

A Gift of Praise

From generation to generation

A Pipe Organ for Holy Angels Catholic Church
Basehor, Kansas



MUSIC is the preeminent sacred art of the Catholic Christian faith.

(Sacrosanctum Concilium 112) The Church affirmed at Vatican II that its musical tradition is a “treasure of inestimable value.” This treasure exists only when music “sounds forth” in time, and when human beings are able to **make** music with body, mind, spirit and voice. Conveying faith and tradition from one generation to another depends on a sustained practice spanning generations.

For over 1,000 years, the pipe organ has been the foundation of this musical tradition. Its richly-varied tone colors and sustained tone make it uniquely capable of

supporting congregational singing and filling a large sacred space with glorious sound. The organ embodies Beauty, Truth and Goodness in its very architecture.

Vision and Opportunity

Holy Angels Catholic Church in Basehor has for many years been a model of excellence for the Archdiocese of Kansas City in Kansas in its reverent care in celebrating the sacred liturgy, the “source and summit” of the Christian life. **The opportunity to complete our beautiful church with a world-class pipe organ is a gift that will bear fruit exponentially over the next century and beyond!**

Made For Holy Angels

PIPE organs are expensive, but a well-crafted organ made to last centuries is among the most economical and ecological artifacts human beings have ever made—and they serve no useful end, except the praise of God. There are many “orphaned” pipe organs today due to church closings, especially in the Eastern United States. It is rare, however, for an instrument of truly world-class quality to become available for relocation, but such is the organ built by **HAL GOBER** in 1997 for Good Shepherd Lutheran Church in Brooklyn, Ohio.



The consultant for the design and commission of this organ was **DAVID BOE**, former dean of the renowned Oberlin Conservatory of Music. Professor Boe was instrumental in commissioning several

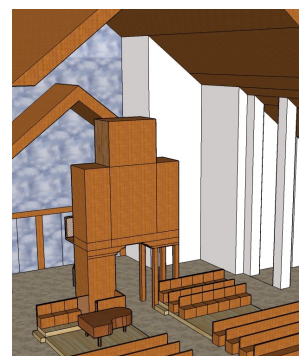
of the finest organs in North America. Hal Gober’s Opus 5 stands among this elite field of hallmark instruments.

The Gober organ in question is unique in its physical layout, an ingenious solution for a very tall A-frame church with no room for a choir loft and inadequate height along its walls. In its original installation, the organ straddles the entrance of the church, taking advantage of the height in the center of the building.

As ingenious as this solution was, this design makes relocation of the organ very difficult,



as would be the case with any custom design. Holy Angels Catholic Church in Basehor, Kansas, has a similar problem. The gabled entrance to the church and the height in the center of the building are among its strongest architectural assets. However, low ceiling height along the walls makes the prospect of a successful custom-designed pipe organ challenging (even if it was affordable), and the likelihood of finding even a modest, refurbished pipe organ that would fit the space architecturally and musically is very slim. The availability and possibility of relocating Gober Opus 5 to Holy Angels in Basehor is thus all the more remarkable in that this rare instrument seems to have been made for the unique circumstances of Holy Angels Catholic Church.



About the Organ Builder

ORGAN builder **HAL GOBER** got his feet wet in organ building in his native Texas with tracker revival pioneer Otto Hofmann. He then spent eight years in



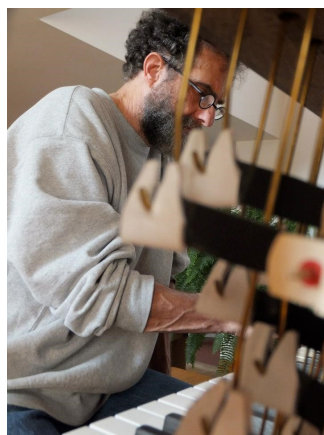
Europe, where he completed the formal German apprenticeship program in the firm of Georg Jann, as well as gaining formative experience in several other shops in Germany and

Switzerland. After coming to Canada he worked with Karl Wilhelm as a voicer on 20 new organs, then spent several years as a freelance voicer and pipe maker for well-known North American and European firms, before completing his first organ in 1991.

Gober Organs Inc. provided all the care for the Oberlin Conservatory's exquisite collection of organs from 1992 through 2015.

Hal has continued working as an organ builder, and specializes

in re-voicing and restoring organs as well as building them. He also assesses organs, proposes solutions, and consults with church committees about the details of buying, building, or repairing an organ.



