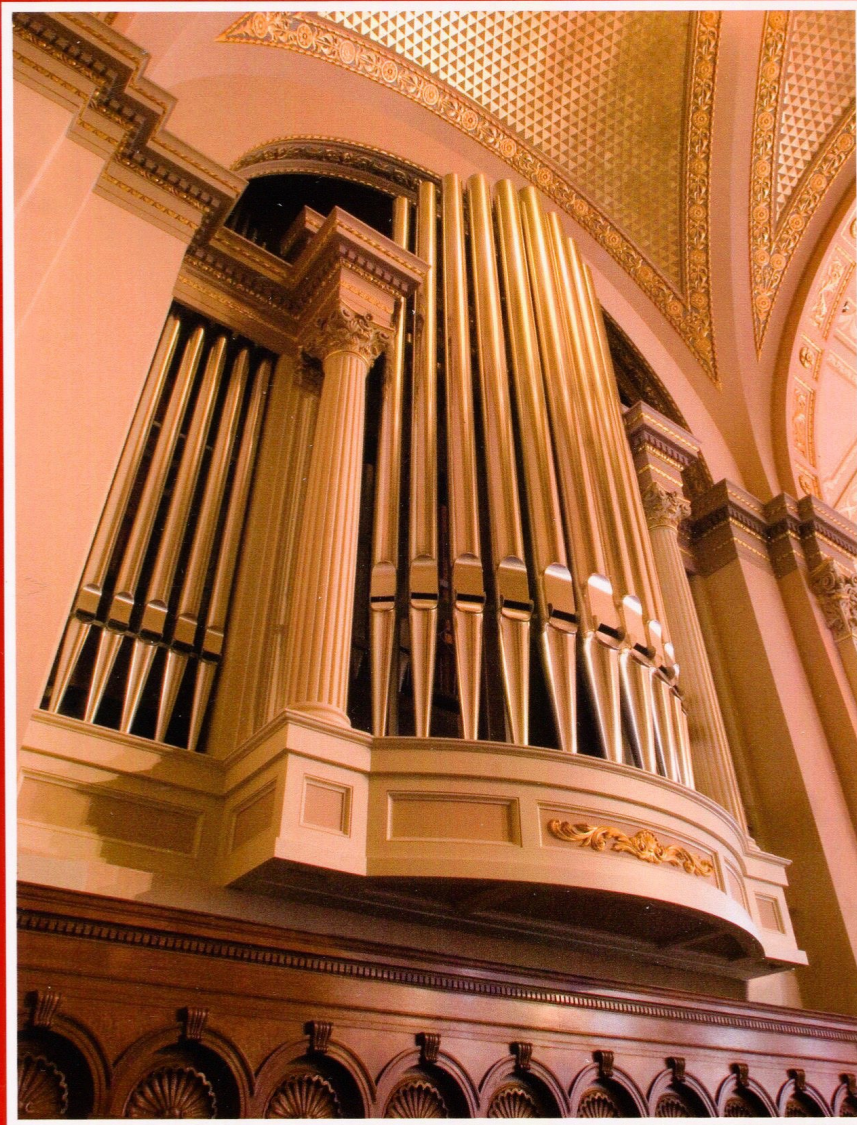


THE BRICK PRESBYTERIAN CHURCH  
SANCTUARY ORGAN



*Casavant Frères Opus 3837*

## BRIEF HISTORY OF THE BRICK CHURCH'S CASAVANT ORGAN

In November 2001, four internationally recognized organbuilders from the United States, Canada, Holland and Germany were invited to submit proposals for a new organ for The Brick Presbyterian Church in the City of New York. Both the preliminary specification and design of the organ were determined by Brick Church's Minister of Music and Organist Keith S. Toth. The proposed design of the organ was modeled after those instruments built in the latter part of the 19th century by the renowned Parisian organ builder Aristide Cavallé-Coll. Upon reviewing the proposals, it was particularly telling that three out of the four builders would need to rely on the knowledge of the pre-eminent Cavallé-Coll expert Jean-Louis Coignet to successfully realize this organ.

In July 2002, Brick Church commissioned organbuilders Casavant Frères of St-Hyacinthe, Québec, for a new electric slider chest organ of 88 independent stops (101 speaking stops), 118 ranks and 6288 pipes. This organ, Casavant's opus 3837, has four manuals and three enclosed divisions with thick, double-walled expression boxes. Pipe materials and construction reflect late 19th century French practices as developed by Cavallé-Coll. Winding utilizes double-rise reservoirs along with wooden wind lines and follows the practices of the Casavant brothers in their early instruments. The ornately carved terraced console is patterned after those built by Casavant in the early 20th century. It is constructed of red oak and mahogany and is moveable to allow for visibility of the organist in concert settings. The façade, designed by Benoît Gendron of Casavant, consists of twin carved, painted, and gilded cases with polished tin pipes, the tallest pipe being over sixteen feet. This organ was installed in the sanctuary of Brick Church during the summer of 2005. It was voiced on-site by Casavant voicers Jean-Sébastien Dufour and Yves Champagne.

