

THE ORGAN OF SACRED HEART CHAPEL  
Sacred Heart Seminary and School of Theology, Hales Corners, Wisconsin  
Berghaus Pipe Organ Company, 1994

Hauptwerk	Schwellwerk	Pedal
16' Pommer	8' Gedackt	16' Subbass
8' Prinzipal	8' Gemshorn	8' Offenbass
8' Rohrgedackt	8' Schwebung (c <sup>o</sup> )	8' Spitzflöte
4' Octav	4' Prinzipal	4' Choralbass
4' Querflöte	4' Spillflöte	III Rauschbass
2 2/3' Nasat	2' Hohlflöte	16' Holzposaune
2' Octav (from Mixtur)	1 1/3' Klein Nasat	4' Singend Regal
1 3/5' Terz	IV Scharff (1')	
IV Mixtur (2')	16' Dulzian	
8' Trompete	8' Oboe	
Tremulant	Tremulant	

Balanced mechanical key action	Electric combination action, 32 levels
Electric stop action	Six general pistons and toe studs
Usual couplers	Five divisional pistons for each division
Zimbelstern, volume and speed adjustable	Schwellwerk to Hauptwerk reversible piston
Manual compass: 56 notes (C–g <sup>'''</sup> )	Schwellwerk to Pedal reversible piston
Pedal compass: 30 notes (C–f)	Hauptwerk to Pedal reversible toe stud
Temperament: Equal	Sforzando reversible piston and toe stud
Wind Pressure: 70 mm	Zimbelstern stop knob and reversible toe stud

The Berghaus organ of Sacred Heart Chapel was installed in the Spring of 1994 and dedicated on April 17 of that year by Mary Beth Bennett, who at the time was the Assistant in Liturgical Music at the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C. The design of the solid red oak case draws its elements from Sacred Heart chapel. The five slender towers echo the shape of the chapel windows. The tall, narrow case as a whole harmonizes with the simple proportions of the chapel, both visually present in the room and not drawing attention to itself. Each division of the organ is spacially distinct within the case. On the first level, behind the lower façade, is the Schwellwerk. Above the Schwellwerk, in the middle of the case, sits the Hauptwerk. The Pedal division crowns the organ behind the upper façade. Within the two fields of façade pipes are the lowest 25 pipes of the Hauptwerk 8' Prinzipal (lower) and Pedal 8' Offenbass (upper). These large, speaking pipes of high-tin alloy (75% tin, remainder lead and trace elements) are voiced for particular vocality, with clear fundamental and warmth in their speech. Their triangular upper and lower lips hint again at the architectural features of the chapel. The instrument is currently undergoing renovation and enhancement by Wahl Organbuilders of Appleton, Wisconsin, including improvements to the key action, general regulation and voicing, cleaning, and the replacement of the Hauptwerk 4' Querflöte with a new 4' Spitzflöte. The work is expected to be completed in summer 2022.

THE O'MALLEY ORGAN  
 Reyes Organ and Choral Hall, DeBartolo Performing Arts Center  
 University of Notre Dame, Notre Dame, Indiana  
 Paul Fritts & Company Organ Builders, Op. 24 (2004)

Hauptwerk		Rückpositive		Pedal	
16'	Principal	8'	Principal	16'	Principal*
8'	Octave	8'	Gedackt	8'	Octave
8'	Rohrflöte	8'	Quintadena	4'	Octave*
8'	Viol di Gamba	4'	Octave	2'	Nachthorn
4'	Octave	4'	Rohrflöte	VI-VIII	Mixture
4'	Spitzflöte	2'	Octave	16'	Posaune
3'	Quinte	2'	Waldflöte	8'	Trompet
III	Nasat/Cornet (half-draw Nasat)	1 1/3'	Siffelöte	4'	Trompet
2'	Octave	II	Quint/Sesquialtera (half-draw Quint)	2'	Cornet*
IV-VI	Mixture	IV-V	Scharff	<i>*shares some pipes with another stop</i>	
16'	Trompet	16'	Fagott		
8'	Trompet	8'	Trichterregal		
8'	Baarpfeife	4'	Schalmey		

Direct mechanical key action, suspended  
 Direct mechanical stop action  
 Usual couplers  
 Variable tremulant (whole organ)  
 Wind stabilizer  
 Cornet from c' or cis'