Learn more about **HALBERT GOBER**, ORGANBUILDER at www.goberorgans.com

Gober Organs, Opus 5

24 Stops ♦ 2 Manuals & Pedal ♦ Mechanical Action

I. Hauptwerk		II. Oberwerk	
16'	Bourdon 56 pipes	8'	Rohrflöte 56 pipes
8'	Prinzipal 56 pipes	8'	Traversflöte 56 pipes
8'	Viola da gamba 56 pipes	4'	Koppelflöte 56 pipes
8'	Gedackt 56 pipes	2'	Spitzflöte 56 pipes
4'	Octave 56 pipes	2 2/3'	Sesquialtera II 112 pipes
4'	Rohrflöte 56 pipes	8'	Dulzian 56 pipes
2 2/3'	Quinte 56 pipes		Zimbelstern
2'	Octave 56 pipes		Tremulant
1 1/3'	Mixtur IV 224 pipes		Couplers: I/II, I/Ped, II/Ped
8'	Trompete 56 pipes		Wedge-Shaped Bellows & Silent Blower within organ
Pedal			Manual Compass: 56 notes Pedal Compass: 30 notes
16'	Principal 30 pipes		Dimensions: 28' H x 16' W x 4' D
16'	Subbass 23 pipes		
8'	Oktave (ext.) 12 pipes		
5 1/3'	Quint 30 pipes		
4'	Choralbass 30 pipes		
2'	Nachthorn 30 pipes		
16'	Posaune 30 pipes		
8'	Trompete (ext.) 12 pipes		

Key compass 56/30, Manual keyboards with bone naturals and ebony sharps

Metal pipes of 97% lead, including hand-burnished façade pipes

Mortise-and-tenoned, frame-and-panel case of solid white oak, fumed and oiled, with ebonized accents

Hand-carved basswood pipe shades in a contemporary style; Hebrew letters representing four major prophets on one side, symbols of the Evangelists on the other

Rescue and Adoption

Holy Angels Parish has been honored with the opportunity to rescue and “adopt” this very special instrument, in humble gratitude to those whose faith, vision and resources brought it into being. At a cost far below its replacement value, the organ is being purchased and relocated with private donations to the new **Holy Angels Music Guild**, a fund established with the [Greater Kansas City Community Foundation](#) (Fund: Holy Angels Music Guild / ID: holy00). The Holy Angels Music Guild will continue to promote and share the organ with the wider community.

Timeline

The timeline for the procurement of the organ is as follows:

- **Late-October, 2020**—Dismantling of organ begins in Ohio by the Organ Clearing House, and shipped to Basehor.
- **November 9, 2020**—Organ arrives at Holy Angels Catholic Church and erected by Organ Clearing House, substantially installed in two weeks.
- **December, 2020**—Voicing and tuning by organ builder Hal Gober
- **TBA**—Blessing and dedication of the organ, as well as inaugural year events

About the Gøder Organ

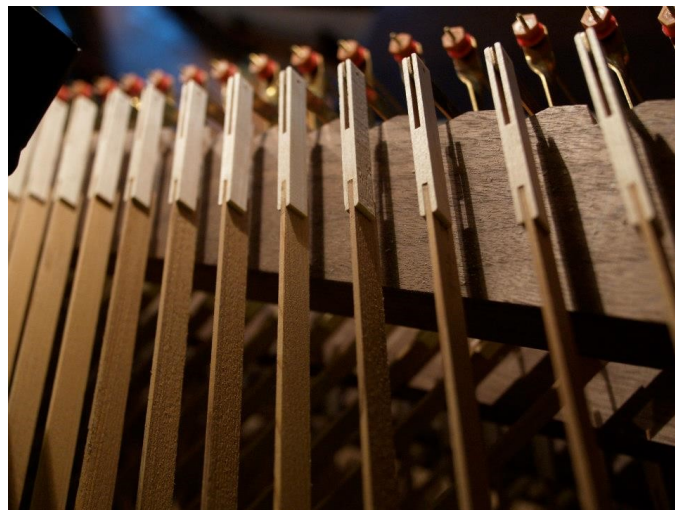
THE new organ for Holy Angels Catholic Church will fulfill with distinction its roles in the sacred liturgy: leading congregational singing, accompanying cantors, choirs and instrumental ensembles, and providing for improvisations and a large range of solo organ literature. It will also become an important resource in the church's cultural outreach to the greater community.

The new organ will harmonize with the architecture of the church and give a long life of reliable service. The organ is an existing two-manual mechanical-action organ of 24 stops uniquely designed to fit in a church in which the only available location with adequate height is at the entrance of the

church. The organ is entirely encased in solid wood casework, which serves the vital tonal function of blending and focusing the sound of the pipes while also protecting them from dust.

