

Our Lady of Grace Church

Greensboro, North Carolina
The Very Reverend Francis M. Smith, Pastor
The Reverend Richard Hanson, Assistant Pastor

Organ Festival

Dedication followed by a
Recital
concluding with a
Service of Benediction
4:00 P. M.
November 6, 1977

Organ Recitals

November 7, 8, 9, and 10, 1977
at 8:15 P. M.

Members of the Greensboro Symphony Orchestra
conducted by Arthur Howes
will participate in the program on Thursday
November 10, 1977

The organ was built by Detlef Kleuker, Orgelbau, of Bielefeld, West Germany, to the design of Arthur Howes, Consultant.

The Gallery was designed by Philip Szostak, architect, and built by the George W. Kane Company, builders of the church.

Reflections
on
Our Lady of Grace Church

Every parish is in its own individual way an expression of God's love and mercy to His people. It is in turn also an expression of the people's worship of God. In the beauty they give to their liturgy, and in the adornments that surround and embrace the sacred actions and devotions of their prayer life, they show their appreciation of the dignity of worship and of their part in it.

The Second Vatican Council noted: "Zeal for the promotion and restoration of the liturgy is rightly held to be a sign of the providential dispositions of God in our time, and as a movement of the Holy Spirit in His church. It is truly a distinguishing mark of the life of the Church." (Constitution on the Sacred Liturgy—December 4, 1963.)

How fortunate then that His parish can realize in grateful actions its appreciation of these truths!

This parish has been extraordinarily blessed in the initial gift of Mr. Julian Price, a memorial to his beloved wife, Ethel Clay Price, that gives us this most beautiful church. His thoughtful generosity was augmented by his daughter, Kathleen Price Bryan (Mrs. Joseph M. Bryan), and his son, Ralph C. Price. The church as the setting for our formal worship was solemnly dedicated in 1952 to God by the then Apostolic Delegate to the United States, the late Cardinal Amleto Cicognani.

In the intervening time to this 25th Anniversary Year, the parishioners have expanded the parish, its physical plant, and its various services, spiritual and otherwise, in a remarkable fashion.

The successive Bishops, Most Reverend Vincent S. Waters of Raleigh and Most Reverend Michael J. Begley of Charlotte have encouraged them. And under the leadership of succeeding pastors, beginning with Monsignor Arthur R. Freeman, Monsignor Peter McNerney, Bishop Charles McLaughlin (now Bishop of St. Petersburg), Monsignor Michael A. Carey, Monsignor Michael J. Begley (the Bishop of Charlotte), and now Father Smith — they have accomplished that which few parishes can equal.

The parish began with 250 families. Even now, after the development of its daughter parish, St. Paul's in Guilford College, it lists nearly 900 families as members.

The school, begun with 8 classrooms, has now grown to 19 classrooms and nearly 600 students using 4 separate buildings.



Mr. and Mrs. Joseph M. Bryan

Donors of the Organ

The newest addition, the Activity Center, dedicated last year, with Archbishop Fulton Sheen as speaker, provides a suite of offices for parochial and school matters, a large library, a cafeteria and kitchen, 6 more classrooms and a gym of large proportions.

The parish buildings also include a rectory, a convent for the Immaculate Heart of Mary Nuns, and the much used social and meeting center, the St. Agnes House.

Through the years, with gifts to match the sacrifices of the parishioners, Mrs. Bryan has constantly and generously enhanced the good things of the parish with extra-ordinary generosity. We readily and gratefully recall the mosaic arch above the altar; the antique bronze dore candelabra (a special thoughtfulness for the parish brides); the new lighting system; the magnificent bells whose pleasant ringing resounds throughout the neighborhood among our many good neighbors.

This new organ, called "The Jubilee," to mark both the Silver Anniversary of the Church and parish, and the Golden Wedding Anniversary of Mr. and Mrs. Joseph McKinley Bryan, is their latest gift which we receive with gratitude and much appreciation.

How much promise it offers in adding a wonderful splendor to the Church's ceremonies and in powerfully lifting up our minds to God and higher things!

May the Good Lord richly reward our benefactors, and in helping us to praise God better, may it help us to deserve the kindness of His mercies and to enjoy the present beauty of His House, and the promise of the everlasting glory of His eternal home.

