

Follow Jan Kraybill on her website
jankraybill.com
to find out
WHO, WHAT, WHERE, WHEN & WHY
she is one of the most sought-after organists
in the U.S.!



For information
on the many ministries of
Holy Family Parish,
www.holyfamily.com
or visit us on Facebook.

ORGAN DEDICATION CONCERT

SUNDAY
OCT 13, 2019
1:30 PM

HOLY FAMILY CATHOLIC CHURCH
KANSAS CITY, MISSOURI

*An organ
is like a
kaleidoscope of sound,
in that its colors
are revealed moment by moment.*

*This program cover displays
a kaleidoscope of color,
much like what your ears will “see”
during this dedicatory concert.*

**There is an open invitation
to any budding or veteran pianist
who would like to give the organ a test drive.
Contact the parish office for more details!**

Words alone cannot begin to thank the two organ builders who have worked tirelessly in planning, restoring, rebuilding, installing, voicing and tuning the organ for Holy Family:

Gerry Oehring
Oehring and Associates, Lincoln, Nebraska
and
Duane Hanks, Pratt, Kansas



Welcome to Holy Family!

*You will need this program
and a hymnal.*

*The ushers will assist you in the Family Room
where you entered the church.*

*Rest rooms
are located in the rear of the Family Room.*

*There are also booklets available
from our Mass of Dedication held on August 3, 2019,
should you wish more information
about our new worship space
and its furnishings.
These, too, are available in the Family Room.*

DEDICATION OF THE ORGAN

HANDBELL INTRODUCTION

*based on the tune NETTLETON
Holy Family Handbell Choir
arr. Ron Mallory*

GATHERING HYMN

*Please stand as we sing together.
Sing a New Church #848 hymnal*

BLESSING OF THE ORGAN

*Remain standing.
Fr. Philip Egan, Pastor*

Leader: Loving and Gracious God, we praise you for your goodness
in making the beauty of this world
and for calling us to be your people!

ALL: We thank you for all the gifts you give your Church,
especially for the gifts of music and song.

Leader: *(all extend a hand in blessing)*
We ask you to bless this organ
May it inspire your people to sing with clarity and vitality
by the sounds that are created.

ALL: May it serve to accompany those
who sing great hymns of praise and thanksgiving.

Leader: May its tone lead us in unity through the gift of sung prayer.

ALL: May this organ's thundering sound lift us up
when our spirits are worn and tired.

Leader: May its hushed and gentle sounds
help those who are listening for your voice calling them by name.

ALL: May this organ inspire your people to give you glory at all times,
and to go forth in the name of Jesus, your Son.

Don and Carol Lauf
Larry and Frances Lewis
Jeffrey and Laura Mackenzie
John and Denise McClendon
Timothy and Shirley McEntee
Dean and Karen Merkel
Michael and Karen Mollohan
Richard Murphy
Ann Nelson
Mark and Mary Northrup
Kathleen O'Connor
John and Mary Pils
Barne and Beverly Ploch
Dean and Rozanne Prather
Christopher and Julia Quinn
Michel Fears and Joyce Rauth-Fears
Michael and Margaret Richards
Scott and Patricia Rose
Cale and Julie Scheidegger
Mary Schmidt
David and Cheryl Sellhorst
James and Sandi Shaw
Elaine Simpson
Bruce and Kimberly Smith
Cheryl Spindler
Mark and Charlene Steadman
Jean Stemmermann
Lydia Suba
Susan Teson
Janell Thome
Betty Toyne
Anna Van Keirsbilck
David and Marlene Walker
John Winkels
Louis and Betsy Young
+ numerous anonymous donors

Pam Leiker
Scott and Maureen Loehr
Jane Mahoney
Toni McEnroe
Patricio and Sandra Mendoza
Mary Michael
David and Mary Moss
Timothy and Mary Myers
Brett and Leigh Anne Nelson
Albert and Carolyn Novak
William and Julie Petesch
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Evan and Martha Scheier
James and Dorothy Schulenberg
Scott and Tinker Sharp
Kirk and Joanna Shawver
Sister Irene Skeehan, SCL
Christopher and Lucy Smith
Edward and Mary Stang
Helen Stefanov
Robert and Diane Stumpfenhaus
Timothy and Cheryl Svoboda
Julia Thoma
John and Lyla Thompson
Martha Trujillo
Martin and Linda Verstraete
Braden Wilson
Curtis and Lydia Winn
Kenneth and Dawn Yurkovich

