



Church of Saint Ann
City of Washington
150th Parish Anniversary Year

*Beauty,
In all its material and practical expressions exists
to draw humanity into the redeeming
beauty of God.*

*Churches do not hold
organ recitals, arts festivals, and concerts
simply because these are nice, inspiring pursuits.*

*Commitment to the beautiful is
intrinsic to the Church's life
for the reason that the Church's vision
is the eternally beautiful city.
This commitment, it may be argued, is especially
incumbent upon large urban churches.*

*The Church today can play a role in
bringing the arts back from
alienation from the transcendent -
an alienation that has led the arts themselves
into severe disorientation and crisis.*

*Church art programs can
elevate and ennoble what beauty exists
in the human city and
among its artists and poets.*

Oliver Latry Organist

PROGRAM

Alexandre-Pierre-François BOËLY (1785 – 1858) :

Fantaisie et fugue en Si bémol Majeur

César FRANCK (1822 – 1890) :

Pastorale

Louis Vierne (1870 – 1937) :

Allegro vivace (extrait de la 1^{ère} Symphonie)

Eugène GIGOUT (1844 – 1925) :

Aria de la Cantate de la Pentecôte

Johann-Sebastian BACH (1685 – 1750) :

Passacaille et fugue en Ut mineur BWV 582

INTERVAL

Gaston LITAIZE (1909 – 1991) :

Reges Tharsis

Jean LANGLAIS (1907 – 1991) :

Nativité (extrait des « Poèmes évangéliques »)

Olivier MESSIAEN (1908 – 1992) :

Les Anges (extrait de « La Nativité du Seigneur »)

Marcel DUPRÉ (1886 – 1971) :

Variations sur un Noël

Olivier LATRY (né en 1962) :

Improvisation

*Reception to follow concert by accessing stairways to the left of the altar
and right stairway in the vestibule*

We welcome you to take these programs with you

Olivier Latry

Organist



French organist Olivier Latry is one of the most distinguished concert organists in the world today. One of three titular organists at the Cathedral of Notre-Dame in Paris, he is also Professor of Organ at the Paris Conservatory of Music, Organist Emeritus with the Montreal Symphony Orchestra in Canada, Artist in Residence at the Dresdner Philharmonie for 2017-2019, and he maintains a full schedule of concert performances appearing regularly as a soloist at prestigious venues and festivals, and with leading orchestras around the world.

Having performed in more than fifty countries on five continents, Mr. Latry does not want to specialize in any specific repertoire, but rather wishes to explore all styles of organ music, as well as the art of improvisation. At the turn of the twenty-first century, to celebrate Olivier Messiaen as one of the greatest composers of the 20th century, he performed three complete cycles (six recitals each) of Messiaen's organ music, at the Cathedral of Notre-Dame in Paris, the Church of St. Ignatius Loyola in New York City and St. Paul's Cathedral in London. Mr. Latry has also inaugurated many significant concert hall organs around the world, including Verizon Hall (Philadelphia USA), The Palace of the Arts (Budapest, Hungary), and The Musikverein (Vienna, Austria). In 2014 he performed the inaugural concert series at the Royal Festival Hall in London (UK).

In addition to concerts and teaching, Mr. Latry has made many acclaimed recordings. His most recent includes a 2019 recording entitled “Bach to the Future” on the la Dolce Volta label; the last commercial recording made of the Notre-Dame Cathedral organ before the devastating fire. Also relatively recent are a 2016 recording for Warner Music on the Philharmonie de Paris’ new Rieger organ, and another recording on the Naïve label entitled “Trois Siècles d’Orgue Notre-Dame de Paris” featuring music composed by past and current organists of Notre-Dame Cathedral and performed on the Notre-Dame Cathedral organ. Previous recordings are numerous on the BNL label featuring music of Bach, Widor’s *Symphonies* 5 and 6, Vierne’s *Symphonies* 2 and 3 and the complete works of Duruflé. With Deutsche Grammophon he has recorded a transcription disc entitled “Midnight at Notre-Dame”, as well as discs featuring the organ works of César Franck, and the complete organ works of Olivier Messiaen. He has also recorded the Poulenc *Concerto* and the Barber *Toccata Festiva* with the Philadelphia Orchestra, and the Jongen *Symphonie Concertante* with the Liège Orchestra.

Mr. Latry was born in Boulogne-sur-Mer, France, in 1962 where he began his musical studies. He later attended the Academy of Music at St. Maur-des-Fossés, studying organ with Gaston Litaize. From 1981 to 1985 he was titular organist of Meaux Cathedral, and at the age of 23 won the competition to become one of the three titular organists of the Cathedral of Notre-Dame in Paris along with Philippe Lefebvre and Jean-Pierre Leguay; the three of them succeeding Pierre Cochereau. In 1990 he succeeded his teacher, Gaston Litaize, as organ professor at the Academy of Music at St. Maur-des-Fossés, and then subsequently in 1995 was appointed Professor of Organ at the Paris Conservatory where he continues to teach today along with his distinguished colleague, Michel Bouvard.

