

Knox United Church

CALGARY, ALBERTA

Ministers:

Rev. G. Preston MacLeod, M.A., D.D.

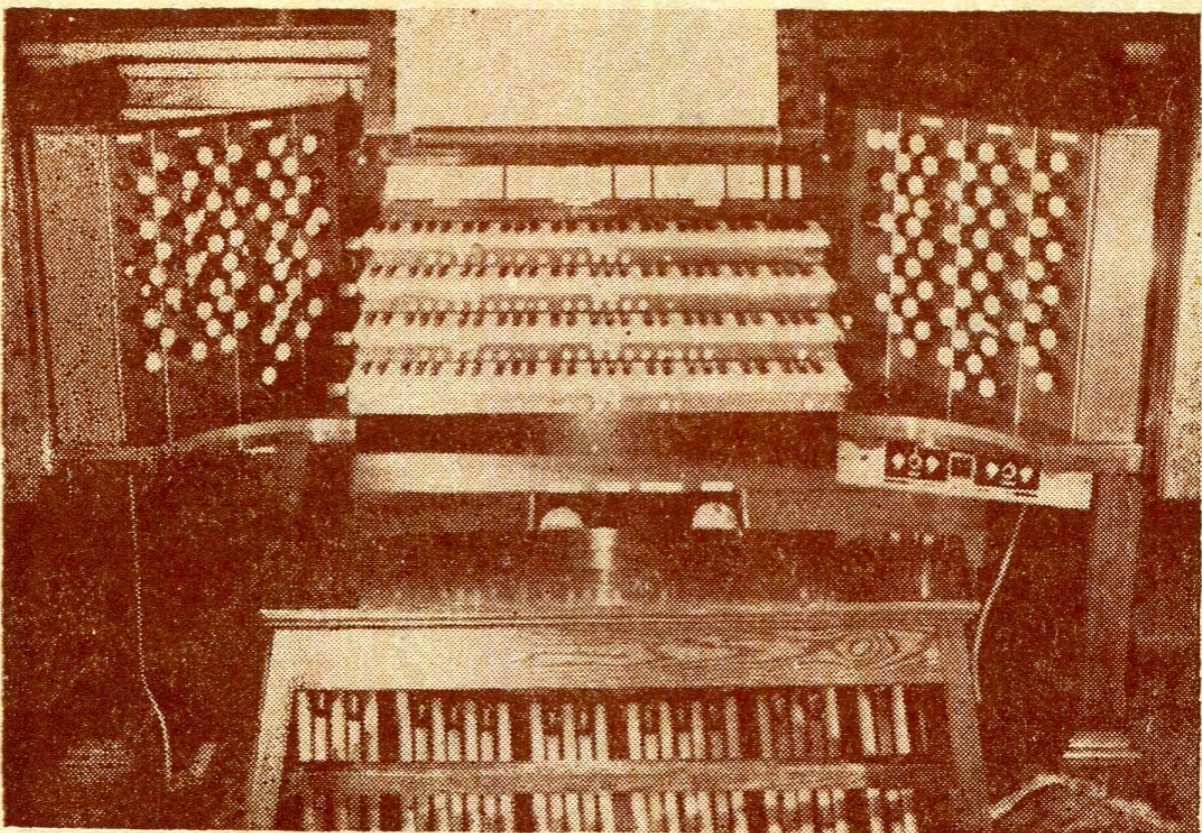
Rev. Douglas A. Greenough, B.A., B.D.

Minister Emeritus:

Rev. J. Rex Brown, D.D.

Choirmaster and Organist:

Cyril S. Mossop, L.T.C.L., A.R.C.T.



