wm. A. Johnson, Op. 389
- 8' Keraulophone
- 8' Voix Celeste
- 4' Principal, 19th C.
- 4' Flute d'Amour, Wm. A. Johnson, Op. 389, from Great
- 2' Fifteenth, 19th C.
- Cornet, made up by Wm. Laws, Beverly, MA, of many old pipes
- 16' Bassoon, prepared
- 8' Cornopean, 19th C.
- 8' Oboe, prepared
- Tremolo

Great to Pedal
Swell to Pedal
Swell to Great

MUSIC AT ST. JOHN'S
BRADFORD PIPE ORGAN DEDICATORY CONCERT SERIES

1990 - 1991

Music for Organ and Brass Instruments
Calista Brass Ensemble
William C. Aylesworth, organist
October 7, 1990, 4:00 p.m.

Robert M. Wellnitz, baritone
William C. Aylesworth, accompanist
November 18, 1990, 4:00 p.m.

Thomas Murray, organist
January 6, 1991, 4:00 p.m.

Frank Stoldt, organist
February 10, 1991, 4:00 p.m.

William C. Aylesworth, organist
March 3, 1991, 4:00 p.m.

Hymn Festival, Paul Manz, organist
April 28, 1991, 4:00 p.m.

St. John's Evangelical Lutheran Church
1235 Wilmette Avenue Wilmette, Illinois 60091
1 (708) 251 1730