

100th Anniversary Organ Recital 1911 Hinners Organ



“Praise God From Whom All Blessings Flow”

Priscilla Andreae - Organ

Susan Massey - Piano

Robert E. Woodworth Jr. - Organ

Sunday, October 16th, 2011 ~ 3:00 p.m.

The Federated Church of Paxton
221 West Center Street
Paxton, Illinois

Recital Programme

- Hymn #781 – *“How Can I Keep From Singing”* With One Voice
- Variations on the Hymntune: *“Picardy”* Michael Helman
Chorale - Duo - Trumpet Tune (b.1956)
Priscilla Andreae – Organ
- Fugue in B Minor – BWV #951 Johann Sebastian Bach
(1685 – 1750)
- Voluntary in G Major William Goodwin
(? – 1784)
- Rhapsody for Organ and Piano Clifford Demarest
(1874 – 1946)
Assisted by Susan Massey – Piano
- Fantasia for Organ, Op. 9, No. 5 Felix-Alexandre Guilmant
Interlude (1837 – 1911)
- Two Pieces for Organ Dudley Buck
Rondo (Allegretto non troppo) (1839 – 1909)
Allegretto (Andante quasi allegretto)
- The Answer William Wolstenholme
(1865 – 1931)
- Suite for Grand Organ Felix Borowski
Meditation – Elegie (1872 – 1956)
- Postlude in C Major Christian Cappelen
(1845 – 1916)
- Hymn #264 – *“When In Our Music God Is Glorified”* The Presbyterian Hymnal



About the Organ

The 1911 Hinners Organ was originally installed in the United Presbyterian Church (built in 1900) located on West State Street. The organ was given in memory of William Moffet Wilson, a church elder, by his wife Elizabeth and her two daughters. Palmer Christian of Kankakee, Illinois (later Professor of Organ at the University of Michigan in Ann Arbor) played the dedicatory recital on Friday evening August 4, 1911 and included the music of Salome, Borowski, Wolstenholme, Widor, Martini, Bach, Guilmant, Dubois, Dickinson and Schubert. The official dedication of the organ was during the Sabbath morning worship service on August 6, 1911. Subsequent to the merger in 1923 of the United Presbyterian Church and the Congregational Church, the organ was relocated to the larger Congregational Church (built in 1865). Current research shows that this 1911 organ is the oldest organ in Paxton and the oldest in Ford County.



Organ Specification

Swell

8' Violin Diapason
8' Lieblich Gedackt
8' Oboe
8' Salicional
8' Aeoline
8' Voix Celeste
4' Flute

Great

8' Melodia
8' Open Diapason
4' Flute d'Amour
4' Principal
8' Dulciana

Pedal

16' Bourdon
16' Lieblich Gedackt
Great to Pedal
Swell to Pedal
Swell to Great
Swell Octave to Great
Tremolo

About the Artists

Susan Massey has participated in church music ministry since her early years at the Federated Church in Paxton. Over the years she has served as a piano accompanist, French horn player and handbell ringer in several Presbyterian churches. She holds education degrees from the University of Illinois, Millersville University of Pennsylvania and the University of Virginia. Currently an assistant professor in the Department of Curriculum and Instruction at Western Illinois University – Quad Cities Campus, Susan and her family reside in Iowa City, Iowa.



While pursuing a degree in architectural engineering at the University of Illinois in Champaign-Urbana, Robert E. Woodworth Jr. studied organ with Paul Pettinga after beginning to substitute for church services on this organ at The Federated Church while in high school. Continued study of the organ later was with Gladys Christensen AAGO at Wheaton College. For many years Mr. Woodworth combined musical and architectural careers as organist and choirmaster for Lutheran churches in Chicago while working with the Department of Public Works and the Department of Aviation for the City of Chicago. Most recently he served as the Chief architect for the Chicago Airport System. A musical career highlight was playing the organ and directing the musical program in the presence of His Majesty King Karl XVI of Sweden during the American Bicentennial year. Having served as President of the Chicago-Midwest Chapter of the Organ Historical Society, he is now the Dean of the Chicago Chapter of the American Guild of Organists. Currently Mr. Woodworth is the organist at First Church of Christ, Scientist in Winnetka, Illinois.

