



✝ Memorial Chapel Organ
Rededication
MAY 17, 2003

Program

MEMORIAL CHAPEL ORGAN REDEDICATION
1927 CASAVANT FRÈRES OPUS 1230
MAY 17, 2003, 4:00 P.M.



An anonymous gift to the university, the Casavant Frères Organ Opus 1230 was dubbed "unsurpassed in the West" with its 4,266 pipes, 66 sounding stops, 61 ranks and a 1,500-pound console. Delivered to campus in December 1927, the organ took five weeks to install and tune before the February 19, 1928 dedication of the Memorial Chapel.

At the February 28, 1928 dedication of the Casavant, Pietro A. Yon, a renowned composer and Vatican organist, played the opening recital. As the music reverberated throughout the Chapel nave, the power of the "king of instruments" was felt by all.

Throughout seven decades, the Casavant has been a centerpiece both on campus and in the Redlands community. It is played at all major university events including the enduringly popular Feast of Lights, is integral to the School of Music education program and is showcased every spring in the Redlands Organ Festival.

As part of the 2002-03 restoration of the Memorial Chapel, the university undertook a \$650,000 project to repair and restore the organ to its original grandeur.

Today we welcome the beloved Casavant back to the Memorial Chapel and its well-deserved place in our hearts. ■

PROGRAM OF REDEDICATION

Service of Dedication
Dedicatory Scripture Prayer
John T. Walsh

Choral Anthem
Kyrie
by Louis Vierne

University/Community Alumni Choir
Jeffrey H. Rickard, conductor
Irmengard Jennings, organist

President's Remarks
James R. Appleton

Restoration Project Overview
Phillip L. Doolittle

Organ Demonstration
Jeffrey H. Rickard

Congregational Hymn
All Creatures of our God and King
words and music by St. Francis of Assisi
and William Henry Draper
Jeffrey H. Rickard, conductor

PROGRAM OF REDEDICATION

Organ Improvisation Performance
Christopher Putnam '88, organist
Canon for Music,
Grace Cathedral, San Francisco

Closing Remarks
James R. Appleton

John Raitt '39
God Bless America
words and music by Irving Berlin

Alma Mater
Jeffrey H. Rickard, organist

Benediction
John T. Walsh

Recessional
Toccata and Fugue in d minor, J.S. Bach
Jacquelin Rochette, organist
Artistic Director, Casavant Frères

ALL CREATURES OF OUR GOD AND KING
Melody from Geistliche Kirchengesang (Köln, 1623), Arranged by John Rutter

(The congregation will please rise at the first notes of the keyboard and join with the choir singing this hymn as indicated.)

All creatures of our God and King,
Lift up your voice and with us sing,
Alleluia! Alleluia!
Thou burning sun with golden beam,
Thou silver moon with softer gleam:
O praise Him! O praise Him!
Alleluia! Alleluia! Alleluia!

Men: Thou rushing wind that art so strong,
Ye clouds that sail in heaven along,
All: O praise Him! Alleluia!
Men: Thou rising moon, in praise rejoice,
Ye lights of evening, find a voice:
All: *O praise Him! O praise Him!*
Alleluia! Alleluia! Alleluia!

Women: Thou flowing water, pure and clear,
Make music for thy Lord to hear,
O praise Him! Alleluia!

Men: Thou fire so masterful and bright,
That givest man both warmth and light
O praise Him! **Women:** *O praise Him!*
Men: *Alleluia!* **Women:** *Alleluia! Alleluia!*

Choir: Dear mother earth, who day by day
Unfoldest blessings on our way,
O praise Him! Alleluia!
The flow'rs and fruits that in thee grow,
Let them His glory also show:
O praise Him! O praise Him!
Alleluia! Alleluia! Alleluia!

All: Let all things their Creator bless,
And worship Him in humbleness,
O praise Him! Alleluia!
Praise, praise the Father, praise the Son,
And praise the Spirit, three in one.
O praise Him! O praise Him!
Alleluia! Alleluia! Alleluia!

