

Sanctuary Organ

Dedicated October 30, 1988
Inaugural Recital November 1, 1988
Daniel J. Jaeckel,
Builder



Pilgrim Congregational Church
Duluth, Minnesota

We extend our deep appreciation to the many contributors
who have made this instrument possible
for Pilgrim Church and the people of this area.
Future gifts will help endow the musical program.
For more information, contact the church office.

Pilgrim Church celebrates a long, rich tradition of music in its worship life. The new organ affirms that tradition of ministry to our congregation and to our community. The power of this instrument to lift the human spirit will enhance times of worship and concert alike.

As we dedicate this organ to the glory of God, we rejoice in the many members and friends of the church whose gifts provided the needed funds and in the skills of Dan Jaeckel and his staff, who designed and built the organ. Now upon its completion, we are grateful for the creative gifts of those who play it and cause our spirits to soar.

May the words of the psalmist reflect our gratitude and our hope as we sing to God our praise:

*"Praise God in the sanctuary . . .
Praise God with trumpet sound!
Praise God with lute and harp!
Praise God with strings and pipe!
Let everything that breathes praise God!"*

Dr. John H. Kemp,
Senior Minister

A NEW ORGAN

A new organ, music, a celebration! Some might say that these have no real utility, that in today's world they are not practical. Yet their very splendor lies in their "uselessness". They have the ability to draw us away from utilitarianism, where everything must have a practical application and every investment a return, toward a higher realm of being.

The Church is a body of people unified by a common bond of faith. They gather on Sundays and festival occasions to celebrate that faith. The organ plays a vital role in the celebration drama, a role it has held through much of the Church's history. Celebration is at the very heart of human life, and one means by which we honor that God-given life is through music.

Music speaks to us in symbols, reaching beyond the visible toward the invisible and suggesting that incomprehensible force which is the Holy Spirit. It joins in some mystical way with our spirits as we worship, helping us to become the holy people we are called to be. Music speaks to our lives through our senses and emotion. It has the ability to arouse or soothe. It speaks to us at times and in circumstances — joy, hope, love, faith, grief — where no other language is adequate. Music is a gift of God, the language of the soul.

The organ is not meant to provide background nor to fill every silence in the service. It stimulates God's people to praise or prayer; it provides leadership for congregational song; it accompanies musical offerings in the service and it makes its own offering of music. It is also a concert instrument upon which it is possible to play the entire range of organ literature, and as such meets the demand for the church's cultural outreach to the community. Its role transcends the merely utilitarian and strives to reveal to us the sublime and ineffable, to express the inexpressible.



Through the commitment and dedication of many of God's servants, Pilgrim Church has a new organ of compelling beauty. It is in the spirit of celebration that we consecrate this organ and its music to the glory of God and the uplifting of the souls of God's people. In the leading of worship, or in performance, may it, throughout the potential centuries of its lifetime, speak to our God-given needs for worship and aesthetic expression. As stewards of this organ, let us care for it so that all who see, hear and play it may be renewed by God's Holy Spirit.

Norma Stevlingson
Organist,
Pilgrim Congregational Church

A NEW ERA FOR PILGRIM CHURCH

With the dedication of the new Jaeckel pipe organ, Pilgrim Congregational Church enters a new era in its ministry of music. The Jaeckel organ replaces the Ames Memorial Organ which was presented to the church as a memorial to Ward Ames, Sr. by members of his family. The Ames organ was dedicated on January 16, 1918, and served Pilgrim Church for seventy years. After substantial rebuilding projects were undertaken in 1977 and 1980, it was realized that the Ames organ was deteriorating faster than it could be rebuilt and was reaching the end of its useful life.

In 1985 an *ad hoc* organ committee, chaired by Dr. Ted Harwood, was formed to evaluate the Ames organ and recommend solutions to the problem. After thorough consideration of the findings of this committee, the Board of Trustees recommended to the congregation in March, 1986, that the church purchase a new organ from Jaeckel, Incorporated, of Duluth, Minnesota, at an estimated cost of \$340,000. The congregation approved the recommendation and a contract was signed in May of 1986 for the construction of a three-manual-and-pedal mechanical action organ in the balcony of the sanctuary.

Construction was begun in 1987, and the installation itself took place during the period from October 1987 through May 1988. Following the decision to use for a new organ, a generous bequest to the church from the estate of John Dalton, the remainder of the project was funded by a number of major gifts and through a capital fund drive to which many members and friends of the church contributed.

