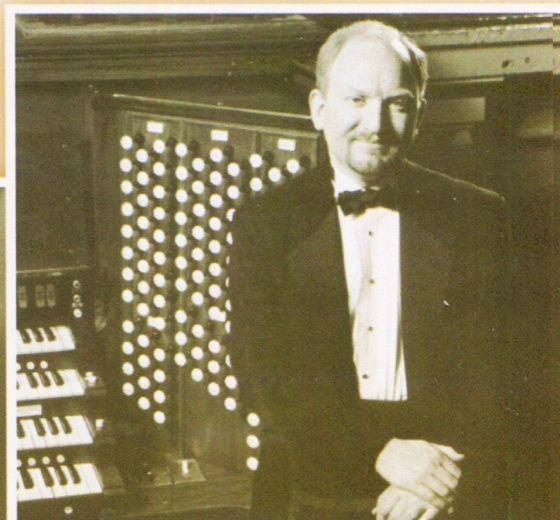


EDICTATORY RECITAL OF
CASAVANT FRERES,
OPUS 3820

SUNDAY, APRIL 25, 2004

ST. JOHN LUTHERAN CHURCH
6135 RINGS RD., DUBLIN, OHIO

MARTIN JEAN
PROFESSOR OF ORGAN
YALE SCHOOL OF MUSIC AND
INSTITUTE OF SACRED MUSIC



ADMISSION IS FREE — THERE WILL BE A PUNCH AND DESSERT RECEPTION FOLLOWING THE RECITAL.

From the Pastor...

In 1989, Pastor Gerald Heimlich shared with me a vision of building a new sanctuary in a growing area of northwest Columbus. Included in that vision was a desire to include a pipe organ that would lead the people of St. John, Amlin/Dublin in praise and worship, as well as be a concert quality instrument for community recitals. That vision captivated my heart, and I joined the ministry team at St. John, working to make that vision a reality. Now, fourteen years later, the final step has arrived as we dedicate our new Casavant pipe organ to the praise and glory of our God and King.

The desire to give musical expression to worship seems to be universal among mankind. It would be difficult to name a human society, whether primitive or civilized, which has not used music in its religious ritual. Sometimes, words alone are just not enough! The voice itself is a musical instrument, and when the pitch of the voice is coupled with words, they provide a form of communication that can inspire, excite, and express meaning far beyond what words alone can do. And when those words are the Word of Life, the Word that brings life through faith in Jesus Christ, what is communicated can and does have a lasting spiritual impact on the hearts and lives of those who listen to the music as well as those who participate in 'making music'.

Voice, brass or woodwind, percussion or stringed instruments, choir, organ...all can be used in service to God and His Church in order to communicate the timeless truths of God's eternal love for us in Jesus Christ, our Savior. J. S. Bach always included the letters, S. D. G. at the end of each composition. Soli Deo Gloria! Glory to God Alone! That says it all!!

David K. Reimann
Easter, 2004

S.D.G.

Then I heard the voices of many angels, the four living creatures, and the leaders surrounding the throne. They numbered ten thousand times ten thousand and thousands times thousands. In a loud voice they were singing,

"The lamb who was slain deserves to receive power, wealth, wisdom, strength, honor, glory, and praise."

I heard every creature in heaven, on earth, under the earth, and on the sea. Every creature in those places was singing,

"To the one who sits on the throne and to the lamb be praise, honor, glory, and power forever and ever."

The four living creatures said, "Amen!" Then the leaders bowed and worshiped.