*Written by St. Francis of Assisi circa 1225,
Paraphrased by W. H. Draper 1919*

THE SERMON ON THE MOUNT OR CHRIST WINDOW

Designed by *Walter Horace Judson*, founder of the famous Judson Studios of Los Angeles, the large stained glass window features Christ delivering the Sermon on the Mount. Three colorful panels containing 3,500 pieces of glass imported from England are drawn together by overarching trees. Jesus delivers his Sermon on the Mount to listeners representing villages in the hills of Galilee.

Included are prosperous merchants, peasant farmers, shepherds young and old, women poor and rich, Jewish ecclesiastical leaders and Roman military men. Also seen are those who suffer, a tired mother with her baby, a sick boy who leans against an elderly man and a father and mother with their son who is unable to walk.

Other works by Judson include the skylight in the rotunda of the Los Angeles Natural History Museum, glass designs for architect *Frank Lloyd Wright* for homes in the Hollywood Hills, Forest Lawn Memorial Park, and several important churches and buildings in southern California. ■





On February 28, 1928, President Victor L. Duke had the distinct pleasure of officiating at the dedicatory concert for the Casavant Opus 1230. Seventy five years later, I have the great honor of welcoming you to the rededication of this magnificent French romantic organ. Today's celebration is the culmination of our six year endeavor to restore and enhance Memorial Chapel and the "Mighty Casavant" to its original greatness.

Our special thanks to the people of Casavant Frères who build instruments with majestic sound and restore them to their original splendor. We are the beneficiaries of their artistic integrity and their painstaking care.

Countless people, whether they be donors, volunteers, contractors or craftsmen, have contributed to what we see around us—a beautifully restored Memorial Chapel and a magnificent musical instrument built to enhance the experience of those who enter this hall. More than 2,000 people have been a part of this journey through their gifts of time, talent and treasure. To each of you, on behalf of the entire University community, I extend my heartfelt thanks.

Welcome home "Cassie"!

James R. Appleton

Welcome

History

UNIVERSITY OF REDLANDS
REDLANDS, CALIFORNIA
CASAVANT OPUS 1230



On September 27, 1926, Business Manager George P. Cortner wrote to Casavant Frères explaining that the University was building a chapel to seat fifteen hundred people and that they were interested in a “four manual organ including harp, chimes and probably (an) echo organ.” He described Redlands as a “most beautiful city of fifteen thousand...it has been known not only for its beauty but also for its culture. It is a music-loving city.”

“We do not care for a great many of accessories such as go with a moving picture organ. We wish an organ of sufficient volume to fill our auditorium. We are very anxious as to the quality of the tone...as we wish every pipe to answer its specific purpose and not be used for three or four different stops.”

The response from Casavant came from Stephen Stoot who would soon become the *Tonal Director of the firm*. Since it was Casavant’s general practice to build instruments with a more classical approach, the request to avoid unnecessary unification and theatre organ accessories was immediately understood and appreciated.

Mr. Stoot prepared a specification for a four manual organ of fifty-eight ranks distributed over Great, Swell, Choir and Solo divisions. This specification was sent to Professor Charles Howard Marsh who was studying with Marcel Dupré in Paris.

On January 4, 1927, Mr. Marsh wrote to Mr. Stoot, “I have your letter of December 18 enclosing (the) specification for the proposed organ at Redlands...In fact, I have just written Mr. Cortner the strongest letter I can, urging him

by all means to accept your proposition, which I honestly believe to be superior to anything he could get for the money in the U.S. I have tried to explain to him the superiority of the Casavant materials, workmanship and voicing over all American makers with the possible exception of Skinner—and inasmuch as you are offering a better balanced organ than Skinner. I hope the University will follow my advice and give you the contract.”

