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PILGRIM CONGREGATIONAL CHURCH DULUTH, MINNESOTA

JAECKEL INC.

COVER FEATURE

Symphonic Characteristics of the Organ

Compromises between 18th- and 19th-century organs are tenuous at best, yet both consultants for this project, Norma Stevlingson and Jesse Eschbach, were convinced that a specification approaching 50 stops could indeed do justice to a vast amount of French repertoire. To this end, a classically oriented Grand-Orgue and Positif were specified, each with its Plein Jeu registration, appro-

prate bourdons, and reeds. In addition, the Positif was provided with a rich series of mutation stops based on the 16' harmonic series, inspired by the innovative design of Charles Fisk at House of Hope Presbyterian Church in St. Paul, Minn. Naturally, these so-called "classical" registers are essential to 19th-century French work as well; thus, the majority of mixtures and mutations found in these divisions are fundamental to registra-

tional traditions established in the Cavallé-Coll organs of the last century in France. To this scheme was added the indispensable Flûte harmonique 8' on the Grand-Orgue, useful both for solos and in the Fonds 8' registration. The Récit, on the other hand, is unabashedly a product of the last period of Aristide Cavallé-Coll. Modeled after those found in the 1890 Saint-Ouen organ in Rouen and the 1878 Trocadéro organ, this Récit boasts 14 stops, of which five form an opulent 16-8-4 foundation chorus. As at Saint-Ouen and the Trocadéro, this Récit possesses both a Cornet and a Carillon I-III, the latter of which is one of the first examples specified in recent American organ-building. The piercing, scintillating Carillon, when drawn with the 16-8-4 reed battery and foundations, provides a veritable "spotlight" on whatever melodic activity occurs in the top part of the texture. In spite of the dry acoustics, the result is thrilling, comparable to the legendary Grand-Récit at Saint-Ouen.

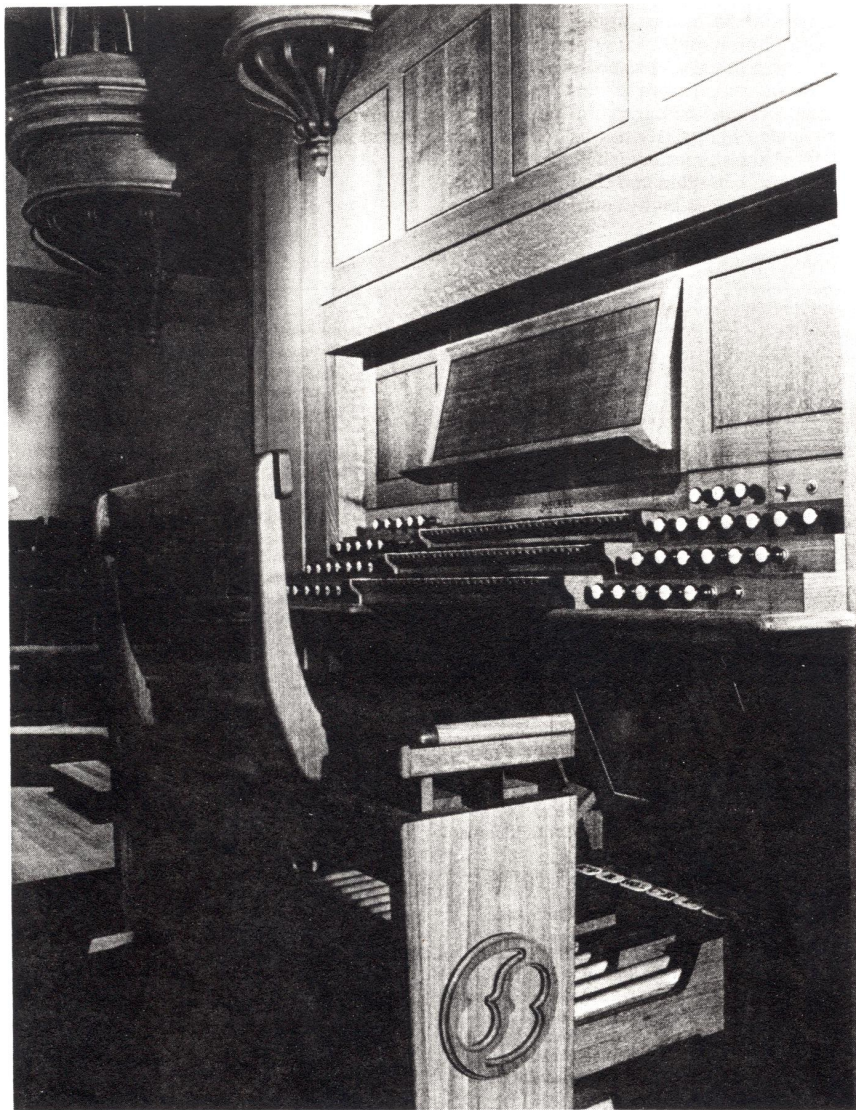
The Pédale likewise responds to most demands of any period of French repertoire. Here, as in old French pedal divisions of Clicquot and his predecessors, the essential Flûte 8' and Trompette 8' form the point of departure for the remainder of the division, augmented at 16' and 8' pitches with principal stops to permit some German contrapuntal work. The 32' Bourdon, extended from the 16' Soubasse, is the perfect foil to the Récit Voix humaine registration often specified by Franck.

