

The Re-inauguration Concert
of the
Pipe Organ
at
Saint Thomas the Apostle Church,
Ann Arbor, Michigan

featuring guest organist
NAJI HAKIM

Sunday, 5 October 2008
8:00 PM

Free Admission

Program:

Prelude and Fugue in E minor, BWV 548

Johann Sebastian Bach
(1685-1750)

Glenalmond Suite (2007)

Naji Hakim
(b. 1955)

1. Strømmende (Flowing)
2. Favrende (Inclusive)
3. Smilende (Smiling)
4. Jublende (Jubilant)

Prière, op. 20 (published 1868)
(Prayer)

César Franck
(1822-1890)

“Sortie: Le Vent de l’Esprit” (*Messe de la Pentecôte*, 1950)
(Postlude: “The Wind of the Spirit” from *Pentecost Mass*)

Olivier Messiaen
(1908-1992)

“And suddenly there came a sound from heaven as of a rushing mighty wind,
and it filled all the house where they were sitting.” (Acts of the Apostles 2:2)

- brief intermission -

Sakskøbing Præludier (2005)

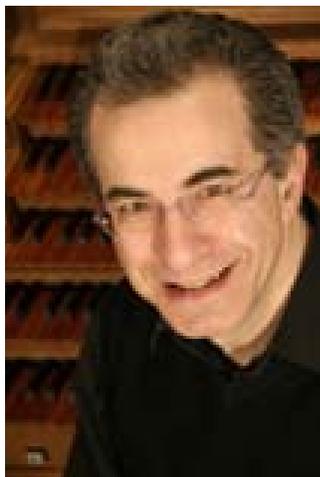
Naji Hakim

1. Mit hjerte altid vanker (Always my heart wanders to the birth place of Jesus)
2. Nærmere, Gud, til dig (Nearer, my God, to Thee)
3. O Gud, du ved og kender (O God, Thou knowest)
4. At sige verden ret farvel (The last farewell to life on earth)
5. Hil dig, Frelser og Forsoner! (Hail You, Saviour and Atoner)
6. Den mørke nat forgangen er (The gloomy night to morning yields)
7. Nu blomstertiden kommer (Now the flowers are blooming)
8. Påskeblomst! (Paschal Flow'r! why do you care to come forth?)
9. Op, al den ting, som Gud har gjort (Arise, all things that God has made)
10. O kristelighed! (O thou, image of Christ!)
11. Så vældigt det mødte os først i vor dåb (How wonderful, that the Word first met us in baptism)
12. Befal du dine veje (Commit thy way [unto God])

Improvisation on submitted themes

Tonight's concert is jointly sponsored by Saint Thomas the Apostle Church, the Ann Arbor Chapter of the American Guild of Organists, and the Mary Ida Yost Organ Recital and Lecture Fund of Eastern Michigan University. This event will close EMU's 12th Annual Improvisation Symposium, which began yesterday with a lecture and master-class by Dr. Hakim at Pease Auditorium at EMU. It also marks the first evening concert of the University of Michigan's 48th Annual Conference on Organ Music, whose theme this year is the music of Messiaen, in honor of that composer's centennial.

Tonight's Guest Artist



Born in Beirut, Lebanon in 1955, Naji Hakim studied organ with Parisian organist Jean Langlais, then continued studies at the Conservatoire National Supérieur de Musique de Paris, where he was awarded seven first prizes. He has received many awards as both performer and composer, including the Prix André Caplet from the Académie des Beaux-Arts of France. Organist of the Basilique du Sacré-Coeur, Paris from 1985 until 1993, he later succeeded Olivier Messiaen as organist of l'Église de la Trinité, which post he held 1993-2008. He is professor of musical analysis at the Conservatoire National de Région de Boulogne-Billancourt, and visiting professor at the Royal Academy of Music, London. In 2007, His Holiness, Pope Benedict XVI awarded Naji Hakim the *Augustae crucis insigne pro Ecclesia et Pontifice* Award, for his excellent commitment and work for the benefit of the Catholic Church and the Holy Father.