The events surrounding the dedication of the new Jaeckel organ have received nationwide attention. Grants from the Duluth-Superior Area Community Foundation and the Arrowhead Regional Arts Council have made it possible to engage Marie-Claire Alain, the world's most renowned living organist, for the inaugural recital on November 1, 1988. This will be the first of a series of three dedicatory recitals that will also feature Dr. Jesse Eschbach, and Dr. Norma Stevlingson, currently organist at Pilgrim Church. A gift from the Reverend Richard and Dorothy Nelson has enabled Pilgrim Church to commission several new compositions to celebrate the installation of the new organ. Daniel Pinkham, one of America's most distinguished composers, has been commissioned to write a new work for choir and organ which will be premiered on Palm Sunday, 1989. Reverend Michael Stolton of Bath, England, has written three new advent carols that will have their first performance during the 1988 Advent season at Pilgrim Church. A new composition for organ solo will be commissioned for the 1989-90 Pilgrim organ recital series. It is with a spirit of celebration and humility that we offer these creative works to glorify God, our Creator.

Thomas A. Bumgardner
Music Director



MARIE-CLAIRE ALAIN

By virtue of her careers as a performer, teacher, and recording artist, Marie-Claire Alain has become one of the leading personalities of the organ world. Born into a family of musicians at Saint-Germain-en-Laye, France, she did her musical studies at the Conservatoire National Supérieur de Paris where she won four first prizes, soon followed by several awards in international competitions.

Her tours have led her throughout the world. Critics everywhere are unanimous in their praise of the clarity of her playing, the musicality of her interpretations, the purity of her style, and her mastery of registration. She joins an exceptional memory to those qualities, which permits her to travel often without any scores.

The list of her recordings is impressive. Her catalogue contains nearly two hundred records, including several famous "Integrales" which have won her many *Grands Prix du Disque* in France and abroad. In 1976, Erato, Inc. awarded her a Golden Record, commemorating her release of her millionth record. A second Golden Record came from Japan where one million of her Bach recordings have been sold.

Now on the faculty of the Conservatoire de Rueil-Malmaison, France, she has always been greatly sought after as a teacher. Justly famous for her lectures illustrated with musical examples, she bases her teaching on extensive, unrelenting musicological studies in organ literature and in performance practices of early music. She is also commissioned by the French Government for the preservation of historical organs.

The town of Lübeck, Germany, awarded her the "Prix Buxtehude," crowning her efforts on behalf of early German music in general and Buxtehude in particular, and the French Government has bestowed on her the rank of Chevalier of the Légion d'Honneur.

Marie-Claire Alain, whom Americans have named "the first lady of the organ," has received doctorates "honoris causa" from Colorado State University and Southern Methodist University.

Tuesday, November 1, 1988 at 8:00 P.M.

THE PROGRAM

- | | |
|--|------------------------------|
| Excerpts from the "CONVENT MASS" | <i>François Couperin</i> |
| Offertoire | (1668-1733) |
| Tierce en Taille ("Benedictus") | |
| Dialogue | |
|
Praeludium in G Minor (BuxWV 159) | <i>Dietrich Buxtehude</i> |
| | (1637-1707) |
|
Chorale Prelude on "Vater unser, im Himmelreich . . ." | <i>Georg Böhm</i> |
| (Our Father, Who Art in Heaven) | (1661-1733) |
|
Three Chorale Preludes from the "Orgelbüchlein" | <i>Johann Sebastian Bach</i> |
| "In dir ist Freude" (BWV 615) | (1685-1750) |
| (In Thee is Gladness) | |
| "O Mensch, bewein' dein' Sünde gross" (BWV 622) | |
| (O Man, Bewail Thy Grievous Sin) | |
| "Der Tag, der ist so freudenreich" (BWV 605) | |
| (O Day That is So Filled With Joy) | |
|
Prelude and Fugue in A Minor (BWV 543) | <i>J. S. Bach</i> |

INTERMISSION

- | | |
|---|--------------------------------|
| Choral No. 3 in A Minor (1890) | César Franck
(1822-1890) |
| Deuxième Fantaisie (1936) | Jehan Alain
(1911-1940) |
| Le Banquet Céleste | Olivier Messiaen
(b. 1908) |
| Prelude et Fugue sur le Nom A.L.A.I.N. | Maurice Duruflé
(1902-1986) |

Marie-Claire Alain appears under the auspices of Murtagh-McFarlane Management

No cameras or tape recorders please.