“The addition of a harp stop would be very simple...one suggestion I would like to make and that is the addition of a French Horn to the Solo... I showed this specification to M. Marcel Dupré...and (he) confirmed my own beliefs in the superior quality of the Casavant organ. I asked him about the addition of a French Horn and...he assured me that you could build a French Horn very similar and just as effective as the French Horn that Skinner builds. I have also talked with M. Dupré about the style of the console and he thinks as I do, the French style of stop-knobs in steps or terraces are preferable. I am suggesting this to Mr. Cortner also.”

On February 11, 1928, following completion of the instrument, Mr. Cortner wrote, “We wish to express to you our appreciation for the quality of the instrument which, we feel, in every sense of the word, is a first class organ.”

In November of the same year, University Organist Arthur Poister expressed his appreciation, “I am enjoying tremendously the greatness and the finesse of this lovely instrument.”

Opus 1230 was the third, and largest Casavant organ installed in California in 1927. ■



Restoration included painstaking work on each pipe behind the elaborate grill work, restoring any lost grill work and matching the original colors.

List of Stops

CASAVANT FRÈRES, OPUS 1230
1927

GREAT

16' Double Open Diapason
8' Montre
8' Open Diapason
8' Violin Diapason
8' Hohl Flute
8' Gemshorn
4' Octave
4' Harmonic Flute
2^{2/3} Twelfth
2' Fifteenth
Furniture V
16' Contra Tromba
8' Tromba
4' Clarion
Chimes
Sub Coupler
Unison Off
Super Coupler

SWELL

16' Bourdon
8' Open Diapason
8' Stopped Flute
8' Clarabella
8' Viola da Gamba
8' Voix Celeste
8' Aeoline
4' Principal
4' Flauto Traverso
2' Piccolo
Cornet Harm. II
Plein Jeu V
8' Oboe
16' Double Trumpet
8' Trompette
4' Clarion
8' Vox Humana
Tremolo
Chimes
Harp
Sub Coupler
Unison Off
Super Coupler

CHOIR

16' Double Dulciana
8' Open Diapason
8' Melodia
8' Dulciana
8' Unda Maris
4' Lieblich Flute
4' Violin
2' Flageolet
8' Clarinet
Tremolo
Chimes
Harp*
Celesta*
Sub Coupler
Unison Off
Super Coupler

SOLO

8' Stentorphone
8' Gross Flute
8' Viol d'Orchestra
8' Viole Celeste
4' Fugara

8' French Horn
8' Cor Anglais
8' Orchestral Oboe
8' Tuba Mirabilis
Tremolo
Zimbelstern
Sub Coupler
Unison Off
Super Coupler

PEDAL

32' Double Open Diapason
32' Bourdon (from Swell)
16' Open Diapason
16' Violine
16' Subbass
16' Dulciana
16' Bourdon (from Swell)
8' Octave (from 16')
8' Subbass (from 16')
8' Violine (from 16')
4' Subbass (from 16')
32' Bombarde (from 16')
16' Bombarde
8' Bombarde (from 16')
Chimes
Harp

COUPLERS

Great to Pedal 8', 4'
Swell to Pedal 8', 5^{1/3}', 4'
Choir to Pedal 8', 4'
Solo to Pedal 8', 4'

Swell to Great 16', 8', 4'
Choir to Great 16', 8', 4'

Solo to Great 16', 8', 4'
Solo to Swell 16', 8', 4'
Swell to Choir 16', 8', 4'
Solo to Choir 16', 8', 4'

Great to Solo 8'

Great to Choir Transfer

All Swells to Swell

Great & Pedal Enclosed
Choir Enclosed
Swell Enclosed
Solo Enclosed

Crescendo Pedal

Tutti on/off reversible

8 Solo pistons
8 Swell pistons
8 Great pistons
8 Choir pistons
8 Pedal pistons
8 Intermanual coupler pistons
12 General pistons/toestuds

99 level memory system



Instruction



The organ program at the School of Music has an enviable tradition of church music and performance majors. Previous professors of Organ and University Organists have included Arthur Poister, Porter Heaps, Leslie Spelman, Margaret Dow, Raymond Boese, Audrey Jacobsen-Lapp, Samuel John Swartz, Janet Krellwitz Harms, and Carey Robertson. The current professor is Irmengard Jennings.