The voicing was carefully guided by Jean-Louis Coignet, Casavant's Tonal Director Jacquelin Rochette, and Keith S. Toth.

The Brick Church commission enabled Jean-Louis Coignet and Casavant to realize, without any compromise, a large, new instrument fully in the French symphonic tradition. Jean-Louis Coignet's lifelong, first-hand experience with the great Cavallé-Coll organs, his role as *expert organier* for the historic organs in Paris, and his encyclopedic knowledge of the symphonic style of organ building have all contributed immensely to the success of this organ. The Brick Church organ has few peers in North America in that it faithfully reproduces the sounds of the heroic 19th century French organs.

The Brick Church organ has a special place in the history of Casavant Frères. It is the final instrument to be completed by Casavant under the tonal direction of Jean-Louis Coignet. With the completion of the Brick Church organ, Dr. Coignet retired from Casavant as their Tonal Director, a position that he had held since 1981.

The organ is a gift of an anonymous donor and is dedicated to the glory of God and in recognition of the dedicated ministry of The Reverend Dr. Herbert B. Anderson and his wife Mrs. Mary Lou Anderson to The Brick Presbyterian Church. Dr. Anderson was Senior Pastor of Brick Church from 1978 until 2001.

Keith S. Toth  
*Minister of Music*

Designing an organ in the French symphonic style is by no means a difficult assignment. However, building a new organ today in the French symphonic style is more challenging as it requires using techniques, particularly of winding and voicing, which have not been in customary use for a long time. Fortunately, there exist a few examples of fine French symphonic organ building that can be studied in order to regain these techniques. These few examples remain in spite of the many misguided alterations that have been perpetrated during the 20th century on many symphonic organs, especially in France.

As soon as I was consulted about the Brick Church project, I visited the sanctuary and evaluated its dimensions and acoustics as well as those of the organ chambers. Then, after much discussion with Keith S. Toth, I realized that the best instrument for Brick Church would be an organ fairly similar to the one built in 1873 by Aristide Cavaillé-Coll for the Albert Hall in Sheffield, England (this organ was destroyed by fire in 1937). Another inspiration came from the organ in Paris' Notre-Dame Cathedral as I heard it in the mid-1950s. The Notre-Dame organ was Cavaillé-Coll's favorite. Unfortunately this organ was completely altered from its original tonal character in the late 1950s and early 1960s as was César Franck's Cavaillé-Coll organ in Sainte-Clotilde, Paris. The Notre-Dame organ displayed a unique sound effect. In no other organ, with the possible exception of Jacquot's organ in Verdun Cathedral, had the "ascending voicing" typical of the best French symphonic organs been so splendidly carried out.

The Brick Church commission enabled Casavant to build this organ completely in the French symphonic style. The main features of the French symphonic organ are:

- a well balanced proportion of foundation, mutation and reed stops
- huge dynamic possibilities made possible by

many very effective swell boxes of double-wall construction

- voicing and tuning of flue pipes with French slots (different from the Victorian slots used in some American organs) and with no "chiff"
- a winding system that utilizes double rise bellows
- ascending voicing with full organ dominated by the reeds

The Casavant organ in Brick Church fulfills these various requirements without compromise. In addition, the Brick Church organ offers a few special effects that were not known in France in the 19th century. Three ranks of pipes (Flûtes douce and céleste, Cor français) made for the 1917 Brick Church organ by the esteemed American organ builder Ernest M. Skinner, an admirer of Cavaillé-Coll, were placed in the Solo division. The Cor anglais, also in the Solo division, consists of free reeds instead of striking ones. The pipes of this stop were actually made in Paris at the end of the 19th century. After years of disfavor, the free reed Cor anglais, a stop that existed in some romantic organs, is once again gaining interest among organists.

It has been a great privilege to work with such a knowledgeable organist as Keith S. Toth, Minister of Music of Brick Presbyterian Church. His clear vision and strong determination as well as his search for the very best were most inspiring.

It is my hope that this new organ will serve and uplift the congregation of Brick Presbyterian Church and that, together with the magnificently renovated sanctuary, it will enrich New York City's grand musical heritage.

Jean-Louis Coignet  
*Tonal Director Emeritus, Casavant Frères*  
*Expert Organier Emeritus, City of Paris, France*

# *Stoplist*



**GRAND-ORGUE** (*Manual I*)

Bourdon 32'  
Montre 16'  
Bourdon 16'  
Montre 8'  
Salicional 8'  
Bourdon 8'  
Prestant 4'  
Quinte 2 2/3'  
Doublette 2'  
Grande Fourniture III-VII (2 2/3')  
Fourniture II-V (1 1/3')  
Cymbale III-IV (1')  
Basson 16'  
Baryton 8'

**GRAND-CHOEUR** (*Manual I*)

Violonbasse 16'  
Flûte harmonique 8'  
Violon 8'  
Flûte octaviane 4'  
Grand Cornet V (16')  
Cornet V (8')  
Bombarde 16'  
Trompette 8'  
Clairon 4'

**POSITIF EXPRESSIF** (*Manual II*)

Quintaton 16'  
Principal 8'  
Dulciane 8'

