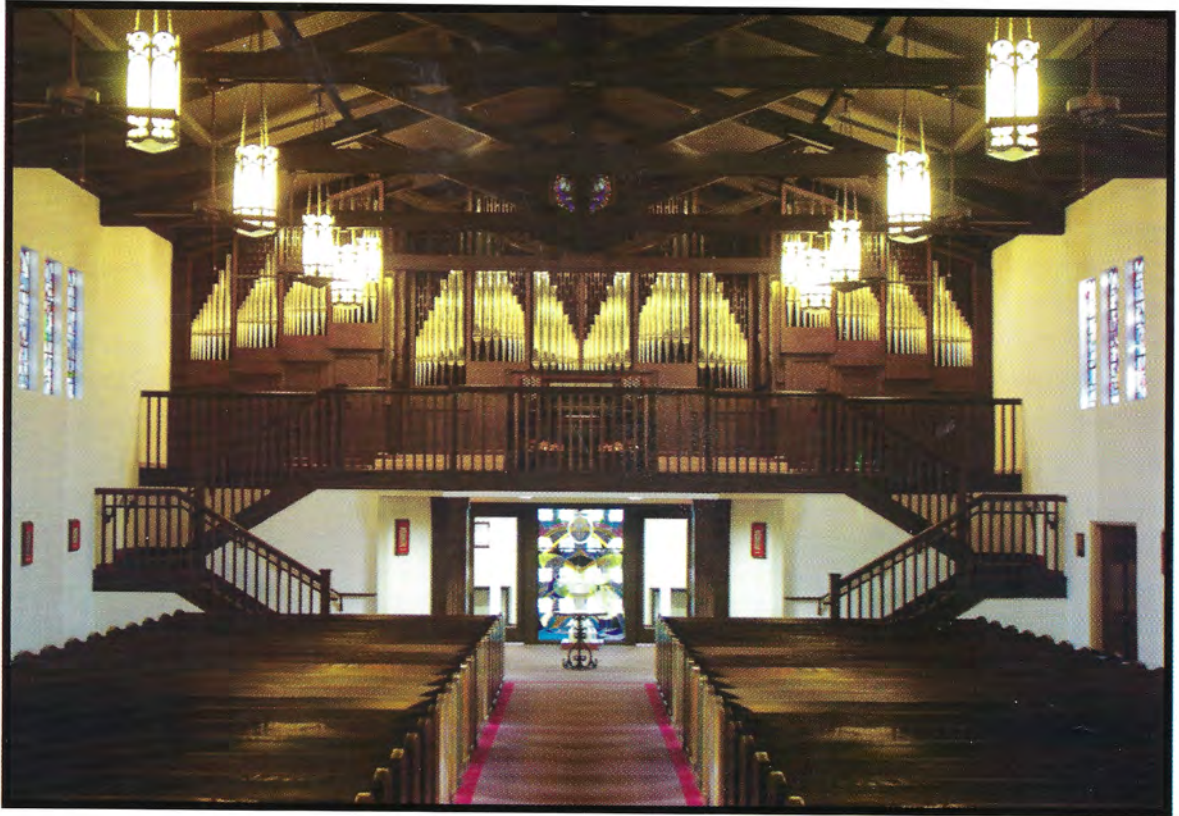


# *THE DEDICATION OF AN ORGAN*



*FEBRUARY 5, 2010*  
*7:00 o'clock in the evening*

*CHRIST CHURCH EPISCOPAL*  
*2000 South Maryland Parkway*  
*Las Vegas, Nevada 89104*

# *THE ANTIPHONAL*





## THE EPISCOPAL DIOCESE OF NEVADA

9480 S. Eastern Ave., Suite 236 • Las Vegas, Nevada 89123

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The Rt. Rev. Dan T. Edwards, Bishop

bishop@nvdiocese.org

I am pleased beyond words at Christ Church's accomplishment in bringing to Las Vegas the largest, and perhaps best, organ in the state of Nevada. This is the hard won victory from 30 years of struggle to fulfill the dream of this congregation's late rector, Karl Spatz. But the journey toward this night began even earlier. The pipe organ traces its origins to the hydraulis, a water organ, invented in the 3<sup>rd</sup> Century B.C.E. by Ctesebius of Alexandria, physicist, father of pneumatics, a brilliant engineer who also invented the water clock. From the hydraulic on, the organ has always been a big instrument for a big place where big events occur. Thus the organ was first used to accompany the bloody battles of gladiators. I do not know if that has anything to do with why it was ultimately adopted for church use.

