



SOUNDING IN GLAD ADORATION

2016-2017
CATHEDRAL ORGAN
FUND

Christ Church Cathedral
Mobile, Alabama

A Message from the Dean

Dear Cathedral Family,

Thank you for your response to last year's introduction of the Cathedral Organ Fund. Your generous gifts have allowed us to make otherwise unaffordable improvements to enhance the life and sound of our beloved pipe organ. Many of these improvements are not visible or directly hearable, such as improved HVAC venting and added insulation in the organ chambers, as well as improved maintenance access to many areas within the chambers. In addition to protecting and preserving the condition and life of the instrument, these changes help tuning to be more efficient and long-lasting, ultimately recouping the investment made in improvements.

I hope that you will consider making a gift to the Organ Fund a regular part of your annual giving to Christ Church Cathedral, as this will allow us to continue to restore and enhance this historic instrument that has been entrusted to our care. Music director and organist Christopher Powell continues to amaze us each time he sits down at the console, and I know that you join me in giving thanks for his ministry with us.

Our prayer is that our musical programs will continue to grow and to bring joy and an awareness of beauty in God's creation for generations to come.

Faithfully,



The Very Reverend

Beverly F. Gibson, Ph.D., Dean

HISTORY OF THE CATHEDRAL ORGAN

As early as 1841, a pipe organ by renowned New York builder, Henry Erben, was in use at Christ Church, Mobile. In 1857, the famed builder returned to Mobile when a rival company, Jardine and Sons, intended to install a grand instrument in the city's Cathedral of the Immaculate Conception. Erben, not wanting to be outdone, offered to buy Christ Church's existing organ as long as the congregation promised to buy a new one for the cost of \$6,000. When building commenced, however, Erben found he had underbid the job but he completed it at cost. Thus Christ Church was furnished with a \$10,000 pipe organ, many proclaimed it the finest in the South. This instrument was "made famous" by the playing of Madame Kowalewski, and served as a centerpiece for fine music.

Disaster struck in 1906 when a hurricane sent the steeple crashing through the roof. The organ was destroyed, as was much of the church. The ladies of the church raised funds to buy a new organ, and in 1907, a fine instrument was purchased at a cost of \$10,500 from the Hook & Hastings Company of Massachusetts. This instrument was altered and damaged in the 1940s, but the organ remained in faithful service for around 80 years. The Deagan Chimes of the organ were given in memory of fallen soldiers of Christ Church during the Second World War. The chimes were dedicated and first used during the midnight service on Christmas Eve of

1946. These chimes are still in use today.

As early as the 1970s, it was recommended a restoration be undertaken of the Hook & Hastings organ. As is often the case, it took until 1987 for a new iteration of the organ, built by the Steiner-Reck company of Kentucky, to come to fruition. While originally, it was recommended that the organ be restored to its original state (pre-1940s), plans grew to make Christ Church's organ a premier concert instrument in Mobile. A restoration became a rebuilding, and the overriding goal was that the organ of Christ Church should be able to present organ repertoire authentically regardless of the historical period or school of organ building. Hence, the Hook & Hastings pipework of 1907 was married with new pipework of the 1980s, French-style reeds were introduced along with German mixtures, and the organ took on new life.

In 2009, a Trompette en Chamade (horizontal trumpet) was added to the organ and seems to usher in our "Cathedral era". Today, the organ stands as one of the largest in the city of Mobile and at the heart of our music ministry and outreach. It sounds during weddings, funerals, diocesan events, and regular services. Most importantly, it accompanies our songs of praise to our Creator and gives voice to our prayers. We now turn our eyes to the future of this instrument.

SUMMER ORGAN RECITALS AT THE CATHEDRAL

Christopher W. Powell, organist

All recitals are free and open to the public.



FATHERS OF MUSIC: BACH'S FORBEARERS AND CONTEMPORARIES

Sunday, June 19

4:00 p.m.

This Father's Day, come listen to a program of organ music drawn from the works of J. S. Bach's contemporaries and forbearers. This concert will also feature a German church cantata by Telemann, sung by Katherine Powell.

Mein junges Leben hat ein End

"My young life has an end"

Prelude, Fugue, and Chaconne

Christ unser Herr zum Jordan kam

"Christ our Lord came to the Jordan"

Prelude and Fugue in e minor

Seele, lerne dich erkennen!

Prelude and Fugue in C Major

A Grand Symphony

Sunday, August 21

4:00 p.m.