The Organ of Saint Thomas the Apostle Church

The present church building of St. Thomas Parish, designed by Spier & Rohn of Detroit in Romanesque style, was dedicated 26 November, 1899. Its original pipe organ was located in the rear gallery, in front of the rose window. In July & August of 1905, the organ was divided into two sections to either side of the window. *The History of Saint Thomas Parish in Ann Arbor*, by Louis William Doll (1941), describes this work as a rebuild of the existing organ, at a cost of “a little over \$300.” However, this organ is listed as opus 505, dated 1905, as built by Henry Pilcher’s Sons of Louisville, Kentucky. Whether Pilcher built the original organ in 1899, then altered it in 1905, or built an entirely new organ at that latter date is not yet clear (St. Thomas parishioners knowledgeable in the history of their parish are invited to shed further light on this matter!). This organ was dedicated on 6 October 1905 with a concert by Professor York of Detroit.

The Pilcher organ was rebuilt in 1947 by Casavant Frères Limitée of Sainte-Hyacinthe, Québec, at a cost of \$20,000. Louis Van Dessel was organist and choir director at that time. Casavant replaced all the organ’s mechanisms, incorporating new electro-pneumatic chests, a new console and wind-system. However, the pipes of the Pilcher organ were all retained, with Casavant adding one rank of new pipes and various extensions of older ranks. Nonetheless, Casavant listed this organ as their opus 1873, and over the years this organ came to be known as a Casavant.

In 1974 the Diamond Jubilee Fund was established to raise money to redecorate and improve the church building. Parishioner Edward Olnecki was the architect who designed many changes carried out at that time (he was also architect for changes made in 1964). As part of these renovations, in 1975 choir members removed and cleaned all the organ’s pipes. An additional \$4,300 was spent on organ repairs.

In 1977, music director Mary Jarrett and organist Nancy Nowak recommended that the organ be renovated. This work was carried out and completed the following year by Thomas Wood, who worked both as an organbuilder and a professor of music at the University of Indiana at Bloomington (in 1980 he formed the organbuilding partnership Goulding & Wood). Wood’s renovation involved the replacement of the majority of the organ’s pipes, in an effort to make the overall sound lighter and brighter, according to the fashion of that time. Wood also modified the tone of many of the remaining old pipes along similar lines.

In 2003 a Capital Campaign was begun at Saint Thomas parish to fund many needed improvements in the church and school buildings. This made it possible to fund a much-needed renovation of the organ, carried out by Renaissance Pipe Organ Company, Inc. of Ann Arbor. Initiated under music director Gregory Hamilton, this renovation was originally planned only to restore, repair or replace the organ's mechanical elements as needed. This work was underway during the interim music directorship of James Wagner, who was succeeded by music director Lucia Lumachi Campbell and organist Timothy Tikker in September 2005.

The mechanical renovation has entailed the replacement of all the interior mechanisms of the organ's console (keydesk) with modern solid-state components, manufactured by Syndyne Corporation of Vancouver, Washington. The wooden exterior of the console was refinished by Hofmann Furniture of Ann Arbor, with new stop-jambes made by Renaissance Pipe Organ Company, stopknobs by Syndyne, and thumb pistons by Klann Organ Supply of Waynesboro, Virginia. Renaissance also refurbished all the chest mechanisms (which hold and feed air to the organ pipes to play them), re-leathering pneumatic pouches. The large bellows air reservoir for the right side of the organ was re-leathered, and various other repairs have been made.

