

HOLY GHOST CHURCH



**ORGAN DEDICATION
MAY 1986**



*The musical tradition of the universal Church
is a treasure of inestimable value,
greater even than that of any other art.*

Vatican II

As we dedicate this new organ at Holy Ghost Church
to the honor and glory of God Almighty,
we pray that it may ever inspire and uplift
those who hear it.
May God grant that it will always be an adornment
of the sacred liturgy and the beauty of this
house of the Lord.

DESCRIPTION OF THE ORGAN

Our new organ, dedicated to the glory of God, is an instrument of tonal beauty and flexibility and represents the latest development in organ construction and technology. It is an instrument of Neo-Classical design and was constructed by the Schantz Organ Company of Orrville, Ohio, a firm that has been a leader in pipe organ construction for over 100 years, and is nationally known for its custom building of quality pipe organs.

The organ combines the traditional artistry of true pipe organ sound with the most modern technological developments in engineering, and was designed as an effective compliment to choral and congregational singing as well as a superb recital instrument for a variety of music of different periods.

The organ consists of three manuals and pedal division. The Great organ and most of the Pedal organ are exposed in the gallery facing the nave. The Swell organ is in the left chamber under expression and the Choir organ is in the right chamber under separate expression. There are 44 ranks of pipes, 46 stops, for a total of 2548 pipes.

No two ranks of pipes are scaled alike. Some are of metal, an alloy of tin and lead known as "spotted metal", a unique material in pipe organ construction, to give brightness and create more overtones. The larger metal pipes are made of annealed zinc for dual properties of strength and lightness of weight. Other pipes are made of wood. The pipes vary in length from the size of a lead pencil to the longest pipe of eighteen feet.

The console is of the draw knob type having tracker touch at the keys, controlling 25 couplers, 31 thumb pistons and 17 toe studs. The keyboards are made of maple and rosewood. The organ bench is adjustable and can be lowered and raised at the discretion of the organist. The organ console itself is movable.

The specification and aesthetic appearance of the organ was designed by Mr. Arthur C. Strahle, District Manager for the Schantz Organ Company in the Midwest Area of the United States. The organ architect was Mr. Chester Gable, and the final voicing was done by Mr. Robert May. We would like to acknowledge the help and input of Kevin Kennedy, Francis Slechta, Allen Hobbs, and Judith Higson.

*The pipe organ is to be held in high esteem
in the Latin Church, for it is the traditional
musical instrument, the sound of which can
add a wonderful splendor to the Church's
ceremonies and powerfully lifts up men's minds
to God and higher things.*

Vatican II

MASS OF DEDICATION

Pentecost Sunday, May 18, 1986, 10:00 a.m.

Concelebrants:

Reverend Charles B. Woodrich, Pastor
Monsignor Richard C. Hiester
Very Reverend John V. Anderson, K.C.H.S.
Reverend Thomas Kelly, S.J.
Reverend Joseph C. Sullivan

Prelude: César Franck *Chorale No. 3 in a minor*
Francis Slechta, organist

Opening Hymn: *Come, Holy Ghost*

Ordinary: Zoltan Kodály *Missa Brevis*

Subtitled "In Time of War", this
mass was written in 1944. Its
beautiful moving and soaring
passages call upon God to grant,
in the spirit of Christianity,
peace.

Sequence: Gregorian chant *Veni, sancte spiritus*

Homily and Blessing of the Organ: Reverend Charles B. Woodrich

Offertory: Benjamin Britten *Festival Te Deum*

Communion: Louis Vierne *Tantum Ergo*
Johann Sebastian Bach *Schmücke dich, o liebe Seele*
(Bedeck yourself, oh beloved soul)
Kevin Kennedy, organist

Closing Hymn: *Now Thank We All Our God*

Recessional: Louis Vierne "Final" from *Symphony No. 1*
Kevin Kennedy, organist

HOLY GHOST CHURCH CHOIR

Kevin Kennedy, conductor
Francis Slechta, organist

INAUGURAL RECITAL

CATHARINE CROZIER

Tuesday, May 20, 1986, 8:00 p.m.

Robert Schumann
1810-1856

Sketch in f minor

Wolfgang Amadeus Mozart
1756-1791

Andante in F Major, KV 616

Johann Sebastian Bach
1685-1750

Allein Gott in der Höh sei Ehr
(Glory be to God on high), BWV 662

Passacaglia in c minor, BWV 582

Intermission

Ned Rorem
b. 1923

Views from the Oldest House

Sunrise on Sunset Hill
Elms
The Nest of Old North Church
Spires
Rain Over the Quaker Graveyard
Sunday Night

Marcel Dupré
1886-1971

Variations on a Noël

Moderato (theme)
Larghetto
Poco animato
Cantabile (canon à 8)
Vif
Vivace
Plus modéré (canon à 4 e 5)
Vivace
Cantabile (canon à 2)
Animé
Fugato: Presto

PROGRAM NOTES

Robert Schumann's compositions for pedal piano (or organ) include Six Canons, Six Fugues on B-A-C-H, and Four Sketches.

