Inaugural Organ Recital Bill Chouinard, Organist

1927 108-Rank

Casavant Pipe Organ, Opus 1177

Rebuilt by the Schantz Organ Company

Monday, February 4, 2002, 7:30 p.m.

St. Andrew's Lutheran Church

900 Stillwater Road Mahtomedi MN

INAUGURAL ORGAN RECITAL

Bill Chouinard, Organist

Hymn #525 Blessing and Honor

AMERICAN HYMN

Mass for the Parishes
Offertoire sur les Grands jeux

François Couperin (1668-1733)

Prelude and Fugue in B Minor BWV 544

Johann Sebastian Bach (1685-1750)

Variations on an Original Theme for Orchestra (Enigma) Op. 36 Edward Elgar (1857-1934) IX Nimrod transcribed by Bill Chouinard

Demonstration/Improvisation

-Intermission-

Introduction, Passacaglia, and Fugue

Healey Willan (1880-1968) ed. David Sanger, 1990

Cantabile

César Franck (1822 - 1890)

Piéces de Fantaisie

Louis Vierne (1870-1937)

Clair de Lune from Second Suite Op. 53

Carillon de Westminster from Third Suite Op. 54

PROGRAM NOTES

Francois Couperin, French composer, harpsichordist, and organist, was the most distinguished of the Couperin family. Couperin composed church music for the royal chapel under Louis XIV and in 1693 was appointed royal organist and belatedly royal harpsichordist. As a keyboard-player and composer he was pre-eminent in France at the height of his career. The **Offertoire** begins and ends with the Grands jeux registration, a combination of reeds with the Grand Cornet, flutes and principals, which is contrasted with a middle section played on softer stops.

While there remains much that is left unknown about **Johann Sebastian Bach**, it is known that he was a practicing Christian and well-read in philosophy, that he was frugal and prosperous, and that he was kind to visiting colleagues but his temper could erupt when his convictions or dignity were at stake. More importantly, Bach was an accomplished organist and harpsichordist, a skilled improviser, and as a composer, contributed to every form of music current at the time, except opera. While Bach's compositional genius spans from Lutheran chorale-based works to concert works, his fervent sense of spirituality frequently transcends into his freely composed works, such as the **Prelude and Fugue in B Minor**, **BWV 544**. In this composition, written in his later years, Bach incorporates elements from his St. John's and St. Matthew's Passions and from the Kyrie from his Mass in B Minor.

The English-born **Edward Elgar** was the son of a music dealer and organist, learning the organ, violin and bassoon without formal training. His compositions include numerous orchestral and chamber works, oratorios and other choral works, a suite for brass band and organ sonata, and songs with orchestra and piano. Although his most often heard composition is probably the ubiquitous commencement processional, Pomp and Circumstance March #1 in D Major, the Enigma Variations remains one of the most popular works in the classical repertoire. Arguably the most moving and best loved of all classical compositions, the Ninth Variation – **Nimrod** – is a tribute to A. J. Jaeger, Elgar's great friend whose encouragement did much to keep Elgar going during the period when he was struggling to secure a lasting reputation. [Jaeger once wrote "I have never made myself more of a slave to any man out of sheer enthusiasm, and ruined my health over it most likely."] Nimrod attains its magnificence by developing a beautiful melody through a gradual crescendo, the end suddenly deflating from very loud to very soft in almost one measure, a moment of heart-catching humility toward the movement's namesake.

Regarded as Canada's leading musician, **Healey Willan** moved from his native England to Canada in 1913 where he took up the appointment as head of the theory department at the Toronto Conservatory of Music, organist to the university, and organist and choirmaster of St. Paul's Anglican Church, Bloor Street. The **Introduction, Passacaglia, and Fugue** in E flat minor was undoubtedly inspired by the large organ built by Casavant in 1914 for St. Paul's Church while Healey Willan presided there for a stormy seven-year tenure. This popular work, completed in 1916, is unabashedly romantic and makes thorough utilization of the resources of the organ. After a brief fantasy-like introduction, the passacaglia theme is stated in the pedal. Eighteen variations are built upon the theme, reaching a climax with the solo tubas and ending with a *quasi chorale* on the organ's softest sounds. A fugue follows, culminating in a grand full organ variation of the theme.

