

# The Dedication of the GLENN MEMORIAL ORGAN

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Glenn Memorial United Methodist Church  
Emory University, Atlanta, Georgia



# To Serve This Community

Emory University and the Glenn Memorial United Methodist Church have shared a common life for over 60 years. This history has grown not just out of the cooperative use of buildings, but also from mutual concern for the life of the intellect and the spirit. When the Emory-Glenn Organ Committee was created to plan, fund and supervise the installation of a new organ, it saw as its purpose the strengthening, through musical expression, of this joint commitment.

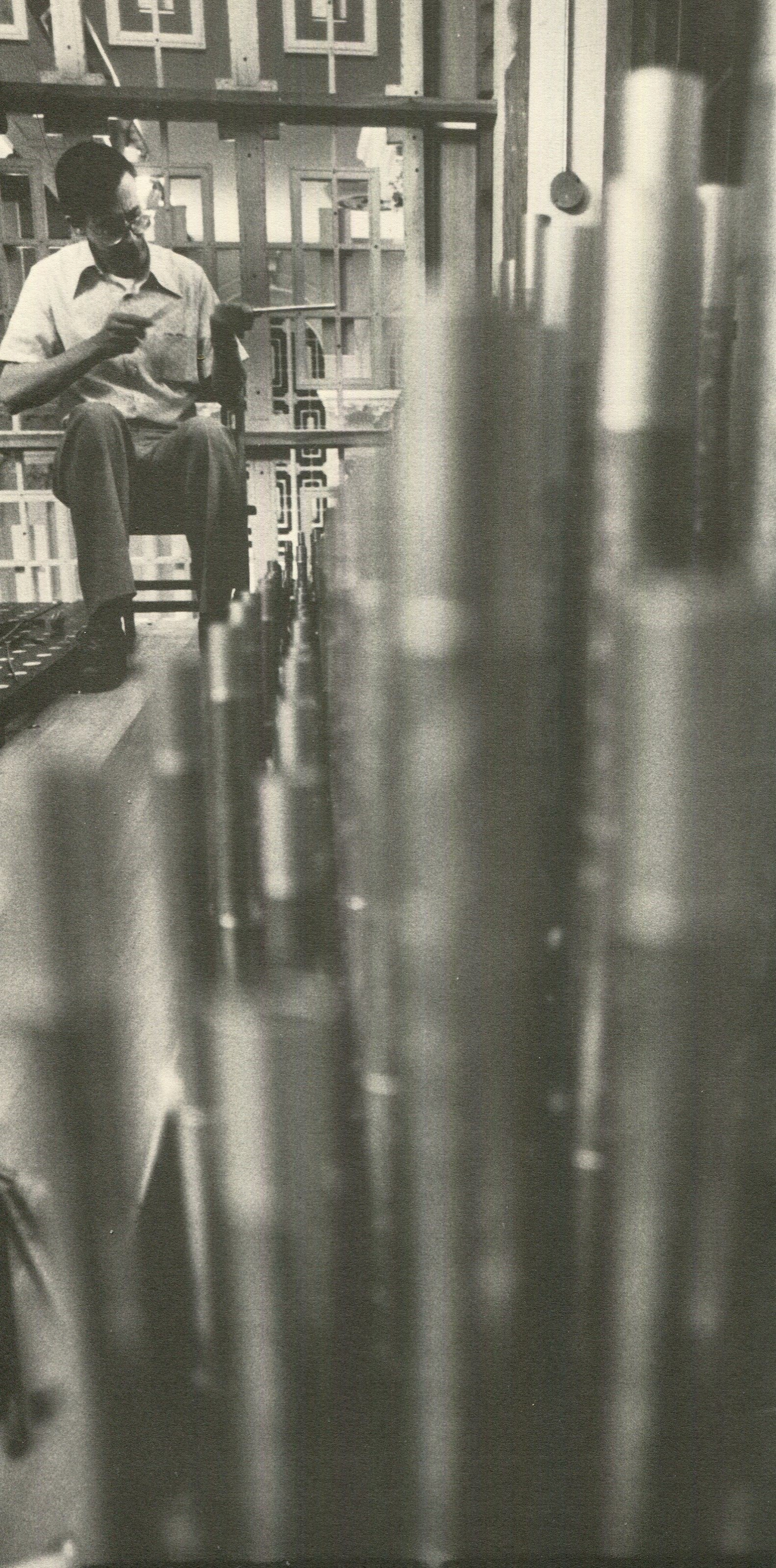
"An organ shared by the preeminent church-related university in this area of the country and a vigorous, urban congregation ministering to the surrounding university and local communities should be an outstanding instrument capable of meeting rigorous standards for supporting worship, teaching and performance."