Pope Vitalian introduced the organ to Christian worship in the 7<sup>th</sup> Century. The ideal instrument for choral accompaniment, it provides a foundation with tones below the vocal register, support with tones in the vocal register, and brightness with tones above the vocal register. The pipe organ's invention in the 14<sup>th</sup> century was a quantum leap in the capacity of an instrument to enhance worship. Its capacity to play softly or forcefully at a sustained volume and its capacity to polyphony made new expressions of the human spirit possible.

In an era when Anglicanism was taking its distinctive shape, great composers were writing organ music. Bach and Buxtehude wrote music worthy of what Mozart called "the king of instruments." In the Romantic Movement of the 19<sup>th</sup> Century, Mendelssohn and Frank discovered the capacity of the organ to express passion. The organ not only supported congregational singing. It couch preach!

When I first came to the Episcopal Church, I did not really get Episcopal music. It took some years to educate my ears, and eventually my heart, to thrill at hymns like Brother James Air and *Laudate Dominum*. Expanding my capacity for musical experience opened my soul to spiritual experience that I had not previously known existed. I see the presence of this organ as an opportunity or the Spirit. In such hymns and in the sacred voluntaries by great composers, we encounter something of the majesty of God. I am grateful to all who have worked and given of their resources to make this possible.

Yours in Christ,

Dan Edwards

X Nevada



## A BRIEF HISTORY OF CHRIST CHURCH PARISH

Jeremiah was asked the question: "Is there any word from the Lord?" This question was a burning one for the three stalwart souls, Mr. and Mrs. Charles Squires and Mr. Chris Brown, who in 1903 sent forth the word that Las Vegas needed a mission church. Four years later in 1907 a vicar was assigned to begin the church. The first meeting in Las Vegas of the Episcopal Church was in the local school house on October 6, 1907. The momentum rolled on and by June 1908 the cornerstone was in place and history was made! For the first time in the city of Las Vegas, church services were conducted in a church building! The word had come from the Lord and Christ Church was the answer!

In 1953, as the City of Las Vegas was on the move and becoming known for its famous life style, the members of the parish recognized the need and desire to relocate from downtown. The struggle to finance this move was equally as long as the original endeavors to plant an Episcopal church in Las Vegas. Once more the congregation took up the challenge, sold the church property and began holding services at the Elk's Hall. Church social functions were conducted at the Jewish Community Center. Ecumenism was alive. If it was God's plan to stir up the souls and impart a "can do" attitude, it worked!

The present location, built in 1962, is modeled as a Spanish Mission Church with a beautiful patio in keeping with that tradition. Over the years the church has been a shining light as bright as the famous "Strip" lights and home to the famous and near famous of this now mega metropolitan city. The first mayor of Las Vegas, Peter Buol (1909), and two governors, Vail Pittman and Richard Bryan, were all members of Christ Church. We were honored in the 1960's with the presence of the Archbishop of Canterbury, Michael Ramsey, celebrating at our altar. Our Presiding Bishop, Katharine Jefferts Schori, celebrated at the free-standing altar on the occasion of our 100<sup>th</sup> anniversary in November 2007, using the 1862 Prayer Book, which was the one in use in 1907.

The beautiful interior of Christ Church is breathtaking. The Christus Rex above the high altar; the stained glass windows on the Gospel side, depicting the 12 Apostles, and on the Epistle side, the 12 Tribes of Israel; and the Stations of the Cross by the famous artist, DeGrazia, all add to the visual effect. Now, adding to that beauty is the magnificent Schantz Pipe Organ dedicated this February 5, 2010! Oh, what love God has for his people!

The sacrifices, the blood, sweat, and tears over these past 103 years read like a novel: disappointments and financial difficulties; a murder most foul of a beloved rector (Fr. Malcolm Jones); the premature death of a good man (Francis Brown) who literally gave his life for this church; and, two families (the Beattys' and the Browns') who took second mortgages on their homes in order to provide for a rectory for this church, and of the Vestry meeting every week for a year in 1962 to bring about the magnificent church edifice where we now worship. These are but a few of the wildly beautiful glimpses of the wondrous story of Christians who loved and love Christ Church, a.k.a. Christ the King.