The French organist with the most original personality in the latter 19th century was **César Franck**. He wrote 12 large organ works, plus a number of short pieces for harmonium, which is a small organ. Much of Franck's compositional style was directly influenced by the very expressive Cavaillé-Coll organ at the church of St. Clothilde where he served as organist. The **Cantabile** comes from a set of three pieces written in his later years, and consists of a single melodic idea which is played on the swell Trompette.

Louis Vierne was one of the most important composers for the organ of his day. Born in Poiters, he later moved to Paris, studied with Franck and Widor, and became organist at Notre Dame when he was thirty. He composed great concert pieces, including the Six Symphonies, 24 Pieces en Style Libre, and the 24 Piéces de Fantasie. He concertized in France and England and in 1927 embarked on a 4 month, 64 concert tour of the United States which included the dedicatory recital for the newly completed Casavant Opus 1177, now the St. Andrew's organ, in its original home, the George Washington Hall of Phillip's Academy in Andover, Massachusetts. Clair de Lune (light of the moon) was composed shortly after his return from the tour and is dedicated to the American organ builder Ernest Skinner, whose instruments likely inspired this beautiful tone-painting. Carillon de Westminster, premiered at a Notre Dame service in 1927, was dedicated to the British organ builder, Henry Willis III. The theme, based on the famous bell peal of London's Big Ben, is passed from hands to feet throughout the piece in one long crescendo from the beginning to its ending in massive chords and rapid pedal passages.

Message From Senior Pastor Roger Eigenfeld

On a cold January Sunday in 1922, twenty-five or so people walked into the Ark Theater in the summer resort community of Mahtomedi. What was taking place on that snowy Sunday morning was the birthing of a Lutheran congregation that would take on the name of a saint called Andrew. Little did those who gathered for that first worship service know how God was going to bless their new congregation.

It's been almost eighty years since that first Sunday service took place and a lot has changed in those eight decades. Hundreds have now become thousands. The two-acre site of the first St. Andrew's has been replaced with a seventy-two acre campus with room to grow. And, whereas those first worshipers sang praises to God to the accompaniment of a beat-up piano that was more accustomed to belting out tunes for silent films than for praising Jesus, we are now privileged to have our "new" 108 rank pipe organ lead us in our own songs of praise to the Christ who has been with us every step of the way.

The pipe organ has long been a favorite instrument in Lutheran worship. It is singular in its ability to speak to the human emotions of joy and sorrow, contemplation and unbridled exhilaration. As Lutheran sons and daughters of a heritage that stretches back to Bach and his amazing chorales, the organ has always had a place in the worship experience of St. Andrew's.

Being good Lutherans, one of the dreams our St. Andrew's pioneers looked forward to was the day when they could have an organ and choir that could lead the congregation in liturgy and song. Upon leaving the Ark Theater in 1925 for the newly constructed wooden sanctuary on Mahtomedi Avenue, eventually the congregation was the recipient of a Hammond electronic organ. Once the congregation occupied the new brick sanctuary at 930 Mahtomedi Avenue in 1966, it became quite evident that the Hammond just couldn't do the job. In 1978 a 19 rank pipe organ built by the Temple Organ Company was installed and dedicated at the unheard of price of \$50,000. The Temple Organ was moved to the Great Hall in 1986 when the congregation outgrew the Mahtomedi Avenue site and moved to the new campus on Stillwater Road.

We dedicate our new pipe organ to the glory of God and the eternal praise of his holy name. The worship of those gathered around the piano in the Ark Theater is no less worthy than the words and music we raise in praise of Jesus Christ this day. They labored to found and build a church where men and women, boys and girls might come to hear and learn about Jesus. Their task is ours. Ours to perform today and a task we pass on to those who will follow us. Soli deo Gloria. To God alone be the glory!