About the Composers

Since 2006 Michael Helman has been the Director of Music/Organist at Faith Presbyterian Church in Cape Coral, Florida. Previously he held the same position at St. Paul's United Methodist Church in Wilmington, Delaware. Originally from the Lancaster, Pennsylvania area, Mr. Helman studied organ performance at Lebanon Valley College followed by graduate work in music history and literature at West Chester University. He is an active composer with over 125 choral, organ and handbell compositions in print. As the Past Dean of the Delaware Chapter of the American Guild of Organists, he is much sought after as a clinician for various musical organizations.

Johann Sebastian Bach was born into a gifted family and was devoted to music from childhood. He was taught by his father and later by his brother Johann Christoph. He had an insatiable curiosity about music and walked great distances to hear organists as Reinken and Buxtehude. Bach was appointed as organist in 1704 at Arnstadt, Muhlhausen in 1707, Weimar in 1714 and Kothen in 1717. In 1723 he became the music director at the church of St. Thomas in Leipzig where he remained until his death. This fugue in B minor was written based on a theme of Thomaso Albinoni.

William Goodwin was organist at St. Bartholomew at the Royal Exchange in London, England (1766 – 1784) and composed several organ voluntaries in various keys such as this example in G major.



Of all of the composers who wrote for organ and piano, Clifford Demarest seems to have been the most intrigued with this combination of sounds having written many pieces in this genre. Though Demarest has been largely forgotten today, he was highly respected during his career as an organist and composer. Born in Tenafly, Jew Jersey, he received his first training from his mother replacing her as a church organist there when he was 14 years of age. Having studied with R. Huntington Woodman, Demarest was a Warden of the American Guild of Organists and served for many years at the Church of the Messiah in New York City.

Felix-Alexandre Guilmant was born at Boulogne-sur-mer, France, the son of an organist. Having inaugurated several famous organs of Paris, he became the organist of the Church of La Trinite in Paris. Guilmant became the director of the Schola Cantorum and later organ professor at the National Music Conservatory of Paris during which time he taught many students including several Americans. He made several concert tours of the United States having played in Chicago and St. Louis (40 daily concerts during the famous Exposition).

Dudley Buck was the son of a Hartford, Connecticut merchant. Dudley Buck studied with noted teachers in Leipzig, Dresden and Paris. Upon his return to Hartford, he was organist of Park Street Church and the North Church. In 1867 he moved to Chicago and was appointed organist at St. James' Church (now St. James Episcopal Cathedral) where he remained until 1872 when his church, home and studio were destroyed in the great Chicago fire. In moving to Boston, Buck became organist of St. Paul's Episcopal Church and Boston Music Hall. In 1875 he settled in Brooklyn where he served as organist of St. Anne's and Holy Trinity Churches. Highly respected as a performer. Buck published a large number of orchestral, vocal, choral and organ works as well as two organ instruction books throughout his career. The Allegretto is No. 8 in Buck's "Studies in Pedal Phrasing for the Organ." As an exercise in pedaling, this movement was "for acquiring steady tempo despite interruptions as between Manuals and Pedals".

William Wolstenholme was born in Blackburn, England and was the first blind musician in 150 years to take a musical degree at Oxford (John Stanley being the last before him). As a child prodigy, Elgar gave him violin lessons and helped him prepare for this degree. He held organist positions in Blackburn and London and toured the United States in 1908. Of his popular and sometimes first-rate organ music, this piece has a more sunny disposition with unusual phrase lengths which are musically appealing. This piece was played on the dedication recital of this 1911 Hinners Organ on Friday August 4, 1911 by Palmer Christian of Kankakee.

Felix Borowski joined the faculty of Chicago Musical College (later incorporated into Roosevelt University) in 1897 and served as that institution's President resigning in 1916 to become a full-time music composer and critic. He wrote for the Chicago Evening Post and the Chicago Herald newspapers. By 1942 he was the music critic for the Sun-Times of Chicago. For nearly fifty years before his death, he wrote the program notes for the concerts of the Chicago Symphony Orchestra. This "Meditation –Elegie" was played by Palmer Christian on the dedication recital of this 1911 Hinners Organ on Friday evening August 4, 1911.

Christian Cappelen studied music in Leipzig and Dresden. For many years he was organist in Drammen, Norway. From 1887 – 1916 he was the organist at the Cathedral in Oslo, Norway. He gave organ concerts throughout the country and was known for his improvisations. From 1890 to 1916 he taught theology at the University of Oslo. The music of Mendelssohn and Schumann influenced his style. He wrote songs, organ and piano pieces and cantatas.



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