The organ is used for teaching, student practice and performances. Students utilize the instrument for their junior, senior, and graduate recitals in addition to organ performance classes. The organ also serves for official university functions throughout the academic year including convocations and the annual Feast of Lights, and each summer for the annual Western Regional Conference of the United Methodist Church.

The Casavant organ, which was highly praised by Ernest M. Skinner during a trip to California in 1929, has been played by major concert artists of the world, including E. Power Biggs, Larry King, Virgil Fox, George Ritchie, and Clarence Mader. The annual Redlands Organ Festival, founded in 1987 by the late Dr. Swartz, continues to attract world famous scholars and organ virtuosi as performers and clinicians and a dedicated following of organ enthusiasts. ■



In 2001, our beloved Casavant Opus 1230 returned to its 1927 creators, the Casavant Frères in St. Hyacinthe, Québec, Canada for a much needed restoration.

While in Canada, 70-plus years of accumulated grime, soot, smog and dirt were removed from inside the organ, damaged pipes were repaired; those missing and beyond repair were replaced, remaining pneumatic actions were replaced by electric systems and windchests were rebuilt to the more reliable Pitman action.

The reeds now have
Cavaillé-Coll shallots.

In preparation for the
Casavant's return to the
university, the organ
chambers were repaired,

painted, new lighting was installed, and the organ's air system was redesigned to draw air from inside the Chapel rather than from the outside—a contributing cause of dirt entering the organ.

On January 6, 2003, the Casavant returned to the Chapel and with the assistance of three installers from Casavant Frères, a local organ technician and workers from Tilden-Coil Constructors Inc., the reinstallation began.

4,266 pipes were uncrated, sorted and laid onto the Chapel floor, which was cleared of half of its seating. Then pipe by pipe, the organ was installed—beginning with the largest pipes of the organ—the Pedal and Great divisions.

Once the organ was reinstalled, workers began the installation of the ornate plaster grills. Steel structural support beams were added behind the grills and lost grill sections were painstakingly restored by artisans. Once in place, painters completed the restoration by artfully matching the grill's original colors.