The Revelation of St. John, Chapter 5

Casavant Frères

Casavant is the oldest continuing name in North American organ building. In 1991 the Historic Sites and Monuments Board of Canada installed an historical plaque on the ancestral home of the Casavant family, which presently serves as the office of Casavant Frères, in honor of Joseph Casavant and in recognition of the "international reputation as builders of fine instruments" achieved by his two sons. According to the *Encyclopedia of Music in Canada*, Joseph Casavant is the first Canadian-born organ builder of note. Joseph built his first organ in 1840 and completed seventeen organs before his retirement. His two sons, Claver and Samuel grew up observing their father's love of organ building and later worked in the shop of his successor. In order to perfect their art they decided that they would need to acquire wider knowledge and experience, and in 1878 Claver left for France where he worked for John Abbey in Versailles. Later, after Samuel joined him, they spent time with Cavaillé-Coll in Paris and traveled extensively in Europe, visiting builders and significant organs in France, Italy, Switzerland, Germany, Belgium and England. On their return to Saint-Hyacinthe, in 1879 they established themselves as Casavant Frères on the site where the present workshops stand.

The first organ, a two-manual with thirteen stops was completed in 1880. Their first three manual instrument was installed in the Saint-Hyacinthe Cathedral in 1885 and featured the first successful adjustable capture combination action installed in an organ. This organ was featured in recital during the 1999 Organ Historical Society Convention at which time it was officially added to the OHS list of historically important instruments. Another organ heard at the convention, and the instrument that firmly established the Casavant's international reputation, was completed in 1891 for Notre-Dame Basilica in Montréal. During their career the brothers received much recognition for their work including being awarded the Grand Prix at the 1930 International Exhibition held in Antwerp. In addition to the numerous fine organs on the North American continent, they installed others in France, the West Indies, South and Central America, South Africa and Japan. Voluminous company archives abound in letters and testimonials from famous organists, including Guilman, Vienne, Widor, Bonnet, Dupré, Lemare, Courboin and others who inaugurated and played Casavant organs. Today there are Casavant organs on every inhabited continent of the world including instruments in all of the provinces in Canada and all fifty of the United States.

Unlike other firms that rely on the direction of only one individual, Samuel and Claver were partners who worked together with their individual interests and talents complementing one another. As their reputation and business grew they sought to add other dedicated individuals who would function as a part of a strong team. In this way they could assure continuity in the event of illness and enable the company to continue long after them. During the last decade of their work they brought a young Englishman, Stephen Stoot into the firm. He was not only a well-trained craftsman with an intense interest in all aspects of organ building, but also an accomplished organist who first finished instruments during the tenure of the Casavant brothers, later succeeding Claver Casavant.

The leadership at Casavant always has taken keen interest in keeping abreast of new developments, rejecting those of little merit while adopting and improving those that are important and worthy. The interest in historical instruments, principally those of the seventeenth and eighteenth centuries, was embraced in the mid 1950's. Lawrence Phelps joined the company, first as an advisor and later becoming Tonal Director, and worked to establish an approach to organ building based upon classical design principals. Many present-day organists learned to play on Casavant organs of this era which, because they were on the cutting edge of design concepts, were installed in the leading colleges, universities and conservatories throughout North America.

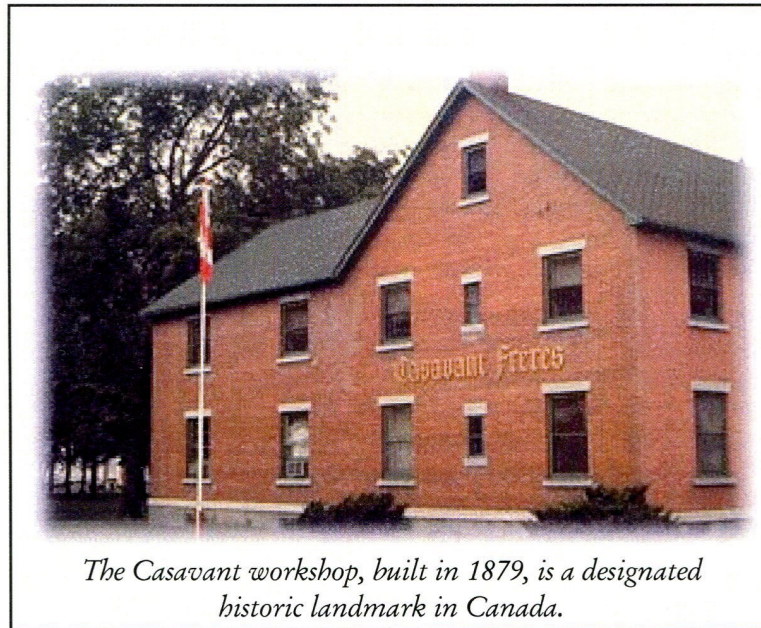
The year 1960 marks a significant date in the history of the company with a return to the building of mechanical action organs. Since that time over two hundred tracker instruments have been built. In 1972 Gerhard Brunzema joined Casavant. His training, background and extensive experience with historically important European organs allowed Casavant to hone its already well-established mechanical action capabilities resulting in the extraordinarily reliable and sensitive key actions built to this day.

