

THE DESIGN OF THE ORGAN

Designing an organ is a subject no two organists, no two organ builders, or no two listeners agree upon. Designing an organ is a subjective decision based on objective science: personal likes based on the history of organ design.

The Organ Selection Committee decided to build an organ that was eclectic in voicing; i.e. an instrument that could accommodate all styles of music with few limitations in organ repertoire, choral and orchestral music, and congregational singing. Therefore, the committee was not committed to one particular school of thought.

Our basic design and concept is that of the "French Classic Organ" Casavant Frères has a direct link to the French Builder, Aristide Cavaille-Coll (1811-1899). The layout of the keyboards and voicing of the main Reeds and Principles accommodate the repertoire of the French Orchestral Organ. The Flutes and Principles of the Positif (middle keyboard) accommodate music of thinner quality. The organ can, thus, perform music of the German Baroque and especially Bach Cantatas, Bach Sinfonias and Handel Organ Concertos.

SPECIFICATION CASAVANT OPUS 3709

Feet/Pipes

Grand Orgue (I)

1. Bourdon	(Extension of No. 3)	16	12
2. Montre	(70% tin)	8	61
3. Bourdon		8	61
4. Flute harmonique	(1-12 common with No.3)	8	49
5. Prestant	(70% tin)	4	61
6. Doublette	(70% tin)	2	61
7. Fourniture	(1-1/3', 70% tin)	IV	244
8. Trompette		8	61
9. Trompette royale	(Positif)	16	--
10. Trompette royale	(Positif)	8	--
11. Trompette royale	(Positif)	4	--

Recit (III)

12. Diapason	(50% tin)	8	61
13. Flute majeure		8	61
14. Viole de gambe		8	61
15. Voix céleste	(TC)	8	49
16. Principal	(50% tin)	4	61
17. Flûte douce		4	61
18. Nazard		2-2/3	61
19. Quarte de nazard		2	61
20. Tierce		1-3/5	61
21. Plein jeu	(1', 50% tin)	IV	244
22. Contre trompette	(L/2, extension of No. 23)	16	12
23. Trompette		8	61
24. Hautbois		8	61
25. Clairon		4	61
Tremblant			
Récit 16'			
Récit 4'			

		Feet/Pipes		Analysis		
Positif (II)						
26. Principal	(50% tin)	8	61	Grand Orgue	Stops 7	Ranks 10 Pipes 610
27. Bourdon		8	61	Récit	13	16 976
28. Octave	(50% tin)	4	61	Positif	9	11 683
29. Flûte à fuseau		4	61	Pédale	4	7 260
30. Principal	(50% tin)	2	61	Total:	33	44 2529
31. Larigot		1-1/3	61			
32. Cymbale	(2/3', 50% tin)	III	183			
33. Cromorne		8	61			
34. Trompette royale	(Nos. 1-12 from No. 46, from No. 35)	16	--			
35. Trompette royale	(High pressure, hood)	8	61			
36. Trompette royale	(Extension of No. 35)	4	12			
Pedale				Couplers (S.S.L.)		
*37. Contre bourdon	(Electronic ext. of No. 39)	32	--	Grand Orgue	/ Pédale	8
38. Montre	(Zinc, extension of No. 40)	16	12	Récit	/ Pédale	8
39. Bourdon	(Grand Orgue)	16	--	Positif	/ Pédale	8
40. Octavebasse	(70% tin)	8	32	Récit	/ Grand Orgue	8
41. Bourdon	(Grand Orgue)	8	--	Positif	/ Grand Orgue	8
42. Octave	(50% tin)	4	32	Récit	/ Positif	8
43. Bourdon	(Grand Orgue)	4	--	Grand Orgue/Positif transfer		
44. Mixture	(2-2/3', 50% tin)	IV	128	(Not affected by combinations or cancel)		
*45. Contre bombarde	(L/2, extension of No. 46)	32	--			
46. Bombarde	(F/L)	16	32			
47. Contre trompette	(Récit)	16	--			
48. Trompette	(Extension of No. 46)	8	12			
49. Trompette royale	(Positif)	8	--			
50. Clairon	(Extension of No. 48)	4	12			
51. Cromorne	(Positif)	4	--			

*The stops marked thus are prepared in the console only with cable connection to the organ coupling-switching junction board.

CASAVANT FRÈRES

In 1837, Joseph Casavant rebuilt a pipe organ for the College of Ste. Thérèse near Montreal. A blacksmith by trade, he had decided at the age of twenty-seven to give up his business in St. Hyacinthe and go back to school. While a student at the College, he was asked by l'abbé Ducharme to restore an old organ to working condition. It is known that he used Dom Bédos de Celles' 'L'Art du Facteur d'Orgues' as a guide in this, his first organbuilding venture.

Three years later, Casavant received his first contract for an entirely new organ from the church of St. Martin de Laval, near Montreal. Then in 1850, he was commissioned by the Bishop of Bytown, now Ottawa, to build a three-manual instrument for the Cathedral there. Until his retirement in 1866, he produced seventeen organs in his St. Hyacinthe shop for churches and seminaries in what was then Lower and Upper Canada.

When Joseph Casavant died in 1874, his two sons, Claver and Samuel, had already shown a great interest in organbuilding. They often worked after school in the shop of Eusèbe Brodeur to whom the older Casavant had handed over his business. But it was soon apparent that if they wanted to follow their father's career, they must acquire a wider experience. In 1875, Claver left St. Hyacinthe for Paris, followed later by his younger brother Samuel. Claver worked for F. and J. Abbey in Versailles, and both he and Samuel spent some time with Cavaillé-Coll. Samuel's son, Aristide, was named after the French organbuilder.

The two brothers travelled widely in Europe, visiting builders and significant organs in France, Italy, Switzerland, Germany, Belgium and England, and on their return to St. Hyacinthe in 1879 they established themselves as Casavant Frères on the site where the present workshops stand. In their first announcement to prospective clients they stated "we are capable of building instruments boasting the most recent innovations such as: concave pedalboards, balanced expression pedals, keyboard improvements, etc."

The instrument which firmly established Casavant Frères as organbuilders of international repute was completed in 1891 for the Church of Notre-Dame in Montreal, a four-manual of eighty-two stops. This instrument, which celebrated its centennial in 1991, included adjustable combinations and speaking pipes of thirty-two foot length in the facade. In 1895, they built their first organ for the United States, — Notre-Dame Church in Holyoke, Massachusetts. 1899 marked the production of Opus 100. Opus 200 came in 1904, Opus 500 in 1912, and 1000 in 1923. Opus 3700, a contract for a four-manual mechanical action organ for the Temple Complex of the Reorganized Church of Jesus Christ of Latter-Day Saints in Independence, Missouri, was signed early in 1990.

DEDICATION EVENTS

Sunday, November 8, 1992, 8:30 and 11:00 A.M.

Blessing and Dedication of Casavant Freres, Opus 3709
Identical services with special music.

Sunday, November 22, 1992, 5 P.M.

Choral Vespers
Francis Poulenc, "GLORIA"
First Lutheran Church Concert Choir, Soloists,
and Organ

Sunday, February 21, 1993, 5 P.M.

Dedication Recital
Paul J. Campbell, Jr., Director of Music

Lent 1993

Organ Recitals, dates to be announced

Sunday, April 4, 1993, 5 P.M.

Choral Vespers
W. A. Mozart, "REQUIEM"
First Lutheran Church Concert Choir, Orchestra,
Soloists, and Organ