The Mozart *Andante for Little Clock-work Organ* is one of the works commissioned by Count Josef Deym for this instrument which contains small organ pipes and bellows operated by a clock mechanism.

The organ chorale of Bach is from the collection called *The Eighteen Chorales*. The Gregorian chant from which the melody is derived is from the Gloria of Mass I for Easter. The short cadenza at the concluding phrase is a unique feature of this highly ornamented setting.

The passacaglia was originally a stately Spanish dance in triple time. Bach's monumental passacaglia consists of twenty variations on a theme, the first half of which may have been borrowed from the French composer André Raison (c.1650-1720). The theme appears first in the lower part and, growing in intensity and brilliance, the composition reaches a powerful climax as the theme appears in the upper voice. After a harpsichord-like interlude, the theme is again forcefully stated in the bass for the final variations. There follows immediately an inspired fugue constructed on the first half of the passacaglia theme and a graceful secondary theme which accompanies it. The fugue culminates in an unexpected chord and, after a dramatic pause, a powerful coda concludes one of Bach's greatest works for the organ.

Ned Rorem, one of our most distinguished American composers, was commissioned to write *Views from the Oldest House* for the 1982 national convention of the American Guild of Organists. The "Oldest House" is located on Nantucket's Sunset Hill and the pieces represent impressions of the views from this landmark of 1686.

This year of 1986 marks the 100th anniversary of Dupré's birth on May 3rd at Rouen, France. This outstanding composer and performer was organist at Saint-Sulpice, Paris, and, for a number of years, the Director of the Conservatoire. He was a master of the organ idiom, and his music is filled with rich harmonic color. His classical background enabled him to make use of every device of counterpoint, harmony and rhythm in a thoroughly artistic and effective manner. Variations on Noël tunes have been a popular form of composition for French composers for hundreds of years, and Dupré used this attractive melody with consummate musical and technical mastery.

CATHARINE CROZIER was born in Oklahoma and began to study the violin, piano, and organ at an early age, making her first recital appearance as a pianist when she was six years old. She was awarded a scholarship at the Eastman School of Music in Rochester, New York, where she studied organ with Harold Gleason and graduated with the Bachelor of Music degree and the Performer's Certificate. As a graduate student Miss Crozier received the Artist's Diploma, the highest award for performance, and the Master of Music degree. Miss Crozier's dissertation was on a famous 16th century book by Girolamo Diruta, a work devoted to the playing of the harpsichord and the organ. During her graduate study Miss Crozier also did special work with Joseph Bonnet, the distinguished French virtuoso. In 1938 Miss Crozier was appointed to the organ faculty of the Eastman School of Music, and became head of the organ department in 1953. Since her debut at the National Convention of the American Guild of Organists at the National Cathedral in Washington, D.C., in 1941, Miss Crozier has appeared at many regional and national conventions of the organization and has played recitals throughout the United States, Canada, and Europe. She has also been heard on the National Radios of France, Switzerland, Czechoslovakia, Belgium, England, the United States, and the Danish National Television. Miss Crozier has appeared with the Rochester Philharmonic Orchestra, the Florida Symphony Orchestra, Columbus Symphony, Fresno Symphony, New York Philharmonic, and Musica Aeterna Orchestra of New York. From 1955 to 1969 Miss Crozier was organist of Knowles Memorial Chapel at Rollins College in Florida and now lives in California. As a teacher Miss Crozier has met with marked success, numbering among her students many distinguished organists. She has conducted master classes throughout the United States, and has taught on the summer faculty of the Union Theological Seminary, the Andover Organ Institute, at Claremont College and Stanford University in California, and Northwestern University. She received the honorary degree, Doctor of Music, from Smith College, Baldwin-Wallace College, and the University of Southern California, and the Doctor of Humane Letters from Illinois College. Miss Crozier has appeared as recitalist at the International Organ Festival held at St. Alban's Cathedral, England, and the International Congress in Montreal, Canada. She served as a member of the jury at the International Competitions held at Bruges, Belgium, St. Alban's, England, and Chartres, France. Miss Crozier was one of three organists chosen to play the inaugural organ recital at Avery Fisher Hall at Lincoln Center in 1962, and was engaged for a solo recital in 1964. She played a concerto at the inauguration of the organ in Alice Tully Hall at Lincoln Center in 1975 and a solo recital there in 1976. In 1979 she was awarded the International Performer of the Year Award by the New York City chapter of the American Guild of Organists, presented to her by Miss Alice Tully at the conclusion of Miss Crozier's award recital at Alice Tully Hall. Other awards she has received include the Alumni Achievement Award from the Eastman School of Music in 1976, and the University of Rochester Citation to Alumni in 1983.



We are honored to have her as our guest recitalist at this important dedication.

