



## **HISTORIC ST. JOSEPH SHRINE**

1828 Jay Street  
Detroit, Michigan 48207  
313-784-9152

# **MEDITATIONS ON THE SEVEN LAST WORDS OF CHRIST PRESENTATION**

***RECITATIONS FROM THE WRITINGS OF  
SAINT ALPHONSUS LIGUORI & ORGAN MUSIC  
SETTINGS COMPOSED BY JOHN HUSTON***

**Reverend Canon Stephen Sharpe, *Speaker*  
Michael Semaan, *Organist***

**PASSION SUNDAY, APRIL 6, 2025 AT 2 PM IN THE CHURCH  
(Public Rosary & Divine Mercy Chaplet to immediately follow)**

*“Father, Forgive Them, For They Know Not What They Do”*

*“Today Thou Shalt Be With Me In Paradise”*

*“Woman, Behold Thy Son! Son, Behold Thy Mother!”*

*“My God, My God, Why Hast Thou Forsaken Me?”*

*“I Thirst”*

*“It Is Finished”*

*“Father, Into Thy Hands I Commit My Spirit”*

***Free Will Offering to benefit the St. Joseph Shrine Music Program***

***(Turn over for St. Joseph Shrine Organ History & Specification)***

## ***Detroit's St. Joseph Shrine Organ***

St. Joseph's original organ was Opus 121 of J. H. & C. S. Odell, a two-manual 32-rank tracker, then said to be the second-largest organ in Michigan. It was incomplete at the time of the Church's dedication. The dedicatory recital was held in March 1874, and, most unusual for the time, included three works of Johann Sebastian Bach. The case was made by Detroit cabinetmaker Wilhelm Mayer to a design by the architect of the Church. The original stenciling of the facade pipes survives, although somewhat darkened with age, the original ground color having been a soft grey-green.

In 1915, the organ was transformed into an electric-action three-manual instrument on universal windchests by Henry Hammer of Detroit, and in 1941 Hilgreen-Lane installed a new console and did other work. By 1970, the organ was unplayable, and the large quantity of Odell pipework still in it was largely ruined by inappropriate revoicing and abusive tuning methods.

In 1972, to celebrate the centennial of the building, the parish commissioned William Worden of Detroit to build a new mechanical-action instrument, the case and as much pipework as possible to be retained. No attempt to duplicate the Odell was intended, but given the character of the building, the case, and the usable pipework, it was decided to use the Odell stop list as the basis for the new specification and to attempt a modern interpretation of an American nineteenth century organ.

The new organ was dedicated on November 25, 1973, by Marie-Claire Alain, with a program ranging from Bach and Bruhns to Jehan Alain and including the three Bach works played in 1874. Like its nineteenth century antecedents, the organ has turned out to be exceedingly versatile, and has provided the basis for the establishment and revitalization of the parish's music program, including for all Sunday Masses and the continuation of the tradition of the orchestral Mass setting for major feasts. It has also been used for public recitals by organists including Christopher Herrick, formerly of Westminster Abbey, and recitals for meetings and conventions of the American Guild of Organists and the Organ Historical Society. In a review of a 1995 recital given by Thomas M. Kuras, who served as Music Director here from 1974 to 1997, the national magazine for organists, *The Diapason* said "It is a versatile, eclectic instrument of impressive musical value.... We went out into the night on a genuine high."

The new organ, entitled the Joseph A. Schulte Centennial Organ in honor of the hundredth anniversary of the dedication of this Church, was made possible by a most generous bequest by Mr. Joseph Schulte, a long-time parishioner, upon his death in 1960.

### **The Joseph A. Schulte Centennial Organ**

William M. Worden, 1973

#### **Great**

16' Double Open Diapason\*  
8' Open Diapason  
8' Melodia\*  
8' Gedeckt  
4' Principal  
4' Harmonic Flute  
2 2/3' Twelfth  
2' Fifteenth  
1 1/3' Mixture IV  
8' Trumpet  
8' Clarionet

#### **Swell**

16' Bourdon\*  
8' Open Diapason\*  
8' Stopped Diapason\*  
8' Gamba  
8' Salicional (celeste rank)  
4' Principal  
4' Waldflute\*  
2 2/3' Cornet II (t.c.)  
2' Piccolo  
1' Mixture IV  
8' Cornopean  
8' Vox Humana  
4' Oboe  
Tremulant

#### **Pedal**

16' Grand Open Diapason\*  
16' Grand Bourdon\*  
8' Violoncello\*  
8' Floete  
16' Posaun\*

#### **Registrational Devices**

Swell-Great Coupler  
Great-Pedal Coupler  
Swell-Pedal Coupler  
Great-Pedal Reversible  
Swell-Pedal Reversible  
Sforzando

*\*stops partially or wholly by Odell*