BILL CHOUINARD

Bill Chouinard is Organist and Music Coordinator at St. Andrew's Lutheran Church in Mahtomedi, where his duties include playing organ for three Sunday morning services, directing a weekly contemporary worship service, working with a diverse music program, and composing and arranging in various musical styles. Mr. Chouinard, whose past organ teachers include Dean Billmeyer, Kim Kasling, and Edward Berryman, also serves as organist for religious conventions and hymn festivals and frequently presents workshops on hymn playing and improvisation. He has performed several times in live radio broadcasts on the St. Paul Fitzgerald's Wurlitzer theatre organ, has performed on the Minnesota Public Radio program *Pipedreams*, and has also recorded Christmas music for organ and voices for Delta records. In addition to church responsibilities, Mr. Chouinard is an active freelance bassist in the Twin Cities, performing frequently both live and in the studio, with many album credits for both electric and upright bass. He has also performed weekly on live national radio broadcasts.

FUTURE CONCERTS AT ST. ANDREW'S

An Evening with Fred Swann - Thursday, March 14

- 6:30 p.m. Dinner. Reservations by March 3 -\$20
- 7:30 p.m. Reminiscences, Conversation, Musical Examples with Fred Swann. Free

Fred Swann, Organist – Friday, March 15, 7:30 p.m. Tickets – \$10 & \$8 Grand Symphonic Winds & Organ – Saturday, April 6, 7:30 p.m. Free

St. Paul Chamber Orchestra & Organ – Tuesday, May 14, 7:30 p.m. Tickets-\$20 & \$15

St. Andrew's Ticket Office - 651-762-9138



New console by Schantz with reconditioned ivory keyboards from Casavant Opus 1175

4 Manual, 108 Rank Casavant Organ Op 1177 (1927), Rebuilt by Schantz St. Andrew's Lutheran Church, Mahtomedi, MN

he 4 manual, 108 rank Casavant organ, Op 1177 (1927) from the Phillips Academy in Andover, MA plays again in its new home after nearly two decades of silence. The organ has been reconstructed by the Schantz Organ Company of Orrville, Ohio and installed in the summer of 2001 in the new 1800 seat sanctuary of St. Andrew's Lutheran Church in Mahtomedi, MN. Originally installed in George Washington Hall at the academy, the organ was relocated to a new chapel on the campus in 1932 when the burden of the Great Depression prohibited the purchase of a planned new instrument. In this second installation, most of the organ suffered from extremely poor tonal earess with pipes trapped behind walls and facade woodwork. Nearly doomed to become another casualty of the then fashionable "neo-" trends in American organ building, the closeted Casavant survived for almost a half century before the school decided to replace it with a smaller, well-placed instrument. The organ was sold and moved to a barn in Traverse City, MI where it was to stay temporarily before being reinstalled in a nearby performing arts building. Those plans never materialized, and the organ changed owners several times but remained in the barn and endured over 15 years of grim storage conditions. In 1996 the organ was purchased by a St. Andrew's family and finally moved to safe storage in November of 1997. Due to the unfortunate damage from years of neglect and the careless loss of critical components, plans for a full restoration of all the chests, console and mechanisms were abandoned. Instead, all new electro-pneumatic chests replace the original ventil chests, and the reconfigured organ includes a new console (with original ivory keys from another 1920's Casavant) and a new facade which was installed by Schantz in the fall of 1999. Of the 7,310 pipes of the organ, almost all are restored original pipes and faithful replicas replace pipes deemed beyond repair. Notable yet somewhat typical attributes of this 1920's Casavant include: 3-32' pedal stops; 73-note manual chests for most stops, including mixtures and Cornets; Diapason choruses in all divisions; 16'-8'-4' chorus reeds in each manual division; 3 amply scaled Cornets; and 9-16' manual stops with only 1 originally borrowed to the pedal, which itself has 14 independent registers. The design architect for the new sanctuary is the Danish firm Friis & Moltke A/S; the acoustical consultant is Kirkegaard & Associates.

Specifications

Casavant Freres, Opus 1177 (1927), 4 manuals, 108 ranks, 7310 Pipes, 4-Manual Drawknob, MSP-99 Levels Full complement of couplers, borrowed stops are in parentheses