Louise "Rusty" Fortier, Historian

## A BRIEF HISTORY OF THE ORGAN PROJECT

Our original pipe organ, a 6-rank Möller Double Artiste, was installed in 1962 and was given in memory of Mary Alice and William Payne Cooper by their daughter, Ruth Ferron. This organ model was designed for use in a small chapel or a rehearsal room and even though it had a beautiful warm tone, it just could not properly fill the space.

When the Organ Committee was formed in 1994, we envisioned a pipe organ which would provide beautiful music and a revitalization of worship. We were committed to creating a legacy that would enrich both worship and music in the lives of subsequent generations.

The Committee researched numerous organ companies, traveled to hear representative organs, hired a consultant and after narrowing down the list to four organ companies, the Committee unanimously chose the Schantz Organ Company. There was no question that the quality of their craftsmanship, the visual beauty and the tonal sounds were exactly what we envisioned for Christ Church.

The Schantz Organ Company, located in Orrville, Ohio, was established in 1873 by A. J. Tschantz, the grandson of Swiss immigrants. Today the business continues under management of the third and fourth generations of the Schantz family.

A devastating blow was felt by the Church when our beloved rector, Fr. Karl Spatz, passed away suddenly in 1996 and the organ project was put on hold for over ten years. Recently, there was a renewed interest in the project, a capital campaign was launched, and the contract was signed in May 2008.

The Vestry chose Our Savior Lutheran Church in Mesa, Arizona., as the new home for our Möller Organ and it was removed in January 2009. The balcony renovation and reconstruction began in June 2009. Our new Schantz organ was delivered on November 9, 2009, and the installation was completed on November 21, 2009. The tonal finishing which began in December was completed on January 15, 2010, and our organ sounded for our Sunday services on January 17, 2010.

A pipe organ embodies the Church's dedication to the continuance of excellent quality in the musical tradition of the Anglican Church. We also recognize our responsibility to the community and will be starting a concert series that will be open to the public.

The Organ Committee:

Kay Miller Browne

Jeff Colman

Betty Foss

Dr. Paul Hesselink

Kathi Colman, Organ Committee Chairman

Alice Hohenthauer

Susan Johnson

Jeff Kriske

Marion McFadden

David Polley

Colleen Schroeder

Midgene Spatz

Mark Towne

Herb Ueckert

# CHRIST CHURCH EPISCOPAL ORGAN STOP LIST

## GREAT (Manual II, unenclosed)

16'	Violone	[CHOIR]
8'	Open Diapason	61 pipes
8'	Violone	[CHOIR]
8'	Bourdon	61 pipes
8'	Harmonic Flute (no. 1-12 from Bourdon)	49 pipes
4'	Principal	61 pipes
4'	Spire Flute	61 pipes
2-2/3'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
1-3/5'	Seventeenth	61 pipes
2'	Chorus Mixture IV	244 pipes
8'	Trumpet	61 pipes
	Tremulant	
	Great to Great 16	
	Great to Great 4	
	Great Unison Off	
	Cymbelstern	5 bells
	Chimes	25 chimes

## SWELL (Manual III, expressive)

16'	Chimney Bass	73 pipes
8'	English Diapason	61 pipes
8'	Viola	61 pipes
8'	Viola Celeste	61 pipes
8'	Voix Celeste II	110 pipes
8'	Chimney Flute	(ext.)
4'	Principal	61 pipes
4'	Open Flute	61 pipes
2-2/3'	Nazard	61 pipes
2'	Octavin	61 pipes
1-3/5'	Tierce	61 pipes
2'	Plein Jeu IV	244 pipes
16'	Bassoon	73 pipes
8'	Trumpet	61 pipes
8'	Oboe	(ext.)
4'	Rohrschalmei	61 pipes
	Tremulant	
	Swell to Swell 16	
	Swell to Swell 4	
	Swell Unison Off	

**CHOIR (Manual I, expressive)**

16'	Violone	61 pipes
8'	Violone	61 pipes
8'	Voce Umana (tc)	49 pipes
8'	Holzgedeckt	61 pipes
8'	Silver Flute	61 pipes
8'	Flute Celeste (tc)	49 pipes
4'	Octave	61 pipes
4'	Koppelflöte	61 pipes
2'	Super Octave	61 pipes
1-1/3'	Larigot	61 pipes
1-1/3'	Full Mixture IV	244 pipes
8'	Krummhorn	61 pipes
	Tremulant	
	Choir to Choir 16	
	Choir to Choir 4	
	Choir Unison Off	

