

While in North America, Beckerath paid a visit to Montréal in 1957 in response to an invitation from a group of local organists—Kenneth Gilbert, Raymond Daveluy, and Gaston and Lucienne Arel. In the aftermath of that meeting, the respective church administrations of these organists signed contracts with Beckerath. The instruments were delivered and inaugurated at Queen Mary Road United Church in 1959, at St. Joseph's Oratory in 1960, and at Église Immaculée Conception in 1961.



Watercolor sketch from 1958—a first look at case design (credit: archives of St. Joseph's Oratory of Mount Royal)

These three Montréal Beckerath organs succeeded in bringing the current wave of organ reform, not only to Montréal and to Canada, but to North America as a whole. Indeed, along with the Beckerath at Trinity Lutheran and the Flentrop organ installed in the Busch-Reisinger Museum of Harvard University in 1958, these instruments took North American organ reform to an entirely new level. Beckerath's renown was spreading quickly, and many young North American organbuilders went to apprentice with him—including George Taylor, Fritz Noack, and John Brombaugh.

Meanwhile, back at home, Casavant Frères realized that changing conceptions of organbuilding and design required a new paradigm and decided to embrace the organ reform. Casavant's Charles Perrault and tonal and artistic director Lawrence Phelps brought to North America Karl Wilhelm in 1960 and Hellmuth Wolff in 1963 to run a mechanical organ department; since then, very few mechanical action organs have been imported into Québec. Each of these directors, in turn, went on to start their own workshops and shortly became major players, not only in Canada, but in the organbuilding world internationally. Going even further, Casavant recruited Gerhard Brunzema—already an authority in the organ world—as tonal and artistic director of Casavant Frères in 1972. Thus, the Beckerath instrument at St. Joseph's Oratory had profound impact locally, but was also a key part of that influential wavefront of reform that was both international and historic in scope.

Though quite young as organs go, the oratory instrument had developed several problems requiring attention. During its 1960 installation, construction of the basilica was still underway. The stone floor had yet to be installed and many interior modifications were still being made in the sanctuary and in the organ loft. This resulted in a premature internal accumulation of dust in the instrument such that, in that same decade, the instrument was already in need of cleaning and some internal components had to be replaced. By the turn of the century, the organ was again in need of a

thorough cleaning and many pipes were in danger of collapse. The first initiatives toward restoration were taken in 2005 by Philippe Bélanger, who was organist at the time. Following a grant from the Québec Ministry of Culture overseen by the *Conseil du patrimoine religieux du Québec*, the project was underway. George Taylor—having apprenticed with Rudolf von Beckerath and having restored the 1963 Beckerath organ at St. Paul's Cathedral, Pittsburgh in 2009—was named consultant for the project. The firms of Casavant Frères, Juget-Sinclair Organbuilders, and Orgues Létourneau were asked to submit bids; Juget-Sinclair was selected to undertake the restoration.

From the organist's point of view, the changes to the instrument are subtle, but striking. Though playing with manuals coupled on any instrument of this size is not exactly light, the touch is considerably lighter and even more responsive than before. The action used to have a certain sponginess—releases were a little sluggish and manual couplers had a mildly sodden heaviness. These have been significantly improved—the touch is lighter, there is increased precision of attack, crispness in release, and there seems to be a better calibration of attack and release between divisions when the couplers are engaged. Also, there is a remarkable clarity and brilliance to the sound. The crystalline shimmer of the *plenum* is especially arresting. Not least, the combination action now avails the player with all current conveniences—there are copious general pistons, multiple levels of memory, and a sequencer.



The case covered in scaffold (photo credit: Robin Côté)

The renovated instrument was celebrated in two inaugural concerts in October 2012. On October 7, Frédéric Champion, laureate of the first Canadian International Organ Competition, played a concert to a capacity audience. The recital featured works by Bruhns, Florentz, Cabanilles, Robin, and Bach, as well as Champion's own transcriptions of Debussy, Liszt, and Saint-Saëns. The following week, there was a second inaugural concert presented by Les Petits Chanteurs du Mont-Royal under the direction of Gilbert Patenaude. The first half of the concert featured a cappella choral works, while the second half featured Louis Vierne's *Messe solennelle en ut dièse*, op. 16. The choir, situated around the altar, was accompanied by the father-son team, Jacques and Vincent Boucher, with the father playing the choir organ, and son playing the Beckerath. It was a stunning performance with impeccable coordination between organ loft and chancel. With over 4,000 in attendance, this was truly a celebration worthy of this grand instrument.

—David Szanto



Expanded 1958 Casavant Opus 2490, Trinity Lutheran Church, Auburn, Illinois

**Berghaus Pipe Organ Builders,
Bellwood, Illinois
Trinity Lutheran Church,
Auburn, Illinois**

Located a few miles southwest of Springfield, Illinois, Trinity Lutheran Church is home to a new organ consisting of pipe resources from a 1958 Casavant, Opus 2490 (II/9), which was expanded by adding a new 8' Trumpet and Mixture II–III to increase tonal flexibility. Originally installed in a large space, the organ had to be completely reconfigured in order to fit in to the compact accommodations that were available on the left side of the chancel. Swell and Pedal pipes are located in a pipe chamber, and Great pipes are located on a chest that is cantilevered into the nave.

Great pipes were voiced on 70mm wind pressure in order to compensate for the change in environment from the previous location. Existing flue pipes were voiced mildly with generous toe diameters, and the added mixture was

scaled and voiced to add brilliance with a “reedy” quality, in the absence of a proper Great reed. Open wood pipes of the Great 8' Hohlflöte (Melodia) were voiced with lower cut-ups in order to give the stop some light articulation on the new wind pressure. The existing console was updated to include a new solid-state switching system, which includes record/playback capabilities, as well as MIDI input. Used primarily for the accompaniment of hymns and choir anthems, this organ is the first pipe organ for Trinity.

Scott Riedel of Scott R. Riedel & Associates in Milwaukee, Wisconsin, served as consultant for the project. The organ was formally heard in recital in December 2011, with Berghaus's tonal director Jonathan Oblander as organist.

—Kelly Monette and
Jonathan Oblander

Photo credit: Berghaus Pipe Organ Builders

Berghaus Pipe Organ Builders

Trinity Lutheran Church, Auburn, Illinois

GREAT	PEDAL
8' Principal	16' Bourdon (ext, Sw 8' Stpd Diap)
8' Hohlflöte	8' Principal (Gt)
4' Octave	8' Violone (Sw Geigen Principal)
4' Offenflöte (ext, 8' Hohlflöte)	8' Bourdon (Sw Stopped Diapason)
2' Fifteenth (ext, 4' Octave)	4' Choralbass (Gt)
1½' Mixture II–III	4' Hohlflötenbass (Gt)
8' Trumpet (Swell)	16' Contra Trumpet (ext, Sw)
	8' Trumpet (Sw)
	4' Clarion (Sw)
SWELL	27 stops, 13 ranks, 811 pipes
16' Lieblich Gedeckt (TC, from 8')	
8' Geigen Principal	
8' Stopped Diapason	
8' Geigen Celeste (TC, prepared)	
4' Octave (ext, 8' Geigen Principal)	
4' Kleingedeckt (ext, 8' Stpd Diap)	
2½' Nasard (prepared)	
2' Flageolet	
1½' Tierce (prepared)	
1' Sifflöte (ext, 2' Flageolet)	
8' Trumpet	

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