Renaissance had determined that some of the reed pipes installed in 1978 were beginning to collapse, and they recommended that these be replaced when funds became available. In August of 2006 a donor generously offered funds for these and other new pipes to be purchased. Based on Mr. Tikker's extensive research on French organs, and his experience with such organs in churches of similar size and acoustics as Saint Thomas, it was decided to replace all the organ's existing reed pipes with new pipes in French style. Their design was based on the work of great French organbuilder Aristide Cavallé-Coll (1811-1899), famous for building the organ at Notre-Dame Cathedral in Paris (as well as the Basilique Sacré-Coeur and Église de la Sainte Trinité, both churches where Naji Hakim was organist). Their final design was determined by consultant Manuel Rosales of Los Angeles, California (designer of the recent organ at Walt Disney Concert Hall in Los Angeles), and the pipes were hand-made by Jacques Stinkens Orgelpijpenmakers B. V. of Zeist, the Netherlands. They are made from a pewter alloy of 85% tin, hammered to ensure maximum stability. Stinkens also made two harmonic flute ranks, one based on similar pipes in the 1852-57 Cavallé-Coll organ at Luçon Cathedral, the other from the Rosales organ at Trinity Episcopal Cathedral in Portland, Oregon. Other new pipes were made by Organ Supply Industries, Erie, Pennsylvania (which firm also supplied a new, adjustable organ bench).

Starting in August 2007, Michael McNeil of Mead, Colorado undertook the revoicing of the organ. This entailed the adjustment of both existing and new pipes to produce their optimal tone quality and volume, with a special effort to reconcile and unify the contrasting tonal styles of pipes from different eras in the organ's history. Many damaged pipes were repaired, and various unsuitable pipes were replaced. It appeared that many of the pipes added in 1978 were never adjusted to produce their optimal tone in this church's acoustics; nor were they adjusted when the acoustics were changed in the church's 1992 renovation. McNeil improved the sound of the organ so as to make the organ "fill the room," i.e. be plainly and normally audible throughout the church, with optimal volume, clarity and tone quality. In the words of one parishioner, the organ now "adds joy to the singing," better leading and supporting the assembly's full participation in liturgy.

We wish to offer our sincere and heartfelt thanks to the many people who have worked so generously to make this organ renovation possible:

Elgin Clingaman and David Hufford co-owners, Renaissance Pipe Organ Company, Inc., assisted by Kurt Heyer, Kevin Krueger, Dr. Geoff Stanton and Kris VanRiper for all their fine work in the mechanical

refurbishment and ongoing maintenance of the organ; Michael McNeil, for his expert voicing, for consulting on tonal design, and tuning the organ for tonight's concert; Manuel Rosales, for his excellent design-work for the new reed and flute pipes, and consultation with the pipemakers on their construction; Theo Albertse and all the staff of Jacques Stinkens Orgelpijpkenmakers for their extraordinary craftsmanship in making these pipes. Thanks also to the staff of Saint Thomas parish for all their support, logistical and spiritual, especially: Fr. Jeffrey Njus, pastor of Saint Thomas parish; Glen Johnston, Business Manager; Angie Austin, Bookkeeper; Meghan Gilbert, Receptionist; Karen Belcher and Mark Moses, Maintenance; to Francis Lum and Suzanne Abdalla for their patience while holding keys at the organ for tuning and voicing; and to all others who have supported this project... thank you!

Finally, we especially wish to acknowledge the donor who made this all possible, providing funds not only for the rebuilding of the Saint Thomas Church organ, but also for tonight's concert: Saint Thomas parishioner Dr. Paula Davey. Thank you, Dr. Davey, for your extraordinary generosity!

Technical Description of the Organ

Renovated by Renaissance Pipe Organ Company, Inc., Ann Arbor, Michigan, 2004-08; with voicing by Michael McNeil, Mead, Colorado, 2007-08

Two manuals and pedal, 32 notes, C-g'; electro-pneumatic key action, with pitman chests; electronic stop and combination action; 28 voices, 35 ranks, 2,029 pipes

Pipe sources: P = Pilcher, 1905; C = Casavant, 1947; W = Wood, 1978 (reeds by A. R. Schopp, Alliance, OH; flues by Organ Supply, Erie, PA); O = Organ Supply, 2008; S = Stinkens, 2008