With the installation of the new Casavant organ, this goal has been reached and the tradition of mutual support has been enhanced.

The difficult task facing the two institutions has been to offer versatility without sacrificing strength in any of the modes for which the organ has been created. The instrument will be used in at least three clearly defined settings: worship and ceremony, instruction, and performance.

Glenn Church is a congregation founded in the Wesleyan tradition, and Wesleyan theology is often expressed best through its hymns. It is essential then that this instrument be created especially to support and enrich the statements of faith and belief offered through congregational singing. In addition, this organ has to provide a complement of highest quality to the excellent choral work which the University and the Church have come to enjoy and expect.

The organ must also provide both subtle and obvious teaching opportunities. To an extent never before possible in the Glenn Auditorium this instrument will educate audiences and congregations by its quality of design and clarity of sound. The music departments of the University and Glenn Church now have a marvelous resource to teach students of the organ and to support vocal instruction.



# The Casavant Organ Company

In 1837, Joseph Casavant, a blacksmith by trade, returned to school at the College of Ste. Thérèse near Montréal. While a student there, he was asked by l'abbé Ducharme to restore an old organ to working condition. This was his first organ-building venture.

Three years later, Casavant received his first organ contract. Then in 1850, he was commissioned by the Bishop of Bytown, now Ottawa, to build a three-manual instrument for the cathedral there. Before his retirement in 1866, he produced 17 organs in his St. Hyacinthe shop for churches and seminaries in Canada.

When Joseph Casavant died in 1874, his two sons, Claver and Samuel, had already shown a great interest in organ building. The two brothers traveled widely in Europe, visiting builders and significant organs. On their return to St. Hyacinthe in 1879 they established themselves as Casavant Frères on the site where the present factory stands.

Their first contract was a two-manual organ of 13 stops for La Chapelle Notre-Dame de Lordes in Montréal. Claver was 24 and Samuel not yet 21. Further contracts followed at the rate of two or three a year.

The instrument which firmly established Casavant Frères as organ builders of international repute was a four-manual, 82-stop organ completed in 1890 for the Church of Notre-Dame in Montréal. It was the Casavants' first use of electro-pneumatic action. In 1895, the Casavants built their first organ for the United States, in Notre-Dame Church in Holyoke, Massachusetts. The year 1899 marked the production of Opus 100 — their one-hundredth instrument. Opus 200 came in 1904, Opus 500 in 1912, and Opus 1000 in 1923.

During their lifetimes, the brothers Casavant established the finest traditions of craftsmanship among their employees and a strong organization to carry on these traditions after them. This organization continues today to stand for the artistic integrity and painstaking care the Casavants cherished.



# The Glenn Memorial Organ

The new organ for Glenn Memorial Church is Casavant's opus 3529. There are 48 independent stops, 71 ranks, and a total of 3,836 pipes. The specifications include many features of the French symphonic organ tradition of Cavaille - Coll.

The organ is located in chambers on either side of the chancel. On the right side are the Grand Orgue and Positif divisions and the Soubasse 16 for the pedal. On the left side are the Récit and Pédale divisions. The console is on casters and normally rests on a lift provided for the purpose of removing the console from the chancel when it is not needed. The console is made of oak, finished to match surrounding woodwork. Manual natural keys are ebony; manual sharps are rosewood with ivory caps.