The inaugural recital series is funded in part by the Duluth-Superior Area Community Foundation and the Arrowhead Regional Arts Council with funds from the Minnesota State Arts Board.

NOTES ON THE PROGRAM

Couperin wrote two Masses for organ, one for use in parish churches and the other for convents. Both consist of short pieces for the various parts of the Mass, along with a larger piece for the offertory. The titles of many of the pieces correspond to the desired combination of stops as well as to their style. The pieces from the Convent Mass heard this evening include the **Offertory** (for reed stops), the **Tierce en Taille** (a solo line in the tenor on a combination using the tierce stop) played during the Elevation, and a **Dialogue** (between contrasting manuals).

North German organ music reached its summit with Buxtehude, who was organist of St. Mary's Church in Lubeck from 1668 until his death. The **Praeludium in G Minor** is one of his best-known works. As most of Buxtehude's works in this genre, it is a sectional piece beginning with a short prelude and continuing with fugal sections interspersed with sections in toccata style.

Of all the North German composers of his generation, Bohm is the one whose style shows the French influence most distinctly. "Vater unser im Himmelreich," based on the Lutheran chorale for the Lord's Prayer, is evidence of his knowledge of French style with its beautifully ornamented melodic line.

Bach's **Orgelbuchlein** (Little Organ Book) contains 45 chorale preludes spanning the liturgical year. In "In dir ist Freude" the chorale melody is fragmented and scattered throughout the inner voices while the pedal plays an ostinato. "O Mensch, bewein' dein' Sünde gross" is based on a Lenten chorale whose text speaks of the life and death of Christ. The highly ornamented melodic line, the modulations and resulting dissonances are poetic representations of the text. "Der Tag, der ist so freudenreich" is for the Christmas season. The rhythm of the inner voices expresses the joy of the text, while the chorale tune is heard in the upper voice.

The **Prelude and Fugue in A Minor** is a transitional work, reworked several times between 1709 and 1725. The Prelude is in three sections, each of which develops a recitative-like theme and ends with an improvisatory cadence. The Fugue, with its subject in the rhythm of a gigue, seems to prolong the rather short Prelude. After several expositions of the subject, combining virtuosity for hands and feet, the Fugue concludes with a cadenza, first on the pedals and then on the manual.

Franck entitles "Choral" a work written in 'chorale style' without using any Gregorian or Lutheran

NOTES (continued)

theme. This is the last work written by Franck before his death. The form of this large fantasy is one of remarkable balance and richness:

- I. A) Toccata style with broken arpeggios
B) "Choral" theme, and dialogue between A and B
- II. Adagio wherein a beautiful melody is spun out and then varied
- III. Recapitulation of the Toccata (A) superimposed on the choral theme (b)

Composing came naturally to Jehan Alain (oldest brother of Marie-Claire Alain). He grew up in a musical family and received his first training from his father. He won several prizes at the Paris Conservatory and was well on his way to becoming one of the greatest composers of his generation when he was killed in the war. The *Second Fantasy*, full of complex rhythmic writing, develops a melodic theme that is reminiscent of an Arabian chant. It is one of the most intense and deeply moving pieces written by this remarkable and unique composer.

Messiaen is one of the most influential composers of this century. His style is highly individual. He himself lists among the influences on his music the composers Dukas and Dupré, members of his family, Shakespeare, Claudel, Holy Scripture, birdsongs, plainchant, Hindu rhythms, and the mountains of Dauphine. "The Celestial Banquet" (1928), among the earliest of his organ works, is based on the text "He who eats my flesh and drinks my blood lives in me and I in him," (John 6:56) and was written for use at Communion.

Durufle was organist at the Church of St. Etienne du Mont in Paris. The *Prelude and Fugue on the Name ALAIN*, one of only four major works for organ published by Durufle, was written in 1943 as a memorial to Jehan Alain. Durufle translates the letters A-L-A-I-N into a five-note musical theme (A-D-A-A-F) which forms the basis of the work, and also refers to Alain by stating the theme of Alain's well-known piece *Litanies* near the end of the Prelude. The sensuous beginning of the Fugue builds gradually in tempo and dynamics to a brilliant and joyous conclusion.