THE ORGAN

The choice of the Firma Detlef Kleuker, Orgelbau of Bielefeld, West Germany was dictated primarily by the fact that this builder has developed to a higher degree — more than any of his competitors — methods of construction intended to make his instrument immune to the adverse effects of atmospheric change. In Europe, soon after the abandonment of the electro-pneumatic organ which had prevailed for about half a century, it was discovered that organs built in the old traditional way could less easily survive under modern conditions, principally the now common central heat, seldom found in the very old churches. Just recently two of the most famous beautiful-toned old organs in Germany (one from the seventeenth and another from the eighteenth century) literally fell apart when strong central heating began to operate in their respective churches. Raising the temperature of cold winter air (which is always relatively dry) gives the hot dry air its opportunity to warp and split the wind chests and other important parts. Of course, excessive humidity, with which we are not unfamiliar has similarly damaging effects.

In most areas of the United States the ranges of temperature and humidity exceed those of Northern Europe, so the problem is intensified here. We need not mention air pollution which must be reckoned with as well.

Facing all these problems, the brilliant young Detlef Kleuker solved them by redesigning many of the component parts of the wind chests and action, and using new materials such as plywood and light-weight metals. His new type direct mechanical action organs ("tracker action") were quickly recognized as examples of superior construction, and he received a flood of orders from all over the world. These enabled him and members of his staff to develop organs with superior tone quality, equal to that of his most successful competitors, in just a few years. It required many years for the well-known organ-building firms such as Flentrop, Marcusson, et al, to reach the high level of musical excellence for which their instruments are recognized. In comparison, the ascent to this high level of organ building was accomplished in Kleuker's case in a few short years. This meteoric rise has been possible because of the combined efforts of Herr Kleuker and the distinguished members of his staff, some of whom became well-known to members of Our Lady of Grace Church while they were here installing the organ. Herr Rexhausen, Herr Rave, master organbuilders, and most importantly, the artist-pipe-voicer Herr Blonigen, will be long remembered for their personal contributions here, but above all for the rarely beautiful organ they left us when they returned to Germany.

Herr Blonigen voiced all 2,266 pipes in the church, so as to achieve the best possible tones in this acoustical environment. These pipes are disposed as follows:

Hauptwerk (Manual II)

16' Bourdon
 8' Principal
 8' Rohrflöte
 4' Octave
 4' Hohlflöte
 2' Superoctave
 2' Blockflöte
 V-VII Mixtur
 8' Trompete

Rückpositiv (Manual I)

8' Gedeckt
 4' Principal
 4' Spitzflöte
 4' Quintatön
 2²/₃' Nasat
 2' Octave
 1³/₅' Terz
 IV Mixtur
 8' Krummhorn

Brustwerk (Manual III)

8' Holzgedeckt
 8' Spielflöte
 2' Principal
 1¹/₃' Quinta
 III Zymbel
 16' Rankett

Pedal

16' Subbass
 8' Octave
 4' Superoctave
 2' Vlakflöte
 VI Mixtur
 16' Fagot
 8' Trompete
 4' Clairon

Our Lady of Grace Church

Dedication of the Jubilee Organ

Sunday, November 6, 1977
 4:00 P. M.

Arthur Howes

Processional Chorale Prelude: Come Holy GhostBACH

V. Our help is in the name of the Lord.
 R. Who hath made heaven and earth.

Antiphon: Let everything that hath breath praise the Lord.
 O praise God in his sanctuary: praise him in the firmament of his power. Praise him in his noble acts: praise him according to his excellent greatness.
 Praise him in the sound of the trumpet: praise him upon the lute and harp. Praise him in the timbrels and dances: praise him upon the strings and pipe.
 Praise him upon the well-tuned cymbals: praise him upon the loud cymbals.

Antiphon: Let everything that hath breath praise the Lord.

V. Praise him in the timbrels and dances.
 R. Praise him upon the strings and pipe.
 V. The Lord be with you.
 R. And also with you.

Let us pray.

O God who didst command by thy servant Moses that trumpets should be sounded at the offering of sacrifices in your Name; and who didst will that the children of Israel should proclaim the glory of your Name with trumpets also and shawms; bless, we beseech thee, this organ now dedicated to you. Grant that its tones may be channels through which your Holy Spirit enters the hearts and minds of all who hear them, and grant that your faithful people who praise you on earth with spiritual songs, may be made worthy to attain to eternal joy in heaven. Through your Son Jesus Christ our Lord, who with you, in the unity of the same Holy Spirit, liveth and reigneth God, world without end. Amen.