Inaugural Organ Recital

by

Cyril S. Mossop

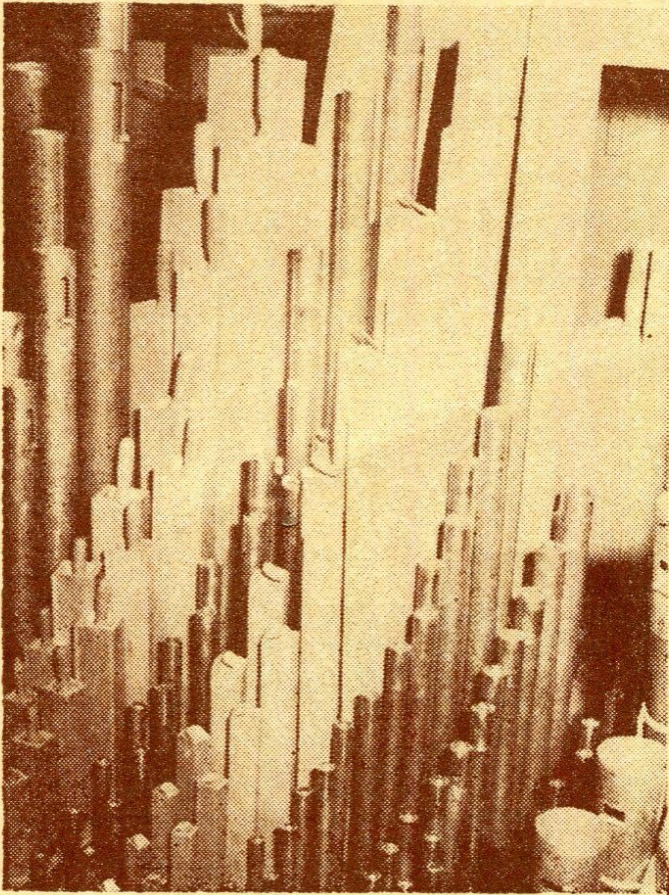
Featuring the newly rebuilt Casavant Organ

assisted by

DONNA JENKINS and DOUGLAS GRAY, Violinists
and HELEN RUTZ, Contralto

Wednesday, March 27th, 1957 at 8:15 p.m.

To the Glory of God and the Ministry of Music in Knox United Church
this Organ was Dedicated on Sunday, March 24, 1957.



RANKS OF PIPES

in the west organ loft showing
the following ranks of the
"Great" organ:

Principal	8'
Bourdon	8'
Koppelflote	4'
Waldflute	4'
Octave Quint	2 2/3'
Superoctave	2'
Mixture	IV-V
Trumpet	8'

An operative view
of the console.



Appreciation

Appreciation is expressed to the following: the builders, Casavant Freres Limited, St. Hyacinthe, Quebec; Mr. Robert Blanchard, in charge of installation; his associates, Mr. Henry Kraemer and Mr. Lawrence Moon; Mr. Edwin Northrup, Casavant representative, Mr. D. Stuart Kennedy and Mr. Cyril Mossop, who jointly drew up the new revised specification.

Photography by Mr. Malcolm Clarke.

The Pipe Organs of Knox Church (1905-1957)

Calgary's first four-manual organ was dedicated on June 18, 1905, in the newly enlarged auditorium of Knox Church, then located on the corner of 7th Avenue and Centre Street where the York Hotel now stands. It had been enlarged from a previous two-manual organ of about 19 stops, and in its expanded form, contained about 30. Its cost was the fabulous sum of \$5,000.00, and it was reputed to be the largest organ between Winnipeg and Vancouver. This instrument was used by such celebrities as Edwin H. Lemare, who gave a recital on it, and Sir Frederick Bridge, organist of Westminster Abbey, during the "Bridge Choral Festival," held in 1908. This organ was moved to Trinity Methodist Church in East Calgary in 1913 when the present Knox Church was opened, and later suffered severe damage in a fire in Trinity Church during the early 1930's.

The organ for the new church (the present building) was designed by Mr. Frank Wrigley, and installed in 1913. Of it, the following was written some twenty years later:

"The colour scheme stands to Mr. Wrigley's credit, and for tonal tints, has few equals in Western Canada." This instrument served the church until 1956, when the present rebuild and modernization was effected.

In planning this project, the designers have attempted to preserve and rearrange to better advantage, the outstanding voices of the 1913 organ; and in addition, to provide tonal colours more suitable for the proper rendition of music of the "Baroque" period, — the "Golden Age" of organ culture. To this end, all the Principal choruses have been revised, the Pedal, Great and Swell are each topped by a Fourniture of IV ranks, Fourniture of V ranks, and Plein Jeu of III ranks respectively. Additional harmonic colour elements are supplied by the Swell Sesquialtera (2-2/3' and 1-3/5'), and Choir Mutations, Grand Nazard 2-2/3', and Larigot 1-1/3'. Even the Choir, Solo and Antiphonal divisions are each provided with Principal tone at 4' pitch. The Pedal has been enriched with a tonal complement of 11 ranks, from the previous 4 ranks, — especially in the upper pitches where it was notably deficient.