**SPECIAL THANKS TO ROBERT WEYERHAEUSER.
WHOSE MATCHING GRANT
HAS MADE THIS PIPE DREAM A REALITY.**

**SPECIAL THANKS AND GRATITUDE
TO THE FOLLOWING PEOPLE
WHO CONTRIBUTED FINANCIAL GIFTS
TO THE ORGAN PROJECT:**

Patrick and Michelle Beffa
William and Barb Bloemker
Larry and Sandy Boeshart
Stanley and Rose Brann
Robert and Jane Bromberg
Dee Carver
Mark and Beth Cita
Eugene and Pat Cole
Virginia Counti
Steven and Mary Denny
Mark and Nancy Dieckhaus
Carryl Dressler
Fr. Philip Egan
Carol Fair
Gene and Karen Ferland
Eric and Sara Forsman
Roy and Margaret Fleshman
Charles and Charlene Gehrs
Dana Granberg
Dianne Harrison
Darin and Mary Henley
Russell and Marsha Hinchee
Frank Hogg
Mary Linda Hughes
Rita Jacobsmeyer
Michael and Joan Jaromin
Mark and Kimberly Kaminski
Scott and Susie Keilbey
Chuck and Becky Kopecky

Charles and Susan Bibbs
Ralph and Carolyn Boehm
Ruddie and JoAnn Borchelt
Judith Bridges
Fr. Matthew Brumleve
Frank and Sandy Cerra
Rhett and Megan Cleveland
Lisa Conaway
Scott and Michelle Davison
Hugo and Martha Diaz
Ole and Pat Dosland
Ruth Dye
Lance and Amie Elliott
Ronald and Judith Farrell
Craig and Mary Fisher
Rick and Laurie Frawley
Todd Gangel
Therese and James George
Curtis and Kori Hall
Sherwood and Virginia Hatch
Jeff and Tracy Hiegert
Brian and Tanya Hirsch
Terry and Nancy Horton
Winston and Ann Ingalls
Byron and Glenda Jacobson
Timothy and Karen Jennings
Kelly and Pat Kane
Jerome and Rynthia Kohlbrecher
Chris and Diane Lasco

Leader: Give inspiration and dedication to all who play on the keys of this organ.

ALL: May they serve you well through the ministry of music as their fingers and feet dance with skill and artistry.

Leader: We make this prayer through your Son, Jesus, who came so that we might live in unity and harmony, through the breath of the Holy Spirit, one God, for ever and ever.

ALL: **AMEN!**

Please be seated.

WELCOME AND SHARING THE STORY OF OUR ORGAN

CARILLON DE WESTMINSTER

Louis Vierne, 1870-1937
Jan Kraybill

This fantasia is based on the tune known as Westminster Chime (G#, E, F#, B) which is rung on the top of the famous Clock Tower in London, England, known as Big Ben since 1858. Louis Vierne was a friend of one of London's most famous organists, Henry Willis, and folklore has it that Henry hummed this tune in Louis' ear, and soon Louis had composed the great Fantasia Carillon de Westminster.

ARIA

Flor Peeters, 1903-1986
John Winkels

The Aria dates from 1943, during the Second World War. The expressive melody unfolds above an accompaniment of soft repeated chords. As in so much of his finest work, there is a simplicity and sincerity in this music that speaks directly to the heart, and reflects the true desire for peace, even amid discord.

HYMN

Please stand as we sing together.
For the Faithful Who Have Answered



1. For the faith - ful who have an - swered
 2. Man - y eyes have glimpsed the prom - ise.
 3. For this cloud of faith - ful wit - ness,



When they heard your call to serve. For the man - y
 Man - y hearts have yearned to see. Man - y ears have
 For the com - mon life we share, For the work of



ways you led them Test - ing will and stretch - ing nerve,
 heard you call - ing Us to great - er lib - er - ty.
 peace and jus - tice, For the gos - pel that we bear,



For their work and for their wit - ness As they strove a -
 Some have fal - len in the strug - gle. Oth - ers still are
 For the vi - sion that our home - land Is your love, deep,



gainst the odds, For their cour - age and o - be - dience
 fight - ing on. You are not a - shamed to own us.
 high and broad, For the dif - frent roads we trav - el



We give thanks and praise, O God.
 We give thanks and praise, O God.
 We give thanks and praise, O God.