Jean-Louis Coignet, tonal director, has provided the following remarks on the organ's distinctive qualities:

"While scaling this organ and designing its Mixtures, the specific acoustic of the building was constantly on my mind. This is why I used variable scaling for these stops: rather large bass, then a slowly decreasing scale for the mid-range, and larger scales for the treble. Such a progression improves the singing quality of the individual stops and promotes 'the ascending voicing' along Cavaille-Coll lines.

"From the beginning, I felt it necessary to provide this large instrument with a rich Principal Chorus in keeping with the French tradition. This was the aim of the Grande Fourniture II-IV which contains both 16' and 32' resultants. The Fourniture VI was designed for two purposes: to crown the Grand Fourniture in building a "Grand Plein Jeu" and to permit playing contrapuntal music. The Mixtures of the three divisions are arranged on a kind of pyramid. The top of the Grand Orgue Mixtures is  $\frac{1}{8}'$  at 65, that of the positif Cymbal is  $\frac{1}{12}'$ , and the Récit Plein Jeu culminates at  $\frac{1}{16}'$  foot."

# The Donors

The new organ at Glenn has been made possible by a major grant from The Wilbur Fisk Glenn Memorial Foundation, by support from Emory University and by generous contributions from the members of Glenn Memorial United Methodist Church.

## Emory-Glenn Organ Committee

Mr. Paul Anderson Sr., *Chairman*  
Mr. Ray Bush  
Dr. Lloyd Chapin  
Mr. John Kiser  
Mrs. Marian Lord  
Mr. Charles McTier  
Mr. Edward Ramlow  
Dr. Don Sailors  
Mr. Robert Williams  
Dr. Carlton Young

# Glenn Memorial

The Congregation that became Glenn Memorial United Methodist Church first gathered in January of 1920 at Emory's Durham Chapel. Originally founded as Emory Methodist Church, the congregation met for five years under the combined pastorate of four part-time ministers who also taught at the Candler School of Theology. In 1925, an Emory Bible professor became full-time pastor: by this time the congregation also had grown enough to have its own house of worship.

In 1926, First National Bank board chairman Thomas K. Glenn and his sister Flora Glenn Candler made bequests to Emory for constructing a church building and separate auditorium. The Depression changed those plans: Emory's board of trustees instead economized and built both under one roof. The structure was dedicated in 1931.

"Because of the religious atmosphere in which they lived," the *Atlanta Constitution* wrote in 1940 about the Glenns, "the brothers (Thomas and William) and sister built church, Sunday school buildings and parsonages . . . Several years ago," the newspaper continued, "the three pooled their childhood ideas and built a handsome church at Emory University and called it Glenn Memorial Church as a loving tribute to their minister father and mother (the Rev. and Mrs. Wilbur Fisk Glenn)." Thomas Glenn also provided funds for the first church organ, which came from downtown Atlanta's Metropolitan Theater.

Chapel attendance no longer was required after W.W. II, but the building continued to be shared, Emory using it for recitals, lectures and graduation. It was remodeled in 1960 to look more like a church than an auditorium.

Glenn Memorial and the Little Chapel in the Church School Building are listed in the National Registry of Historic Places.

# Specifications

| GRAND ORGUE                       |                         | Feet  | Pipes |
|-----------------------------------|-------------------------|-------|-------|
| 1.                                | Violon                  | 16    | 61    |
| 2.                                | Montre                  | 8     | 61    |
| 3.                                | Bourdon                 | 8     | 61    |
| 4.                                | Prestant                | 4     | 61    |
| 5.                                | Flute a cheminée        | 4     | 61    |
| 6.                                | Doublette               | 2     | 61    |
| 7.                                | Sesquialtera            | II    | 122   |
| 8.                                | Grande Fourniture II-IV | II-IV | 244   |
| 9.                                | Fourniture VI           | V     | 366   |
| 10.                               | Bombarde (L/2)          | 16    | 61    |
| 11.                               | Trompette               | 8     | 61    |
| 12.                               | Clairon                 | 4     | 61    |
| Chimes (console preparation only) |                         |       |       |