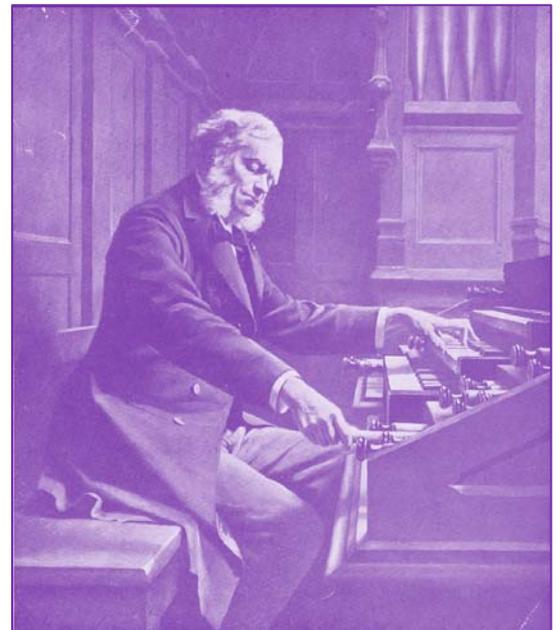
Come enjoy a kaleidoscope of musical color!

Christopher Powell will present pieces by

Camille Saint-Saëns, and César Franck.

Carnival of the Animals Camille Saint-Saëns
(1835-1921)

Grand piece Symphonique César Franck
(1822-1890)



A Message from the Music Director and Organist



Dear friends in Christ,

This past year our pipe organ has once again been the central musical instrument in our worship, the voice of our space. From accompanying the hymns and choir pieces to providing music for meditation and jubilation before, during, and after the service, our organ is ever-present during our liturgies. It has pipes representing all the families of tone found in organs around the world and even many orchestral tones (even some percussion—our chimes). The sound of the organ can be delicate enough to accompany the singing of a single child and powerful



1857 Henry Erben organ in the balcony

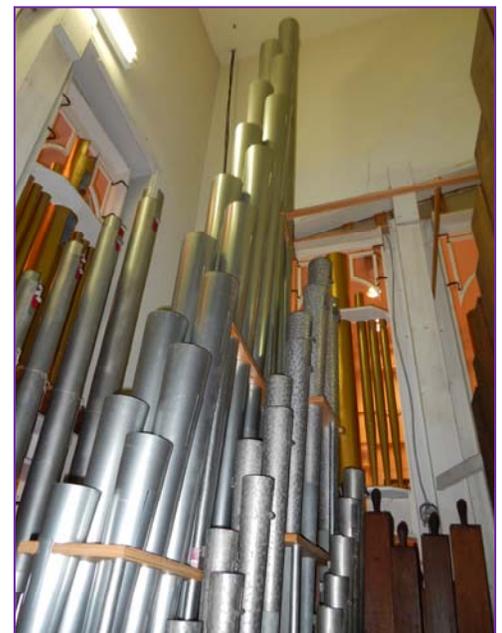
enough to overwhelm listeners with cascades of triumphant tones. Our instrument is versatile enough to accompany spirituals, baroque pieces, and Victorian anthems all in the same service. Of course, this doesn't

even mention the diversity encountered in recitals and concerts. All of this is not intended to brag about the organ's greatness, but rather to express wonder at all of its capabilities. Even though I've played the organ for nearly 20 years, I am still surprised at a new effect it can produce. It really is the perfect instrument for the broad and varied requirements of the church—especially a liturgical church.



Reeds of the swell division

Here at Christ Church, we are blessed not only to have a pipe organ (something not to be taken for granted) but to have a significant one both in tone and history. Thanks to those who decided to retain much of the 1907 Hook & Hastings instrument when Steiner-Reck rebuilt and expanded the organ in the 1980s, we hear pipes every Sunday that have been heard in our space for 109 years. What a splendid connection to those who came before us, our spiritual family. The warm, authentically American tones of the Hook & Hastings instrument are at the heart of the organ and are ideal for accompanying the choir, soloists, instrumentalists, and playing Romantic organ repertoire. The Steiner-Reck additions expand the organ's capabilities by adding brilliance, fiery reed stops, and other sounds that are often useful both in concert and service. It is staggering to think of how many services and concerts our organ has played for. Parts of it sounded before the First World War, and it was played in its current iteration when we became



Pipes of the pedal division



View of organ pipe chamber

the Cathedral of our diocese. I am always grateful to “take the helm” on Sunday and participate in the history and beauty of our church and its pipe organ.

You may notice that I used the word, “iteration,” when talking about the organ in the previous paragraph. No matter how significant or historic the instrument, pipe organs all undergo some changes over their sometimes centuries-long lifespans. Some of these changes are made due to fluctuation in taste, and some are caused by the decay of perishable parts. Even the most carefully preserved organs undergo restorations, and sometimes changes need to be made to incorporate new technologies or simply do away with bad designs or ideas from eras past. Pipe organs are, in a sense, alive. Our instrument is no exception.