In recognition of his distinguished work in the field of organ performance and teaching, Mr. Latry has received many prestigious awards and honorary degrees including the Prix de la Fondation Cino et Simone Del Duca (Institut de France–Académie des Beaux-Arts) in 2000, and “Honoris Causa” Fellowships from the North and Midlands School of Music (UK) and from the Royal College of Organists (UK) in 2007. He was also presented the International Performer of the Year award by the New York City chapter of the American Guild of Organists in April 2009, and received an honorary Doctor of Music degree from McGill University in Montreal Canada in 2010.

Current as of September 2019

The Organ

Robert Bright and Darryl Podunavac

On a snowy spring day in 1999, the Létourneau organ arrived at the threshold of St. Ann's. Thus began the culminating events of the installation that were in planning, design, and construction phases for over two years. In an age where unbridled technology, speed and impersonalism dominate life, we find a marriage of the best tradition, ingenuity, art and human relationship that man has to offer.

American Organ construction in modern times has overcome periods of confused identity, dryness, "ideological" renaissance and mechanized production, to a time today where the art of building organs is reminiscent of the magnificent works of European organ building, where generations, cultures, artistic periods and refined craftsmanship created singularly identifiable instruments, each a masterpiece in its own right.

The French Canadian firm selected for the St. Ann's installation is a family business headed by Fernand Létourneau, employing members of his own family and a host of highly skilled and experienced craftsmen since 1979. There, under one 'roof', the entire instrument was meticulously restored and recreated. The new organ is eclectic and classical in style, with a 'French accent' as the builder likes to say. Therefore it will be suitable for all periods of organ repertoire and Catholic liturgies, and especially versatile in French Romantic organ literature, as it was voiced and registered with this great period of organ building and composition in mind.

The original St. Ann's Casavant pipe organ was carefully disassembled and taken in its entirety to

St. Hyacinthe, Québec, its coincidental place of birth. There, it underwent a complete transformation to the instrument that is heard today. Original pipe-work and wind-chests that were suitable for re-use were cleaned, amended, and modified as necessary to compliment entirely new components.

As was the case of many instruments of the time of the original St. Ann's Casavant, there was no wood casework. The Létourneau organ was designed to have sufficient wood casework to enhance the instrument musically, as well as to provide a splendid architectural augmentation to the St. Ann's Catholic Church. This can be seen in the new case and ornamental screen that cantilevers over the existing concrete platforms, nearly 16 feet high. Completely hand-made in American Red Oak, they contain the new pipes, and provide a resonant sounding board for the instrument. They were designed to be completely complimentary to the neo-gothic style architecture of St. Ann's and were stained to be very close in color to the existing wood work found throughout the church.

The organ is brought to life with a German manufactured 4 1/2 horsepower 'Blower' located underneath the vestibule of the church. A new electrical distribution panel was installed to accommodate the necessary power for the new instrument, as well as power and lighting enhancements to the choir loft. From the blower, air is conducted through a static pressure wind reservoir in the blower through a static pressure wind reservoir in the blower room, through

welded duct work continuing up through the floors, to the level of the organ.

The wind is distributed to separate wind reservoirs which supply air to the four main 'divisions' of the organ; The Grand Orgue, Récit, Positif, and Pédale. After regulation to a lower pressure, the air enters seven separate wooden and wind chests, constructed of North American Poplar. In this instrument, the 'electric-slider' wind chests with 'stabilizers' enable a constant air pressure to flow through a particular division, or rank of pipes, similar to how the master builders of the seventeenth century did in 'tracker-style' instruments. The only difference, is that an electromagnet opens a pallet under each channel of the wind chest, allowing air to flow when a key is pressed. This type of wind chest also enabled the builder to increase the amount of pipes by over one third, in just a slightly larger space than the original. It also enables the console to be located more conveniently, yet in close proximity to the pipes. Finally, the wind reaches the myriad of different types of styles of pipes. There are over 3,600 pipes ranging in size from sixteen feet in length and over one foot in diameter, to less than 1/2 inch in length and less than 1/4 inch in diameter. The highly polished new 'façade pipes' are 70 % tin and 30% lead. The painstaking process began with rolling the pipes by hand and subsequently polishing them in many steps to a highly polished sheen. They are not coated, as the sound of the pipe depends on its metal or wood composition. Other pipes, including the reed pipes, fashioned in the 'Cavaille Coll' tradition or style, are 56% tin and 44% lead. Each pipe, existing and new, had to be individually voiced and tuned. At St. Ann's, a tuning fork was used for the initial tuning (by ear) of the 4' Prestant on the "Grande Orgue" division at

division at equal temperament and subsequently the entire organ was brought into tune with that rank of pipes.

