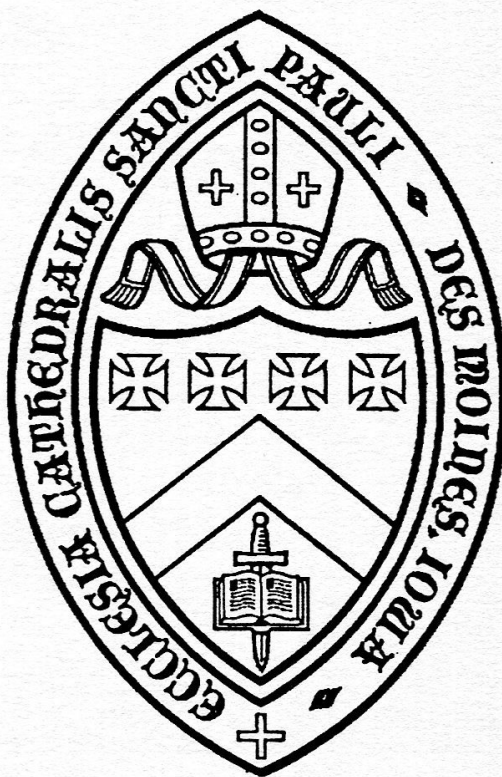


# THE CATHEDRAL CHURCH OF SAINT PAUL

in the City of Des Moines

The Very Rev. Michael L. Barlowe, Dean



**An Organ Dedicatory Recital**  
**performed on the Casavant Organ, Opus 3719**  
**by David Raymond**

**Sunday, October 17, 1993**

**Four O'Clock in the Afternoon**

# THE PROGRAM

<i>Benedictus</i>	Max Reger (1873-1916)
-------------------	--------------------------

<i>Prelude and Fugue in F Major</i>	Dietrich Buxtehude (1637-1707)
-------------------------------------	-----------------------------------

<i>Recit de Tierce in taille</i>	Nicholas de Grigny (1671-1703)
----------------------------------	-----------------------------------

<i>Prelude and Fugue in D Major (BWV 532)</i>	J.S. Bach (1685-1750)
-----------------------------------------------	--------------------------

## INTERMISSION

<i>Choral Number Two in B Minor (Trois Chorals)</i>	Cesar Franck (1822-1890)
-----------------------------------------------------	-----------------------------

<i>Amazing Grace</i>	arr. Robert Hebble
----------------------	--------------------

<i>Andante Sostenuto (Symphony Gothique)</i>	Charles-Marie Widor (1844-1937)
----------------------------------------------	------------------------------------

<i>Fanfare</i>	John Cook (b. 1916)
----------------	------------------------

# DAVID RAYMOND, ORGANIST

David Raymond began his musical career with the study of the piano at age five and continued through high school. At age 12, he began study of the organ under the late Edna Scotten Billings, then Organist-Choirmaster at Grace and Holy Trinity Cathedral, Kansas City, Missouri. He began his first church organ job as an assistant to Blue Ridge Methodist Church, the second largest Methodist church in Missouri, at age 13.

David continued his studies of organ at Baker University where he was awarded an organ scholarship, and then at the University of Kansas where he pursued a double major in Business and Economics while simultaneously continuing his studies in organ under Dr. James Moeser, Dean of the School of Fine Arts. He has since participated in summer studies with Harold Gleason, Catherine Crozier, Alec Wyton, Anton Heiller, and other well-known organ scholars. David has been fortunate to perform recitals or services on many of the nation's great organs including the Carnegie Institute of Art and History (Pittsburgh, PA), the Cathedral of St. John the Divine (New York City), Trinity Church (Wall Street, New York City), the Air Force Academy Chapel (Colorado Springs, CO), the Mormon Tabernacle (Salt Lake City, UT), and others. He is a past Dean of the South Central Alaska Chapter and the Central Iowa Chapter of the American Guild of Organists. David has been the organist at St. Paul's since 1988 and currently serves on the Bishop's Commission for Liturgy and Music.