Manual compass: 58 notes (C–a''')  
 Pedal compass: 30 notes (C–f)  
 Temperament: Kirnberger, modified  
 Wind Pressure: 68 mm  
 Winding by electric blower or manual pumping  
 of three wedge bellows

The O'Malley Organ in Reyes Organ and Choral Hall of the DeBartolo Performing Arts Center serves as the primary instrument for organ student lessons, practice, and performances at the University of Notre Dame, and is also used for guest artist and faculty performances throughout the academic year. Its case of 800-year-old fir is inspired by two organs built by the renowned organ builder Arp Schnitger in the Netherlands, those of the Aa-Kerk in Groningen and the Hervormede Kerk in Noordbroek. Judy Fritts, the organ builder's sister, carved the case decorations according to the theme from psalm 150:6, "Let everything that has breath praise the LORD." Like its case, the organ's specification is inspired primarily by instruments of northern Germany and the Netherlands. As such, it is ideal for the German and Dutch music of the seventeenth and eighteenth centuries, but the inclusion of certain eclectic stops and exceptionally blended voicing make the instrument remarkably versatile. Student, faculty, and guest performers on the O'Malley Organ routinely program repertoire from all periods and styles with great success. Furthermore, the organ's sensitive suspended action and ample, responsive winding combine with Reyes Hall's live acoustic to provide the ideal formative experience for organ students. The instrument and room pay dividends for refined technique and polished musicianship.

PERFORMER BIOGRAPHY  
Benjamin A. Stone, DMA

Benjamin A. Stone is Director of Liturgy and Music and Lecturer of Pastoral Studies at Sacred Heart Seminary and School of Theology in Hales Corners, Wisconsin. There, he oversees all campus liturgies, coordinates and provides liturgical music, and teaches courses and practica in liturgy, music, and sacramental theology. He holds the degree Doctor of Musical Arts in Organ Performance from the University of Notre Dame, as well as Master of Sacred Music and Bachelor of Arts, *summa cum laude*, from Notre Dame. He studied organ with Craig Cramer, Douglas Reed, and Paul Walker; conducting with Carmen-Helena Téllez and Mark Doerries; and his dissertation was advised by Mary Frandsen.

PROGRAM AND REGISTRATIONS

Johann Sebastian Bach (1685–1750)

*\*Fritts organ; all others Berghaus organ*

**\*Praeludium in a, BWV 551**

*mm. 1–12*

HW Principal 16', Octave 8', Octave 4', Quinte 3', Octave 2', Mixture IV-VI

Ped Octave 4', Posaune 16', Trompet 8'

*mm. 12–31*

RP Principal 8', Octave 4', Trichterregal 8'

Ped Principal 16', Octave 4', Trompet 8'

*mm. 31–39*

HW Principal 16', Octave 8', Octave 4', Quinte 3', Octave 2', Mixture IV-VI

Ped Octave 4', Posaune 16', Trompet 8'

*mm. 39–74*

HW Octave 8', Octave 4', Quinte 3', Octave 2', Mixture IV-VI, Trompet 16'

Ped Octave 4', Posaune 16', Trompet 8'

*mm. 75–89*

HW Octave 8', Octave 4', Quinte 3', Octave 2', Mixture IV-VI, Trompet 16', Trompet 8' + RP

RP Principal 8', Octave 4', Octave 2', Sesquialtera II, Scharff IV-V

Ped Octave 4', Mixture VI-VIII, Posaune 16', Trompet 8', Trompet 4'

**Wer nur den lieben Gott läßt walten, BWV 690**

HW Prinzipal 8', Octav 4'

**Christum wir sollen loben schon, BWV 696**

HW Pommer 16' + SW Gemshorn 8' 8va

**Herr Christ, der einig Gottes Sohn, BWV 698**

HW Prinzipal 8', Octav 4', Octav 2'

**Ich hab mein Sach anheimgestellt, BWV 707**

HW Prinzipal 8'

Ped Subbass 16', Offenbass 8'

**\*Ich dich hab ich gehoffet, Herr, BWV 712**

RP Gedackt 8', Rohrflöte 4', Waldflöte 2'

**\*Fuga super Allein Gott in der Höh sei Her, BWV 716**

RP Principal 8', Octave 4', Quint 3', Octave 2'

Ped Principal 16', Octave 4', Trompet 8'