In keeping with historical practices in all periods of French building prior to the mid-20th century, both key and stop action are completely mechanical. Jaeckel elected not to employ a Barker machine on the Grand-Orgue but, because of the skillful design of his suspended action, the three manuals are comfortable when coupled. Ventilils have been provided for mixtures, mutations, and reeds on each of the four divisions, as well as the traditional *copulas* and *tirasses*, all operated by latch-down iron pedals. Interestingly enough, these 15 pedals are reportedly taken from an electrified Cavallé-Coll in France!

Even if the design of the specification itself was not especially problematic due to the size of the instrument, other issues are virtually impossible to compromise. Winding, action, temperament, and pitch are among those factors which are at best thorny in an eclectic French instrument, but Jaeckel has been highly successful in finding solutions which allow the great majority of French literature to be heard on one of the most sympathetic instruments to the Gallic aesthetic which North America has to offer.

JESSE E. ESCHBACH





Reflections of the Organist/Co-consultant

The new Jaekel organ at Pilgrim Congregational Church, U.C.C., is for me a dream come true. First as co-consultant on the project and subsequently as organist at Pilgrim, I was able to observe the entire process from the outset. I visited the Jaekel shop frequently as the organ was being built; I was there during the installation in the church, played on each new stop as it was voiced, becoming more and more acquainted with the organ as it reached completion, and have been living with it and learning from it ever since.

The style of the instrument is dictated strongly by both the Classic and Romantic French traditions of organbuilding. In every way the sonorities of this organ, either singly or in combination, meet my greatest expectations, and in many instances exceed them. The three 8' bourdons are lovely, especially the one on the Grand-Orgue which is the most beautiful bourdon I have heard. The Flûte harmonique on the G.-O. is admirable, and the combination of all the 8' foundations warm and rich. The Hautbois and Voix humaine are exceptional. The reeds throughout the organ are magnificent, and the Carillon adds to the brilliance of the Récit reeds, producing a sound such as can be heard on

many large French-Romantic organs. The swell box is remarkable, the effect of the crescendo on the full Récit breathtaking. The various stops of principal tone are smooth and clear. The 8' Montre on the Positif offers an added bonus in that it works very well in place of a French salicional. The two mounted cornets are excellent, as are all the mutations.