Text: Sylvia Dunstan, 1955-1993, © 1991, GIA Publications, Inc.
 Tune: EBENEZER, 8787D, Thomas J. Williams, 1869-1944

The sound of the digital instrument comes from speakers, ranging from very large bass woofer cabinets to tiny tweeters. Speaker enclosures are located at the front of the church behind the upper white grill cloth and the wooden slats.

Some of the pipes from the original portion of the Omaha organ, built by Pilcher and Sons in 1917 have been retained. Most of the ranks were built by Thomas Anderson, who was master pipe maker for the Aeolian-Skinner Organ Company.

The organ pipes at Holy Family are many and varied: metals and woods. 1281 individual pipes are neatly arranged at the front of the church - on the right hand side - behind the upper white grill cloth and the vertical wooden slats. Below are the specifications of Holy Family's organ. The ranks with "*" are real pipes (21 ranks).

GREAT Division

- | | | |
|------------------|-------------------|--------------------------|
| *Principal 8' | *Rohrflote 8' | *Salicional 8' |
| *Octave 4' | *Chimney Flute 4' | *Sesquialtera II (2 2/3) |
| *Super Octave 2' | *Mixture IV | *Trumpet 8' |
| Gemshorn 8' | Violone 16' | Double Trumpet 16' |
| Flute Celeste 8' | | |

CHOIR Division

- | | | |
|---------------------|---------------------|-----------------------|
| *Holz Gedackt 8' | *Principal 4' | *Octave 2' |
| *Koppelflote 4' | *Larigot 1 1/3' | *Mixture III |
| Erzahler Celeste II | *Spitz Geigen 8' | Corno Di Bassetto 16' |
| English Horn 8' | Festival Trumpet 8' | |

SWELL Division

- | | | |
|---------------------|-------------|---------------------|
| Viole Celeste II | Bourdon 8' | Geigen Principal 8' |
| Flute Octaviante 4' | Prestant 4' | Flute a Bec 2' |
| Plein Jeu IV | Cornet II | Bombarde 16' |
| Trompette 8' | Hautbois 8' | Clairon 4' |

PEDAL Division

- | | | |
|----------------------|---------------------|-------------------------|
| *Principal 16'(ext.) | *Principal 8'(GT) | *Bourdon Doux 16'(ext.) |
| *Octave 8' | Gedackt 8' | Choral Bass 4' |
| Mixture IV | Contra Bombarde 32' | Bombarde 16' |
| Trumpet 8' | Contre Violone 32' | |

ABOUT THE ORGAN AT HOLY FAMILY

The organ project at Holy Family began in January 2016 when we were offered a gratis vintage pipe organ from St. Barnabas Anglican Church in Omaha, Nebraska.

On one of the coldest days on record, a crew of movers and shakers left Kansas City for Omaha for the organ rescue. Time was of the essence, and we were given a very brief window to remove the organ. In one day, the entire pipe organ was crated, dismantled, hoisted over the balcony railing and loaded into a 30' rental truck, thanks to a stellar crew of parishioners.

The thousands of organ parts were stored in the upper floor of the Rectory until it was time to begin rebuilding it.

In the Spring of 2018, after much planning, redesigning and raising of funds, the organ project began to take shape.

Our organ is a hybrid instrument, in that it combines state-of-the-art digital technology with the age-old art of pipe organ building into a unique sound of both natural pipes and digital tone generation. This united and congruent sound production will provide a strong musical foundation for our parish music making for many years to come.

Our organ also interfaces digitally through MIDI (musical instrument digital interface), which enables other synthesizer keyboards or sound modules to communicate with the organ console. This feature brings even greater versatility to the organist. The particular model of Rodgers digital organ Holy Family has also features an onboard synthesizer module built into the console, so you hear various *non-organ* tones coming from our instrument, such as strings, percussion, or vintage synthesizer tones. These sounds can easily be combined with the traditional organ voices.

Holy Family's organ console is made up of draw knobs which activate specific stops, as well as the four keyboards from which the organist plays. The top keyboard is called the *Swell* manual. The middle keyboard is the *Great* manual. The third tier down is called the *Choir* manual. On the floor below the three upper keyboards is the *Pedal* manual, and is played with the organist's feet.