RECESSIONAL Chorale Prelude: We All Believe In One God ...BACH

Our Lady of Grace Church

Dedication of the Jubilee Organ
Sunday, November 6, 1977
4:00 p.m.

Organ Recital

Dr. Harold Andrews is not only well known as an organist and organ teacher at Greensboro College, but also as an organ builder. He has several good-sized organs to his credit. Here in Greensboro he has installed, with the help of students under his supervision, a number of organs at Greensboro College for teaching and practicing.

J. S. BachChorale Prelude
(1685-1750)

"Nun Komm der Heiden Heiland" (BWV 659)
Prelude and Fugue in G Major (BWV 541)

Johannes Brahms . . .Chorale Prelude
(1833-1897)

"O Welt Ich Muss dich lassen,"
Opus 122, No. 11

Marcel DuprePrelude and Fugue in G Minor,
Opus 7, No. 3

Dr. Andrews

Dr. Richard Anderson, organ teacher at Bennett College, is widely known as a recitalist. In his portion of the program he will reveal to us his special aptitude and accomplishments in the performance of music by J. S. Bach.

J. S. BachFugue a la Gigue (BWV 577)
(1685-1750)

Sonata IV (BWV 528)
Adagio
Vivace
Andante
un poco Allegro

Wolfgang Amadeus

MozartAndante fur Kleine Orgel (K616)
(1756-1791)

Dr. Anderson

Dr. Kathryn Eskey, organ teacher at the University of North Carolina at Greensboro has been associated with the university both as a student and member of the faculty, and also similarly associated with the University of Michigan. She has held other teaching positions at Averett College and the University of Arizona, and also won a degree from the New England Conservatory.

J. S. BachChorale Prelude
(1685-1750)

"Wenn Wir in Hochsten Noten Sein" (BWV 668)
Leipzig No. 18

Max RegerPhantasie Uber "Ein Feste Burg ist Unser Gott"
(1873-1916)

Opus 27

Dr. Eskey

Benediction of the Blessed Sacrament

○ SALUTARISMediaeval Plainsong, Mode VI

○ Saving Victim, opening wide All praise and thanks to thee ascend
The gate of heaven to man below, For evermore, blest One in Three;
Our foes press on from every side, O grant us life that shall not end,
Thine aid supply, thy strength In our true native land with thee.
bestow. Amen.

TANTUM ERGOSaint Thomas

Therefore we, before him bending,
This great Sacrament revere;
Types and shadows have their ending,
For the newer rite is here;
Faith, our outward sense befriending,
Makes our inward vision clear.

Glory let us give and blessing
To the Father and the Son,
Honour, thanks, and praise
addressing,
While eternal ages run;
Ever too his love confessing
Who from Both with Both is One.
Amen.

V. Thou gavest them bread from heaven.
R. Containing in itself all sweetness.

Let us pray.

O God, who in a wonderful Sacrament has left us a Memorial of thy
Passion; grant us, we beseech thee, so to venerate the Sacred Mysteries of
your Body and Blood, that we may ever perceive within ourselves the fruit
of your redemption; who livest and reignest ever, one God, world without
end. Amen.

When the priest gives benediction make the sign of the cross and say in your heart:

Blessed, praised and adored be Our Lord, Jesus Christ, on His Throne of
Glory, and in the Most Holy Sacrament of the Altar.

The Divine Praises.

Repeat after the priest:

Blessed be God.
Blessed be His Holy Name.
Blessed be Jesus Christ, true God and true Man.
Blessed be the Name of Jesus.

Blessed be His Most Sacred Heart.
Blessed be His Most Precious Blood.
Blessed be Jesus Christ in the Most Holy Sacrament of the Altar.
Blessed be the Holy Spirit, the Paraclete.
Blessed be the great Mother of God, Mary most holy,
Blessed be her holy and immaculate Conception.
Blessed be her glorious Assumption.
Blessed be the Name of Mary, Virgin and Mother.
Blessed be Saint Joseph, her most chaste spouse.
Blessed be God in His Angels and in His Saints.

Antiphon: I am the living Bread which came down from heaven: If any man
eat of this Bread he shall live forever.

Psalm 117.