All reeds have been revoiced, and several new voices added, including the Great (and Pedal) Quintaton 16', Gemshorn 8' and Koppelflote 4'; Swell Quintadena 8', Trompette 8' and Clairon 4'; Solo Erzähler Celeste 8', Doppelgeigt 8' and Cor Anglais 8' — the two latter being rebuilt and revoiced stops of the previous organ.

The acoustical properties of the organ chambers have been improved by special finishing in order to derive a more advantageous tonal output from the organ.

To bring this instrument under more efficient control, a new console, conforming to modern design has been built. On it provision has been made for the future addition of a "Positif" division and a "Trompette Harmonique 8'."

The "Positif" will be a small chest, exposed to view, containing six stops to complete the tonal spectrum required for the complete realization of Classic Organ Literature. The "Trompette Harmonique" will be a commanding solo voice for use in Fanfares, and for leading Chorale Melody. It is to be hoped that not too long an interval will elapse before this organ is brought to its final completion.

Even as it now stands, the organ of Knox Church is the largest and most versatile church organ west of Toronto, containing as it does 71 speaking stops, 10 prepared stops, 49 couplers, 44 combination pistons and 4,355 pipes.

The effectiveness of the rebuilt instrument is largely due to the conscientious and painstaking efforts of Mr. Robert Blanchard, in charge of installation and tonal finishing.

Programme

I. CHORALE PRELUDE — "ALLEIN GOTT IN DER HOH SEI EHR"

(Glory to God on High") Johann Sebastian Bach (1685-1750)
This short chorale prelude has a noble dignity that is characteristic of the composer's organ works. Bach's harmonization of the Lutheran hymn tune is without equal.

AYRE (from Three 18th Century Preludes) John Stanley (1713-1786)
This quiet classical gem is characteristic of the early Georgian period in England. The soprano line introduces the new Quintadena 8', Flute 4' and Sesquialtera II ranks on the Swell with Gemshorn 8' and Koppel-flote 4' on the Great.

FLUTE SOLO Thomas A. Arne (1710-1778)
This delightful number utilizes Flute 4' tone on Solo Swell, Great and Antiphonal organs.

FANTASIA in G MAJOR J. S. Bach
One of Bach's bravura compositions for the pipe organ. The piece is in three sections, an opening Toccata-like movement, a slow majestic five voice "Grave," concluding with a brilliant finale employing the full reed chorus.

II. **CONCERTO IN D MINOR** for two violins J. S. Bach,
(a) Vivace. (b) Largo, ma non tanto. (c) Allegro.
This composition is one of the noblest works for two solo violins and orchestra. The interweaving of Bach's soaring melodies by the violins is nowhere better exemplified than in this classic concerto.

DOUGLAS GRAY and DONNA JENKINS, Violinists

III. **NOEL** (Grand Jeu et Duo) Claude Louis Daquin (1694-1772)
A typical French organ composition in the baroque style by a contemporary of Bach's. The simplicity of the two part variations utilizing the organ flutes successively, is in marked contrast to the two variations in four part harmony employing Principal choruses and Mixtures for brilliance and clarity.

PRELUDE (from "Prelude, Chorale and Variation")
Cesar Auguste Franck (1822-1890)

This beautiful haunting melody by the leader of the then new school of French instrumental composition clearly illustrates Franck's highly characteristic quality of mystic imagination and intensity.

TOCCATA Edward d'Evry
The new IV - V rank Fourniture crowns with brilliance the great diapason chorus in this interesting toccata.

INTERMISSION

Specification of the Organ

Casavant Freres, Builders.

Opus No. 2336, 1956.

Installation completed in February, 1957,

by Robert Blanchard and Associates.

