

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 lend 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 en-chamade trumpet was left virtually untouched as a 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 an en-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.

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, in the hopes of Reeves and Wertz, by its choice for the recording by Jeremy Filsell of the complete works. Listen and make your own judgement!

In 2011, under the direction of Music Minister, Neil Page, the console was refurbished and the console action changed from pneumatic to electric. The pneumatics had become unreliable and electrification provided greater flexibility for the player and allowed freer mobility of the console. At the same time the much-needed Hautbois was added to the Récit, providing both a gentle chorus reed and a distinctive solo voice. The organ now comprises 49 ranks and 3180 pipes.



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 Chamais	61
8'	Bourdon	61	8'	Voix Angélique	61
4'	Prestant	61	4'	Prestant	61
4'	Flûte Conique	24	4'	Flûte à Fuseau	61
2'	Flûte à Bec	61	2'	Octavin	61
	Cornet II	122	1 ¹ / ₃ '	Larigot	61
	Fourniture IV	244		Carillon III-IV	220
	Chimes		16'	Régal du Bois	61
	Tremblant			Cromorne	61
16'	Contra Bombarde	61	8'	Doyen Trompette (<i>Gd</i>)	
8'	Bombarde	61		Tremblant	
4'	Clairon Harmonique	61		Cloche Etoile	12 Bells
8'	Doyen Trompette (<i>en chamade over Narthex doors</i>)	61		Positif Unisson Off	
	Grand Unisson Off			Positif 16'	
	Grand 4'			Positif 4'	
	Grand 16'				
RÉCIT - <i>expressif</i>			PÉDALE		
16'	Bourdon	12	32'	Grand Bourdon	7
8'	Flûte à 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>Réc</i>)	
8'	Hautbois	61	10 ² / ₃ '	Quint (<i>Réc</i>)	
4'	Prestant	61	8'	Prestant	32
4'	Flûte Ouverte	61	8'	Flûte Conique (<i>Gd</i>)	
2 ² / ₃ '	Nasard	61	8'	Flûte à Cheminée (<i>Réc</i>)	
2'	Doublette	61	4'	Basse de Choral	32
1 ³ / ₅ '	Tierce	61	4'	Flûte à Cheminée (<i>Réc</i>)	
	Plein Jeu III-IV	220	2'	Flûte Conique (<i>Gd</i>)	
16'	Contre Trompette	61		Fourniture III	96
8'	Trompette	61		Cymbale III	36
8'	Voix Humaine	61		Grande Harmoniques VI	
4'	Clairon	24	32'	Contra Bombarde	12
	Tremblant		16'	Bombarde (<i>Gd</i>)	
8'	Doyen Trompette (<i>Gd</i>)		16'	Contre Trompette (<i>Réc</i>)	
	Récit Unisson Off		16'	Regal du Bois (<i>Pos</i>)	
	Récit 16'		8'	Bombarde	12
	Récit 4'		8'	Trompette (<i>Réc</i>)	
			8'	Doyen Trompette (<i>Gd</i>)	
			4'	Clairon	12
			4oz	Chivas Regal (<i>Pos</i>)	

COUPLEURS					
8'	Grand au Pédale	16'	Récit au Grand	16'	Grand au Positif
8'	Récit au Pédale	8'	Récit au Grand	8'	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 (<i>clavier</i>)	PISTONS (<i>pedale</i>)	INVERSEUR (<i>pedale</i>)	
Récit 6	Pédale 6	32' Contra Bombarde	Grande au Pédale
Grand 6	Général 12	32' Grande Bourdon	Récit au Pédale
Positif 6	Sequencer +/-	Cloche Etoile	Positif au Pédale
Général 12		Tout	
Tout (Inverseur)			
Manual transfer			
Adj Combinaisons			
Biffer			
Sequencer +/-			

Peterson ICS-4000 Pipe Organ Control System



M P Möller of Hagerstown, Maryland, as their Opus 11334, built the Organ at Saint Boniface Episcopal Church in 1979. The instrument is based on a design by Ministers of Music Don B. Ryno and Seth D. Wertz, with the intention that the organ should reveal a specifically French character. 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.