Having played this new instrument since May 1988, both for services and in concert, I can state that it is truly exciting both to play and hear. It is crafted with the utmost care and the action is as fine as any I have played anywhere, allowing the player to express musical nuance in an extraordinary way. It is capable of playing French music of all periods with authentic sounds, and also serves the music of Bach and other German masters admirably. The organ functions extremely well in services. Congregational hymn singing has improved greatly with its leadership, and it is successful for the accompaniment of vocal or instrumental solos, as well as anthems of every sort. It is equally successful with orchestra, whether the part be continuo or solo.

Pilgrim Church has developed a concert series centered around this instrument. Guest artists have given the organ high

praise, as have organists from around the country who have come to visit it. Four stops (Pos. Trompette 8', Réc. Quintaton 16' and Diapason 8', and Péd. Bombarde 32') were prepared for when the organ was first installed. Due to the continuing interest of the congregation, two of these stops (Pos. Trompette and Réc. Diapason) have already been purchased and installed. The final two will be completed this coming September.

This organ is a grand success for both Pilgrim Church and Jaekel Inc. I wish to commend the organbuilders for every aspect of their work, and the church for having the wisdom and foresight to take on such a project. This instrument will serve not only the church, but the entire musical community for generations to come.

NORMA STEVLINGSON
Professor of Music

University of Wisconsin-Superior

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 organs are being built currently, 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 organbuilding 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 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 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.

This builder had been involved with Pilgrim Church for several years before the new organ was even discussed. This involvement gave both the church and the 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 Cavaillé-Coll organ in the Abbaye Aux Hommes in Caen, France—inspired much of the new organ design. With an understanding of the church's appreciation of the music of Bach and other composers in addition to those of 19th-century France, some aspects of the organ designed for Caen were modified to realize more fully the wishes of the congregation. Because of the size of the instrument, it was unnecessary to compromise the organ's ability to demonstrate 19th-cen-

tury 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 organbuilding. This search will be stimulated by building con-

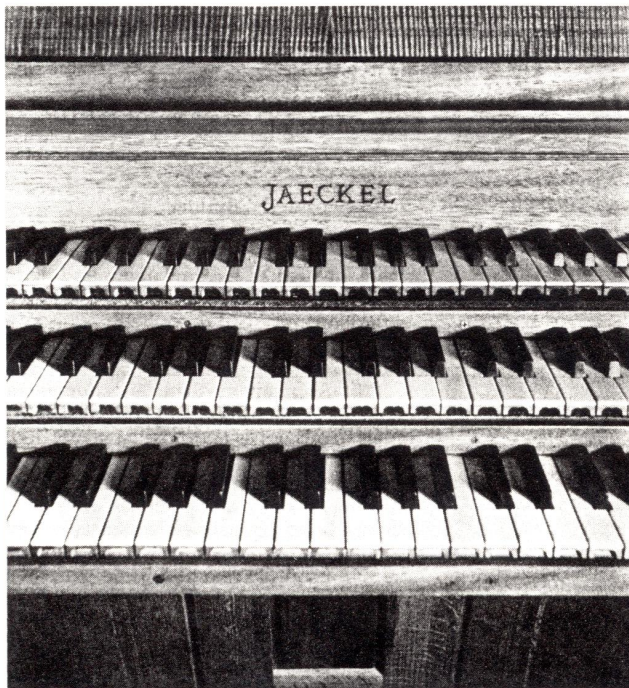
temporary organs based on a sound understanding of the historic styles such as this Pilgrim Church organ, for which 80% of today's organ literature has been written.

It has been a pleasure to work through the entire process with Pilgrim Church. 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 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 Inc.