PEDAL: 17 stops

Double Diapason (7 Resultant)	32'
Diapason (wood)	16'
Bourdon	16'
Violone	16'
Quintaton (Great)	16'
Gedackt (Swell)	16'
Octave (wood)	8'
Spitz Principal	8'
Bass Flute (Bourdon)	8'
Violoncello (Violone)	8'
Fifteenth	4'
Cor de Nuit	4'
Furniture 2-2/3'	IVr
Trombone	16'
Fagotto (Swell) (prepared for)	16'
Tromba (Trombone)	8'
Clarion (Trombone)	4'
Positif to Pedal	
Carillon Bells G-G (25 notes)	
Antiphonal Chimes G-G (25 notes)	

SWELL: 16 stops

Gedackt	16'
Diapason	8'
Stopped Diapason	8'
Quintadena	8'
Viola da Gamba	8'
Voix Celeste	8'
Aeoline	8'
Principal	4'
Flute Harmonique	4'
Piccolo	2'
Sesquialtera 2-2/3'	IIr
Plein Jeu 2'	IIIr
Contra Fagotto	16'
Trompette	8'
Oboe	8'
Clarion	4'
Tremulant	
Sub	
Unison Off	
Super	
Positif to Swell	

GREAT: 15 stops

Double Diapason	A 16'
Quintaton	A 16'
Diapason	A 8'
Principal	G 8'
Bourdon	G 8'
Gemshorn	A 8'
Octave	A 4'
Waldflote	G 4'
Koppelflote	G 4'
Octave Quint	G 2-2/3'
Superoctave	G 2'
Furniture 1-1/3'	G IV-V2
Trumpet	G 8'
Clarion	G 4'
Trompette Harmonique (Solo)	8'
(Prepared for)	
Sub (stops engraved "G")	
Unison Off	
Super (stops engraved "A")	
Positif to Great	
Antiphonal Chimes	
Solo Celesta	

CHOIR: 8 stops

Metallgedackt	8'
Dulciana	8'
Fugara	4'
Nazard	2-2/3'
Flageolet	2'
Larigot	1-1/3'
Clarinet	8'
Tremulant	
Trompette Harmonique (Solo)	8'
(Prepared for)	
Sub	
Unison Off	
Super	
Positif to Choir	
Carillon Bells	
Antiphonal Chimes	
Solo Celesta	
Solo Celesta Sub	

POSITIF: 7 stop knobs (Prepared for)

Specification of the Organ

SOLO: 10 stops

Doppelgedackt	8'
Erzahler	8'
Erzahler Celeste	8'
Principal	4'
Concert Flute	4'
Harmonic Piccolo	2'
Tuba	8'
Orchestral Oboe	8'
Cor Anglais	8'
Tremulant	
Trompette Harmonique	8'
(Prepared for)	
Sub	
Unison Off	
Super	
Antiphonal Chimes	
Celesta (Mustel)	

MIXTURE COMPOSITION:

Great: IV-Vr:

C1 19-22-26-29
G2 15-19-22-26-29
F3 12-15-19-22-26
C Sharp4 8-12-15-19-22
C5 5- 8-12-15-19
G6 1- 5- 8-12-15

Swell: IIIr:

C1 15-19-22
C4 12-15-9
C Sharp5 5-8-12
Swell: Iir:
C1 12
C2 12-17

Pedal: IVr:

C1 19-22-26-29
(2-2/3', 2', 1)

COUPLERS:

Great to Pedal 8', 4', (on "A" stops)
Swell to Pedal 8', 4',
Choir to Pedal 8', 4',
Solo to Pedal 8', 4',
Antiphonal to Pedal 8', 4',
Swell to Choir 16', 8', 4',
Solo to Choir 16', 8', 4',
Antiphonal to Choir 16', 8', 4',

Swell to Great 16', 8', 4',
Choir to Great 16', 8', 4',
Solo to Great 16', 8', 4',
Antiphonal to Great 16', 8', 4',
Antiphonal On Great & Pedal
Antiphonal On Choir & Pedal

REVERSIBLES:

Great to Pedal (Piston and Toe Stud)
Swell to Pedal
Choir to Pedal
Positif to Pedal
Solo to Pedal
Antiphonal to Pedal

Swell to Great
Choir to Great
Positif to Great
Solo to Great
Swell to Choir
Full Organ (Piston and Toe Stud)

ADJUSTABLE PISTONS: (Capture Type)

Pedal: 6 pistons
Great: 6 pistons
Swell: 6 pistons
Choir: 4 pistons
General: 8 toe studs, duplicated by 8
General Release

Positif: 4 pistons
Solo: 5 pistons
Antiphonal: 5 pistons
Great and Pedal ("On or Off"
pistons under Swell manual, 1
Adjuster

Swell Pedals:

Swell; Solo and Choir; Antiphonal;
Register Crescendo.

Indicators:

Wind main; Wind Antiphonal
Crescendo; Full Organ; Vol

Casavant (Wesley-Audsley) Pedalboard.