Our Rodgers Allegiant digital organ, Opus 1150, has captured the sound of a pipe organ by digitally sampling these sounds and recording them. These digital samples of many famous pipe organs throughout the world are stored on the internal computer memory of the organ and can be called up at the organist's discretion.

Please be seated.

HOW FAIR AND HOW PLEASANT ART THOU, OPUS 18, NO. 5

from *Fifteen Pieces Founded on Antiphons*

Marcel Dupre (1886-1971)

Jackie Peterson

This piece comes from a set of Assumption Day improvisations that Dupre later committed to paper. It beautifully illustrates the sensual text from the Song of Solomon, and illustrates Dupre's style which picked up where Widor, Vierne and Tournemire left off, combining both modal and tonal harmonies. Dupre's prolific compositions for the organ in the French organ idiom have given organists many a sleepless night in mastering his works.

Song of Solomon 7:6-12 (NASB), one of the texts associated with the Assumption of the Blessed Virgin Mary:

How beautiful and how delightful you are,
My love, with all your charms!
Your stature is like a palm tree,
And your breasts are like its clusters.
I said, 'I will climb the palm tree,
I will take hold of its fruit stalks.'
Oh, may your breasts be like clusters of the vine,
And the fragrance of your breath like apples,
And your mouth like the best wine!
It goes down smoothly for my beloved,
Flowing gently through the lips of those who fall asleep.
I am my beloved's,
And his desire is for me.
Come, my beloved, let us go out into the country,
Let us spend the night in the villages.
Let us rise early and go to the vineyards;
Let us see whether the vine has budded
And its blossoms have opened,
And whether the pomegranates have bloomed.

SINFONIA FROM CANTATA NO. 29: WIR DANKEN DIR GOTT

(We Thank You, O God)

J.S. Bach, 1685-1750

Jan Kraybill

Even by Bach's upbeat standards, this is a joyous work! Bach wrote Cantata #29 in 1731, by which time he was working in Leipzig, Germany, and at the height of his career. Though based on a sacred text, Psalm 75:2, the work was written to commemorate a civic occasion -- the installation of a Leipzig town council.

The key of D Major also helps to thrust this piece into the upcoming measures, where the waxing and waning of the compelling musical phrases lead you to a brilliant final destination.

HYMN

Please stand as we sing together.

The Call Is Clear and Simple



1. The call is clear and simple: "Love God and hu - man -
2. God, help us sort our mo - tives, That lov - ing may be
3. God, teach us strength and wis - dom When false love takes the
4. O wise and ho - ly Lov - er, Teach us as sea - sons



kind," But love de - mands much wis - dom And
whole. High aims or base am - bi - tion? Com -
lead. Too well we learn sub - mis - sion And
turn To know our - selves and oth - ers— Deep,

ORGAN PIPE PARTS

Pipes in a pipe organ are so HUMAN!

Their sound is all natural, no amplification!

They have a *body*.

They speak out of their *mouths*.

They have an *upper lip*.

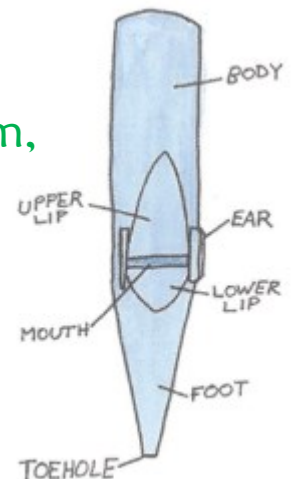
They have a *lower lip*.

They have *ears* on either side.

And they stand on their *toe*,
which is on the bottom of their *foot*!

And the AIR....

the AIR *breathes* through them,
just like we do!



A TIDBIT OR TWO ABOUT PIPE ORGANS

The pipe organ is one of the most historic instruments known to humankind. In the musical world of instrumentation and orchestration, the pipe organ is known as *the King of Instruments*. Pipe organs are made up of a series of tubes at various lengths. When air is blown into these tubes or *pipes*, a particular pitch is produced. A set of pipes that share a common sound are called a *rank*. Various materials, shapes, and designs of these pipes create specific tonal qualities. There are four major tonal groups of organ sound. They are: principals, flutes, strings, and reeds.

Organists have at their fingertips the ability to combine various sounds. These combinations of sounds can be stored in the memory and triggered during the playing of the organ by pressing the desired piston on the keyboard console.