The pipes of the Hauptwerk or Great division are placed in the center of the lower main case. The ancillary Oberwerk division is placed in the crown of the case. The pipes of the ample pedal division share space with the Hauptwerk, and the largest wooden bass pipes will be mounted on the walk board behind the case.

The key action is entirely mechanical, the organist's fingers directly opening the valves beneath the pipes through a system of levers and thin wood connections called trackers.



This ancient system gives the organist intimate control over the speech and release characteristics of the pipes for a sensitive control of musical phrasing and articulation. Careful design and construction promises longevity measured in centuries. In this organ, the action is a suspended key action, in which the keys are hinged at the rear and literally hang from the valves (pallets) in the

wind chests, allowing for a very light and responsive touch. The stop action is also mechanical, which means that the organ is virtually independent of technology that prone to rapid obsolescence.

The free-standing case and the placement of the playing console in the left pedestal ingeniously minimizes the foot-print of the organ, while maximizing the potential sightlines with other ministers and the liturgical assembly.

The organ draws its principal tonal inspiration from the great German and Dutch organs of the 17th and 18th centuries. These organs are prized for the gentle but colorful and intense sounds of the foundation stops (the *Principals* and *Bourbons*), the silvery quality of the choruses (the *Plenum*), the colorful mutation stops (*Quint* and *Tierce*), and the brilliant but well-blending sounds of the Trumpets and other reed stops.

This tonal foundation will provide a superb instrument for interpreting a broad range of solo organ repertoire from the Renaissance to the present day. The quality of the foundation stops will be ideal for supporting choral singing, and the full chorus sounds provide solid leadership for singing congregations both large and small.

This tonal model will not only fulfill the liturgical needs of the church with distinction, but will also offer an organ sound unique to the Kansas City area. While it will satisfy the broad requirements of the liturgy, it will also bring to life much of the

inherited organ literature in a whole new light.

The four major families of organ tone, *principal*, *flute*, *string* and *reed*, are all represented in the organ's tonal concept. The *principals* are the foundation stops of any fine organ, a sound unique to the pipe organ. The tonal essence of the organ springs from the eloquent quality of the façade *Principal*, with its clear, articulate speech under sensitive control of the mechanical key action. The full chorus of *principals* representing the higher harmonics of the sound is developed in the Hauptwerk or Great division.

Flutes are represented in several forms and pitches — open pipes, stopped pipes, half-stopped pipes, and conical pipes)—providing interesting colors to support choral singing as well as a great variety for the organ literature.

A string stop provides a colorful sound useful in cantor and choral accompaniment and in Romantic organ literature.

The organ's reed stops are well-suited to demands as solo voices as well as strengthening the foundation stops in the organ.

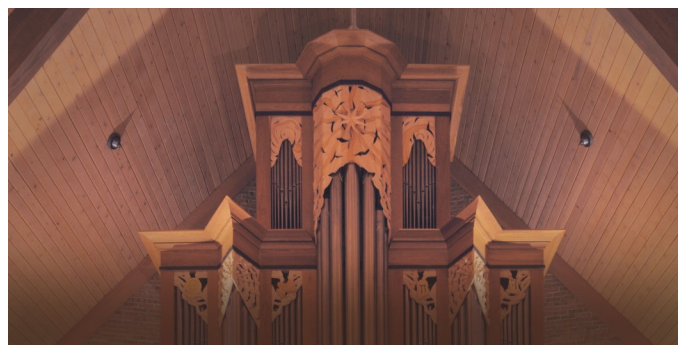
All of the pipes—metal and wood, flue and reed—were made in the organ builder's shop, beginning with the casting of sheets of metal. Metal pipes are made of 97% lead, with trace impurities of copper, bismuth and antimony, which help stiffen the metal. To enhance the intensity of the pipe sound, the 97% lead alloy was hammered following

casting, a process which tightens the molecular structure of the metal. The largest Pedal pipes are made of wood.

The organ is tuned in an unequal temperament, which will favor the keys nearer C Major, yet will remain harmonious in all keys.

A self-contained electric centrifugal blower supplies wind to the organ, which is then stored and regulated in a wedge-shaped bellows mounted at the top of the case. This wind imparts a gentle flexibility to the organ's sound, allowing the pipes to sound more like a choir of human voices than an impassive machine.

