

Rededication of St. Rose of Lima Pipe Organ

Saturday, May 7, 2011

5 PM

Organ Recital

Phillip Hoenig - Organist

On the 100th anniversary of the cornerstone ceremony
Beginning of the centennial year of St. Rose of Lima Church



St. Rose Pipe Organ

St. Rose of Lima Church
1009 8th St, Quincy Il 62301
www.saintrosequincy.org
217-222-2511; 217-223-1279

BLESSING OF THE PIPE ORGAN

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

Psalm 150.

Praise ye the Lord in his holy places: *
praise ye him in the firmament of his
power.

Praise ye him for his mighty acts: *
praise ye him according to the
multitude of his greatness.

Praise him with sound of trumpet:*
praise him with psaltery and harp.

Praise him with timbrel and choir:*
praise him with strings and organs.

Praise him on high sounding cymbals:*
praise him on cymbals of joy: let every
spirit praise the Lord. Alleluia.

Glory be to the Father and to the Son*
and to the Holy Spirit.

As it was at the beginning*, is now,
and ever shall be world without end.
Amen.

V/ Dóminus vobíscum.

R/ Et cum spírítu tuo.

Orémus.

Deus, qui per Móysen fámulum tuum
tubas ad canéndum super sacrificiis,
nomini tuo offeréndis, fácere
praecepísti, quique per filios Israel in
tubis et cymbalis laudem tui nóminis
decantári voluísti: bene + dic,
quaésumus, hoc instruméntum órgani,
cúltui tuo dedicátum; et praesta, ut
fidéles tui in cánticis spirituálibus
jubilántes in terris, ad gáudia aetérna

perveníre mereántur in caelis.

Per Dóminum nostrum Jesum Christum
Fílium tuum: Qui tecum vivit et regnat
in unitáte Spírítus sancti Deus, per
ómnia sáecula saeculórum. R/Amen.

Prayer of Blessing

Let us pray:

Lord God, your beauty is ancient yet
ever new,

your wisdom guides the world in right
order,

and your goodness gives the world its
variety and splendor.

The choirs of angels join together
to offer their praise by obeying your
commands.

The galaxies sing your praises
by the pattern of their movement that
follows your laws.

The voices of the redeemed join in
a chorus of praise to your holiness,
as they sing to you in mind and heart.

We your people, joyously gathered in
this church,

wish to join our voices to the universal
hymn of praise.

So that our song may rise more
worthily to your majesty,

we present this organ for your blessing:

Grant that its music may lead us

to express our prayer and praise

in melodies that are pleasing to you.

We ask this through Christ our Lord.

Response: Amen

A DEMONSTRATION OF THE PIPE ORGAN

Mr. Philip Hoenig, Organist

Fanfare in C major	J. S. Bach (1665-1750)
Trumpets of Victory	P. Hoenig (1949-)
Voluntary in D minor	William Herschel (1738-1822)
Rêverie	Emile Pessard (1834-1917)
Flute solo with organ accompaniment	
Fugue in G minor	J. S. Bach
The Siege of Old Fort Madison	P. Hoenig
Fantasy in G & C minor	P. Hoenig

Brief Intermission

Prelude & Fugue in A Minor	J. S. Bach
March	B. Yarnold (†1787)
Fugue or Voluntary	William Selby (1738-1798)
The Battle of Denmark	P. Hoenig
Lima de Rosa	P. Hoenig
Newly composed piece for organ and flute for St. Rose of Lima Centennial.	
Trumpet Tune for Christmas	J. P. Verpeaux
Prelude & Fugue in B flat	J. S. Bach
Impromptu	P. Hoenig

Flutist:	Charlotte Stroot, St. Rose music coordinator
Trumpeter:	Robert Northrup, from Nauvoo
Timpanist:	Chance McFadden, from Ft Madison

Dinner and Entertainment in hall (Reservation required)

This program is being recorded by Jack Inghram, Pillar Productions.

St. Rose Historic Wicks Opus #56

The historic Wicks Opus #56 of St. Rose had its first organ recital on the evening of May 7, 1912 by John Wick, representing the firm who built it. His program demonstrated the organ's remarkable orchestral effects of string and reed instruments, using sacred popular compositions. Today's recital by Philip Hoenig is taking place exactly 99 years later, day for day.

This pipe organ, is the only one of its kind in Quincy, and is among the few still in existence and in use. It is a 16-rank tubular-pneumatic with 914 pipes. It was installed in 1912 at a cost of \$3000.00. Half the cost was paid for by Andrew Carnegie. The Wicks organ company donated \$500.00. The cost to the parish was \$1000.00.

St. Rose of Lima Catholic Church closed in 2005. It reopened in November 2008 for a new chaplaincy established by the Bishop of Springfield: the Latin Mass Community of Quincy. The church is entrusted to the pastoral care of the Priestly Fraternity of St. Peter, a Society of Apostolic Life approved by the Holy See on October 18, 1988. The current chaplain is Fr. Arnaud Devillers, FSSP. Shortly after the reopening of the church, a decision was made to restore this historic organ to its former glory. For 2 years, Mr. Phillip Hoenig has worked carefully restoring its leathers and large wind chests. The organ still has the original blower, which dates of 1898, the year the Wicks Organ Company was founded.

St. Rose of Lima Church is a historical landmark of the city of Quincy since 1980. The cornerstone was laid on May 7, 1911 and the church was dedicated on June 12, 1912. St. Rose of Lima Roman Catholic Church is a mixture of architectural styles and features, best described as Venetian Gothic Revival. It was designed in 1911 by George Behrensmeyer, a prominent Quincy architect. The stain glass windows were installed in 1912 by the Emile Frei Company of St-Louis. If you are interested in helping restoring these magnificent windows, please contact us.