There are also, several wooden ranks, or sounds of pipes in the organ. New wood additions are the 8' Bourdon on the Positif and the 32' half-length Contra bombarde in the pedal.

The pipes are controlled by a console that houses three keyboards and pedal board. Electronically, the console is controlled by state of the art electronic systems.

The first phase of restoration began in December 2018 which included technical and tonal enhancements, including the replacement of the 16' metal pipes due to the initial zinc alloy mixture in the pipe material that created an unstable integrity issue. The next two years twenty-four of the original Casavant organ ranks that were worked into the present instrument will be replaced by new speaking ranks by Létourneau, thus bringing the organ to its highest standard.

As one can see, the artistry and mechanics of such an instrument are complex. This is just a short summary of hundreds of years of the evolution of "The king of instruments" (Mozart). This installation is fitting for its place at St. Ann's Church and the Universal Church, as the "pipe organ is to be held in high esteem in the Latin Church for it is the traditional musical instrument, the sound of which can add a wonderful splendor to the Church's ceremonies and powerfully lift up everyone's minds to God and higher things."

(Vatican II Sacrosanctum

Darryl Podunavac was assistant organist/choirmaster at St. Ann's Church from 1992 to 2004. He presently is Owner and Founder at [Lux Mundi, LLC](#) a land acquisition, entitlements, design and construction company based in Orlando, FL.

ORGUES LÉTOURNEAU, 1999

SPECIFICATION OF THE ORGAN

GRAND ORGUE	Pitch	Pipes	POSITIF EXPRESSIF	Pitch	Pipes
Montre	16	61	Bourdon á bois	8	61
Montre	8	61	Gambe	8	61
Bourdon	8	61	Principal	4	61
Flûte harmonique	8	61	Flûte á fuseau	4	61
Flûte á cheminé	4	61	Octave	2	61
Quinte	2 2/3	61	Larigo	1 1/3	61
Doublette	2	61	Cymbale IV	1	244
Forniture IV	1 1/3	244	Cromorne	8	61
Grand Foruniture VII	2 2/3	305	Trompette de-fête	8	61
Grand Cornet V	8	244	Trompette en-chamade	8	61
Trompette	8	61	<i>Tremulant</i>		
Trompette en Chamade	8	61	<i>Positif 16</i>		
<i>Grand Orgue 16</i>			<i>Positif Unisson Off</i>		
<i>Grand Orgue Unisson Off</i>			<i>Positif 4</i>		

RÉCIT (ENCLOSED)	Pitch	Pipes	PÉDALE	Pitch	Pipes
Bourdon	16	12	Bourdon	32	elec.
Flûte a cheminée	8	61	Flûte	16	32
Viole de Gambe	8	61	Montre	16	32
Viole céleste (GC)	8	54	Subasse	16	32
Principal	4	61	Octavebasse	8	32
Flûte conique	4	61	Bourdon	8	32
Nazard	2 2/3	61	Choralbasse	4	32
Flûte ouverte	2	61	Forniture IV	5 1/3	128
Tierce	1 1/3	61	Contre Bombarde	32	32
Plein Jeu V	2	305	Bombarde	16	32
Trompette harmonique	16	61	Trompette Harmonique	8	32
Trompette harmonique	8	61	Trompette	4	32
Hautbois	8	61	Chalumeau	4	32
Clarion harmonique	4	61	Trompette de fête	8	-
<i>Tremulant</i>					
<i>Récit 16</i>					
<i>Récit Unisson Off</i>					

COUPLERS TILTING TABLETS:

Grand Orgue to Pedale	8	Positif to Pédale	8	Récit to Positif	16
Récit to Pédale	8	Réceit to Pédale	4	Récit to Positif	8
Récit to Grand Orgue	16	Positif to Grand Orgue	16	Récit to Positif	4
Récit to Grand Orgue	8	Récit to Positif	16		
		Récit to Positif	8		

Church of Saint Ann
Wisconsin Avenue at Tenley Circle North West
City of Washington

Rev. Msgr. James D. Watkins
Pastor

Mr. Robert N. Bright
Director of Music

Miss Natalie Plumb
Director of Communications & Youth Ministry

Mrs. Lys Schaeffer
Coordinator of the Parish School of Religion

Mr. Peter Cantama
Administrative Assistant

For more information about Saint Ann's Church

*Visit us at **stanndc.org/150***

We wish to thank

David M. Storey Pipe Organ Builders

For their constant care and maintenance of our Létourneau organ
3325 Clipper Mill Rd, Baltimore, MD 21211
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ST. ANN

CATHOLIC CHURCH

CELEBRATING 150 YEARS

Established 1869 #StAnn150