REFLECTIONS OF THE BUILDER

It is a rare opportunity for a builder of mechanical action pipe organs to build an instrument such as the new organ for Pilgrim Congregational Church. The uniqueness of the opportunity is due to the type of organ built and the congregation for which it is built.

Although many mechanical action pipe organs currently are being built, the Pilgrim Church organ stands out as one of only two organs in this country which exhibit the highly stylized 18th and 19th century French organ building concepts and practices. A very few organs have been built recently which demonstrate well either just the 18th or just the 19th century French tradition. A trend in organ performance in the last few years has been to play more of the French organ literature with as authentic a sound and key action as possible. The Pilgrim organ provides American organists an opportunity to experience the sounds which 18th and 19th century composers, organists, and organ builders had in mind at the time. Many of the individual stops of the organ can be heard in all their intended beauty, and the combinations of stops can demonstrate their unique and inspiring sounds as they were meant to be heard.

The builder, Dan Jaekel, had been involved with Pilgrim Church for several years before the new organ was even discussed. This involvement gave both the church and builder a clearer than usual understanding of each party's concerns, expectations, and abilities. It is from this involvement that the builder understood that an organ such as that which has been built would be the most suitable for this church. It provides the size and depth of sound which the congregation always has appreciated. It gives the musical support to worship its expected high priority. It also provides opportunities for musical events and concerts beyond the worship setting, which this church always has supported.

One particular organ — the 1884 Aristide Cavaille-Coll organ in the Abbaye Aux Hommes in Caen, France — inspired much of the new organ design. With his understanding of the church's appreciation of the music of Bach and other composers in addition to those of 19th century France, Dan Jaekel modified some aspects of the organ designed for Caen to realize more fully these wishes of the congregation. Because of the size of the instrument, it was unnecessary to compromise the organ's ability to demonstrate 19th century sounds authentically.



Although the builder does not at all claim this instrument to be an eclectic organ, his understanding of true eclecticism has been enhanced by research for and the building of this organ. He desires to continue to learn from stylistic building projects as well as to continue to search for an adequate solution to "eclecticism" in organ building. This search will be stimulated by building contemporary organs based on a sound understanding of the historic styles such as this Pilgrim Church organ for which 80% of today's organ literature has been written.

The builder wishes to express his grateful appreciation to the music committees of the past and present who for so long have struggled with the concept of a new organ for Pilgrim Church. The pastors of the last 9 years at Pilgrim all have been most supportive, understanding, and encouraging as the organ was first discussed, then contracted for, and, finally, built. During the building process, Wally Niss served excellently as co-ordinator of the project between church and builder. Jesse Eschbach, Norma Stevlingson, and Steve Morgan were most helpful in guiding the design concepts of the builder from the project's inception through its completion.

It has been a pleasure to work through the entire process with Pilgrim Church. This is of no slight significance. The critical aspect of creativity has been enhanced greatly by the support which Pilgrim Church has given the builder, and the results are always better when both contracting parties feel good about the process.

The excellent workmanship of the organ builders working with Dan Jaeckel on this project is recognized; these craftsmen are David Rollin, Frank Mehle, John Thoennes, David Hanlon, Dean Hauge, Pete Macartney, Peter Pestalozzi, Hal Gober, and Warren Post.

Daniel Jaeckel

President, Jaeckel, Incorporated

SPECIFICATIONS OF THE ORGAN

The organ contains 3,012 pipes, 45 stops, and 63 ranks.

GRAND-ORGUE (Manual II)

Jeu de Fonds

Montre 16' 2 pipes, oak; 54 pipes, 75% tin

Montre 8' 56 pipes, 75% tin

Bourdon 8' 12 pipes, sugar pine; 44 pipes, 15% tin

Flûte harmonique 8' 12 pipes from Bourdon; 44 pipes, 75% tin

Prestant 4' 56 pipes, 75% tin

Jeux de Combinaison

Quinte 2 $\frac{2}{3}$ ' 56 pipes, 50% tin

Doublette 2' 56 pipes, 75% tin

II Grosse Fourniture 2' 112 pipes, 75% tin

IV Fourniture 1' 224 pipes, 75% tin

III Cymbale $\frac{1}{2}$ ' 168 pipes, 75% tin

*V Cornet 8' 160 pipes, 75% tin (from c')