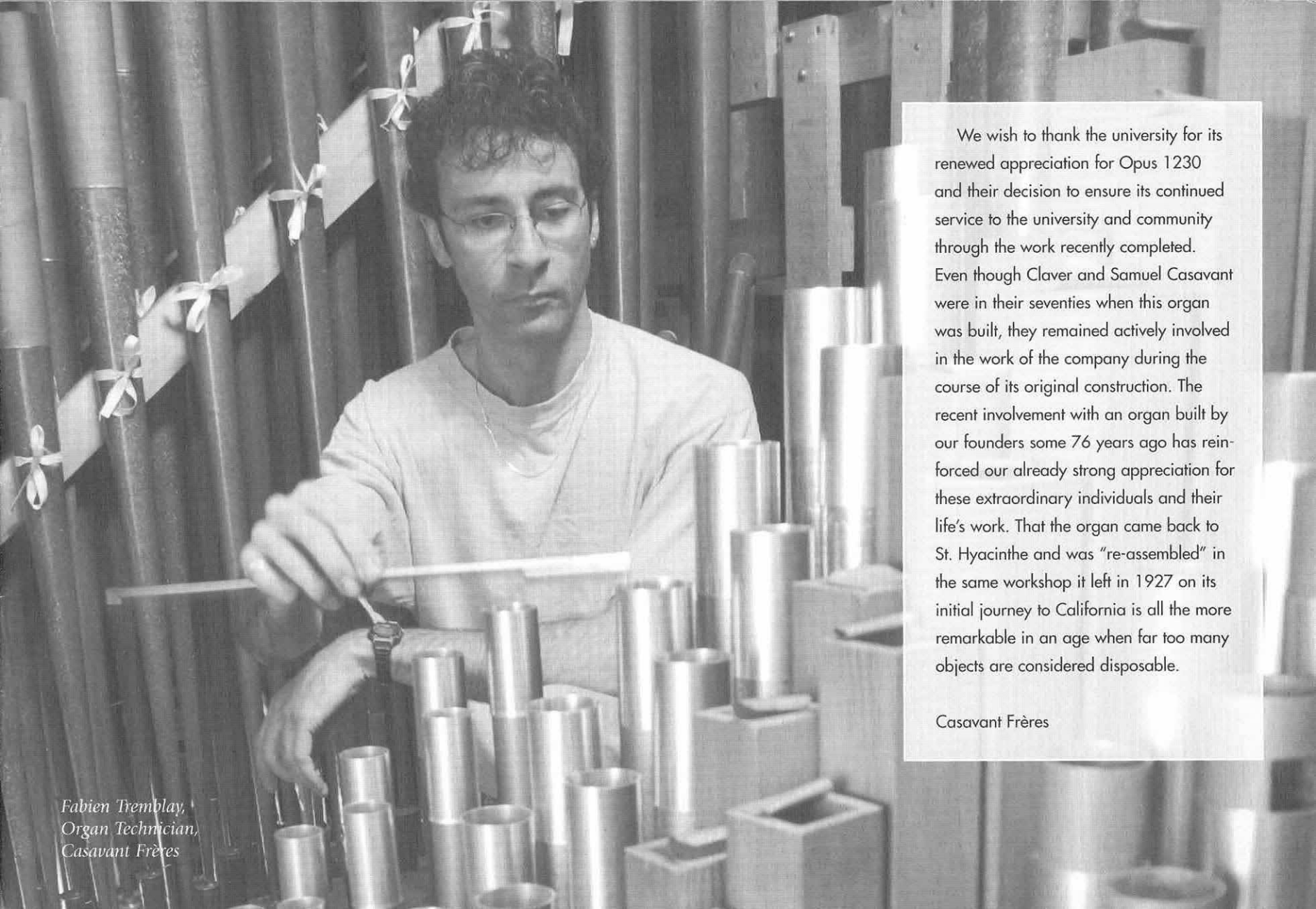
The next and final phase of the installation required the most meticulous care—the artistic interpretation of the actual final sound.

In early March, two voicers from Casavant Frères, experts with pipes built in the 1920s, arrived to complete the voicing and tuning of each pipe. For four weeks, the voicers adjusted each pipe to speak correctly within its rank and gave them their initial tuning. The final tuning of the entire organ was completed on April 3, 2003, and after a final playing, the contract with Casavant Frères was signed at the console.

The completely restored Casavant has a decidedly new sound. What was once a thick, heavy tone is now a clean, full, resonant one and the University of Redlands once again possesses one of the finest pipe organs in southern California. This truly remarkable instrument will not only enhance the teaching and performing of the organ repertoire, but will impact the many activities of the university and the community of Redlands.

Through its wise investment and stewardship, the University of Redlands can look forward to another 75 years of glorious music. ■