Since beginning of the Organ Maintenance Fund last year, monies from it have been used to tune the organ twice - an important and necessary thing. Thanks to the generosity of our

donors, we almost have the funds required to make some much needed repairs that go beyond just servicing and tuning. There are several broken devices that can enhance the sound of our organ and also several options available to us that can improve the reliability and tone of some very old pipes that are barely useable. In addition to this, we have quite a few pipes that are completely missing, and we are close to having the funds necessary to start replacing them. Unfortunately, we don't have the resources to do all of these things at once and keep up with tuning at the same time. This is why we established the maintenance fund last year as an ongoing fund. Our organ is the voice of our space, and it is worth our investment. Every contribution helps improve upon, maintain, and preserve our organ for future generations.

Blessings and Peace,

Christopher W. Powell
Music Director and Organist

ORGANISTS 1841-2016

F. C. Unger (c. 1841-1846)
Former organist of St. Thomas Church, NYC

Mariah Kowalewski (1846-1897)
Pupil of Frederic Chopin

Mrs. Emerson (1898-1900)

Frank Wilbur Chace (1900-1903)
*Noted concert organist
of the early 20th century*

J. Clarendon McClure (1903-1904)
*Renowned musical personality, pedagogue,
and published composer*

F. A. Dunster (1904-c. 1915)
Published composer, concert organist

Rosine Cox (c. 1915 - ?)
*Music personality in Mobile, early member
of the Clara Schumann Club, a musical
society of ladies promoting chamber music
and works of women composers.*

McClelland Vaughan (? -1925)

J. Clarendon McClure (1925-1938)

F. A. Dunster (1938-1939)

J. Clarendon McClure (1939-1955)

Beverly Hagan (1955-1972)
*Well known pedagogue and promoter of
musical culture in Mobile*

Carl W. Gettig (1972-1983)

Wesley Ellis (1984-1986)
*Oversaw majority of Steiner-Reck
organ rebuild*

Karen Morgan Kearney (1986-1995)

Peggy Lyden (2001-2014)
*First organist after the church's elevation to
Cathedral, rebuilt the musical program, and
laid a strong foundation for the future.*

Christopher William Powell (2014-present)

The research of our organists is ongoing. We welcome information from anyone able to contribute to this history. We hope ultimately to publish articles about most of these organists and present historical concerts based on music they presented. This list contains only persons identified in records as “organist” or “Organist/Choirmaster.”

BIOGRAPHY OF CHRISTOPHER W. POWELL,
CATHEDRAL ORGANIST AND MUSIC DIRECTOR
SUMMER 2016 RECITALIST



Christopher W. Powell is an organist, composer, music director, and improviser based in the central gulf coast. Beginning formal musical studies at the age of five, Powell's interest in music began before age three. After four years of piano study, he started organ lessons at the age of nine, playing the organ in church for the first time that year. First paid for his services at age 12, Powell became Assisting Organist at his home parish at age 14, the same year as his first solo organ recital. Beginning at age 15, Powell began serving houses of worship in Florida and Alabama as an organist and choir director.

In 2008, Powell was accepted to The Juilliard School and studied with Grammy Award winning organist, Paul Jacobs. While at Juilliard, Powell appeared in concert at Christ and St. Stephen's Church as part of the 2008/09 Lincoln Center season, Trinity Church on Wall Street, and The Juilliard School.

In 2009, Powell became the Director of Music Ministry at St. Paul Roman Catholic Church in Pensacola, FL. While there, he formed a concert series, managed a staff of professional musicians, composed over 160 choral and instrumental works, and located and oversaw the restoration of the last surviving Baumgarten pipe organ.

In recent years, Powell has appeared in concert with the Pensacola Choral Society, the Pensacola Symphony Orchestra, the UWF Singers, at the

University of West Florida, and in numerous churches. He has become known for his hour-long recitals of continuous improvisation. These recitals have been performed on the organ and the piano. In 2013, he occupied the temporary position of Composer in Residence with the Northwest Florida State College Youth Orchestra. Powell's compositions have been regularly premiered in concerts and worship services since 2009. Recent premiers include works for string trio, choir, handbells, and organ.

Having accepted the position of Music Director and Organist at Christ Church Cathedral in Mobile, Alabama in August of 2014, Powell currently leads the church's vibrant music program and concert series. He looks forward to continued growth of the music ministry to the glory of God. He is blessed by the support of his wife, Katherine, and their children, Avery, Owen, and William.



2015-2016

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CATHEDRAL ORGAN FUND



Christ Church Cathedral

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For nearly two centuries, Christ Church has enjoyed beautiful organ music within its walls. Over the years, four different pipe organs have occupied this space. Ours is an organ tradition we can be proud of and must maintain. Our pipe organ has been the “voice of our space,” and with continued maintenance it can play this role for generations to come. Help us support this ministry so that our heirs will share in this glorious heritage.

The line drawing for the Cathedral Organ Fund of the 1841 Henry Erben Organ is the work of Jennifer Grehan.