

In the Autumn of 1997, the church's musicians, Dr Robert Reeves and Seth Wertz engaged Jeff Weiler to revoice all the fluework and regulate the reeds of the organ. Mr Weiler invited Jonathan Ambrosino to collaborate in the endeavor. Foremost was a desire for a stronger, more melodically oriented ensemble (both in the treble and bass) with clearer, brighter principal choruses and increased definition throughout. What began as a corrective process of tonal rehabilitation – without the benefit of replacement or re-scaling of pipes – gradually revealed itself as a more significant musical opportunity.

Though un-encased, the organ within this unusual hexagonal shaped church is ideally sited in a wide, shallow loft whose angled side walls and an upwardly sloping ceiling lends excellent projection of tone into the reverberant church. In such an environment, it was possible to revoice the principal choruses in a strong, classical manner, in which the pipes of any given pitch are voiced at much the same power. Flutes and strings were similarly emboldened, yielding more interesting timbres and greater melodic intensity. Merely re-regulated, the fine gallic sounding chorus reeds remained much as before. The chamade trumpet was left virtually untouched as an heroic solo reed and as a testament to the abilities and ideals of Möller's renowned reed voicer Adolf Zajic.

Part of the challenge in the revoicing came in attempting to provide ways around some of the unusual gaps in the specification. While luxuriously equipped with a chamade reed, two 32' stops and three sets of Celestes, more basic registers (Grand 2½' and 2', Hautbois, Flûte harmonique) were lacking. A carefully balanced tonal structure, both within stops and between divisions was the first step in addressing musical demands. Other refinements, particularly in the re-balancing of the color reeds and the 4' Flutes, allowed for example, the Hautbois tone to be simulated through unusual combinations. Finally, two minor tonal changes overcame what voicing alone could not: recomposing the Grand Mixture one-half octave lower for better cohesion; and deriving an octave tierce out of the former carillon mixture, to give a truer sesquialtera voice (played an octave lower) than either of the alternative cornet registrations.

Ultimately, revoicing led to the organ consuming more than twice the original amount of wind. The static pressure was therefore raised and now the full ensemble taxes and excites the wind supply in a gently flexing manner. No effort was made to eliminate this welcome, vocal dynamic in the final Tutti.

Creating a fine church organ was the centerpiece of the revoicing project with the additional hope that its balances and timbres might lend themselves to a good cross-section of organ music, particularly the French symphonic repertoire. The result is an eclectic American organ with a French accent – essentially the style of instrument for which Marcel Dupré conceived most of his concert music – justified, we hope, by its choice for the recording by Jeremy Filsell of the complete works.



SAINT BONIFACE EPISCOPAL CHURCH SIESTA KEY, SARASOTA, FLORIDA



**The M.P. Möller Organ
Opus 11334 Built 1979**



**The M.P. Möller Organ in
Saint Boniface Episcopal Church, Siesta Key, Sarasota, Fl. USA
Opus 11334 Built 1979**

GRAND ORGUE		Pipes	POSITIF – <i>expressif</i>		Pipes
16'	Flûte Conique	61	8'	Flûte Bouchée	61
8'	Montre	61	8'	Cor de Chamois	61
8'	Bourdon	61	8'	Voix Angélique	61
4'	Prestant	61	4'	Prestant	61
4'	Flûte Conique	24	4'	Flûte á Fuseau	61
2'	Flûte á Bec	61	2'	Octavin	61
	Cornet II	122	1 ¹ / ₃ '	Larigot	61
	Fourniture IV	244		Carillon III-IV	220
	Tremblant		16'	Régál du Bois	61
8'	Doyen Trompette <i>(en chamade over Narthex doors)</i>	61	8'	Cromorne	61
				Tremblant	
				Cloche Etoile	12 Bells
	Grand Unisson Off			Positif Unisson Off	
	Grand 4'			Positif 16'	
				Positif 4'	
RÉCIT - <i>expressif</i>			PÉDALE		
16'	Bourdon	12	32'	Grand Bourdon	7
8'	Flûte á Cheminée	61	16'	Montre	32
8'	Viol de Gambe	61	16'	Soubasse	32
8'	Voix Céleste	61	16'	Flûte Conique (<i>Gd</i>)	
8'	Flûte Douce Celeste II	117	16'	Bourdon (<i>Rec</i>)	
4'	Prestant	61	10 ² / ₃ '	Quint (<i>Rec</i>)	
4'	Flûte Ouverte	61	8'	Prestant	32
2 ² / ₃ '	Nasard	61	8'	Flûte Conique (<i>Gd</i>)	
2'	Doublette	61	8'	Flûte á Cheminée (<i>Rec</i>)	
1 ³ / ₅ '	Tierce	61	4'	Basse de Choral	32
	Plein Jeu III-IV	220	4'	Flûte á Cheminée (<i>Rec</i>)	
16'	Contre Trompette	61	2'	Flûte Conique (<i>Gd</i>)	
8'	Trompette	61		Fourniture III	96
8'	Voix Humaine	61		Cymbale III	36
4'	Clairon	24		Grand Harmoniques VI	
	Tremblant		32'	Contra Bombarde	12
8'	Doyen Trompette (<i>Gd</i>)		16'	Bombarde	32
			16'	Contra Trompette (<i>Rec</i>)	
	Récit Unisson Off		16'	Regal de Bois (<i>Pos</i>)	
	Récit 16'		8'	Bombarde	12
	Récit 4'		8'	Trompette (<i>Rec</i>)	
			8'	Doyen Trompette (<i>Gd</i>)	
			4'	Clairon	12
			4oz	Chival Regal (<i>Pos</i>)	

COUPLEURS					
8'	Grand au Pédale	16'	Récit au Grand	8'	Grand au Positif
8'	Récit au Pedale	8'	Récit au Grand	4'	Grand au Positif
4'	Récit au Pédale	4'	Récit au Grand		
				16'	Récit au Positif
8'	Positif au Pédale	16'	Positif au Grand	8'	Récit au Positif
4'	Positif au Pédale	8'	Positif au Grand	4'	Récit au Positif

PISTONS (clavier)	PISTONS (pedale)	INVERSEUR(pedale)	
Récit 5	Pédale 5	32' Contra Bombarde	Grande au Pédale
Grand 4	Généraux 10	32' Grande Bourdon	Récit au Pédale
Positif 5		Cloche Etoile	Positif au Pédale
Généraux 10		Tout	
Tout (Inverseur)			
Adj Combinaisons			
Biffer		32 levels of solid state memory	



M P Möller of Hagerstown, Maryland, as their Opus 11334, built the Organ at Saint Boniface Episcopal Church in 1979. The church musicians, Don Ryno and Seth Wertz, with the intention that the organ should reveal a specifically French bias, drew up the specification. Apart from the nomenclature and fiery Récit reeds, the instrument was more typical of its builder's other work, speaking within the American eclectic vernacular of its day.