

Cover Feature

of music as well as a number of rebuilds and additions to the original four-manual Welte installed in 1928. As musical tastes changed throughout the century, the tonal plan of the organ became distorted, becoming a combination of classical and romantic sounds, leading to a loss of identity for the instrument.

The various additions also led to a chronic lack of space within the organ chamber, preventing access for tuning and repair to pipes bending over with metal fatigue. Equally worrying was the damage done to the winding as abundant leaks had resulted in pressure drops throughout the organ.

In 2010 the cathedral launched a capital campaign, included in which was repair to the organ's winding. However, on closer inspection it soon became apparent that problems ran very deep and fixing the leaks would in fact be a waste of money. Major action was required. The choice was stark—total reconditioning or a new instrument. This was an easy decision: much of the original Welte chorus was in good condition and had such quality and character that it could become the basis of a major overhaul.

Next came the biggest challenge—persuading the vestry and the congregation that a lot of money needed to be spent to keep the organ in working order. To many, of course, the organ sounded just fine, as it always had. As is often the case, organists' abilities to mask faults and ciphers go unnoticed by the majority. However, thanks to many organ tours and presentations by both committee and builder, and the fact that music and the pipe organ are such an integral part of worship at the cathedral, we were able to reach our target of \$1.2 million.

In consultation with our selected firm, Foley-Baker Inc., a new specification was drawn up that necessitated replacing one-third of the pipework and relocating ranks from the gallery to the main organ. Of primary concern was an instrument to accompany the liturgy, from providing subtlety and color for the cathedral choir's large repertoire to giving stimulating leadership to congregational hymnody. If the organ could do both those things well it would surely prove to be an admirable recital instrument also.

While not a particularly large four-manual instrument, at least by American standards, it has exceeded all expectations as a concert instrument: almost endless color, a vast dynamic range, and a character that is totally suited to the building, all exquisitely voiced. It is unashamedly in the English romantic style, and, having played many of the great cathedral organs in the U.K., I am delighted that we now

have such a fine instrument in that tradition, as well as an organ that is true to its original intention.

—Ray Johnston

From the committee chair

In May 2012, the refurbished St. Mark's organ was inaugurated for concert audience and worshippers. Those were thrilling experiences, the result of meticulous planning and craftsmanship by Canon Musician Raymond Johnston and Foley-Baker, Inc.

I was privileged to chair the organ planning committee during the last phase of its pre-construction work. This was undertaken in the context of St. Mark's "Opening Our Doors" capital campaign, which, by any standard, was a clear success, raising over \$3 million. I was also privileged to co-chair the capital campaign with Inez Bergquist, Doug Eichten, and Courtney Ward-Reichard. The capital campaign had three highly visible purposes: restore the exterior of the 100-year-old building to stop leaks and deterioration; improve a long list of interior infrastructure items; and repair/restore the pipe organ. The first two of those purposes were easy for members and contributors to see and understand, especially when ice formed inside the church and fell on folks in procession during Sunday worship. The organ was a different matter.

Even though much of the organ was well beyond maintenance and some of it dead or ciphering, it still sounded pretty good much of the time. Most of this was attributable to Ray Johnston's talents and the marvelous acoustic characteristics of the St. Mark's Cathedral space. We conducted behind-the-walls tours of the chambers to show potential donors the points of failure and the grossly antiquated control mechanisms, leaking air handlers, and failing wiring. We were also careful to explain that much of the tuned pipework and blower could be restored and would be maintained. At the end of the many days, the congregation did contribute and one very generous, anonymous donor provided most of the funds needed for the more than \$1 million organ project.

While Foley-Baker did their work, the entire instrument was removed and a digital organ was rented and used with speakers around the cathedral. Many regular attendees commented that they could "hear the difference" and had come to understand why it was appropriate to rebuild a fine pipe organ. That was brought home once again to me on Sunday last, when Ray Johnston offered Samuel Sebastian Wesley's *Choral Song and Fugue* as the service postlude. Most of the congregation stayed to hear it and to celebrate the glory of the rebuilt organ.

—Fred Moore

New Organs



Berghaus Pipe Organ Builders, Bellwood, Illinois Pilgrim Lutheran Church, St. Paul, Minnesota

The 31-rank organ at Pilgrim Lutheran, St. Paul, Minnesota, originally began its life as Schantz Organ Company Opus 1828 for Community Reformed Church, Zeeland, Michigan. In 2011, Berghaus Pipe Organ Builders transplanted the organ to Pilgrim Lutheran, and reconfigured it to fit within its new home.

The Great and parts of the Pedal are located at the front of the chancel, which contains the Pedal 16' Principal as façade pipes. Newly appointed casework, designed to enhance the chancel furnishings, was custom-built by Berghaus. The Swell division and remaining stops of the Great and Pedal are located in left chamber speaking into the chancel. Existing Schantz chests were repaired and combined with a new

winding system to accommodate the new configuration.

Given the new unencumbered tonal placement of the Great principal chorus, the pipes were revoiced utilizing lower pressures and a moderately open-toe style to yield a sound that is full, singing, and unforced. Warm flutes at 8' and 4' pitch, as well as a pair of Gemshorns, round out this division. The Swell, voiced on 4 inches wind pressure, remained unchanged, except for the addition of a III-rank Scharf to crown the minor principal chorus and reeds. The refurbished console was created by refinishing the existing Schantz shell and outfitting it with new solid-state components, including a Peterson Duo-Set combination action with 128 levels of memory and twelve-stage transposer.

Scott Riedel of Riedel and Associates in Milwaukee, Wisconsin, served as the consultant, and the organ was formally dedicated in December 2011.

Berghaus Pipe Organ Builders

GREAT	SWELL	PEDAL
8' Principal	8' Holzgedeckt	32' Resultant (derived)
8' Rohrflöte	8' Viole	16' Principal (façade)
8' Gemshorn	8' Viole Celeste TC	16' Subbass
8' Gemshorn Celeste TC	4' Principal	8' Octave (ext)
4' Octave	4' Koppelflöte	8' Bassflöte (ext)
4' Hohlflöte	2 2/3' Nasard	4' Choralbass
2' Super Octave	2' Waldflöte	4' Bassflöte (ext)
1 1/2' Fourniture IV	1 1/2' Tierce	2' Mixture III
Tremulant	1' Scharf III (new)	16' Posaune
Chimes	8' Trompette	8' Posaune (ext)
	8' Oboe	
	Tremulant	

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