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GRAND-ORGUE (II)

		Jeux de Fonds
16	Montre	2 pipes, oak; 54 pipes, 75% tin
8	Montre	56 pipes, 75% tin
8	Bourdon	12 pipes, sugar pine; 44 pipes, 15% tin
8	Flûte harmonique	12 pipes from Bourdon; 44 pipes, 75% tin
4	Prestant	56 pipes, 75% tin
		Jeux de Combinaison
2 2/4	Quinte	56 pipes, 50% tin
2	Doublette	56 pipes, 75% tin
2	Grosse Fourniture II	112 pipes, 75% tin
1	Fourniture IV	224 pipes, 75% tin
1/4	Cymbale III	168 pipes, 75% tin
8	Cornet V*	160 pipes, 75% tin (from c')
8	Trompette	56 pipes, 50% tin resonators
4	Clairon	56 pipes, 50% tin resonators

POSITIF (I)

		Jeux de Fonds
16	Bourdon	56 pipes, sugar pine
8	Montre	2 pipes from Bourdon; 54 pipes, 75% tin
8	Bourdon	18 pipes, sugar pine; 38 pipes, 15% tin
4	Prestant	56 pipes, 75% tin
4	Flûte	56 pipes, 15% tin
		Jeux de Combinaison
3 3/4	Grosse Tierce	56 pipes, 15% tin
2 2/4	Nasard	18 pipes, sugar pine; 38 pipes, 15% tin
2	Doublette	56 pipes, 75% tin
1 3/4	Tierce	56 pipes, 15% tin
1 1/4	Larigot	56 pipes, 15% tin
1	Plein-Jeu IV	224 pipes, 75% tin
8	Trompette	56 pipes, 50% tin resonators
8	Cromorne	56 pipes, 50% tin resonators

RÉCIT EXPRESSIF (III)

		Jeux de Fonds
16	Quintaton	24 pipes, mahogany; 32 pipes, 15% tin
8	Diapason	56 pipes, 50% tin
8	Viole de gambe	56 pipes, 50% tin
8	Bourdon	12 pipes, poplar; 44 pipes, 15% tin
8	Voix céleste	44 pipes, 50% tin (from c)
4	Flûte octaviante	56 pipes, 75% tin; harmonic from f#19
8	Basson-Hautbois	56 pipes; 50% full-length tin resonators
8	Voix humaine	56 pipes; 50% tin resonators
		Jeux de Combinaison
4	Cornet IV	128 pipes, 75% tin (from c')
2	Octavin	56 pipes, 75% tin; harmonic from c13
2 2/4	Carillon I-III	130 pipes, 75% tin
16	Basson	56 pipes, 50% full-length tin resonators
8	Trompette harmonique	56 pipes, 50% tin resonators
4	Clairon harmonique	56 pipes, 50% tin resonators

PÉDALE

		Jeux de Fonds
32	Bourdon	30 pipes, sugar pine
16	Montre	18 pipes, 50% tin; 12 pipes from G.O.
16	Soubasse	18 pipes, sugar pine; 12 pipes from 32'
8	Principal	30 pipes, 50% tin
8	Flûte de pédale	30 pipes, mahogany
4	Flûte	30 pipes, 50% tin
32	Contre Bombarde	30 pipes, full-length 50% tin resonators
		Jeux de Combinaison
16	Bombarde	30 pipes, full-length mahogany resonators
8	Trompette	30 pipes, 50% tin resonators

PÉDALES DE COMBINAISON

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

DESIGN DETAILS

Cavaillé-Coll-style console, including terraced stop jambs, mahogany construction, pedal keyboard, and dimensions
Porcelain stopknob tags and combination-pedal plates
Grenadil stopknobs, 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 for key, coupler, or stop actions
Suspended key action for all keyboards
Wind pressures:
75 mm—Grand-Orgue, Positif, upper Pédale, and Récit bass
85 mm—Récit treble
115 mm—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 dovetails and pinned mortise/tenon joinery; all of case, including panels, is 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 basses; 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 greatly by the plush carpeting and pew pads
Complete organ has 3,210 pipes, 49 stops, and 67 ranks
*G.O. Cornet can be included or subtracted from G.O. Anches by turning the stopknob a quarter turn