The current specification is as follows:

GREAT ORGAN

1. Open Diapason	8 ft	Metal	61 Pipes
2. Viola D’Gamba	8 ft	Metal	61 Pipes
3. Melodia	8 ft	Wood	61 Pipes
4. Dulciana	8 ft	Metal	61 Pipes
5. Octave	4 ft	Metal	61 Pipes
6. Flute d’Amour	4 ft	Wood & Metal	61 Pipes

SWELL ORGAN

7. Bourdon	16ft	Wood	61 pipes
8. Violin Diapason	8 ft	Metal	61 pipes
9. Stopped Diapason	8 ft	Wood	61 Pipes
10. Aeoline	8 ft	Metal	61 Pipes
11. Flute Harmonic	4 ft	Metal	61 Pipes
12. Salicional	8 ft	Metal	61 Pipes
13. Piccolo	2 ft	Metal	61 Pipes
14. Viol’D’Orchestra	8 ft	Metal	61 Pipes

PEDAL ORGAN

15. Bourdon	16 ft	Wood	30 Pipes
16. Violincello	8 ft	Metal	30 Pipes

SUMMARY

Great Organ	366 Pipes
Swell Organ	488 Pipes
Pedal Organ	60 Pipes
Total Organ	914 Pipes
Stops	16
Combinations Pistons	8
Couplers	8

POPES ON THE PIPE ORGAN

St. Pius X (1903) Although the proper music of the Church is purely vocal, nevertheless the accompaniment of an organ is allowed.... Since the singing must always have the chief place, the organ and other instruments should merely sustain it and never smother it....The sound of the organ in accompanying the chant, in preludes, interludes, and so on, must not only be governed by the proper character of the instrument, but also share in all the qualities proper to sacred music [holiness, goodness of form, universality].

Pius XI (1928) There is one instrument which comes to us from the ancients and which properly belongs to the Church. It is called the organ. Its most wonderful amplitude and majesty have rendered it worthy of being associated with the liturgical rites, both to support the chant and also to elicit, during the periods when the choir is silent, sweet music that harmonizes with the prescribed rules.

Pius XII (1955) Among the musical instruments that have a place in church, the organ rightly holds the principal position, since it is especially fitted for the sacred chants and sacred rites. It adds a wonderful splendor and a special magnificence to the ceremonies of the Church. It moves the souls of the faithful by the grandeur and sweetness of its tones. It gives minds an almost heavenly joy and it lifts them up powerfully to God and to higher things.

Benedict XVI (2008) The organ [he dedicated in the Alte Kappelle, Regensburg] continues to play and to help people perceive something of the splendor of our faith – a splendor kindled by the Holy Spirit himself. With it the organ carries out an evangelizing function, proclaims the Gospel in its own way.

U.S. Bishops on the Pipe Organ (2007) Among all other instruments which are suitable for divine worship, the organ is “accorded pride of place” because of its capacity to sustain the singing of a large gathered assembly, due to both its size and its ability to give “resonance to the fullness of human sentiments, from joy to sadness, from praise to lamentation.” Likewise, “the manifold possibilities of the organ in some way remind us of the immensity and the magnificence of God.”

SECOND VATICAN COUNCIL ON THE PIPE ORGAN
(Sacram Liturgiam 1963)

120. 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 splendour to the Church's ceremonies and powerfully lifts up men's minds to God and higher things.

SECOND VATICAN COUNCIL ON MUSIC IN THE LITURGY

112. The musical tradition of the universal Church is a treasure of immeasurable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred melody united to words, it forms a necessary or integral part of the solemn liturgy.

Sacred music increases in holiness to the degree that it is intimately linked with liturgical action, winningly expresses prayerfulness, promotes solidarity, and enriches sacred rites with heightened solemnity. The Church indeed approves of all forms of true art, and admits them into divine worship when they show appropriate qualities.

Liturgical action is given a more noble form when sacred rites are solemnized in song, with the assistance of sacred ministers and the active participation of the people.

114. The treasure of sacred music is to be preserved and fostered with very great care. Choirs must be assiduously developed, especially in cathedral churches. Bishops and other pastors of souls must be at pains to ensure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs.

SECOND VATICAN COUNCIL ON LATIN IN THE LITURGY

36. The use of the Latin language, with due respect to particular law, is to be preserved in the Latin rites.

54. A suitable place may be allotted to the vernacular in Masses which are celebrated with the people, especially in the readings and "the common prayer," and also, as local conditions may warrant, in those parts which pertain to the people, according to the rules laid down in Article 36 of this Constitution. Nevertheless care must be taken to ensure that the faithful may also be able to say or sing together in Latin those parts of the Ordinary of the Mass which pertain to them.

Phillip Hoenig

Phillip F. Hoenig is an organist, a guitarist, and a pianist. He also plays bass block flute and a few other instruments. He enjoys composing music and several of his organ compositions will be featured on today's program. He is also an organ builder and restorer of many musical instruments.

Mr. Hoenig started to play guitar at age 15, but didn't start his organ training until age 23. He became interested in building pipe organs at the same time. His early teachers were Ruth Ann Calloway and Kristi Menke, organists from Fort Madison, Ia and Mary Davis of Hamilton, Il. Later on he studied with Dr. Carl Moelman from Iowa Wesleyan College and Anita Werling from West Illinois University. For the last 27 years, he has been an organist for Holy Family Parish in Fort Madison, Ia.

Mr Hoenig owns and operates Hoenig Organ Building and Hoenig Creations, an online company.



Detail from the stain glass window above Organ in Choir Loft