**\*Christ lag in Todes Banden, BWV 718**

*mm. 1–23*

HW Principal 8'

RP Rohrflöte 4', Trichterregal 8'

*mm. 24–42*

HW Principal 8', Octave 4'

RP Principal 8', Octave 4', Trichterregal 8'

*mm. 43–61*

HW Principal 8', Octave 4', Quinte 3', Octave 2'

RP Principal 8', Octave 4', Octave 2', Sesquialtera II, Trichterregal 8'

*mm. 62–77*

HW Principal 8', Octave 4', Quinte 3', Octave 2', Trompet 16'

SW Principal 8', Octave 4', Octave 2', Sesquialtera II, Scharff IV-V, Fagott 16', Trichterregal 8'

Ped Octave 4', Posaune 16', Trompet 8'

**\*Trio in G, BWV 586**

HW Principal 8', Rohrflöte 8', Viol di Gamba 8', Spitzflöte 4' (RH)

SW Principal 4', Rohrflöte 4', Waldflöte 2' 8vb (LH)

Ped Principal 16', Octave 8'

**Gott, durch deine Güte (Gottes Sohn ist kommen), BWV 724**

HW Pommer 16', Prinzipal 8', Octav 4', Octav 2', Mixtur IV

Ped Offenbass 8', Choralbass 4', Holzposaune 16'

**Herr Jesu Christ, dich zu uns wend, BWV 726**

HW Pommer 16', Prinzipal 8', Octav 4', Octav 2', Mixtur IV, Trompete 8' + SW

SW Gedackt 8', Prinzipal 4', Hohlflöte 2', Klein Nasat 1 1/3', Scharff IV, Dulzian 16', Oboe 8'

Ped Subbass 16', Offenbass 8', Choralbass 4', Rauschbass III, Holzposaune 16' + HW

**Lobt Gott, ihn Christen, allzugleich, BWV 732**

SW Gedackt 8', Prinzipal 4', Hohlflöte 2', Klein Nasat 1 1/3', Scharff IV, Dulzian 16'

**\*Fuge über ein Thema von Giovanni Legrenzi (or Giovanni Maria Bononcini), BWV 574**

*mm. 1–37*

RP Principal 8', Octave 4', Quint 3', Octave 2'

Ped Principal 16', Octave 4', Trompet 8'

*mm. 37–70*

HW Octave 8', Octave 4', Octave 2', Mixture IV-VI

Ped Principal 16', Octave 4', Trompet 8'

*mm. 70–104*

HW Octave 8', Octave 4', Octave 2', Mixture IV-VI + RP

RP Principal 8', Octave 4', Quint 3', Octave 2'

Ped Principal 16', Octave 4', Trompet 8' + HW

*mm. 104–118*

HW Principal 16', Octave 8', Octave 4', Quinte 3', Octave 2', Mixture IV-VI + RP

RP Principal 8', Octave 4', Octave 2', Sesquialtera II, Scharff IV-V

Ped Octave 4', Mixture VI-VIII, Posaune 16, Trompet 8', Trompet 4'

**Nimm von uns, Herr, du treuer Gott (Vater unser im Himmelreich), BWV 737**

SW Gemshorn 8'

**\*Ach, was ist doch unser Leben, BWV 743**

*mm. 1–12*

HW Viol di Gamba 8', Spitzflöte 4'

RP Gedackt 8', Quintadena 8', Rohrflöte 4'

*mm. 13–24*

HW Octave 8', Rohrflöte 8', Viol di Gamba 8', Octave 4', Spitzflöte 4'

RP Gedackt 8', Quintadena 8', Rohrflöte 4'

Ped Principal 16', Octave 8'

*mm. 25–44*

HW Rohrflöte 8', Viol di Gamba 8', Spitzflöte 4'

RP Gedackt 8', Quintadena 8', Rohrflöte 4'

Ped Principal 16', Octave 8'

**Herr Jesu Christ, dich zu uns wend, BWV 749**

HW Prinzipal 8', Octav 4', Trompete 8'

**O Herre Gott, dein göttliches Wort, BWV 757**

HW Prinzipal 8', Octav 4', Nasat 2 2/3', Octav 2'

Ped Subbass 16', Offenbass 8', Choralbass 4' + SW Oboe 8'