## CASAVANT, OPUS 3719

### GRAND ORGUE (II)

16'	Violonbasse	
8'	Montre	
8'	Violon	
8'	Flûte à cheminée	
8'	Flûte harmonique	
4'	Prestant	
4'	Flûte ouverte	
2-2/3'	Quinte majeure	
2'	Doublette	
2-2/3'	Cornet III	
1-1/3'	Fourniture IV	
* 16'	Bombarde	
8'	Trompette	
	Tremblant	
	Grand Orgue Unison Off	
	Chimes	
	MIDI	
8'	Tuba mirabilis	Choeur
4'	Tuba clairon	Choeur

### RÉCIT (III)

16'	Bourdon doux
8'	Diapason
8'	Flûte majeure
8'	Viole de gambe
8'	Voix céleste (GG)
4'	Octave
4'	Flûte à fuseau
2-2/3'	Nazard
2'	Quarte de nazard
1-3/5'	Tierce
2'	Plein jeu III-IV
16'	Basson
8'	Trompette harmonique
8'	Hautbois
4'	Clairon harmonique
	Tremblant
	Récit 16'
	Récit Unison Off
	Récit 4'
	MIDI

\* *Stops marked thus are prepared in the console for future addition.*



## CHOEUR (1)

8' Principal étroit  
8' Voce umana (TC)  
8' Flûte à cheminée  
8' Flûte majeure  
8' Flûte douce  
8' Flûte céleste (TC)  
4' Principal  
4' Flûte octavante  
2' Principal  
1-1/3' Larigot  
1' Piccolo  
1' Cymbale III  
16' Douçaine  
8' Clarinette  
8' Voix humaine  
4' Cor anglais  
Tremblant  
Choeur 16'  
Choeur Unison Off  
Choeur 4'  
Carillon  
MIDI  
16' Tuba magna  
8' Tuba mirabilis  
4' Tuba clairon

## ANTIPHONAL (Floating)

\* 16' Bourdon  
\* 8' Montre  
\* 8' Bourdon  
\* 4' Prestant  
\* 4' Flûte conique  
\* 2' Principal  
\* 1' Mixture III

Récit

## ANTIPHONAL PÉDALE

\* 16' Bourdon Antiphonal  
\* 8' Bourdon Antiphonal

## CHAMADE (Floating)

\* 16' Bombarde-en-chamade  
\* 8' Trompette-en-chamade  
\* 4' Clairon-en-chamade

## PÉDALE

32' Basse acoustique  
16' Contrebasse  
16' Violonbasse  
16' Soubasse  
16' Bourdon doux  
8' Octavebasse  
8' Flûte à cheminée  
8' Flûte majeure  
4' Octave  
4' Flûte ouverte  
10-2/3' Théorbe III  
2-2/3' Mixture V  
32' Contre trombone  
16' Trombone  
\* 16' Bombarde  
16' Basson  
\* 16' Douçaine  
8' Trompette  
8' Trompette  
8' Tuba mirabilis  
4' Tuba clairon  
4' Hautbois  
\* 4' Clarinette  
MIDI  
Chimes

*\*Stops marked thus are prepared in the console for future addition.*

## COUPLERS

Grand Orgue	/ Pédale	8
Grand Orgue	/ Pédale	4
Récit	/ Pédale	8
Récit	/ Pédale	4
Choeur	/ Pédale	8
Choeur	/ Pédale	4
Antiphonal	/ Pédale	8
Chamade	/ Pédale	8
Récit	/ Grand Orgue	16
Récit	/ Grand Orgue	8
Récit	/ Grand Orgue	4
Choeur	/ Grand Orgue	16
Choeur	/ Grand Orgue	8
Choeur	/ Grand Orgue	4
Antiphonal	/ Grand Orgue	8
Chamade	/ Grand Orgue	8
Récit	/ Choeur	16
Récit	/ Choeur	8
Récit	/ Choeur	4
Grand Orgue	/ Choeur	8
Antiphonal	/ Choeur	8
Chamade	/ Choeur	8
Antiphonal	/ Récit	8
Chamade	/ Récit	8
Choeur	/ Grand Orgue transfer	
Antiphonal Off		
Chamade Off		

N.B.: The Choeur/Grand Orgue transfer also affects the divisional pistons and manual thumb reversers.