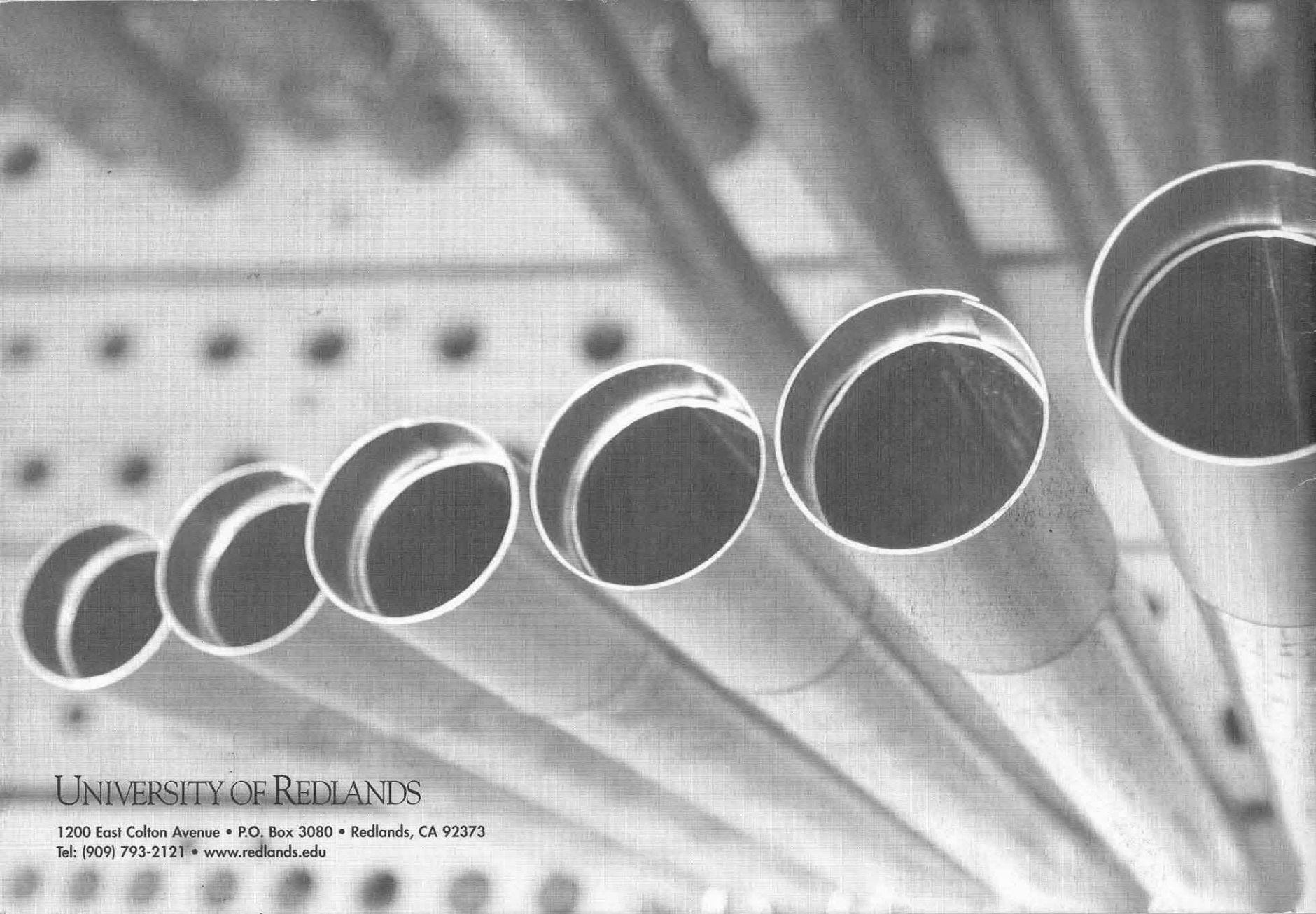
Restoration



We wish to thank the university for its renewed appreciation for Opus 1230 and their decision to ensure its continued service to the university and community through the work recently completed. Even though Claver and Samuel Casavant were in their seventies when this organ was built, they remained actively involved in the work of the company during the course of its original construction. The recent involvement with an organ built by our founders some 76 years ago has reinforced our already strong appreciation for these extraordinary individuals and their life's work. That the organ came back to St. Hyacinthe and was "re-assembled" in the same workshop it left in 1927 on its initial journey to California is all the more remarkable in an age when far too many objects are considered disposable.

Casavant Frères

*Fabien Tremblay,
Organ Technician,
Casavant Frères*



UNIVERSITY OF REDLANDS

1200 East Colton Avenue • P.O. Box 3080 • Redlands, CA 92373
Tel: (909) 793-2121 • www.redlands.edu