



GESTA DEI PER FRANCOS

SOLI DEO GLORIA



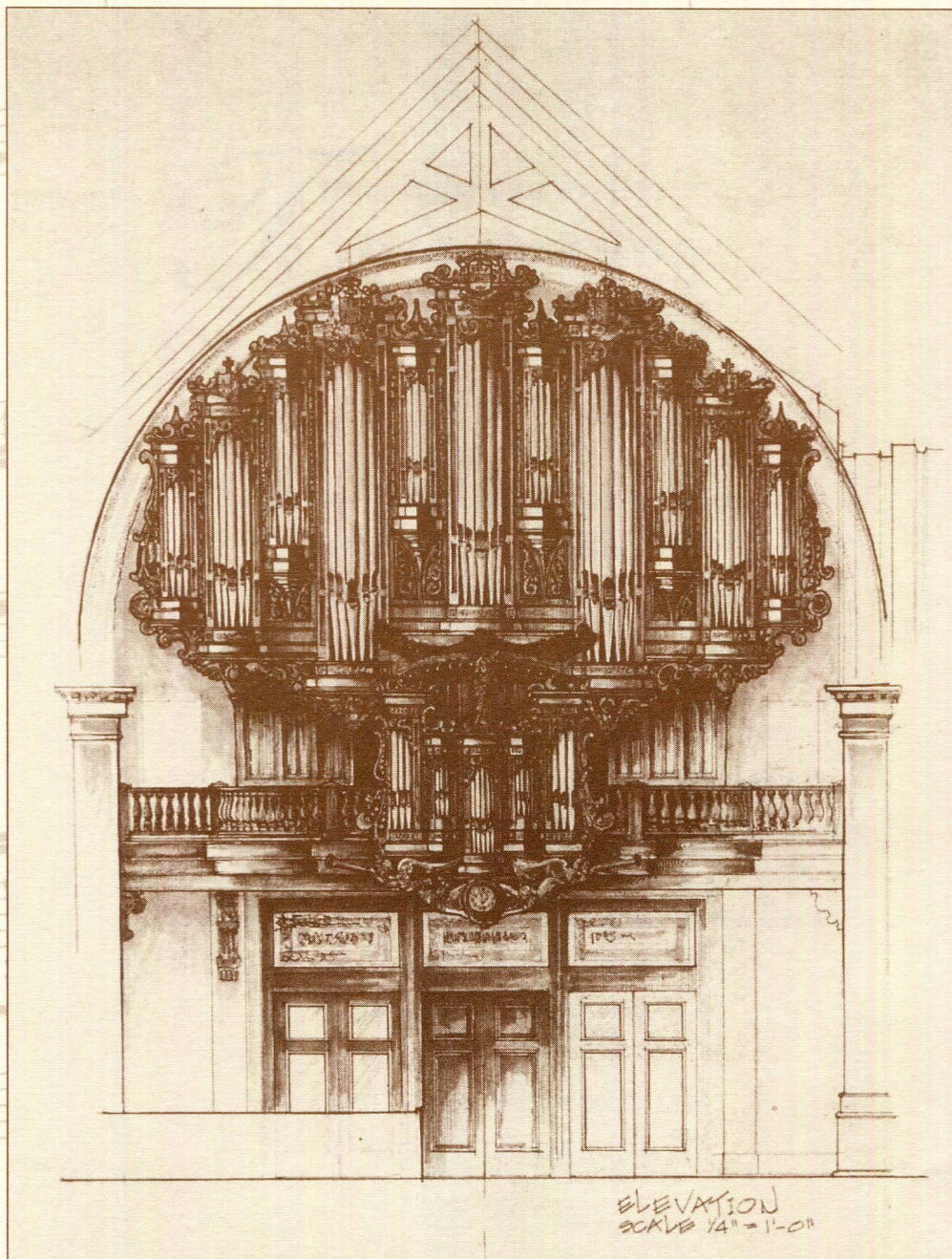


*S*OUVENIR OF THE SOLEMN BLESSING  
OF THE CASAVANT FRÈRES PIPE ORGAN OPUS 3762

TO THE GLORY OF GOD AND IN LOVING MEMORY OF  
LAURA L'ALLIER AND RAYMOND HOULE



# *L'Éveiller de l'Orgue*



ÉVEILLE-TOI, ORGUE, INSTRUMENT SACRÉ.  
ENTONNE LA LOUANGE DE DIEU.

*Awaken, Organ, sacred instrument.*

*Intone the praise of God.*



*T*HE SOLEMN BLESSING  
OF THE CASAVANT FRÈRES  
PIPE ORGAN, OPUS 3762



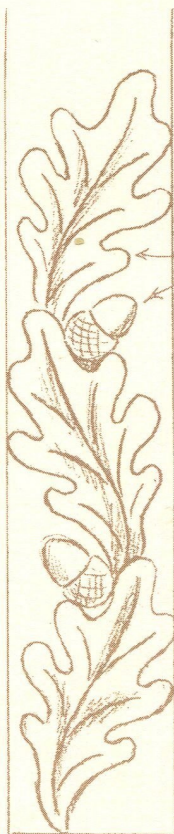
TO THE GLORY OF ALMIGHTY GOD  
AND IN LOVING MEMORY OF  
LAURA L'ALLIER AND RAYMOND HOULE

HIS EXCELLENCY  
THE MOST REVEREND HARRY J. FLYNN, D.D.  
ARCHBISHOP OF SAINT PAUL AND MINNEAPOLIS  
PRESIDING

THE CHURCH OF SAINT LOUIS, KING OF FRANCE  
THE LITTLE FRENCH CHURCH  
SAINT PAUL, MINNESOTA

4 APRIL • ANNO DOMINI • 1998  
THE VIGIL OF PALM SUNDAY





OAK LEAVES  
AND  
ACORNS

J. Dutin

Appliqués  
entre Les  
Tourelles  
1" = 2"

Some selected drawings  
by Monsieur Jean Dutin,  
the woodcarver for the  
Casavant Frères Pipe  
Organ, Opus 3762 are  
shown throughout this  
souvenir book.