The Gober organ provides a vast tonal range and musical flexibility, resulting in an instrument that will greatly enhance the music ministry of Holy Angels Catholic Church and its outreach through the art of sacred music to the wider community. Its distinctive voice will help lead worship and inspire lovers of great sacred music for many generations.



The Organ as Symbol

Kevin Vogt

THE pipe organ is one of the oldest musical instruments still in use. Invented around 200 B.C. in Alexandria, Egypt, its first connection with Christianity was not as an instrument of the Church's worship, but as a coliseum instrument accompanying the martyrdom of Christians. In the Byzantine court, the organ accompanied the presence and voice of the Emperor who was worshipped as *Imperator*, the ruler of the universe. Christians would later reinterpret this use in the worship of Christ as Ruler of the Universe. It was through a gift of an organ from the Byzantine emperor Constantine to the Frankish King Pepin the Short that the organ first made its appearance in the Western Church.

Benedictine abbeys in the early Middle Ages conserved and developed the technology of organ building as part of their fascination with science. The organ served as an architectural expression of the way Patristic and medieval scholars understood the relationship of music,



mathematics and the order of the universe.

Organs thus appeared in Christian churches before there was a liturgical use for them or music to be played on them. They were in effect audio-visual tools for teaching about the universal laws of God and the *Logos* (the Word) that “holds all things together in harmony.” The organ remained the most complex human-made machine until the steam locomotive was invented in the 19th Century.

As succeeding generations contemplated the organ as a sacred artifact, it became useful in adding solemnity to liturgical ceremonies, and organ players developed great skill in combining melodies, a feat made possible by the sustained sound of an instrument with seemingly limitless wind. The miracle of polyphonic music, which distinguishes Western European culture from the 12th century onward, can be traced directly to the organ as the tool that made this innovation possible.

Perhaps more remarkable than its admission into worship of the Church, which has always preferred the human voice as the perfect instrument of praise, are the rich traditions of its use in liturgy. The organ has the largest musical repertory of all instruments except the human voice, and most of this repertory flows out of a liturgical practice. For several centuries the organ actually “sang” *half* of the liturgical texts alone in alternation with the voices of the choir or congregation.

While Church law no longer permits this practice, it is nonetheless a significant part of the Church’s history and liturgical tradition. Although other instruments are now joyfully admitted to the liturgy, the Second Vatican Council affirmed that “the pipe organ is to be held in high esteem, for it is the traditional musical instrument that adds a wonderful splendor to the church’s ceremonies and powerfully lifts up the spirit to God and to higher things” (CSL 120).

The functional versatility of the organ has often been suggested as the reason for this high esteem, but history and practice suggest that it is the organ’s unity, variety and complexity-its beauty that justifies the Church’s traditional preference of the organ as an extension of its choral praise. Such contemplation, though speculative, has woven a rich symbolic tapestry on the loom of almost 1,000 years of the organ’s place and use in the Church.

First, the organ is a symbol of the creation, an architectural embodiment of the musical, cosmic order of the universe. The organ is a symbol of Christ, the Divine Logos that holds all things together in harmony (Colossians 1:15-19), and the voice of the *Imperator*, the Ruler of the Universe. It is a symbol of the Holy Spirit, who “when we know not how to pray as we ought...intercedes for us with sighs too deep for words” (Romans 8:26). It is a symbol of

the New Jerusalem, the Heavenly City, “strongly compact, at unity within itself” (Psalm 122).

Finally, the organ is a symbol of the Church, a collective of earthly bodies created and inspired by one Divine Breath for the choral praise of its Maker. It is an architectural metaphor for *Ecclesia*, the community of Christians. The organ is in some ways the democratic, egalitarian instrument *par excellence*. It is most often owned by a community of people, it is available to be universally enjoyed, it is played by many people and before the advent of electricity, it required more than one person to play since the wind had to be raised manually.

All of the major artifacts in a Church symbolize something. The most important of these symbolize the ways Christ is truly present in the Church: The

chair or *cathedra* symbolizes Christ’s presence in his minister, the head of his Body; the pulpit or ambo symbolizes his presence in the Word proclaimed; the Altar and Tabernacle represent Christ’s presence in his Body and Blood under the Eucharistic forms of bread and wine; and the baptismal font, confessional and ambry symbolize his presence in the Sacraments. But the Second Vatican affirmed a fifth way in which Christ is present in the Church: in the assembly of the baptized *when it prays and sings*. (*Sacrosanctum concilium* 7). The organ might thus be understood as symbol of the way in which Christ shows himself to the world: in the assembly of the baptized, when it prays and sings.

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