



UF PIPE ORGAN
CENTENNIAL CELEBRATION

Marya Fancey
Kaleidoscope
Alumni Recital Series
Tuesday, February 11, 2025
7:20 p.m.
University Auditorium

Program

Hymnus in honorem Sancti Apostoli Petri et Pauli (1994)	Marian Sawa (1937-2005)
Magnificat Primo Toni [Primus Versus] Secundus Versus Tertius Versus Versus 4	Heinrich Scheidemann (1595-1663)
Gloria from <i>Missa Officium Sollemne</i> <i>Et in Terra Pax</i> <i>Domine Deus, Agnus Dei</i> <i>Qui sedes</i> <i>Cum sancto spiritu*</i>	Anonymous Tablature of Jan of Lublin (ca. 1540)
Partita on “Detroit” (1992)	David Hurd (b. 1950)
Passacaglia and Triple Fugue <i>Special thanks to MacDowell. www.macdowell.org</i>	Louise Talma (1906-1996)

About the performer

Scholar-performer **Marya Fancey** uses her research to bridge temporal and cultural gaps in music for students and audiences. She received a 2017–2018 Fulbright Student Research Award to Poland for Historical Music Performance to support research on organ masses from the Tablature of Johannes of Lublin (ca. 1540) and performed three mass cycles with Flores Rosarum in Krakow. She has presented at meetings of the Historical Keyboard Society of North America and the SE chapter of the American Musicological Society.

Her concert programs frequently incorporate works by under-appreciated composers. In 2016 Marya Fancey introduced Polish audiences to the music of Florence Price and David Hurd at the Podlaskie Organ Festival and the 18th International Festival of Organ Music at Pelplin Cathedral. In 2015 she premiered the rediscovered *Passacaglia and Triple Fugue* (organ) by Louise Talma.

Fancey holds the DMA degree in Organ Performance from UNC Greensboro with certificates in Historical Keyboard Performance and Music Theory Pedagogy. She is lecturer in organ at UNCG and organist at Our Lady of Grace Catholic Church in Greensboro.

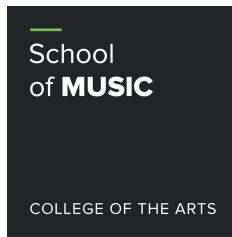
History of the Andrew Anderson Memorial Pipe Organ

A financial gift by Dr. Andrew Anderson, a St. Augustine physician, philanthropist, and associate of early Florida developer Henry Flagler, provided the funds for a pipe organ in the newly constructed University Auditorium. Tonal plans were prepared by William Zeuch of Boston's famous Skinner Organ Company, which built and installed the instrument in early 1925. The organ was first played publicly on June 7th, 1925, at the annual University Commencement Convocation. A musical landmark for its day, the organ was designed and voiced at the zenith of orchestral-imitative or "symphonic" organ design in this country, and is mentioned in such reference works as Orpha Ochse's *The History of the Organ in the United States* and Charles Callahan's *The American Classic Organ*. Claude Murphree, university organist from 1925-1958, performed over 550 concerts on this instrument and his Sunday afternoon recitals became a tradition on campus.

During World War II and immediately after, due to institutional economic conditions, the instrument itself was not given proper care. This University treasure was virtually buried behind layers of heavy velour curtains hung in front of the organ to allow theatrical presentations. When the Division of Music was established in 1948, however, immediate efforts were made to rescue the instrument.

Willis Bodine succeeded Murphree as university organist in 1959 and by the early 1960's the curtains were removed. Under Bodine's leadership, the Aeolian-Skinner Organ Company began a program of mechanical renovation and tonal rehabilitation to repair the damage caused by the ravages of time and neglected maintenance. By 1976, renovation and air-conditioning of the building had been completed, but Aeolian-Skinner was no longer in business. In 1992 the M.P. Möller Organ Company continued the careful work of restoring the organ to its former excellence as a teaching and recital instrument.

Laura Ellis joined the UF faculty in 2003 to become the third university organist in the history of the institution. In the fall of 2014, the Reuter Organ Company located in Lawrence, KS, was contracted to provide tonal renovations to the instrument. Twenty-four new ranks of principal pipes were built to revise and enhance the Great, Swell, Positiv and Choir choruses. Reed pipes in all divisions were rebuilt or replaced. Other stops were re-scaled and wind pressures were adjusted. Finally, the entire instrument was re-voiced to achieve a new tonal balance, characterized by abundant fundamental tone and greater clarity. The newly renovated organ was heard for the first time during the *Phantom of the Opera*, presented by the College of the Arts in January 2015.



To ensure an enjoyable concert experience for all, please refrain from talking and entering or exiting while musicians are performing. Food and drink are prohibited in all concert halls. Please turn off cell phones and other electronic devices. Thank you for your cooperation.

Program 083 in the School of Music Events Series of the 2024-2025 academic year.

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If you have questions or would like information on how to support the School of Music, please contact:

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