Trompette 8' 56 pipes, 50% tin resonators

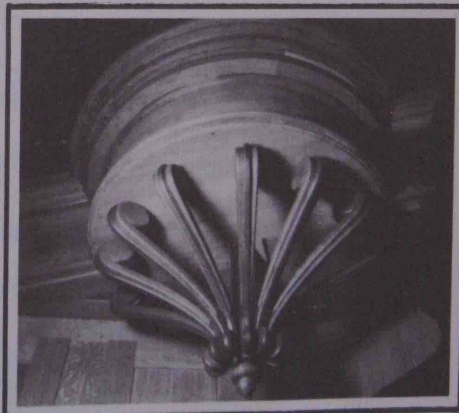
Clairon 4' 56 pipes, 50% tin resonators

POSITIF (Manual I)

Jeu de Fonds

Bourdon 16' 56 pipes, sugar pine

Montre 8' 2 pipes from Bourdon; 54 pipes, 75% tin



(SPECIFICATIONS con't.)

Bourdon 8' 18 pipes, sugar pine; 38 pipes, 15% tin

Prestant 4' 56 pipes, 75% tin

Flûte 4' 56 pipes, 15% tin

Jeux de Combinaison

Grosse Tierce 3 1/5' 56 pipes, 15% tin

Nasard 2 2/3' 18 pipes, sugar pine; 38 pipes, 15% tin

Doublette 2' 56 pipes, 75% tin

Tierce 1 3/5' 56 pipes, 15% tin

Larigot 1 1/3' 56 pipes, 15% tin

IV Plein-Jeu 1' 224 pipes, 75% tin

(Trompette 8' 56 pipes, 50% tin resonators)

Cromorne 8' 56 pipes, 50% tin resonators

RECIT EXPRESIF (Manual III)

Jeu de Fonds

(Quintaton 16' 24 pipes, mahagony; 32 pipes, 15% tin)

(Diapason 8' 56 pipes, 50% tin)

Viole de gambe 8' 56 pipes, 50% tin

Bourdon 8' 12 pipes, poplar; 44 pipes, 15% tin

Voix céleste 8' 44 pipes, 50% tin (from c)

Flûte octavante 4' 56 pipes, 75% tin; harmonic from f#19

Basson-Hautbois 8' 56 pipes, 50% full-length tin resonators

Voix humaine 8' 56 pipes; 50% tin resonators

Jeux de Combinaison

IV Cornet 4' 128 pipes, 75% tin (from c')

Octavin 2' 56 pipes, 75% tin; harmonic from c13

I-III Carillon 2 2/3' 130 pipes, 75% tin

Basson 16' 56 pipes, 50% full-length tin resonators

Trompette harmonique 8' 56 pipes, 50% tin resonators

Clairon harmonique 4' 56 pipes, 50% tin resonators

PEDALE

Jeu de Fonds

Bourdon 32' 30 pipes, sugar pine

Montre 16' 18 pipes, 50% tin; 12 pipes from G.O.

Soubasse 16' 18 pipes, sugar pine; 12 pipes from 32'

Principal 8' 30 pipes, 50% tin

Flute de pedale 8' 30 pipes, mahagony

Flute 4' 30 pipes, 50% tin

(Contre Bombarde 32' 30 pipes, full-length mahagony resonators)

Jeux de Combinaison

Bombarde 16' 30 pipes, full-length mahagony resonators

Trompette 8' 30 pipes, 50% tin resonators

* - G.O. Cornet can be included or subtracted from G.O. Anches by turning the stop knob a quarter turn
() - bracketed stops are preparations, i.e., the space and actions are in the organ but the church has made no decision to acquire these pipes.

PEDALES DE COMBINAISON



PEDALES DE COMBINAISON

Rossignol (bird call)
Tirasse Grand-Orgue
Tirasse Positif
Tirasse Récit
Anches Pédale
Anches Grand-Orgue
Anches Positif
Anches Récit
Fonds Grand-Orgue
Expression Récit (swell pedal)
Récit sur Grand-Orgue
Positif sur Grand-Orgue
Récit sur Positif
Tremolo du Récit/Positif



DESIGN DETAILS

Cavaillé-Coll style console, including terraced stop jambs, mahogany construction, pedal keyboard, and dimensions

Porcelain stop knob tags and combination-pedal plates

Grenadil stop knobs, manual sharps, pedal sharp caps, and console inlays

Bone naturals for manual keyboards

Music cabinets on each side of music rack

Iron combination pedals are from a 19th century French organ

Bar and slider windchests throughout

No pneumatic assists in organ for key, coupler, or stop actions

"Suspended" key action for all keyboards

Wind pressures:

75mm - Grand-Orgue, Positif, upper Pédale, and Récit bass

85mm - Récit treble

115mm - lower Pédale

Five parallel-rise bellows in organ; one electric blower; no "schwimmers"; one "winker" on Positif

"Anches" sections of chest controlled by one slider which is over each channel, in same fashion as regular sliders

Fumed and oiled, rift and quarter-sawed white oak case

Wood joinery throughout includes dove-tails and pinned mortise/tenon joinery; all of case, including panels, are solid oak

Récit division is behind and speaking through the Grand-Orgue; Récit has three sides of shutters

Walnut carvings and ornamentation

All reeds with full-length basson; many with harmonic trebles

All reeds with completely French shallots

Tuning is according to a scheme by Francesco A. Vallotti, rediscovered in 1975 by van Biezen;

a' = 440 at 70 F.

Room acoustics are enhanced by the fine high ceiling and the walls, but hampered by the carpeting and pew cushions.

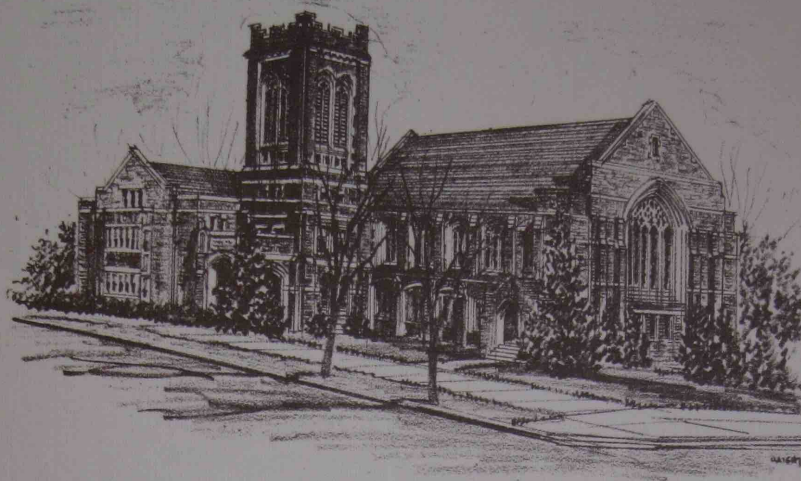
The complete organ would have 3210 pipes, 49 stops, and 67 ranks.

SPECIAL EVENTS IN THE INAUGURAL YEAR

Sunday, October 30, 1988	10:00 A.M.	The Dedication of the Organ
Tuesday, November 1, 1988	8:00 P.M.	The Inaugural Recital Marie-Claire Alain, organist
Sunday, December 11, 1988	7:30 P.M.	The Christmas Concert "Concerto for Organ, Timpani, and Strings" by Poulenc Norma Stevlingson, organist, and Pilgrim orchestra "Gloria" by Poulenc The Pilgrim choir and orchestra, Thomas A. Bumgardner, director
Sunday, February 26, 1989	3:00 P.M.	The Inaugural Recital Series Jesse Eschbach, organist
Sunday, March 19, 1989	10:00 A.M.	"The Small Passion" for choir and organ by Daniel Pinkham Premier performance conducted by the composer; Norma Stevlingson, organist Commissioned by Pilgrim Church for the inaugural celebration
Sunday, April 16, 1989	4:00 P.M.	The Inaugural Recital Series Norma Stevlingson, organist

A GIFT OF MUSIC

Special music celebrating the completion of this organ has been commissioned with a gift from Richard and Dorothy Nelson. "The Small Passion" for choir and organ, based on poems by Richard Crashaw, has been composed by Daniel Pinkham. Three hymns for the Advent-Christmas season, written in the English carol tradition, have been composed by Michael Stolton, pastor of Central United Reformed Church in Bath, England, a congregation with which Pilgrim Church has had a long relationship. Additional hymns and organ music will be made possible by this gift.



ABOUT PILGRIM CHURCH

Pilgrim Congregational Church traces its heritage in this country to our Pilgrim forebears in 17th century New England. It is a member of the United Church of Christ, a 1957 union of Congregational Christian churches and the Evangelical and Reformed Church. Since 1871, Pilgrim Church has offered ministries of worship, education, outreach, and fellowship to its members and the wider community and has shared in many ways in the cultural and civic life of Duluth.