During the early 1980's the musical world witnessed an awakening of interest in organ design of a broader perspective than what had been practiced for some twenty years. Realizing the importance of this movement, Casavant brought Jean-Louis Coignet to the firm as Tonal Director. His life-long interest of the organ, European training and position as the organ expert for the city of Paris has brought a new perspective and vitality to the company and to the instruments built under his leadership. His practical approach to tonal

design based on a synthesis of classical, symphonic and modern principles has won admiration from musicians around the world. In 1984 Jacquelin Rochette joined the firm, first as assistant to Mr. Coignet and later becoming Associate Tonal Director. In addition to his work at Casavant supervising the daily tonal work, he continues to be active by performing recitals and recording for radio broadcasts on CBC. Under the leadership of Mr. Coignet and Mr. Rochette, Casavant has developed a tonal pallet of great variety where the color of individual stops is developed to the fullest extent while working to blend them in

such a way that the ensemble becomes more and more cohesive as stops are added to the texture resulting in versatile and eminently musical instruments regardless of their size.

During their lifetime, the brothers Casavant established the finest traditions of craftsmanship among their artisans and a strong organization to carry on those traditions after them. This organization continues today to stand for the artistic integrity and painstaking care which the Casavant brothers cherished and fostered.



The Casavant workshop, built in 1879, is a designated historic landmark in Canada.

Stanley Scheer, Vice-President Casavant Frères

Unlike other musical instruments, each pipe organ is a unique creation. In the history of Casavant Frères no other organ has been built with an identical list of stops, with the same visual design or in the same physical and acoustical setting as this instrument. In recognition of an organ's individuality, builders give each instrument a numerical designation similar to that used by composers. The Casavant brothers opened their workshop 125 years ago and installed Opus 1 in Montréal in 1880. Since that time, over three thousand eight hundred instruments have been installed all over the world. This one, Opus 3820, is the fifty-ninth Casavant installation in Ohio since the first one arrived in Cincinnati in 1927.

The design of a pipe organ begins with listening, listening to the committee and church musicians articulate their requirements and describe their aspirations for the new instrument. Imagining how it will sound based upon what will be played and how it will be used for worship and the other musical activities anticipated by the church becomes the basis for what stops are selected and how they fit into the ensemble of the organ.

The design of a pipe organ proceeds on two distinct but related planes, tonal and architectural. The tonal aspect must satisfy the requirements of the music ministry of the church while remaining within the bounds of good organ building practice. Architecturally the organ should possess a sense of belonging to its surroundings while speaking advantageously into the worship area it is to serve.

The organ's visual design is a creation of Casavant artist, Benoît Gendron. Its height and soaring lines were designed to fit with the building's tall spacious interior and clean architectural lines. From this elevated position the stops of these divisions speak directly into the nave for effective leadership in hymn accompaniment and playing of the liturgy.

This instrument's specification is based upon historical practice that will allow the performance of a wide range of literature from all schools and periods. Tonally the instrument has been planned to address the needs of the church for congregational singing, choral and instrumental accompaniment and the performance of a wide range of organ literature for worship and the occasional concert.

The pipe scaling and voicing techniques have been selected to maximize the breadth and warmth of the organ's ensemble while maintaining clarity and transparency of the combinations needed for polyphonic music. Individual stops have been selected to provide variety of tone at various dynamic and pitch levels, and the approach to voicing has been to provide maximum color from individual stops.