Pipe materials: Sn = 85% tin; Pb = high-lead alloy; sm = spotted metal (alloy of c. 50% tin, 50% lead); Zn = zinc

Pipe forms: om = open metal; sm = stopped metal; ow = open wood; sw = stopped wood; harm = harmonic, i.e. double-length

GRAND ORGUE (lower manual keyboard; 61 notes, C-c''')

| stop name: | pipes: |
|--|---|
| 16' Bourdon | ~ (from Pédale) |
| 8' Montre | 61(12 P, Zn, in right façade; 49 W, sm; all om) |
| 8' Flûte harmonique | 49 (low 12 notes borrowed; 49 S, Sn, om, harm from f') |
| 8' Bourdon double | 61 (P, sw; 12 single-mouthed, 49 double-mouthed) |
| 8' Bourdon | ~ (from Pédale) |
| 4' Prestant | 61 (W; sm, all om; 12 O) |
| 4' Flûte douce | 61 (P; 36 sw with pierced stoppers; 25 om, Pb) |
| 2 ² / ₃ ' Nasard | 61 (W; om, sm, tapered bass) |
| 2' Quarte de Nasard | 61 (49 W; om, sm, tapered bass; 12 O) |
| 1 ³ / ₅ ' Tierce | 61 (29 W, om, sm, tapered bass; 32 O, om, cylindrical; top 10 at 3 ¹ / ₅ ' pitch) |
| 1 ¹ / ₃ ' Plein Jeu IV | 244 (204 W; 40 O; om, sm) |
| 8' Trompette | 61 (S; Sn, hammered; 56 reeds, 5 flues) |
| 4' Clairon | 61 (S; Sn, hammered; 56 reeds, 5 flues; 8' pitch from g#') |
| Grand Orgue 16' | ~ (sub-octave coupler) |

RÉCIT (upper manual keyboard; 61 notes, C-c^{'''}; 68 notes on chest for octave coupler; expressive)

| | |
|---|--|
| 16' Bourdon doux | 68 (61 P, sw, g [#] '-c ^{'''} denicked by W; 5 C?, om) |
| 8' Bourdon | 68 (61 P, sw, denicked by W; 5 C?, om) |
| 8' Viole de Gambe | 68 (68 P, rescaled by W*; om; 12 Zn, 56 sm) |
| 8' Voix céleste | 61 (from G; 61 P, rescaled by W**; om; 7 Zn, 54 sm) |
| 4' Principal | 68 (W; om, sm) |
| 4' Flûte octaviant | 68 (12 P, Pb; 56 S, Sn, om, harm g ^o -g ^{'''}) |
| 2' Doublette | 61 (49 W; 12 O; om, sm) |
| 1 ¹ / ₃ ' Larigot | 61 (51 W; 10 O at 2 ² / ₃ ' pitch; all om, sm) |
| 1' Cymbale III | 183 (75 W; 108 O; all om, sm) |
| 8' Trompette | 68 (S, Sn, hammered; 56 reeds, g [#] ''-g ^{'''} harm; 5 flues) |
| 8' Basson-Hautbois | 68 (S, Sn, hammered; 56 reeds, f'-g ^{'''} harm; 5 flues) |
| 4' Clairon | 68 (S, Sn, hammered; 56 reeds, 5 flues; 8' pitch from g [#] '') |
| (one empty toeboard) | ~ |
| Récit 16' | ~ (sub-octave coupler) |
| Récit Unisson muet | ~ (unison off) |
| Récit 4' | ~ (octave coupler) |

*low 12 from P Pedal 8' Violoncello, rest from P Swell 4' Violina rescaled 1 half-tone wider