Organists performance delicately raises roof

J.P. FURST
Staff Writer

Concept 1/2/88

The Franck was extraordinary. The Durufle was sublime. But French organist Marie-Claire Alain's encore of "Noel" by Claude Balbastri Tuesday night at Pilgrim Congregational Church was a hoot. An absolute hoot.

The piece by Balbastri gave Alain a chance to pull out all the stops on the glorious new Jaekel organ at Pilgrim Church. The result was a carnival of playful sounds, drawn from the deepest, darkest corners of the white-oak cabinet.

Birds chirped. Horns made fat, whoopee-cushion noises. Tiny pipes squealed. It was like an old Rube Goldberg machine, powered by a gaggle of birds and bagpipers, gone mad. It was delightful.

The grander qualities of the instrument were explored earlier by Alain, one of the world's great organists. The recital Tuesday night was the inaugural performance on the new instrument, built here in Duluth by master organ craftsman Dan Jaekel.

Alain, whose recordings of the complete works of Bach and the great French composers have sold millions of copies worldwide, lives in Paris and is currently on a U.S. tour. Her performance here opens a new recital series at Pilgrim Church.

The organ proved itself to be a perfect match for Pilgrim's Gothic Revival sanctuary. The 3,012 pipes produce a rich, delicate sound that fits the large vaulted space without an echo or vibration. It's reputedly one of just two instruments in the U.S. designed in the style of French organ-builders in the 18th and 19th centuries.

Review - 1-2-88

That gives it the versatility and color to handle a wide variety of French organ repertoire, as well as the masterpieces of Bach. Alain's recital gave a quick overview of the repertoire, ranging from Francois Couperin's "Convent Mass" to the more contemporary work of Maurice Durufle.

The program also included Buxtehude's Praeludium in G Minor, three chorale preludes from Bach's "Orgelbuchlein," and an early work of Olivier Messiaen, "Le Banquet Celeste."

But the grandest work was Cesar Franck's Choral No. 3 in A Minor. Composed in 1890, it was the French composer's last work before his death, and one of his freest in form for the organ. It opens in a chromatic toccata style and reaches a wonderfully expansive *adagio*, which Alain performed in a broad, grandiloquent manner.

The work has a massive, sculptural quality, and Alain effortlessly carved it out on an instrument she only became acquainted with late yesterday.

The organ itself fills nearly half of the choir loft at Pilgrim Church and has a wing-shaped architecture, capped with French tracery carved in walnut. The console is partially hidden by a second cabinet of pipes that hangs directly on the rail of the choir loft and is almost a miniature of the main cabinet.

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The organ itself fills nearly half of the choir loft at Pilgrim Church and has a wing-shaped architecture, capped with French tracery carved in walnut. The console is partially hidden by a second cabinet of pipes that hangs directly on the rail of the choir loft and is almost a miniature of the main cabinet.

The piece by Balbastri gave Alain a chance to pull out all the stops on the glorious new Jaeckel organ at Pilgrim Church. The result was a carnival of playful sounds, drawn from the deepest, darkest corners of the white-oak cabinet.

Birds chirped. Horns made fat, whoopee-cushion noises. Tiny pipes squealed. It was like an old Rube Goldberg machine, powered by a gaggle of birds and bagpipers, gone mad. It was delightful.

The grander qualities of the instrument were explored earlier by Alain, one of the world's great organists. The recital Tuesday night was the inaugural performance on the new instrument, built here in Duluth by master organ craftsman Dan Jaeckel.

Alain, whose recordings of the complete works of Bach and the great French composers have sold millions of copies worldwide, lives in Paris and is currently on a U.S. tour. Her performance here opens a new recital series at Pilgrim Church.

The organ proved itself to be a perfect match for Pilgrim's Gothic Revival sanctuary. The 3,012 pipes produce a rich, delicate sound that fits the large vaulted space without an echo or vibration. It's reputedly one of just two instruments in the U.S. designed in the style of French organ-builders in the 18th and 19th centuries.

the repertoire, ranging from Francois Couperin's "Convent Mass" to the more contemporary work of Maurice Durufle.

The program also included Buxtehude's Praeludium in G Minor, three chorale preludes from Bach's "Orgelbuchlein," and an early work of Olivier Messiaen, "Le Banquet Celeste."

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