J. Dutin

Grillage base  
Tourelles  
triangulaires



Positif  
Grillage tourelle  
de coin



Feston de côté  
gauche 1' = 7'





“IN GOD’S HONOR LET ALL BE MIRTH AND  
REJOICING AND FESTAL MELODY!”

—Psalm 98

*W*ith such stirring sentiments the author of the psalms reminds us of our privilege and pleasure in making music for God.

This evening we bless and dedicate a magnificent new pipe organ to the Glory of God and in memory of Laura L’Allier and Raymond Houle. Fittingly we do so on the Vigil of Palm Sunday, the first day of the holiest week of the year when we not only recall but also relive the principal mysteries of our faith.

Countless numbers of people have worked on this project, which had its early beginnings in 1990. Just as we rightly say of this church: “A beautiful building honors its architect,” so likewise we accord similar accolades to the artisans of this supremely splendid pipe organ. In the concluding pages of this brochure a list appears not only of the Casavant personnel but also of many others without whose assistance this project could not have come to completion. These dedicated people also deserve our heartfelt thanks and admiration.

On behalf of Father Duffy, our parochial vicar, on behalf of our trustees, staff, parishioners and friends, I wish to convey to Helene Houle our deepest appreciation for her most munificent gift, SOLI DEO GLORIA and in loving memory of Laura L’Allier and Raymond Houle.

Father Paul E. Morrissey, S.M.

*Pastor*





IN MY EYES AND EARS THE ORGAN  
WILL EVER BE THE KING OF INSTRUMENTS.

—Wolfgang Amadeus Mozart

It is with great excitement that we approach this long-awaited day. Because of the expense and time involved, the arrival of a new pipe organ is much more *electrifying* than the purchase of a new car, and certainly an event that happens with less frequency. After months of living with the choir being moved from gallery to transept and back, and worship being held amidst scaffolding or even moved to the Parish Hall, we finally come to the realization of a dream—a pipe organ fitting to the splendor of Emmanuel Masqueray’s “little gem”. From the brilliant dream of a priest who values the role of music within liturgy, to the generous and gracious gift of a donor inspired to honor family, and through the skilled labor of over seventy artisans, Casavant Frères Opus 3762 stands before us ready to sing God’s praises.

As Choirmaster-Organist of the Little French Church, it will be my pleasure to preside at the console, along with our able Associate Organist, Richard L. Duncan. We hope to see the organ used for many concerts and workshops, and wish to make it available to the Twin Cities community. The tradition of musical excellence here can only be strengthened by its presence.

Thomas W. Robertson, B.A., M.S.M.  
Choirmaster-Organist





When I visited the Church of Saint Louis, King of France for the first time, many years ago, I marveled at the elegance of the architecture and the intimate acoustics of the room. Such a gem deserved nothing but the finest organ, both visually and tonally. Given the capacity of the church, the organ had not to be large, but it had to be quite flexible as the music program was broad and demanding indeed.

As the Church of Saint Louis has French roots, this was a fine opportunity to build an organ displaying French aesthetics. Moreover, the moderate size of the instrument and the rather low wind pressures enabled to conceive an easily manageable mechanical action organ.

The *Grand Orgue* (enclosed for flexibility) and the *Positif* are classically oriented, whereas the *Récit* and *Choeur* display more symphonic features both in specification and in voicing.

Great care was taken to avoid too loud an organ, especially as far as reeds are concerned; but great care was also taken to keep the energy of sounds. For the *Récit* reeds, I designed a special kind of shallot—parallel with tear-drop overlay—which combines the best characteristics of both types.

There was an obvious desire for the colorful voice of a reed stop “en chamade” which, being voiced on a relatively low wind pressure, would not overwhelm the rest of the organ. The “Trompette St-Michel” provides the organist with a perfect

voice to play a *cantus firmus* against the manual *Plenum* and be the crowning glory of full organ.

The *Choeur* stays on the floor level of the gallery in the substructure of the organ. It is primarily an accompanimental division but can also be used in the manner of the traditional *Echo* of the French classic organ. When I was finishing the organ, I could not help remembering the late Marice Duruflé’s and André Fleury’s comments on Franck’s organ in Sainte-Clothilde (both had known that organ before it was modified at Tournemire’s request, then electrified). They often told me that Franck’s *Récit* sounded quite remote and very poetical, and that its reeds were rather soft. This explains some of Franck’s registrations. I think it is possible to re-create that effect in the Saint Louis organ, thanks to the wonderful “Fernwerk” effect of the *Choeur*.

It was a challenge indeed to make the sound effect match the magnificence of the case. We are very proud to have succeeded in this goal and have built an organ which fits architect Masqueray’s “petit bijou” so well, *ad multos annos...*

“*Soli Deo Gloria*”.

Jean-Louis Coignet  
Tonal Director