## ADJUSTABLE COMBINATIONS

(Capture system)

(Solid-state, electronic, 16 modes)

Grand Orgue	1 2 3 4 5 6 7 8	Thumb
Récit	1 2 3 4 5 6 7 8	Thumb
Choeur	1 2 3 4 5 6 7 8	Thumb
Antiphonal	1 2 3 4	Thumb
Chamade	1 2	Thumb
Pédale	1 2 3 4 5 6 7 8	Thumb & Toe
General	1 2 3 4 5 6 7 8 9 10	Thumb & Toe
Cancel		Thumb
Adjuster		Thumb
Combination Action		
Adjuster Lock		

## REVERSIBLE PISTONS

Grand Orgue	/ Pédale	Thumb & Toe
Récit	/ Pédale	Thumb & Toe
Choeur	/ Pédale	Thumb & Toe
Antiphonal	/ Pédale	Thumb & Toe
Récit	/ Grand Orgue	Thumb
Choeur	/ Grand Orgue	Thumb
Antiphonal	/ Grand Orgue	Thumb
Récit	/ Choeur	Thumb
Antiphonal Off		Thumb & Toe
Chamade Off		Thumb & Toe
Basse acoustique 32'		Toe
Contre bombarde 32'		Toe
Clochettes		Toe
Full Organ		Thumb & Toe

## DESIGN DETAILS

Electro-pneumatic action, Multiplex key connection.

Electronic combination action - 16 memories

Balanced expression pedals - Récit, Choeur.

Programmable crescendo - 4 levels.

Keyboards: Ebony covered naturals, rosewood sharps with bone caps.

Pedalboard: Maple naturals, rosewood sharps.

Drawknobs, thumb pistons and nameplates - rosewood.

Oak casework.

Façade pipes: 70% brushed tin

Wind pressures:

Grand Orgue:	75 mm
Récit:	100 mm
Pédale:	80 mm
Pédale reeds:	200 mm
Tuba mirabilis:	300 mm

## DESCRIPTION

The stoplist is divided into sections which correspond to the divisions of the organ. The *Grand Orgue* division is so named because it controls those pipes which provide the grand, full ensemble of the organ. The *Récit* division (also called "Swell") derives its name from the fact that its pipes are contained in a box which is fronted by shutters. By

opening or closing the shutters by means of a balanced *Récit* Pedal, the sound of these pipes can be loud or muffled, making possible a "swelling" of the tone. The *Récit* is played by the upper manual keyboard. The *Grand Orgue* is played by the middle manual. The *Choeur* division (or "choir") is played on the lower keyboard. This division is also placed in a box in the same manner as the *Récit*. This division is not currently complete but is prepared for completion at a later date. This division presently includes the *Tuba mirabilis*, a heroic, large scale stop on high wind pressure used for festive occasions. The *Antiphonal* division is also prepared for as a future addition and will be placed on the south wall. It will feature exposed pipework and a horizontally mounted *Trompette-en-chamade* which will provide a stunning trumpet-like sound. The *Pedale* division ("pedal") is played by a large keyboard for the feet, and it contains the deepest tones of the organ for a firm bass. It also has pipes of higher pitch which can be used for playing tunes with the feet, which are accompanied by the hands on the manual keyboards. The *Couplers* allow the organist to combine the effects of the various keyboards for special combinations, and for the complete "*Full Organ*."

The word "*stop*" has an interesting history. The large organs of the Middle Ages had no stops; all of the many pipes played all the time when a key was pressed. Later it became possible to "*stop*" some of the pipes from sounding when desired in order to achieve tonal variety. Today it is just the opposite. When a "*stop*" is pulled on, a certain group of pipes can be played. If no "*stops*" are on, no sound will play. Hence, the common saying "*to pull out all the stops*," which means to use the full resources available. Generally, a "*stop*" means a collection of pipes of a certain tone quality (say a Flute, or a Trumpet) controlled by a stop tab.

A *rank* is simply a row of pipes. For a keyboard with 61 notes, a row of 61 pipes of similar construction, but each one slightly smaller in size, is required to provide a tone for each note. Most "*stops*" have a single pipe for each note, in which case the number of "*ranks*" for such a stop is indicated by a Roman numeral (e.g., Mixture V ranks).