**low 7 from P Great 8' Dulciana, rest from P Swell 8' Voix céleste, rescaled 2 half-tones wider

PÉDALE (32 notes, C-g')

| | |
|-----------------------|---|
| 32' Bourdon Résultant | ~ (from 16') |
| 16' Principal | 44 (P; 12 ow; 32 om: 18 Zn in left façade, rest Pb) |
| 16' Bourdon | 61 (32 P 12 C, sw; 17 O, sm, Pb) |
| 16' Bourdon doux | ~ (from Récit) |
| 8' Principal | ~ (from 16') |
| 8' Bourdon | ~ (from 16') |
| 4' Octave | 32 (31 W, 1 O; om, sm) |
| 4' Bourdon | ~ (from 16') |
| 2' Fourniture III | 96 (W; om, sm) |
| 16' Bombarde | 44 (S; reeds, Sn, hammered; full-length) |
| 8' Trompette | ~ (from 16' Bombarde) |
| 4' Clairon | ~ (from Grand Orgue) |

Couplers:

Grand Orgue / Pédale 8'
 Grand Orgue / Pédale 4'
 Récit / Pédale 8'
 Récit / Pédale 4'
 Récit / Grand Orgue 16'
 Récit / Grand Orgue 8'
 Récit / Grand Orgue 4'

Reversible Pistons:

each 8' coupler, thumb & toe
 Tutti (full organ, adjustable; thumb & toe;
 red indicator light)

Combination Pistons:

12 general (duplicated thumb & toe)
 6 Grand Orgue (thumb)
 6 Récit (thumb)
 6 Pédale (thumb)
 128 memory levels, with LED indicator
 memory level up, down

Balanced Pedals:

Expression Récit
 Crescendo (green indicator light and graduating dial)

Casavant Specification, 1947:

GREAT (61 notes; 68-note chest)

16' Open Diapason
8' Open Diapason
8' Doppelflöte
8' Viola da Gamba
8' Dulciana
4' Octave
4' Flûte d'Amour
2' Superoctave
Mixture IV
8' Trumpet
Chimes (prepared for)
Great Super

SWELL (61 notes; 68-note chest)

16' Bourdon
8' Violin Diapason
8' Stopped Diapason
8' Salicional
8' Voix céleste
8' Aeoline
4' Flute harmonic
4' Violina
2' Piccolo
Dolce Cornet III
8' Cornopean
8' Oboe
8' Vox humana*
Tremulant
Swell Sub
Swell Super

PEDAL(32 notes)

16' Open Diapason
16' Violone (12 fr. GT 16, rest from Violoncello)*
16' Bourdon
16' Gedeckt (Swell)*
8' Octave (from 16' Open Diapason)*
8' Stopped Fute (from 16' Bourdon)*
8' Violoncello
4' Flute (from 16' Bourdon)*
Chimes (prepared for)

*Casavant additions to original Pilcher stoplist;
original Pilcher appears to have had 61-note
manuals and 30-note Pedal

Wood Specification, 1978:

GREAT

8' Principal
8' Doppelflöte
4' Octave
4' Flûte d'Amour
2²/₃' Nazard
2' Gemshorn
1³/₅' Tierce
1¹/₃' Mixture IV
16' Fagott (low 24 from Pedal)
8' Trumpet
Great Super
Unison Off

SWELL

16' Bourdon
8' Stopped Diapason
8' Salicional
8' Voix céleste (from low G)
4' Principal
4' Flute (not harmonic*)
2' Octave
1¹/₃' Quint
1' Scharff III
8' Trompette
8' Oboe
8' Vox humana
4' Clarion (8' pitch from g#")
Tremulant
Swell Sub
Swell Super

PEDAL

32' Resultant (Bourdon)
16' Open Diapason**
16' Bourdon
16' Gedeckt (Swell)
8' Octave (from 16' Open Diapason)**
8' Flute (from 16' Bourdon)
4' Choralbass
2' Mixture III
16' Posaune (1/2-length)

*replaced from c#° with former 2' Piccolo,
rescaled 1 half-tone wider

**pipes from 8' C on up replaced with
former Swell 8' Diapason

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Karmen Saran, Special Projects