O praise the Lord all ye nations: praise him, all ye peoples. For his
merciful kindness is ever more and more toward us: and the truth of the
Lord endureth forever. Praise the Lord.

Repeat antiphon.

SINE NOMINER. V. Williams, 1906

For all the saints, who from their labors rest,
Who thee by faith before the world confessed,
Thy Name, O Jesus, be for ever blest.
Alleluia, alleluia!

Thou wast their rock, their fortress, and their might:
Thou, Lord, their Captain in the well-fought fight;
Thou, in the darkness drear, the one true light.
Alleluia, alleluia!

O may thy soldiers, faithful, true, and bold,
Fight as the saints who nobly fought of old,
And win, with them, the victor's crown of gold.
Alleluia, alleluia!

And when the strife is fierce, the warfare long,
Steals on the ear the distant triumph song,
And hearts are brave again, and arms are strong.
Alleluia, alleluia!

From earth's wide bounds,
From ocean's farthest coast,
Through gates of pearl streams in the countless host,
Singing to Father, Son, and Holy Ghost,
Alleluia, alleluia! Amen.



Paul Davis is a member of the faculty of the Peabody Conservatory of Music and Associate Professor and Chairperson of the Music Department of the College of Notre Dame of Maryland. He is also Organist and Choir Director at Christ Lutheran Church, Inner Harbor, Baltimore, Maryland. He has concertized throughout the United States and in Germany, Holland, Sweden, Austria and Denmark. He has studied with Arthur Howes and with Helmut Walcha on a Fulbright Scholarship in 1960-1961. He holds a doctorate (DMA) from Peabody Conservatory.

Our Lady of Grace Church

Organ Festival

Monday, November 7, 1977
8:15 P. M.

Paul Davis

Dietrich BuxtehudePraeludium in D Minor
(1636-1707) (BuxWV 140)

John BennettVoluntary in D Major
(1735-1784)

J. S. BachOrgan Chorales
(1685-1750)
Fugue: Mein Seele erhebt den Herren (BWV 733)
In dich hab ich gehoffet, Herr (BWV 712)
Allein Gott in der Höh sei Ehr (BWV 711)
Valet will ich dir geben (BWV 736)

J. S. BachToccatà, Adagio and Fugue, (BWV 564)

Darius MilhaudPreludes
(1892-1974)

Paisible et Pastoral
Animé
Animé
Trés modéré
Vif

Max RegerMonologues, Op. 63
(1873-1916)

Ave Maria
Introduction and Passacaglia



Edith Ho, Organist and Choirmaster of the Church of the Advent, Boston, since this September, was born in China. She received the Bachelor's and Master's degrees from the Peabody Conservatory of Music, Baltimore, studying organ under Arthur Howes. Miss Ho also undertook advanced studies in Germany with Heinz Wunderlich and Helmut Walcha. Her teaching activities have included positions at the Peabody Conservatory, Dickinson College, and Gettysburg College. Miss Ho has been concertizing extensively both in this country and abroad — England, Switzerland, Germany, Holland, Belgium, Italy, France, and Sweden.

Our Lady of Grace Church

Organ Festival

Tuesday, November 8, 1977
8:15 P. M.

Edith Ho

Johann G. Walther Concerto in B Minor ("del Signore Meck")
(1684-1748)

Allegro
Adagio
Allegro

Georg Boehm "Freu dich sehr o meine Seele"
(1661-1733)

(12 variations)

Felix Mendelssohn Sonata III in A Major
(1809-1847)