	Great Organ	44.	Tremulant	85.	4' Viola
	(Unenclosed)	45.	8' Trompette en chamade	86.	2' Flute (from #87)
1	16' Double Open Diapason	46.	Chimes (So)	87.	Grand Cornet VII
2.	16' Bourdon	47.	Celesta (So)	88.	8' French Horn
3.	8' 1st Open Diapason	48.	MIDI on Swell	89.	8' Cor Anglais
4.	8' 2nd Open Diapason		pipes Swell Organ - 1,959	90.	Tremulant
5.	8' 3rd Open Diapason	lolui	pipes swell Organ - 1,757	91.	16' Tuba Magna
6.	8' Hohl Flute		Chair Organ	92.	8' Tuba Mirabilis
7.	8' Bourdon		Choir Organ	93.	4' Tuba Clarion
8.	8' Gemshorn	10	(Enclosed and Expressive)	- 94.	16' Trompette en chamade
9.	4' Octave	49.	16' Quintaton	95.	8' Trompette en chamade
10.		50.	8' Open Diapason	96.	Chimes
	4' Principal (from #14)	51.	8' Melodia	97.	Celesta
11.	4' Harmonic Flute	52.	8' Rohr Flute	98.	Midi on Solo
12.	2-2/3' Twelfth	53.	8' Quintadena	Total p	oipes Solo Organ - 1,460
13.	2' Fifteenth	54.	8' Viole d' Orchestra		
14.	8' Cornet V 1-8-12-15-17	55.	8' Viole Celeste		Pedal Organ
15.	IV Fourniture 15-17-19-22	56.	8' Dulciana		(Unenclosed)
16.	16' Contra Tromba	57.	8' Unda Maris	99.	64' Gravissima (#100, #101)
17.	8' Tromba	58.	4' Octave	100.	32' Double Open Diapason
18.	4' Clarion	59.	4' Flute d' Amour	101.	32' Soubasse
19.	16' Trompette en chamade	60.	2-2/3' Nasard	102.	16' Open Diapason (#100)
20.	8' Trompette en chamade	61.	2' Flageolet	103.	16' Bourdon (#101)
21.	Chimes (So)	62.	1-3/5' Tierce	104.	16' Violone
22.	Solo Flutes on Great	63.	1-1/3' Petite Quint	105.	16' Dulciana
23.	MIDI on Great	64.	1-1/7' Septime	106.	16' Gedeckt (Sw #24)
Total	pipes Great Organ - 1,801	65.	1' Piccolo	107.	
		66.	8' Cornet VIII (derived)	108.	8' Octave (#100)
	Swell Organ	67.	16' Bassoon	109.	8' Flute
	(Enclosed and Expressive)	68.	8' Trumpet	110.	8' Gedeckt (Sw #24)
24.	16' Bourdon	69.	8' Clarinet	111.	8' Cello
25.	8' Open Diapason	70.	8' Orchestral Oboe	112.	8' Dulciana (#105)
26.	8' Geigen Principal	71.	4' Clarion	113.	6-2/5' Tierce
27.	8' Flute Traverse	72.	8' Trompette en chamade	114.	5-1/3' Quint
28.	8' Cor de Nuit	73.	Celesta (So)	115.	4' Super Octave (#100)
29.	8' Viola da Gamba	74.	Harp (So)	116.	4' Bourdon
30.	8' Voix Celeste	75.	Chimes (So)	117.	4' Gedeckt (Sw #24)
31.	8' Dolcissimo	76.	Tremulant	118.	4' Dulciana (#105)
32.	8' Dolcissimo Celeste	77.	MIDI on Choir	119. 120.	32' Contra Trombone
33.	4' Octave	Total	pipes Choir Organ - 1,546	120.	16' Trombone (#119) 16' Bassoon
34.	4' Flute Octaviante			121.	8' Trumpet
35.	4' Violina		Solo Organ	123.	4' Clarion
36.	2' Piccolo		(Enclosed and Expressive)	124.	2' Octave Clarion
37.	8' Cornet V 1-8-12-15-17	78.	16' Contra Gamba	125.	16' Tuba Magna (So #91)
38.	2' Plein Jeu IV 15-17-19-22	79.	8' Diapason	126.	16' Double Trumpet (Sw #39)
39.	16' Double Trumpet	80.	8' Grosse Flute	127.	8' Trumpet (Sw #39)
40.	8' Cornopean	81.	8' Gamba	128.	8' Trompette en chamade
41.	8' Oboe	82.	8' Gamba Celeste	129.	Chimes (So)
42.	4' Clarion	83.	4' Octave	130.	Midi on Pedal
43.	84 Vox Humana	84.	4' Flute Octaviante	_	pipes Pedal Organ - 544