It has been a privilege and pleasure to be associated with members of St. John Lutheran Church and we take special pride in the results that have been achieved through careful collaboration dating to the time when the new church was just beginning its conceptual design development phase. That the completion of the instrument in 2004 and the beginning of its first year of service to St. John Lutheran Church should fall during Casavant's 125th anniversary gives us both reasons to celebrate. We trust that the voice of this instrument will lead, inspire and comfort those who hear it for generations.



*The organ was completely assembled and tested
in the Casavant shop.*

From the Organ Committee...

In 1993, an organ committee was formed and charged with bringing a recommendation to the congregation regarding the selection of an organ to be installed in our new sanctuary. The committee traveled throughout Ohio, listening to and playing both pipe and electronic organs. A recommendation was made to select Casavant Freres of St. Hyacinthe, Quebec as our organ builder. Specifications for the instrument were drawn up by Pastor Reimann, and conversations between architect and organ builder were begun. By 1997, the casework design was completed, matching the interior design of the new sanctuary. When the sanctuary was dedicated in 1999, the temporary electronic organ in use in our multi-purpose room was moved into the new sanctuary. Construction of the instrument was begun in 2002 and the organ was completed 2004, and installed during the season of Lent, 2004. There was great anticipation on Easter Sunday, 2004, as the organ was dedicated to the glory of God, and organ and orchestra led the baptized in worship and praise at the celebration of the resurrection of our Lord.

The instrument has four divisions, which include the Pedal played with the feet, plus three manual divisions: Great, Swell, and Postiv. The case design was created by artist Benoit Gendron. The console, including the organ bench, is handcrafted from oak and stained to match the woodwork of the sanctuary. The pull stops are made out of rosewood and have white faces engraved with black lettering. The natural keys are covered with bone and the manual sharps are made of rosewood. The pedal naturals are made of maple and pedal sharps are of rosewood. The casework is handcrafted from oak, again, stained to match the woodwork of the sanctuary. Mr. Gendron took great care to incorporate the beauty and symbolism of the stained glass windows as he designed the center column of the organ façade. The façade pipes in the front case are speaking pipes from the Great and Pedal principle stops. The metal has been polished and lacquered to preserve the finish.

The highest section of the organ houses the windchests and pipework of the Great Organ. This division contains stops of a principal chorus from

The Festliche Trompete, sometimes known as the Trumpet en-chemade.

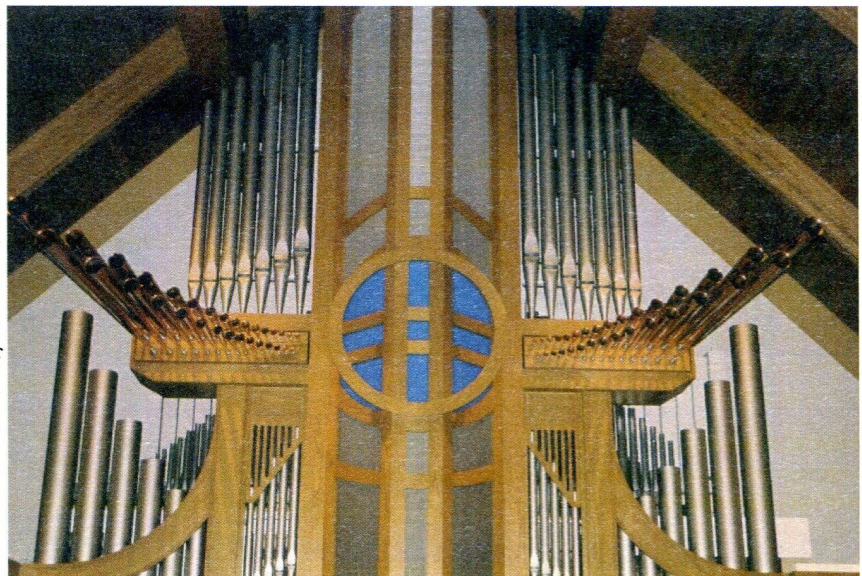
the eight foot pitch through the four rank mixture. There are flutes at the eight and four foot pitch, as well as a Trompete (reed).