Some "*stops*" do not control any pipes at all, but rather are simply mechanical devices. The *couplers*, which make it possible to play more than one keyboard at once, are mechanical "*stops*." The *Tremblant*, which by causing the wind to pulsate makes a pleasant variation in the tone, is another. The *Clochettes*, or "bells" is yet another. In early organs a wooden star with tiny bells attached to its points revolved in the façade of the organ case and gave a tinkling sound. The *Clochettes* on our organ gives this same tinkling effect, but is located inside the case. Our *Clochettes* is comprised of eight high-pitched bells that are rung by a single rotating clapper. This "*stop*" is useful in baroque music to add sparkle to upper-work and for Christmas music.

The *pitch* of the stops is indicated in feet, or fractions thereof. In order to produce the same pitch as middle C on the piano, a normal pipe about 2 feet long is required. The lowest note of the organ keyboard is 2 octaves lower than middle C, so the pipe required to play that note is 8 feet long. Hence, a set of pipes which play normal pitch is called an 8 foot stop. One which plays an octave higher is a 4 foot stop, an octave lower is a 16 foot stop. The purpose of these different pitches is not to extend the pitch range of the organ, but rather for combinations of pitches which make the tone brighter or deeper in effect.

## CASAVANT FRÈRES

According to the most recent edition of the Encyclopedia of Music in Canada, the first Canadian-born organbuilder of note was Joseph Casavant. A blacksmith by trade, he decided at the age of twenty-seven to give up his business in St. Hyacinthe and enter the Collège of Ste. Thérèse near Montréal. While a student at the College, he was asked by l'abbé Ducharme to restore an old organ to working condition. The copy of the 1766 treatise by Dom Bédos de Celles "*L'Art du Facteur d'Orgues*" which he used as the guide for his first organbuilding venture remains today in the archives of the firm established by his sons.



In 1840, Joseph Casavant received his first contract for an entirely new organ for the Church of St. Martin de Laval, near Montréal. Word of the success of his work spread throughout the region and by the time of his retirement in 1866 he had produced seventeen organs for churches and seminaries in what was then Lower and Upper Canada including two of considerable importance for the Catholic cathedrals of Bytown (Ottawa) and Kingston, Ontario.

When Joseph Casavant died in 1874, his two sons, Claver and Samuel, already had shown a great interest in organbuilding often working after school in the shop of Eusèbe Brodeur to whom the older Casavant had handed over his business. But it was soon apparent that if they wanted to follow their father's career, they must acquire a wider experience. In 1875, Claver left St. Hyacinthe for France, followed later by his younger brother Samuel. Claver worked for John Abbey in Versailles, and both he and Samuel spent some time with Cavaillé-Coll. Samuel's son, Aristide, was named after the French organbuilder.

The two brothers travelled widely in Europe, visiting builders and significant organs in France, Italy, Switzerland, Germany, Belgium and England, and on their return to St. Hyacinthe in 1879 they established themselves as Casavant Frères on the site where the present workshops stand. In their first announcement to prospective clients they stated, "We are capable of building instruments boasting the most recent innovations such as: concave pedalboards, balanced expression pedals, keyboard improvements, etc."

Their first contract was a two-manual organ of thirteen stops for La Chapelle Notre-Dame de Lourdes in Montréal. Claver was twenty-four and Samuel not yet twenty-one. Further contracts followed at the rate of two or three a year, notable among which was an instrument for the new Seminary in St. Hyacinthe and their first three-manual instrument, a thirty-eight stop organ for the local Cathedral. This instrument, in continuous service since 1885, featured the first adjustable capture combination action mechanism installed in an organ.

The instrument which firmly established Casavant Frères as organbuilders of international repute was completed in 1891 for the Church of Notre-Dame in Montréal, a four-manual of eighty-two stops. This instrument, which celebrated its centennial in 1991, included adjustable combinations and speaking pipes of thirty-two foot length in the façade. The early organs, all installed in Québec, soon were followed by others throughout Canada. The first organ built for the United States was installed in Holyoke, Massachusetts, in 1895. During their career the brothers received much recognition for their work including being awarded the Grand Prix at the International Exhibition in Antwerp, Belgium in 1930.

In addition to the numerous fine organs on the North American continent, others have been installed in France, the West Indies, South and Central America, South Africa, Australia, and Japan. Voluminous archives, preserved by the company, abound in letters and testimonials from famous organists, including Guilmant, Vierne, Widor, Bonnet, and many others who played or inaugurated Casavant organs. Visitors were always welcome and individuals such as Marcel Dupré and Henry Willis have been photographed at the workshop with the Casavant brothers and other guests.