Printed music written specifically for the organ often suggests the registration of particular stops for the organist to select, as well as designating the appropriate keyboards upon which to play certain melodies. For instance, the melody might be played on the *Great* keyboard using a trumpet stop, the accompaniment played on the *Swell* keyboard, & the bass line with the organist's feet on the *pedalboard*.



clar - i - ty of mind. "Be wi - ly as a
 pas - sion or con - trol? Then help us clear our
 si - lence our own need. When oth - ers would mis -
 hon - est love to learn. So may we nur - ture

ser - pent, Though gen - tle as a dove," For
 sched - ules Of ev - 'ry fran - tic task That
 use us Or lure us t'ward the wrong, God,
 liv - ing In all we say and do, In

man - y are the dan - gers Up - on the path of love.
 leads a - way from do - ing The one thing that you ask.
 tem - per love with cour - age To keep our bound - ries strong.
 strong and gen - tle giv - ing To hu - man - kind and you.

Text: Ruth Duck, b.1947, © 1992, GIA Publications, Inc.
 Tune: PASSION CHORALE, 7 6 7 6 D; Hans Leo Hassler, 1564-1612; harm. by J. S. Bach, 1685-1750

Please be seated.

CHORALE PRELUDE NO. 10: MY HEART IS EVER YEARNING

Johannes Brahms, 1833-1897

Janell Thome

Based on the "passion" chorale by J.S. Bach that we just sang together, Brahms expresses the depths of the emotions implied by the text: "My heart is ever yearning for blessed death's release" in this sacred organ work. Composed in memory of his dearest and most faithful friend, Clara Schumann, this piece also reveals perhaps Brahms' thoughts on his own life. This particular chorale prelude has an autumnal quality all its own.

VARIATIONS ON AMERICA (*My Country 'Tis of Thee*)

Charles Ives, 1874-1954

Jan Kraybill

Please hold your applause until the end.

How will you know, you might be thinking?

Oh, you will know!

Please do not hold back giggles, chuckles or the like.

Charles Ives was one of the few artists with the luxury – and talent – to exercise his full creative energies unimpeded by the need to eke out a living from his art. He was the son of a New England bandleader who started him on his way to becoming one of the most innovative and independent composers. He learned the rudiments of polytonality and polyrhythm from his father, who allowed him to bang on the piano with his fist “as long as you know what you’re doing,” and sent him off to learn drums, piano and organ.

As a composer, Ives always marched to a different drummer, never abandoning his fists at the piano. Although his father dreamed of his son as a concert pianist, Ives embarked on a successful career in life insurance. He lived a double life, experimenting and composing in his idiosyncratic musical style, as well as applying his creativity and idealism to his business. His important new concepts for the life insurance industry, including estate planning, made Ives & Myrick the largest agency in the country.

At age 14, Ives became the youngest salaried church organist in Connecticut and started composing anthems and sacred songs for church service. Although he worked at music with remarkable discipline for his age, he was partially ashamed of it. When people asked him what he played, he replied, “shortstop.”

In 1891 at the age of 17, he composed his virtuoso Variations on “America” for organ, based on the old national hymn, also known overseas as “God Save the Queen [Victoria].” The variations include some of his early experiments in polytonality. They are full of misplaced fanfares and mock solemnity – a gifted teenager’s caper. Queen Victoria surely would not have been amused.

- program notes by Joseph and Elizabeth Kahn

In addition to the financial donors,
a particular debt of gratitude
to Fr. Rob Scheiblhofer,
then Pastor of St. Barnabas Anglican Church in Omaha,
who graciously gifted the organ to Holy Family.

Many thanks for the behind-the-scenes engineering efforts and labor force of Dave Rogowski, parishioner, who orchestrated and built the platform inside the organ chamber, along with the dozens of parishioners who gave of their time and muscle to tote, pack, haul, move and lift the hundreds of organ parts.

Special thanks to Jackie Peterson,
former organist at Holy Family
who now resides in Wichita, KS,
who joined us today.

Kudos to Janell Thome,
who shares her skillful organ talents
with our parish on a regular basis.

Much gratitude to our pastor, Fr. Philip Egan,
who showed eternal patience over the past three years
in *loaning* the upper floor of the Rectory
for use as a storage and organ building facility.