**PEDAL (unenclosed)**

32'	Resultant	32 notes
16'	Contra Bass	44 pipes
16'	Violone	[CHOIR]
16'	Subbass	32 pipes
16'	Chimney Bass	[SWELL]
8'	Octavebass	(ext.)
8'	Violone	[CHOIR]
8'	Bourdon	(ext.)
8'	Chimney Flute	[CHOIR]
4'	Choral Bass	32 pipes
4'	Open Flute	(ext.)
32'	Grand Cornet	32 notes
16'	Trombone	56 pipes
16'	Bassoon	[SWELL]
8'	Tromba	(ext.)
4'	Clarion	(ext.)
4'	Oboe	[SWELL]

**ANTIPHONAL (Manual IV, unenclosed)**

8'	Gedeckt	61 pipes
4'	Spitzprincipal	61 pipes
4'	Rohrflöte	61 pipes
2'	Gemshorn	61 pipes
	Tremulant	

*Welcome and Introductions*  
*Special Comments*  
*Blessing and Dedication of the Organ*

*Stephen Wilkinson, Sr. Warden*  
*Mr. Victor B. Schantz, President*  
*The Rev. Dr. Vincent O'Neill*

### *The Program*

Präludium in F Major, Bux WV 145 Dieterich Buxtehude  
(c. 1637-1707)

Two Chorale Preludes from Op. 122, Nos. 9 and 10 Johannes Brahms  
(1833-1897)  
*Herzlich tut mich verlangen* (My Heart is Filled with Longing)

The Creation: A Biblical Sonata based on: Larry Visser  
(b. 1962)  
*All Things Bright and Beautiful* – Royal Oak (Hymn 405)

- I. Prologue: “All Things Bright and Beautiful” (Full Organ)
- II. “The Purple-Headed Mountains, The River Running By” (Reeds)
- III. “The Ripe Fruits in the Garden” (Principals)
- IV. “The Sunset and the Morning” (Strings)
- V. “Each Little Bird that Sings” (Flutes)
- VI. Finale: “The Lord God Made Them All” (Full Organ)

Richard Corson, narrator  
Alice Hohenthauer, organist

“Tierce en Taille” from Mass for Convents François Couperin  
(1688-1733)

Prelude and Fugue in D Minor, BWV 539 Johann Sebastian Bach  
(1685-1750)

*Lo, How a Rose E'er Blooming* *arr.* Diane Bish  
(b. 1941)

Paul S. Hesselink, organist



Fanfare	John Cook (1918-1984)
El Flautista Alegre (The Happy Flutist)	Ramón Noble (1925-1999)
Litanies	Jehan Alain (1911-1940)
Nimrod (from <i>Enigma Variations</i> )	Edward Elgar (1857-1934)
Variations on America	Charles Ives (1874-1934)
Festival Alleluias	William Ferris (1937-2000)
Set to <i>Toccata from Symphony No. 5</i> by Charles-Marie Widor	
The Christ Church Choir, Kathi Colman, director	

Ty Woodward, organist

### *About the Performers*

**Alice Hohenthauer** served as the organist at Christ Church for seventeen years, retiring from the position in November of 2008. For those years she presided at the church's 6-rank Möller Double Artiste. She expertly provided quality organ literature for the worship services, weddings and funerals even though the instrument was limiting and more than occasionally frustrating. It is appropriate that she open this evening's recital on the new Schantz, more than nine times the size of the previous instrument.

**Paul S. Hesselink** is the current organist at Christ Church. He brings to the church many years of experience as a university professor, organist and church musician in Virginia. Moving to Las Vegas in 1993 he became an "itinerant" substitute organist for many churches in the Las Vegas Valley. He is the Dean Emeritus of Nevada School of the Arts and continues as an adjunct faculty member in the Music Department at UNLV where he provides organ instruction.

**Ty Woodward** is the regional representative for the Schantz Organ Company of Orrville, Ohio. He has been involved in the Christ Church organ project over the last fifteen years. Ty has had a career as a theater organist and has served for many years in various church positions. He is currently staff organist at Disney's El Capitan Theatre in Hollywood, and the organist and choirmaster at St. Barnabas on the Desert Episcopal Church in Scottsdale, Arizona.