Below the Great organ in the middle left side is the Swell division. Flutes, strings and principals of varying pitch, timbre and intensity make up this division. There are three unique ranks of reed pipes that blend well with each other as well as serving as solo stops. The Positiv division contains flutes at five different pitches (8', 4', 2²/₃' 2, 1³/₅'), which form the Cornet when the stops are pulled together. The Zimbel provides a unique brightness to this division.

The stops of the Pedal division give the organ its foundation for the organ's ensemble. Principles, reeds and flutes provide great flexibility for accompanying the wide range of chorus options which are available to the organist.

A rotating star, the visual symbol of the Zimbelstern, is located high above the floor. The Zimbelstern, a small box containing ten bells, adds a unique sound to the organ.

The signature reed on the organ is the Festliche Trompete. These horizontal trumpet pipes are made of polished brass, and with a higher wind pressure, are the loudest reed on the organ, yet it gives off a very warm, round, full tone that can be accompanied by a full principle chorus.



Casavant Frères, Opus 3820
St. John Lutheran Church
Dublin, Ohio

Great Organ

			Feet	Pipes
1.	Bordun	(Stopped wood, extension of No. 3)	16	12
2.	Praestant	(50% tin)	8	61
3.	Rohrflote	(22% tin)	8	61
4.	Okctave	(50% tin)	4	61
5.	Flote	(22% tin)	4	61
6.	Superoktave	(50% tin)	2	61
7.	Mixture IV	(50% tin)	1 1/3	244
8.	Fagott	(Swell)	16	—
9	Trompete	(50% tin)	8	61
	Great Unison Off			
	Chimes	(Digital)		
10.	Fesliche Trompete	(Horizontal polished copper resonators and flared bells with separate reservoir)	8	61
	MIDI			

Swell Organ

11	Gedackt	(1-12 stopped wood, 22% tin)	8	61
12.	Salicional	(50% tin from C ² , broad scale)	8	61
13.	Schwebung	(50% tin, TC)	8	49
14.	Prinzipal	(50% tin)	4	61
15.	Traverflote	(50% tin)	4	61
16.	Schweitzerpfeife	(50% tin, Harmonic)	2	61
17.	Mixture IV	(50% tin)	2	244
18.	Fagott	(Extension of No. 20, half-length resonators)	16	12
19.	Trompete	(50% tin)	8	61
20.	Oboe	(50% tin)	8	61
21.	Klarine	(50% tin)	4	61
	Swell - Swell		16	
	Swell - Swell		4	
	Swell Unison Off			
	Tremulant			
22.	Festliche Trompete	(Great No. 12)	8	—
	MIDI			

Positiv Organ

23.	Holzgedackt	(Stopped wood)	8	61
24.	Praestant	(50% tin)	4	61
25.	Koppelflote	(50% tin)	4	61
26.	Nazat	(50% tin)	$2 \frac{2}{3}$	61
27.	Blockflote	(50% tin)	2	61
28.	Terz	(50% tin)	$1 \frac{3}{5}$	61
29.	Quintflote	(50% tin)	$1 \frac{1}{3}$	61
30.	Zimbel III	(50% tin)	$\frac{2}{3}$	183
31.	Krummhorn	(50% tin)	8	61
	Positiv Unison Off			
	Tremulant			
	Harp	(Digital)		
	Celesta	(Digital)		
32.	Oboe	(Swell)		
33.	Festliche Trumpete	(1-12 from No. 46)	16	—
34.	Festliche Trumpete	(From Great 12)	8	—
35.	Festliche Trompete	(Great Organ, top octave repeats)	4	—
	MIDI			