Unda maris 8'  
Flûte harmonique 8'  
Bourdon 8'  
Prestant 4'  
Flûte douce 4'  
Nasard 2 2/3'  
Flageolet 2'  
Tierce 1 3/5'  
Larigot 1 1/3'  
Septième 1 1/7'  
Piccolo 1'  
Plein-Jeu II-V (1 1/3')  
Clarinete basse 16'  
Trompette 8'  
Cromorne 8'  
Clarinete soprano 4'  
Tremblant doux

**RÉCIT EXPRESSIF** (*Manual III*)

Bourdon 16'  
Diapason 8'  
Flûte traversière 8'  
Viole de gambe 8'  
Voix céleste 8'  
Cor de nuit 8'  
Voix éolienne 8'  
Fugara 4'  
Flûte octaviane 4'  
Nasard 2 2/3'  
Octavin 2'  
Cornet harmonique II-V (8')

Plein-Jeu II-V (2')  
Bombarde 16'  
Trompette harmonique 8'  
Basson-Hautbois 8'  
Voix humaine 8'  
Clarinete 8'  
Clairon harmonique 4'  
Tremblant  
Sostenuto

**SOLO EXPRESSIF** (*Manual IV*)

Flûte majeure 8'  
Flûtes célestes II (8')  
Violoncelle 8'  
Céleste 8'  
Viole d'amour 4'  
Flûte de concert 4'  
Nasard harmonique 2 2/3'  
Octavin 2'  
Tierce harmonique 1 3/5'  
Piccolo harmonique 1'  
Clochette harmonique 1/3'  
Tuba magna 16'  
Cor de Basset 16'  
Tuba mirabilis 8'  
Cor français 8'  
Cor anglais 8'  
Tremblant  
Clochettes  
Sostenuto

**PÉDALE**

Soubasse 32'  
Flûte 16'  
Contrebasse 16'  
Violonbasse 16' (*Grand-Choeur*)  
Soubasse 16'  
Montre 16' (*Grand-Orgue*)  
Bourdon 16' (*Récit*)  
Grande Quinte 10 2/3'  
Flûte 8'  
Violoncelle 8'  
Bourdon 8'  
Grande Tierce 6 2/5'  
Quinte 5 1/3'  
Grande Septième 4 4/7'  
Octave 4'  
Flûte 4'  
Cor de nuit 2'  
Contre Bombarde 32' (*wood*)  
Bombarde 16' (*wood/tin*)  
Basson 16' (*Grand-Orgue*)  
Bombarde 16' (*Récit*)  
Trompette 8'  
Baryton 8' (*Grand-Orgue*)  
Clairon 4'  
Effet d'orgue



# Inaugural Performances

**SUNDAY, OCTOBER 30, 2005 — 4:00 P.M.**

A Choral concert with the Chancel Choir and soloists performing **Alfred Desenclos' Requiem** and other works for choir and organ.

Keith S. Toth, *conductor*; John B. Herrington III, *organist*.

**MONDAY, NOVEMBER 7, 2005 — 8:00 P.M.**

Gala Opening Organ Recital - Dutch concert organist **Ben van Oosten**.

**MONDAY, NOVEMBER 28, 2005 — 8:00 P.M.**

French-American concert organist **Lynne Davis** in recital.

**SUNDAY, DECEMBER 11, 2005 — 4:00 P.M.**

**Candlelight Carol Service** featuring the Chancel Choir and soloists.

Keith S. Toth, *conductor*; John B. Herrington III, *organist*.

**TUESDAY, JANUARY 24, 2006 — 8:00 P.M.**

Québec organists **Jean-Guy Proulx**  
and **Jacquelin Rochette** in a joint recital.

**SUNDAY, FEBRUARY 19 AND MONDAY, FEBRUARY 20, 2006**

New York City Chapter-American Guild of Organists' Presidents' Day Convocation

**"A Symposium on the Organ Music of Louis Vierne"**

Lectures and recitals featuring the Brick Church Casavant Organ;

Ben van Oosten (The Hague), *organist*; Jean Galard (St-Médard, Paris  
and Beauvais Cathedral), *organist*; Daniel Kirk-Foster (New York City), *pianist*;  
Jean-Louis Coignet (Paris), *lecturer*; Brigitte de Leersnyder (Paris), *lecturer*.

**MONDAY, MARCH 6, 2006 — 8:00 P.M.**

American concert organist **Stephen Tharp** in recital.

**GOOD FRIDAY, APRIL 14, 2006 — 12:15 P.M. / 7:00 P.M.**

**Sir John Stainer's The Crucifixion** featuring choir, organ and guest soloists.

Keith S. Toth, *conductor*; K. Bryan Kirk, *organist*.

Evening presentation of **Marcel Dupré's Stations of the Cross** for organ featuring

Keith S. Toth, John B. Herrington III and other guest organists.

**MONDAY, MAY 8, 2006 — 8:00 P.M.**

British concert organist **Jane Parker-Smith** in recital.

**SUNDAY, NOVEMBER 5, 2006 — 4:00 P.M.**

Concluding recital by **Keith S. Toth** and **John B. Herrington III**.



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PARK AVENUE AT 91ST STREET  
NEW YORK CITY