## Program Notes

**Dieterich Buxtehude** served as the organist at St. Mary's Church in Lübeck from 1668 until his death in 1707. During those nearly forty years, he became one of the most celebrated church musicians in all of Europe. His fame motivated the 20-year old J. S. Bach in 1705 to walk from Arnstadt to Lübeck, a distance of 280 miles, to hear the legendary musician. The *Präludium in F Major* is a multi-sectional composition, partly in a free quasi-improvisational style (*stylus fantasticus*) and in a more metrical and a stricter style. A fugue subject as part of this composition has a double echo; the echo device was a compositional technique used extensively in North German organ compositions and can be traced from the great Jan Pieterszoon Sweelinck and his many students who form the backbone of the North German Organ School to Buxtehude who is the highpoint in its development. We recognize the last eight notes of the fugue subject as the notes of the well-known hymn tune "O God, Our Help in Ages Past" (St. Anne), a melody credited to the English composer William Croft who lived from 1678-1727. It is doubtful that Buxtehude would have known the tune from the English source.

Already ill and dying from cancer, **Johannes Brahms** turned to the organ for the last compositions he wrote—his Eleven Chorale Preludes, Op. 122 (post). These two elegant preludes on the German chorale melody, *My Heart is Filled with Longing* is perhaps more recognizable to us as the Passion Chorale melody, "O Sacred Head Now Wounded." These pieces are the mature Brahms and are exquisite in every carefully crafted detail.

**Larry Visser** attended Calvin College where he earned the Bachelor of Arts degree in music history, theory, and composition. He pursued graduate studies at the University of Michigan School of Music where he earned the MM degree in organ and church music and the DMA degree in organ performance. Dr. Visser is currently Minister of Music and Organist at LaGrave Avenue Christian Reformed Church in Grand Rapids, Michigan. He is a member of the American Guild of Organists, has served on the board of the Grand Rapids Chapter of AGO, and is also a member of the Hymn Society in North America and Canada. His compositions include organ and choral music.

**François Couperin** served as organist at Saint Gervaise in Paris where between 1656 and 1826 a total of eight members of the Couperin family held the position of organist. Couperin's *Tierce en Taille* comes from his Mass for Convents. At age 22 Couperin was granted a license by King Louis XIV to publish his two organ mass settings: Mass for Convents and Mass for Parishes. Each mass setting consists of 21 pieces which would have been played *in alternatum* with sung plainchant. This ravishingly beautiful

movement was to be played during the Elevation of the Host, the most sacred moment within the mass. The title "Tierce en Taille" is a "recipe" for registration indicated by the composer meaning that the Tierce stop (1 3/5') is to be included in the registration used for the tenor line melody.

**Johann Sebastian Bach's** *Prelude and Fugue in D Minor* might be considered "re-cycled" music in its organ version. The short prelude is thought to have been a harpsichord piece, and the fugue is the celebrated second movement from his Sonata No. 1 in G Minor, BWV 1001 for unaccompanied violin. This violin fugue was later reworked for the organ. It has a repeated-note theme typical of the North German style as found in the organ compositions of Buxtehude and other of his contemporaries, but the Bach fugue might be considered of the "next generation" in that it is more motivically developed, touches on more key levels and also contains some elements of the concerto style.

Well-known organist **Diane Bish's** elegant setting of the chorale melody *Es ist ein rose entsprungen* was the first publicly heard solo organ composition on the new Schantz organ on Christmas Eve. This reprise is by request.

**John Cook** was an Anglo-American organist, composer and church musician. His early career in England was followed by positions in both Canada and the United States. *Fanfare* is his best-known and most performed organ piece and gives us an opportunity to hear the Tuba Major of the organ.

Of all the Mexican organ composers of the 20th century, **Ramón Noble** was the most prolific. His works employ Mexican nationalistic themes and lively rhythms. This delightful miniature features several of the flute stops in the organ.

**Jehan Alain's** short career as a composer began in 1929 when he was eighteen, and lasted until the outbreak of the Second World War ten years later. Amazingly, the catalog of works produced during that time numbers more than 120 compositions. His life was tragically cut short when he became a casualty of the war. His output was influenced not only by the musical language of the earlier Claude Debussy and his contemporary Olivier Messiaen but by an interest in the music, dance and philosophies of the Far East. *Litanies*, his most popular organ work, may have been inspired by the accidental mountain climbing death in 1937 of his younger sister Odile. The work bears the inscription, "When, in its distress, the Christian soul can find no more words to implore the mercy of God, it repeats endlessly, the same fierce-faithed prayer. Reason has reached its limits and only belief can chase its flight."