Pedal

36.	Resultant	(Wired)	32	—
37.	Kontrabass	(Extension of No. 40)	16	12
38.	Subbass	(Stopped wood)	16	32
39.	Bordun	(Great Organ)	16	—
40.	Octavebass	(50% tin)	8	32
41.	Rohrflote	(Great Organ)	8	—
42.	Choralbass	(50% tin)	4	32
43.	Flote	(Great Organ)	4	—
44.	Flote	(Great Organ)	2	—
45.	Mixture III	(50% tin)	$2 \frac{2}{3}$	96
46.	Posaune	(50% tin from C2, full length resonators)	16	32
47.	Fagott	(Swell Organ)	16	—
48.	Trompete	(Great Organ)	8	—
49.	Festliche Trompete	Great Organ)	8	—
50.	Oboe	(Swell Organ)	4	—
	MIDI			

Analysis

	Stops	Ranks	Pipes
Great	8	11	683
Swell	10	13	793
Positiv	9	11	671
Pedal	5	7	236
Total	32	42	2383

Couplers

Great / Pedal	8
Swell / Pedal	8
Swell / Pedal	4
Positiv / Pedal	8
Positiv / Pedal	4
Swell / Great	16
Swell / Great	8
Swell / Great	4
Positiv / Great	16
Positiv / Great	8
Swell / Positiv	8
Great / Positiv	8

Adjustable Combinations

(8 Memories - Solid State - Capture System)

Reversible Pistons

Balanced Pedals

Crescendo Swell Expression (16 stages)

Accessories

Concave and radiating pedal clavier (AGO)
Wind-On indicator light
Crescendo indicator light
Full Organ indicator light
Adjustable organist's bench w/ backrest
Music Rack (lighted - on/off switch)
Lighted Pedal Board
Combination action adjuster lock indicator

Casavant Frères Opus 3820

Dedication Recital

Martin Jean

Sunday, April 25, 2004
St. John Lutheran Church
Dublin, Ohio

Greeting and Opening Prayer—Pastor David Reimann

Fantasia and Fugue in G Minor, BWV 541

J. S. Bach (1685-1750)

Wie schon leuchtet

Dietrich Buxtehude (1637-1707)

Improvisation on Victimae Paschali

Charles Tournemire (1870-1939)

Reconstructed by Maurice Durufle

Intermission

The 94th Psalm

Julius Reubke (1834-1858)

[Grave]

O Lord God of vengeance, O God of vengeance, show yourself.
Rise up, O Judge of the world; give the arrogant their just deserts.

[Larghetto—Allegro con fuoco]

How long shall the wicked, O Lord, how long shall the wicked triumph?
They bluster in their insolence; all evildoers are full of boasting.
They crush your people, O Lord, and afflict your chosen nation.

[Adagio]

If the Lord had not come to my help, I should soon have dwelt in the land
of silence. As often as I said, My foot has slipped, your love, O Lord, upheld me.
When many cares fill my mind, your consolations cheer my soul.

[Allegro assai]

But the Lord has become my stronghold, and my God the rock of my trust.
He will turn their wickedness back upon them and destroy them in their own
malice; the Lord our God will destroy them.

Please join us after the recital for a punch and dessert reception honoring our guest artist

St. John Organ Committee

Cathy Armstrong
Rachel Beachy
Mark Palmer
Kurt Proegler

Clark Rausch
Bonnie Stottlemeyer
Pastor David Reimann

Casavant Frères

St. Hyacinthe, Quebec, Canada

President
Andre Gremillet

Vice President
Stanley Scheer

Tonal Director
Jean-Louis Coignet

Assistant Tonal Director
Jacquelin Rochette

Case Designer
Benoit Gendron

Drafting
Pierre Drouin
Jasmin Garneau

Installation
Robert Hiller
Keith Campbell

Tonal Finishing
Alain Goneau
Sebastian Kardos

Architect

Mr. Phillip Markwood
Columbus, Ohio

Organ Installation Electrical Contractor

Atlas Construction
Columbus, Ohio

Sanctuary Acoustical Consultant

Scott Riedel Associates
Milwaukee, Wisconsin