On the basis of the innovative technical achievements of Claver and Samuel Casavant, and under the artistic and administrative guidance of succeeding directors, the company continues to build fine pipe organs for churches, concert halls, and teaching institutions around the world. The general trend towards a more classic tonal design and voicing which began in Europe early in the present century, and which later developed in North America after World War II, was adopted by the company in the late 1950's and, since 1960, over 200 modern mechanical action instruments have been built. One of the most recent, Opus 3700, a four-manual organ installed in 1993 at the Temple Complex of the Reorganized Church of Jesus Christ of Latter-Day Saints in Independence, Missouri, has been designated by an area music critic as "one of the most glorious organs in North America."

# Contributors to the Cathedral Campaign

*Barbara J. Albrecht, Connie Anderson-Brown, Michael L. Barlowe, Margaret Ann Bastian, Dennis and Nancy Belcher, Jane Boulware, Martha Butler, Crom and Mary Campbell, George Carpenter, Fay Stipp Cogswell, Kevin and Mollie Cooney, Tom and Louise Cox, Nia M. Doherty, Jacqueline Erbe, Alexander Ervanian and Kathryn Gammack, Ann Wallace Fleming, Auwell and Nancy Fogarty, Joan Frohock, Marguerite Goodwin, Herman and Maxine Graham, James and Deborah Hartzell, Douglas and Barbara Hein, Herndon and Martha Hippee, Suzanne Jones, Allen and Katie Kaufman, Kenton Klein, Randall Klein, Mary Koshy, Fredric Lattner, Ramona F. (Mrs. William) Leachman, Barbara Linn, Marshall Linn, Scott and Lory Linn, Ruth Lloyd, Joyce and Fred Lock, J. Locke and Harriett Macomber, Susan Masid, Debra and Henry Mayer, Lee and Stanley McCausland, Linda and Clark Miller, Fred and Ann Moore, Cindy and Alex Morton, Jon and Susan Newsome, Robert and Nancy Olin, Bonnie J. Percival, Mildred Phillips, Louise Powell, Mike and Margaret Powell, Phil and Carol Risley, Margaret Seibert, Douglas Shaffer, Mary Sherinian, Chet and Jo Sloan, Bob and Alice Smith, William and Jean Stauffer, Joseph and Elizabeth Strasser, Patricia Sullivan, Theresa Thoman, Tom and Mary Urban, James and Dorothy Vickery, John and Carol Walker, James and Helen Wallace, John and Jo Wetherell, Jennifer Wilson, Mary Belle Windsor, William Windsor, Elsa Wittmack, Robert Wootten*

*Additional Gifts were given:*

## **In Memory Of:**

*Edwin Asmann, Barbara Bolton, Vera and Reginald Burrows, Joseph and Florence Chamberlain, Marie Cohea, Nancy Cornelius, Frankie Daisley, Charles Waldo Dau, Mary Foster Dau, Harriet and Thomas Day, Carol Devlin, Zelma Devlin, Art Dickson, Joe Doherty, Mary Eddy, Ardashes and Ann Ervanian, Gordon Gammack, Mary Haskins, Jim Keyes, Akanad M. Koshy, William Leachman, Jackie Lehmann, Mary Dau Lindh, Sumner Macomber, Ethel Hewitt Mulock, Louise Powell, Charles, Frances, and James Spencer, Margaret Stevens, Laura Stipp, Art Swift, Charles Waldron, Jim Wallace, Elizabeth Windsor*

**In Honor Of:** *Barbara N. Linn*

## **The Organ Console is given in Memory Of:**

*Kenton Magill Klein, Sr., and Lois Martin Klein*

## **The Sacrament Chapel and Bishop's Chair are given in Memory of:**

*Vera and Reginald Burrows and Harriett and Thomas Day*

## **The Cathedral Chairs are given in Memory of:**

*Florence and Joseph Chamberlain*

This list is as of October 12, 1993. The Cathedral Campaign continues; your pledges and contributions are still most welcome. At the conclusion of the Campaign, a booklet will be printed containing all contributors' names and names of those memorialized or honored. Plaques and other designations of contributions will be placed at that time.