**Edward Elgar's** *Variations on an Original Theme for Orchestra, Op. 36 ("Enigma")*, commonly referred to as the Enigma Variations was written in 1898–1899. It is Elgar's best-known large-scale composition, for both the music itself and the enigmas behind it. Elgar dedicated the piece to "my friends pictured within," each of the fourteen variations being an affectionate portrayal of one of his circle of close acquaintances; variations were identified by the person's initials or by an enigmatic title. Variation IX (Adagio) bears the designation "Nimrod" which refers to Augustus J. Jaeger, a music editor for the London publisher Novello & Co. He was a long-time close friend of Elgar, who gave him useful advice but also severe criticism, something Elgar greatly appreciated. Elgar later related on several occasions how Jaeger had encouraged him as an artist and had stimulated him to continue composing despite setbacks. The variation name is a pun referring to Nimrod, an Old Testament patriarch described as "a mighty hunter before the Lord" -- the name *Jäger* being German for "hunter."

**Charles Ives** studied music with Professor Horatio Parker at Yale University. He continued to compose in his unique style while supporting himself as a successful insurance executive for Ives and Myrick, where he was instrumental in crafting life insurance packages that were considered the precursors of modern estate planning. Ives was fond of simultaneously juxtaposing keys in songs and pitting brass bands against one another, playing different songs in different keys. Ives's pronounced use of dissonance in his music contributed to its challenge to the listener. Ives was also a church organist, and his adventurous harmonic ideas led a parishioner to remark about his performance of *Adeste Fideles* one Christmas Eve, "Truly, it was awful!" Ives's music was not without its humor, and the *Variations on America*, written in 1891 exhibits the dry wit of the New England composer. Two brief interludes in the composition may be the earliest examples of polytonality (two different keys at the same time) in organ music. Listen for the variation in "Polonaise" style. For the final variation, Ives adds the performance direction "Allegro---as fast as the pedals can go."

The story of this setting is a story of the links between teacher and pupil. Dr. Arthur C. Becker (1895-1976), who studied with the composer-organist **Charles-Marie Widor** in Paris, suggested the idea of adding voices "chorale style" to the famous *Toccata* from Symphony No. 5. Widor approved. It was many years later that William Ferris studied with Dr. Becker in Chicago. He had sketched out a version for chorus and organ, and asked Mr. Ferris to work out a complete performing version based on the sketches. *Festival Alleluias* fulfills Becker's vision and is dedicated to his memory.

## *Fundraising Opportunities*

Has there been or is there someone special in your life you would like to honor?

Is there an event in your life you would like to memorialize?

Would you like to "own" a piece of this magnificent instrument?

Christ Church would like everyone to have the opportunity to personalize this monumental and historic project. Pieces of the organ, anywhere from a key on a manual or an individual pipe, up to a complete rank or division of pipes are available for "purchase."

Envelopes are provided in your program and by the donation baskets. Thank you.

### **Full Rank of Pipes (66 pipes per rank)**

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Principal	\$15,000.00
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Gemshorn	\$ 8,000.00
Spitzprincipal	\$10,000.00
Rohrflöte	\$ 8,000.00
Gedeckt	\$10,000.00

#### **Pedal Division**

Contrabass	\$15,000.00
Trombone	\$15,000.00
Grand Cornet	\$12,000.00

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Great Organ Chimes	\$15,000.00
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Tuba Major Pipes	\$20,000.00
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Decorative Mission Style Security Gates	\$5,000.00

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Large Metal Pipe	\$300.00
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Large Wood Pipe	\$300.00
Single Manual Key	\$ 50.00
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Gallery Organ Console	\$50,000.00
Console Manual	\$25,000.00
Pedal Board	\$35,000.00

### **Future Project**

Antiphonal Console	\$50,000.00
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## **THE ORGAN BUILDERS**

**SCHANTZ ORGAN COMPANY**

**ORRVILLE, OHIO**

## **THE CONTRACTOR**

**LF HARRIS AND COMPANY, INC.**

**FRANK HARRIS, OWNER**

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The Choir

The Clergy

The ECW

The Flower Guild

The Greeters and Ushers

The Maintenance Staff

The Office Staff

The Vestry

# *THE ROSE WINDOW*



# *THE CONSOLE*





*CHRIST CHURCH EPISCOPAL*

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*Las Vegas, Nevada 89104*

*(702) 735-7655*

*[www.christepicopalv.org](http://www.christepicopalv.org)*