

From the Director of Music and Organist

Our journey to the Anna Catharine Grace Memorial Pipe Organ began in the 1990s. The zinc pipework of the 1985 Möller began to fail shortly after the instrument was installed. My predecessor, Stephan Calvert, and Fr. Kevin Bazzel, the rector when I was hired in 2013, were both aware that work needed to be done; however, this was postponed due to a critical exterior restoration of the cathedral. In 2015, Mark Hayes (our technician, and now assistant organist) brought the true scale of these problems to our attention; a massive failure of the action during Christmas masses confirmed that work had to be done.

Each firm from whom we requested a proposal advised a new organ, due to flaws in the original concept. At this point, a decision was made to pursue a mechanical-action instrument, both for maintenance economies and for the more intimate, conversational playing experience that it provides. Beginning with an eclectic concept (where service playing, choral accompaniment, and organ literature all have top billing), I was reminded of the dramatic effect of French reeds in a generous acoustic like ours. The French organbuilding school was not represented in Birmingham or our region, so we found our way to Noack. Didier Grassin's elegant designs and crisp actions, along with tonal oversight from Bertrand Cattiaux, seemed a perfect recipe. Playing this instrument daily has confirmed that!

Opus 164 has an unforced, vocal character that complements

the grounding of our music apostolate in Gregorian chant and polyphony, but it also has ample power to support the robust congregational singing for which our parish is known. Unique voices, such as those modeled directly after Clicquot and Cavallé-Coll, and the instrument's enormous expressive range, are a revelation. Many visitors are surprised at the organ's chameleonlike ability to faithfully render German repertoire and English anthem accompaniments. This is not a one-trick pony! Here I must mention the sensitive, refined voicing of Nami Hamada, whose faithful work in "making things polyphonic" led to an elegant and versatile instrument.

Special thanks to Mr. Grassin, who managed to deliver the organ in the middle of the COVID pandemic, and who artfully coordinated and shaped the various parts of the project. We continue to give thanks for the entire Noack team and M. Cattiaux for patience with my many questions and for becoming friends during this amazing journey. Your commitment to quality speaks for itself. Mark Hayes was invaluable at every stage, as were Cindy Coyle and Andrew Hicks of ArchitectureWorks, who helped prepare many upgrades surrounding the instrument's installation. Finally, I wish to thank our rector, Fr. Bryan Jerabek—who guided and supported the project from inception to completion—and our parishioners. It is an amazing gift to work for those who value and participate in our music and liturgy, but who also see this project as an offering to Almighty God for his many blessings.

BRUCE LUDWICK JR.

The Cathedral of St. Paul • Birmingham, Alabama Noack Organ Company • Opus 164

I. GREAT

- 16 Double Diapason
- 8 Open Diapason
- 8 Viola
- 8 Harmonic Flute
- 8 Chimney Flute
- 4 Principal
- 4 Open Flute
- 2 $\frac{3}{4}$ Twelfth
- 2 Fifteenth
- 1 $\frac{3}{5}$ Seventeenth
- 1 $\frac{1}{2}$ Fourniture II
- 1 Mixture IV
- 2 $\frac{3}{4}$ Cornet III
- 8 Trumpet
- Tremolo

II. CHOIR (enclosed)

- 16 Quintaton
- 8 Diapason
- 8 Gedackt
- 8 Viola
- 8 Unda Maris
- 4 Principal
- 4 Chimney Flute
- 2 $\frac{3}{4}$ Nasard
- 2 Fifteenth
- 2 Nachthorn
- 1 $\frac{3}{5}$ Tierce
- 1 $\frac{1}{2}$ Larigot
- 1 Mixture III–IV
- 16 Clarinet
- 8 Cornopean
- 8 Cromorne
- 8 Chamade (TC)
- Tremolo

III. SWELL (enclosed)

- 16 Bourdon
- 8 Diapason
- 8 Harmonic Flute
- 8 Gamba
- 8 Celeste
- 8 Stopped Diapason
- 4 Prestant
- 4 Traverse Flute
- 2 Octavin
- 2 Mixture IV
- 8 Oboe
- 8 Vox Humana
- 16 Bassoon
- 8 Harmonic Trumpet
- 4 Harmonic Clarion
- Tremolo

PEDAL

- 32 Subbass
- 16 Subbass (ext.)
- 16 Contrabass
- 16 Bourdon (Sw.)
- 8 Open Bass
- 8 Stopped Flute
- 4 Octave
- 32 Contre Bassoon
- 16 Bombarde
- 16 Trombone (ext.)
- 16 Bassoon (Sw.)
- 8 Trumpet
- 4 Clarion

COUPLERS

- Swell to Great
- Choir to Great
- Swell to Choir
- Swell to Pedal
- Choir to Pedal
- Great to Pedal

Eight divisional pistons for the manuals; four divisional pistons for the Pedal
Ten general pistons, each on 100 levels
Zimbelstern

This organ was handcrafted by the Noack Organ Company:

Mary Beth DiGenova
Didier Grassin
Brett Greene
Nami Hamada
Eric Kenney
Liz McKersie
Elsa Nelson
David Rooney
Dean Smith
Aaron Tellers

With the help of:

Bertrand Cattiaux
Luca Scotti and his team
J. Stinkens Orgelpijpenmakers
Terry Shires and his team
Catarina Grönlund and her team
Organ Clearing House team: Amory Atkins,
Terence Atkin, and Josh Wood
Dick Houghten and Vladimir Vaculik
Josh Sidlowski—Dogtown Restoration Co.

Cover photo: Mary Dillard