Con moto maestoso
Andante tranquillo

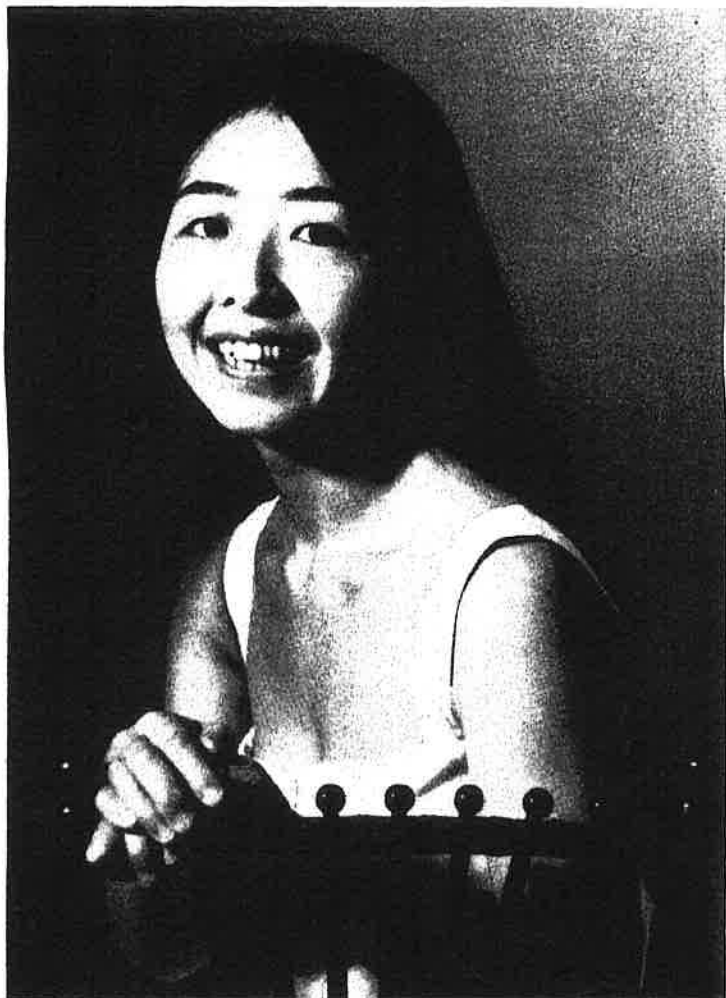
Paul Hindemith Sonata I
(1895-1963)

Mässig schnell
Sehr langsam — Phantasie, frei —
Ruhig bewegt

Johann Sebastian Bach Trio super
(1685-1750)

"Herr Jesu Christ, dich zu uns wend"
à 2 claviers et pédale (BWV 655)

Johann Sebastian Bach Prelude and Fugue in A Minor (BMV 543)
(1685-1750)



REIKO ODA came to the United States from Japan to study Organ with Arthur Howes of the Peabody Conservatory of Music in Baltimore, Maryland. She graduated with honors in 1969 and after further study with Professor Howes she was recommended by the entire faculty for an Artist Diploma, which she received in 1973.

Reiko Oda is actively concertizing on the West Coast where she is presently Director of Music at Park Boulevard Presbyterian Church in Oakland, California, and artist in residence at the American Victorian Museum in Nevada City, California, which houses California's oldest tracker-action organ, the Joseph Mayer Organ of 1871.

Our Lady of Grace Church Organ Festival

Wednesday, November 9, 1977
8:15 P. M.

Reiko Oda

Johann Pachelbel Three Works in D Minor
(1653-1706)

Praeludium
Fuga
Ciaccona

Johann Sebastian Bach O Lamm Gottes, unschuldig, (BWV 656)
(1685-1750)

3 verses

Johann Sebastian Bach Fantasia and Fugue in G Minor, BWV 542

Johannes Brahms Two Chorale Preludes
(1833-1897)

O wie selig seid ihr doch, ihr Frommen
O Gott, du frommer Gott

Paul Hindemith Sonata II (1937)
(1895-1963)

Lebhaft
Ruhig bewegt
Fuge Mässig bewegt, heiter

Johann Sebastian Bach Sei gegrüßet, Jesu gütig, (BWV 768)
(Chorale with 11 variations)

Our Lady of Grace Church

Organ Festival

November 10, 1977
Stephen Kowalyshyn
and members of the Greensboro Symphony Orchestra
conducted by Arthur Howes

George Friedrich Handel Organ Concerto V in F Major
(1685-1759)

Tomaso Albinoni Adagio for Organ and Strings
(1675-1745)

Nicklaus Bruhns Prelude and Fugue in G Major
(1667-1697)