The roots of *Holy Ghost Church* date back to 1905 when it was separated from Cathedral parish. The church was then located at 20th and Curtis streets and contained many artifacts from Denver's first cathedral built in 1860. The large number of people attending the church made a larger building necessary, and, in 1924, a site was purchased at 19th and California streets for \$70,000 and a new church was built. The new church prospered, but it was never finished in its original design. In 1940, Miss Helen G. Bonfils, whose father was co-founder of the Denver Post, announced that she would complete the church in memory of her parents. Work began on the present edifice in 1941 and it was dedicated on July 8, 1943.

The nearly three hundred tons of colocreme travertine marble, the largest installation in the United States, along with the beautiful Renaissance-style architecture and the richly decorated interior all add to the impressive warmth and inspirational setting for the daily exposition of the Blessed Sacrament at the high altar.

Holy Ghost Church Choir is a group of very talented and dedicated musician/singers which sings a Latin high mass every Sunday of the year. At present the choir has thirty masses in its repertoire by composers from every period of music history. It also performs many motets in various languages for use at the Sunday mass, and various larger works for feasts and concerts throughout the year. The choir has a long tradition, and the high mass on Sunday morning at 10:00 attracts people from the entire metropolitan area as well as people from longer distances.

Kevin Kennedy has been at Holy Ghost for eighteen years. Before his appointment to Holy Ghost, he held positions at Saint Patrick's Cathedral in Norwich, Connecticut (when he was thirteen years old), Immaculate Conception Basilica in Denver (when the age of sixteen), Blessed Sacrament Church in Denver, and Grace Presbyterian Church in Littleton, Colorado. Mr. Kennedy has Bachelor and Master degrees in piano performance from the University of Denver. He has played as a member of the Denver Symphony and has held positions with the Central City Opera, the Denver Lyric Opera, and Opera Colorado. Mr. Kennedy is currently chairman of the music department at Arapahoe Community College and founder-director of the Vocal Arts Ensemble of Denver.

Francis Slechta has been at Holy Ghost for two years. Raised in the Denver area, he attended Regis High School and received his Bachelor of Music degree in organ performance from Colorado State University. Mr. Slechta was organist and choir director at Saint Pius the Tenth Church in Aurora from 1971 to 1980 and is a former member of the Archdiocesan Music Commission. Currently he is employed by the City and County of Denver and teaches organ privately.

*The treasury of sacred music is to be preserved
and cultivated with great care.
Choirs must be assiduously developed....*

Vatican II

ORGAN SPECIFICATIONS

GREAT ORGAN (exposed)

8'	Principal	61 pipes
8'	Rohrflöte	61 pipes
4'	Octave	61 pipes
4'	Spitzflöte	61 pipes
2'	Super Octave	61 pipes
IVrk	Furniture	244 pipes
IIIrk	Scharf	183 pipes
8'	Trompete	61 pipes
8'	Festival Trumpet	61 pipes
	Chimes	25 notes

CHOIR-POSITIV ORGAN (enclosed)

8'	Holzgedackt	61 pipes
8'	Erzähler	61 pipes
8'	Erzähler Celeste	49 pipes
4'	Koppelflöte	61 pipes
2 2/3'	Nasat	61 pipes
2'	Prinzipal	61 pipes
1 3/5'	Terz	61 pipes
IIIrk	Cymbel	183 pipes
8'	Krummhorn	61 pipes
8'	Festival Trompette from Great	
	Tremulant	

SWELL ORGAN (enclosed)

16'	Bourdon	12 pipes
8'	Principal	61 pipes
8'	Bourdon	61 pipes
8'	Viola	61 pipes
8'	Viola Celeste (FF)	56 pipes
4'	Prestant	61 pipes
4'	Flûte harmonique	61 pipes
2'	Waldflöte	61 pipes
IIIrk	Plein jeu	183 pipes
16'	Contra-hautbois	61 pipes
8'	Trompette	61 pipes
8'	Hautbois	12 pipes
4'	Hautbois	12 pipes
	Tremulant	

PEDAL ORGAN (partially exposed)

32'	Resultant	
16'	Principal	32 pipes
16'	Subbass	32 pipes
16'	Bourdon	from Swell
8'	Principal	12 pipes
8'	Bassflöte	12 pipes
8'	Bourdon	from Swell
4'	Choralbass	32 pipes
4'	Bassflöte	12 pipes
IIIrk	Mixture	96 pipes
16'	Posaune	32 pipes
16'	Contra-hautbois	from Swell
8'	Posaune	12 pipes
8'	Hautbois	from Swell

*Sing joyfully to God, our strength;
acclaim the God of Jacob.
Take up a melody, and sound the tymbral,
the pleasant harp and the lyre.
Blow the trumpet at the new moon,
at the full moon, on our solemn feast.*

Psalm 81

Praise the Lord in His sanctuary,
Praise Him in the firmament of His strength.
Praise Him for His mighty deeds,
Praise Him for His sovereign majesty.
Praise Him with the blast of the trumpet,
Praise Him with the lyre and harp,
Praise Him with the tymbral and dance,
Praise Him with strings and pipe.
Praise Him with sounding cymbals,
Praise Him with clanging cymbals.
Let everything that has breath praise the Lord!
Alleluia!

Psalm 150