

stoplist was refined, as the organ became slightly smaller in scope than we originally envisioned, yet considerably more flexible. Mechanical components were also addressed in this process (another nod to flexibility), including independent swell shades on two sides of each enclosed division. The design process of this instrument was a delight for me as parish musician. The parish is forever grateful for the work of our Organ Project Consultant, Grant Hellmers, whose wisdom and experience helped define the parish's needs in an instrument, and brought clarity to the process as St. Bridget personnel and I worked with the Buzard shop in the design phase.

Once the design was finalized, the Buzard shop began to plan the physical design of the instrument, and, under the direction of Tonal Director Brian Davis, began to envision the tonal color of each and every stop in the instrument. Mr. Davis's ability to take the numbers that represented the (ever-changing) acoustical properties of the church, and to determine scale and timbre of each of more than 2,000 pipes in 38 ranks, producing more than 48 stops, proved to be remarkable. Charles Eames also worked magic, engineering the organ that John-Paul and Brian envisioned to fit into a relatively small space.

Several weeks of voicing accomplished by John-Paul Buzard, Brian Davis, and Jonathan Young brought St. Bridget Parish's organ to completion. The instrument's design, its pipes, its mechanicals, the construction of the instrument's beautiful casework, its installation, its voicing, the work of St. Bridget Church's own organ project committee, building committee, and staff, altogether required more than 20,000 hours of labor. I believe that even when it was

labor bought and paid for, it was a labor of love, and that the Buzard shop always acted with a sense of vocation.

St. Bridget parishioners gave freely of their time to make sure the church was ready to receive the instrument. John McCulla coordinated our efforts with the Buzard shop. Richard Lewis designed the mechanical and electrical components the church provided. Terrence Kerner arranged for the addition of HVAC for the organ gallery. Patrick Ross and the St. Bridget maintenance staff were always on hand to help subcontractors and the Buzard crew with whatever they needed. These parishioners have remained involved even after the organ's completion to assure the project is truly complete and in keeping with the church's beautiful architecture.

Several enabling gifts allowed this project to move forward. In all, some 265 parishioners, a relatively small number of our many parishioners, made this instrument a gift to the parish. Additionally, still more parishioners have contributed to the Friends of Music Fund at St. Bridget, to enable an inaugural concert series, so that we can make it a gift to the Richmond community.

Because this platform is here for me to do so, I want to express my special gratitude to our Pastor, Monsignor Carr, who began this conversation more than eight years ago. He envisioned a pipe organ for St. Bridget Parish. He let the donors to the project know of our need. He guided Parish Council, Parish Finance Council, and all who made decisions about the organ throughout the process. And, if there is anyone who delights more in this instrument than I do, it is Monsignor Carr.

—Allen Bean

Minister of Music, St. Bridget Parish



Casework



Console

**Marceau Pipe Organ Builders, Inc., Seattle, Washington  
The Episcopal Church of the Incarnation,  
Great Falls, Montana**

Marceau Pipe Organbuilders of Seattle, Washington, has completed a major project to the M.P. Möller pipe organ at this historic Great Falls church. The original instrument was installed in 1949, as Möller's Opus 7821, in two expressive chambers. The Great and Choir were located in the right chamber, the Swell and Pedal in the left chamber. The tonal design was typical of the period, with a bold-sounding Diapason chorus on the Great, a rather timid-sounding Choir, and a Swell that provided the most successful variety of chorus and solo stops. Since the organ lacked for visual character, it was decided that this detail would be explored to determine what could be done. A number of design options were presented, and the choice by the organ committee was a more classically designed case that would blend with the architecture of the nave.

The grillework of the chancel openings was removed to incorporate the twin cases of the Great. Given the shallow depth of these spaces, a modest four-stop Great was realized. The façades contain pipes from the Great 8' Principal and 4' Octave. The right case contains interior pipes of the 4' Octave and Mixture; the left case contains the interior pipes of the 8' Principal and 8' Open Flute. The right chamber was repurposed to become the enclosed Choir. The existing Great windchest became the added Choir windchest, thus allowing for a complete

flute chorus (including independent mutations) and two Gemshorns to complement the Swell strings. The Swell Trumpet was relocated to this chamber and installed on unit windchests. This change made it possible to provide much-needed duplexing (extended to the 16' Posaune in the Pedal) for this very versatile stop. The Swell 8' Oboe was located in place of the 8' Trumpet.

The tonal transition was profound. The original Diapason chorus, aggressive and colorless, was replaced with brighter, more transparent sounds, including the Mixture. The Choir became a stand-alone division that not only provides added color but a secondary chorus to the Great. The twin cases bring a visual complement to the chancel that was so lacking with the original organ. In addition, the console was completely rebuilt, and a new Syndyne control system was installed, expanding not only the combination action, but also allowing for MIDI and transposing options.

Many thanks to the following: Frans Bosman worked with me in the design of the twin cases and fabricated all of the elegant parts at his Mosier, Oregon, shop. He also worked on site to insure a quality installation. Sean Haley was responsible for the console rebuild, including the installation of the new Syndyne electrical system. He was also a critical figure in all electrical aspects of the installation. I thank the artisans at A. R. Schopp's Sons, Inc. for the exquisite façade pipes and the Syndyne Corporation for working with us in all facets of their newest systems.

—René A. Marceau  
President and Tonal Director

**Marceau Pipe Organ Builders, Inc.**

Episcopal Church of the Incarnation, Great Falls, Montana  
M.P. Möller Opus 7821, 1949  
Marceau Opus XXVIII, 2011

<b>GREAT (unenclosed)</b>		<b>CHOIR (right chamber)</b>	
16' Rohr Bourdon (Sw)	8' Principal	16' Gemshorn (ext)	8' Holzgedeckt
8' Open Flute	8' Rohrflute (Sw)	8' Gemshorn	8' Gemshorn Celeste, TC
8' Gemshorn (Ch)	4' Octave	4' Principal	4' Spillflute
4' Open Flute (ext)	2' Fifteenth (ext)	2 1/2' Nasard	2' Blockflute
1 1/2' Mixture IV	8' Trumpet (Ch)	1 1/2' Tierce	8' Trumpet
		8' Clarinet	Tremolo
<b>SWELL (left chamber)</b>		<b>PEDAL (right &amp; left chambers)</b>	
16' Rohr Bourdon (ext)	8' Rohrflute	32' Resultant	16' Bourdon
8' Harmonic Flute	8' Gamba	16' Rohr Bourdon (Sw)	16' Gemshorn (Ch)
8' Gamba Celeste, TC	4' Principal	8' Principal (Gt)	8' Bourdon (ext)
4' Rohrflute (ext)	4' Gambette (ext)	8' Gemshorn (Ch)	4' Principal (Gt)
2 1/2' Nazard (ext)	2' Flautino (ext)	4' Rohr Flöte (Sw)	16' Posaune (ext, Ch)
8' Trumpet (Ch)	8' Oboe	8' Trumpet (Ch)	4' Clarion (Ch)
Tremolo			

Three manuals, 45 stops, 24 ranks, 1,591 pipes

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