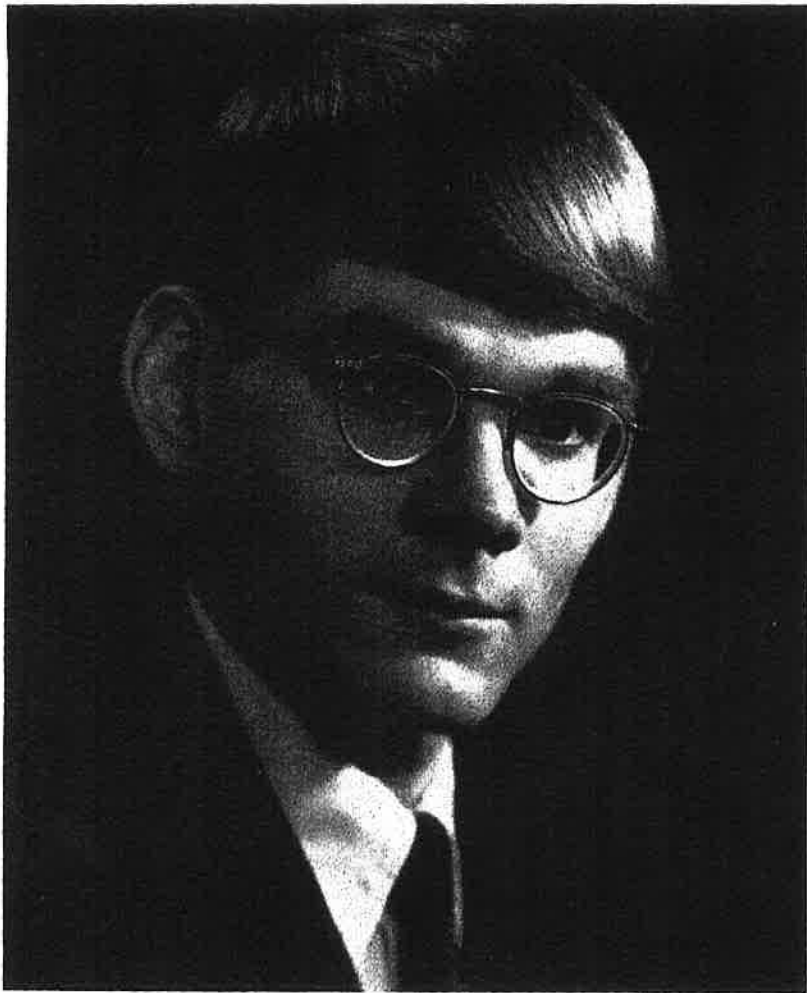
Five Clock Pieces

Handel, number one, "Voluntary on a flight of Angels"
and number five, "Jig"

Franz Joseph Haydn (1732-1809) number two, "Call of the Quail"
number three, "Coffee Party," and number four, "Andante"

Johann Sebastian Bach (1685-1750)
Prelude and Fugue in G Minor (BWV 535)

Alexander Guilmant (1837-1911)
Choral et Fugue, from Sonata V in C Minor



STEPHEN PAUL KOWALYSHYN was born November 15, 1948, in Greenville, Pennsylvania, in a family of Ukrainian ancestry. He began piano lessons at the age of 7. At about age 13 he became interested in the organ, and, there being no instrument available to play, proceeded to build a tiny portable organ of 25 pipes, which proved ideal for the performance of pieces which Haydn had composed for automatic flute clocks. After a year at Lehigh University (Bethlehem, Pennsylvania) where he had gone to study engineering, Mr. Kowalyshyn entered Peabody Conservatory of Music majoring in organ under Arthur Howes. Upon completing his Bachelor of Music degree, Mr. Kowalyshyn came to Massachusetts where he is presently employed as a pipe voicer by Charles Fisk, organbuilder of Gloucester, and as Director of Music at St. Paul's Episcopal Church, Newburyport.

Antony Stepanovich Arensky . . . Variations on a theme of Tschiaikovsky
(1861-1906)

Theme, Seven Variations and Coda.

This theme is the familiar melody called "Legend," and is well-known to many church choirs in the following English version:

Christ, when a child, a garden made,
and many roses flourish'd there.
He watered them three times a day,
to make a garland for his hair.
And when in time the roses bloomed
He called the children in to share.
They tore the flowers from every stem,
and left the garden stript and bare.

How wilt thou weave thyself a crown,
now that thy roses are all dead?
Ye have forgotten that the thorns are left for me,
the Christ-child said.
They plait'd then a crown of thorns
and laid it rudely on his head
A garland for his forehead made,
for roses drops of blood instead

Marcel Duprè Cortège et Litanie
(1886-1971)

Robert Poovey plays the chimes in the Cortège, and also has served as registrant for each of the artists in this series.