**\*Allabreve, BWV 589**

HW Principal 16', Octave 8', Octave 4', Quinte 3', Octave 2', Mixture IV-VI

Ped Posaune 16', Trompet 8'

**Das alte Jahr vergangen ist, BWV 1091**

HW Pommer 16' 8va

**Herzliebster Jesu, was hast du verbrochen, BWV 1093**

SW Gedackt 8', Tremulant

**O Lamm Gottes, unschuldig, BWV 1095**

SW Gedackt 8', Spillflöte 4', Tremulant

**Aus tiefer Not schrei ich zu dir, BWV 1099**

*mm. 1–20*

HW Prinzipal 8', Octav 4'

Ped Subbass 16', Offenbass 8'

*mm. 20–30*

SW Gedackt 8', Prinzipal 4', Hohlflöte 2'

*mm. 31–39*

HW Prinzipal 8', Octav 4', Octav 2'

Ped Subbass 16', Offenbass 8', Choralbass 4'

**\*Durch Adams Fall ist ganz verderbt, BWV 1101**

HW Spitzflöte 4', Baarpfeife 8'

Ped Nachthorn 2', Trompet 4' (cantus firmus, 8vb)

**Erhalt uns, Herr, bei deinem Wort, BWV 1103**

HW Rohrgedackt 8'

**Jesu, meine Freude, BWV 1105**

HW Pommer 16', Prinzipal 8', Octav 4', Trompete 8' + SW

SW Gedackt 8', Prinzipal 4', Dulzian 16', Oboe 8'

Ped Subbass 16', Holzposaune 16' + HW

**Jesu, meines Lebens Leben, BWV 1107**

*mm. 1–13*

SW Gedackt 8', Spillflöte 4', Hohlflöte 2'

*mm. 13–26*

HW Prinzipal 8', Octav 4', Octav 2'

Ped Subbass 16', Offenbass 8', Choralbass 4'

**Ach Gott, tu dich erbarmen, BWV 1109**

HW Rohrgedackt 8', Querflöte 4'

Ped Subbass 16', Spitzflöte 8'

**Nun laßt uns den Leib begraben, BWV 1111**

HW Prinzipal 8', Octav 4', Octav 2' (*m. 30 + Mixtur IV*)

**Ich hab mein Dach Gott heimgestellt, BWV 1113**

HW Pommer 16', Prinzipal 8', Octav 4', Octav 2', Mixtur IV

SW Gedackt 8', Prinzipal 4'

Ped Offenbass 8', Choralbass 4', Holzposaune 16'

**\*Herzlich lieb hab ich dich, o Herr, BWV 1115**

RP Principal 8', Octave 4', Octave 2', Sesquialtera II, Scharff IV-V, Fagott 16'  
(*mm.* 28–35 + Trichterregal 8, Schalmey 4')

Ped Mixture VI-VIII, Posaune 16', Trompet 8', Trompet 4'

**\*Alle Menschen müssen sterben, BWV 1117**

HW Octave 8', Octave 4', Octave 2', Mixture IV-VI (*m.* 25 + Trompet 8')

Ped Posaune 16', Trompet 8'

**Wie nach einer Wasserquelle, BWV 1119**

HW Prinzipal 8'

**\*Ach, was soll ich Sünder machen, BWV 770**

*Partita 1*

HW Principal 16' 8va

*Partita 2*

HW Octave 8', Octave 4', Quinte 3' (RH)

RP Gedackt 8', Octave 4', Fagott 16' (LH)

*Partita 3*

RP Gedackt 8', Octave 4'

*Partita 4*

HW Viol di Gamba 8'

*Partita 5*

HW Octave 4', Trompet 8' (LH)

RP Principal 8', Octave 4' (RH)

*Partita 6*

RP Gedackt 8, Rohrflöte 4'

*Partita 7*

HW Spitzflöte 4', Tremulant

*Partita 8*

HW Octave 8', Spitzflöte 4', Trompet 16' (LH)

RP Principal 8', Gedackt 8', Quintadena 8', Rohrflöte 4' (RH)

*Partita 9*

HW Principal 16', Octave 8', Octave 4'

RP Quintadena 8'

*Partita 10*

HW Octave 8', Octave 4', Quinte 3', Octave 2', Mixture IV-VI (*mm.* 62–65 + Principal 16')

RP Gedackt 8', Quintadena 8', Octave 4'