She has served in many local, regional, and national roles in the AGO, The Hymn Society, and the Master Teacher Institute, most recently as Executive Director of The Hymn Society in the U.S. and Canada. She is a member of *Mensa*.

Her extra-musical interests include antiquing, lace making, and riding her Harley-Davidson with her husband, Allan.

Check out www.jankraybill.com for more information and Jan's concert schedule.



We are eternally grateful
to
Mr. Robert Weyerhaeuser
and
the Cherbec Foundation
for assisting us with the organ project
through a matching grant.

HYMN

Please stand as we sing together.
All Creatures of Our God and King #706 hymnal

Stanza 3 - sung by the choir alone

Stanza 6 - sung by the organ alone

Having recently celebrated on October 4 the feast day of St. Francis of Assisi, Patron Saint of all living creatures great and small, we sing his Canticle of Brother Sun, Sister Moon. As we ponder the earth's resources and our struggle to preserve and protect them, let us resolve to do our part.

Please be seated.

FUGUE A LA GIGUE, BWV 577 (THE "GIGUE")

J.S. Bach, 1685-1750
Jan Kraybill

In July 1708, at the age of 23, Bach attained a position in Weimar, Germany, as Kapellmeister under Duke Wilhelm Ernst. It was here that he began his steady output of fugues for which he would later be referred to as "Master of the Fugue." This Gigue in G Major is a charming and energetic dance. See if you can count the number of times that the main gigue musical theme is stated! The "dancing" of Bach's jig is obvious from the start of a long winding subject. The basic "tune" of the jig starts outright with a wide interval leap. And the main theme has four sections, each musically distinct. The dancing of his jig on the keys of the organ manuals and pedalboard might inspire you to spring to your feet and dance in the aisles! Go ahead.

READING

from Acts 29: The Very Apocryphal Chapters
Garrison Keillor, *Prairie Home Companion*

HOLY MANNA SUITE

Jeffrey Honore
Holy Family Handbell Choir

HYMN

Please stand as we sing together.
Holy Manna #938

Stanza 1 - men and lower voices

Stanza 2 - women and higher voices

Stanza 3 - cantor

Stanza 4 - everyone

INTERMEZZO ON AN IRISH AIR

("Danny Boy"), Opus 189, No. 4

Charles Villiers Stanford, 1852-1924

Jan Kraybill

Please be seated.

Sir Charles Villiers Stanford was an Irish composer, music teacher and conductor. Born to a well-off and highly musical family in Dublin, Ireland, Stanford was educated at the University of Cambridge before studying music in Leipzig and Berlin. In 1882, at age 29, he was one of the founding professors of the Royal College of Music, where he taught composition for the rest of his life. As a prolific composer of both instrumental and choral works, he is best remembered for his sacred choral works. Don't expect a sentimental treatment of this Irish traditional tune from this quite staunch classicist. Rather, this setting is lyrical and disciplined throughout, as his personality was. His treatment here is quite Germanic in style, while still reaching a beautiful climax.

Jan has been featured at regional and national conventions of the American Guild of Organists (AGO), the American Choral Directors Association, the Hymn Society in the United States and Canada, and other musicians' organizations, and appeared multiple times on American Public Media's nationally broadcast program *Pipedreams*. She has collaborated with many ensembles, including the Bach Aria Soloists, the Phoenix Chorale, Kantorei Denver, the Kansas City Chorale, the Kansas City Symphony and Symphony Chorus and others.

Several solo CDs and collaborative recordings are available. Jan's first solo CD, *Two by 2: Two Organ Symphonies on Two Magnificent Organs*, features both of Community of Christ's pipe organs. *Rejoice and Remember* contains hymn arrangements for piano. *The Auditorium Organ: Fifty Years of Excellence* celebrated that organ's 50th anniversary in 2009. Solo CDs of the Julia Irene Kauffman Casavant were released by Reference Recordings in 2014 and 2019: *Organ Polychrome* features music by French composers, and *The Orchestral Organ* is a disc of transcriptions. Jan has also recorded for Reference with the Kansas City Symphony on several occasions; their disc containing Saint-Saëns' "Organ" Symphony was nominated for a Grammy in 2015.

Dr. Kraybill's degrees are in music education and piano and organ performance, from Kansas State University and the Conservatory of Music and Dance at the University of Missouri-Kansas City. In 2010 she achieved the distinction of Fellow of the AGO, organists' highest certification level.