| RÉCIT     |                      |    |     |
|-----------|----------------------|----|-----|
| 13.       | Bourdon doux         | 16 | 61  |
| 14.       | Flûte ouverte        | 8  | 61  |
| 15.       | Viole de gambe       | 8  | 61  |
| 16.       | Voix céleste (GG)    | 8  | 54  |
| 17.       | Principal            | 4  | 61  |
| 18.       | Flute octavante      | 4  | 61  |
| 19.       | Octavin              | 2  | 61  |
| 20.       | Plein jeu            | VI | 366 |
| 21.       | Basson               | 16 | 61  |
| 22.       | Trompette harmonique | 8  | 61  |
| 23.       | Hautbois             | 8  | 61  |
| 24.       | Voix humaine         | 8  | 61  |
| 25.       | Clairon harmonique   | 4  | 61  |
| Tremblant |                      |    |     |

| POSITIF EXPRESSIF |                  |       |     |
|-------------------|------------------|-------|-----|
| 26.               | Principal        | 8     | 61  |
| 27.               | Bourdon (wood)   | 8     | 61  |
| 28.               | Dulciane         | 8     | 61  |
| 29.               | Unda maris (TC)  | 8     | 49  |
| 30.               | Octave           | 4     | 61  |
| 31.               | Flûte à fuseau   | 4     | 61  |
| 32.               | Nasard           | 2-2/3 | 61  |
| 33.               | Quarte de nasard | 2     | 61  |
| 34.               | Tierce           | 1-3/5 | 61  |
| 35.               | Larigot          | 1-1/3 | 61  |
| 36.               | Cymbale V        | V     | 305 |
| 37.               | Trompette        | 8     | 61  |
| 38.               | Cromorne         | 8     | 61  |
| Tremblant         |                  |       |     |

| PEDALE |  |    |     |
|--------|--|----|-----|
| 39.    | Basse acoustique                               | 32 | —   |
| 40.    | Contrebasse                                    | 16 | 32  |
| 41.    | Soubasse                                       | 16 | 32  |
| 42.    | Violon (Grand Orgue)                           | 16 | —   |
| 43.    | Bourdon doux (Récit)                           | 16 | —   |
| 44.    | Octavebasse                                    | 8  | 32  |
| 45.    | Bourdon  | 8  | 32  |
| 46.    | Octave   | 4  | 32  |
| 47.    | Flûte  | 4  | 32  |
| 48.    | Mixture  | VI | 192 |
| 49.    | Contre bombarde (L/2 —<br>Extension of No. 50) | 32 | 12  |
| 50.    | Bombarde                                       | 16 | 32  |
| 51.    | Bombarde (Grand Orgue)                         | 16 | —   |
| 52.    | Basson (Récit)                                 | 16 | —   |
| 53.    | Trompette                                      | 8  | 32  |
| 54.    | Chalumeau                                      | 4  | 32  |

| COUPLERS            |   |
|---------------------|---|
| Grand Orgue/Pédale  | 8 |
| Positif/Pédale      | 8 |
| Récit/Pédale        | 8 |
| Positif/Grand Orgue | 8 |
| Récit/Grand Orgue   | 8 |
| Récit/Positif       | 8 |

## ADJUSTABLE COMBINATIONS (Capture system)

|                |   |   |   |   |   |   |   |   |             |
|----------------|---|---|---|---|---|---|---|---|-------------|
| Grand Orgue    | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Thumb       |
| Positif        | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Thumb       |
| Récit          | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Thumb       |
| Pédale         | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Toe         |
| General        | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Thumb & Toe |
| General Cancel |   |   |   |   |   |   |   |   | Thumb       |
| Adjuster       |   |   |   |   |   |   |   |   | Thumb       |

## REVERSIBLE PISTONS

|                     |             |
|---------------------|-------------|
| Grand Orgue/Pédale  | Thumb & Toe |
| Positif/Pédale      | Thumb & Toe |
| Récit/Pédale        | Thumb & Toe |
| Positif/Grand Orgue | Thumb       |
| Récit/Grand Orgue   | Thumb       |
| Full Organ          | Thumb & Toe |

## BALANCED PEDALS

Crescendo on all stops and couplers  
Positif Expression  
Récit Expression