DR. JAN KRAYBILL, DMA, FAGO

Jan Kraybill is a musical leader, dynamic speaker, concert organist, pianist, harpsichordist, educator, church musician, consultant and an enthusiastic cheerleader for the power of music to change lives for the better.

In addition to maintaining a very active concert schedule, Dr. Kraybill is **Organ Conservator at the Kauffman Center for the Performing Arts** in Kansas City, Missouri, USA, **Organist-in-Residence at the international headquarters of Community of Christ** in Independence, Missouri; and **Organist at Village on Antioch Presbyterian Church (PCUSA)** in Overland Park, Kansas. She plays and oversees the care of the Kansas City metro area's three largest pipe organs: at Community of Christ, the Auditorium's 113-rank Aeolian-Skinner (installed in 1959) and the Temple's 102-rank Casavant (1993), and at the Kauffman Center's Helzberg Hall, the 102-rank Julia Irene Kauffman Casavant (2012).

Throughout her career Jan has performed as both a solo and collaborative musician, has designed and led international hymn festivals, has taught workshops on a variety of topics, has inspired audiences and congregations, and has been a resource for those seeking to nurture their own creativity. While in high school in Colby, Kansas, she was invited to play her first European piano recital in Andover, England. Since then she has performed in many venues in North America, and in Australia, Europe, Russia, South Korea and Tahiti. She has undertaken multiple tours of the United Kingdom, including organ concerts at the grand cathedrals of Chester, Exeter and St. Paul's in London. In 2015, she designed and led a hymn festival at the International Gathering of Hymn Societies at Cambridge University.

IN MY FANTASY

(Nella Fantasia)

Ennio Morricone

*Arr. by Audrey Snyder, transl. by Chiara Ferrau
Holy Family Adult Choir*

*In my fantasy I see a world of justice,
where all people live in peace and honesty.*

*I dream of a world where spirits will be always free;
they will be ever free like floating clouds
full of humanity within the deepest soul.*

*In my fantasy I see a world of radiance,
where darkest nights are ever brighter.
I dream of a world...*

*In my fantasy I feel the caress of the warm wind
that breathes over the city like an old friend.
I dream of a world...*

SHEEP MAY SAFELY GROOVE from the Birthday Cantata No. 208

J.S. Bach, 1685-1750

*Arr. for piano and organ by E. Power Biggs, adap.
Janell Thome, piano
John Winkels, organ
Caryl Dressler and
Paula Villavicencio, percussion*

Bach wrote secular cantatas for aristocratic patrons to celebrate special occasions such as birthdays, name days or for academic ceremonies. This movement is from his cantata written for the birthday of Duke Christian Weissenfels in 1713. Known as the Hunt Cantata, it contains "Sheep May Safely Graze." Bach utilizes an accompaniment that praises Duke Christian for ruling his people as a good shepherd.

Although the original tempo of this piece is placid and pastoral, today's arrangement has the sheep safely grooving along, reminiscent of the late 1960's recordings of Switched on Bach by Wendy Carlos.

The original text of Saloma Franck translates:

Sheep may safely graze
where a good shepherd watches.
Where rulers are governing well,
one may feel rest and peace
and what makes countries happy.

HYMN

Please stand as we sing together.
O God, Beyond All Praising #725

Stanza 1 - everyone

Stanza 2 - sung by Holy Family Choir

Stanza 3 - everyone



TOCCATA

Please be seated.
from *Symphony for Organ No. 5*
Charles-Marie Widor, 1844-1937
Jan Kraybill

The melody of Widor's Toccata is based upon an arrangement of rapid staccato arpeggios in the right hand, initially in F Major, moving in fifths through to C major, G major, etc. Each phrase consists of one bar. The melody is complemented by syncopated crisp chords in the left hand, forming an accented rhythm against the perpetual motion of the right hand. The phrases are framed in beautifully by the descending bass line of octave leaps with the organist's feet. The arpeggios eventually modulate through all twelve keys, and incorporate many of the distinctive elements of the classic French organ toccata. Widor skillfully brings the toccata to an exhilarating close with a thunderous block of chords in the final three measures.

*A freewill offering basket
can be found in the center aisle
and in the Family Room of the church
for any donation you would like to make
for the maintenance of the new organ.
Thank you for your generosity.*

**Please return your hymnal
to the ushers in the Family Room
as you depart.**