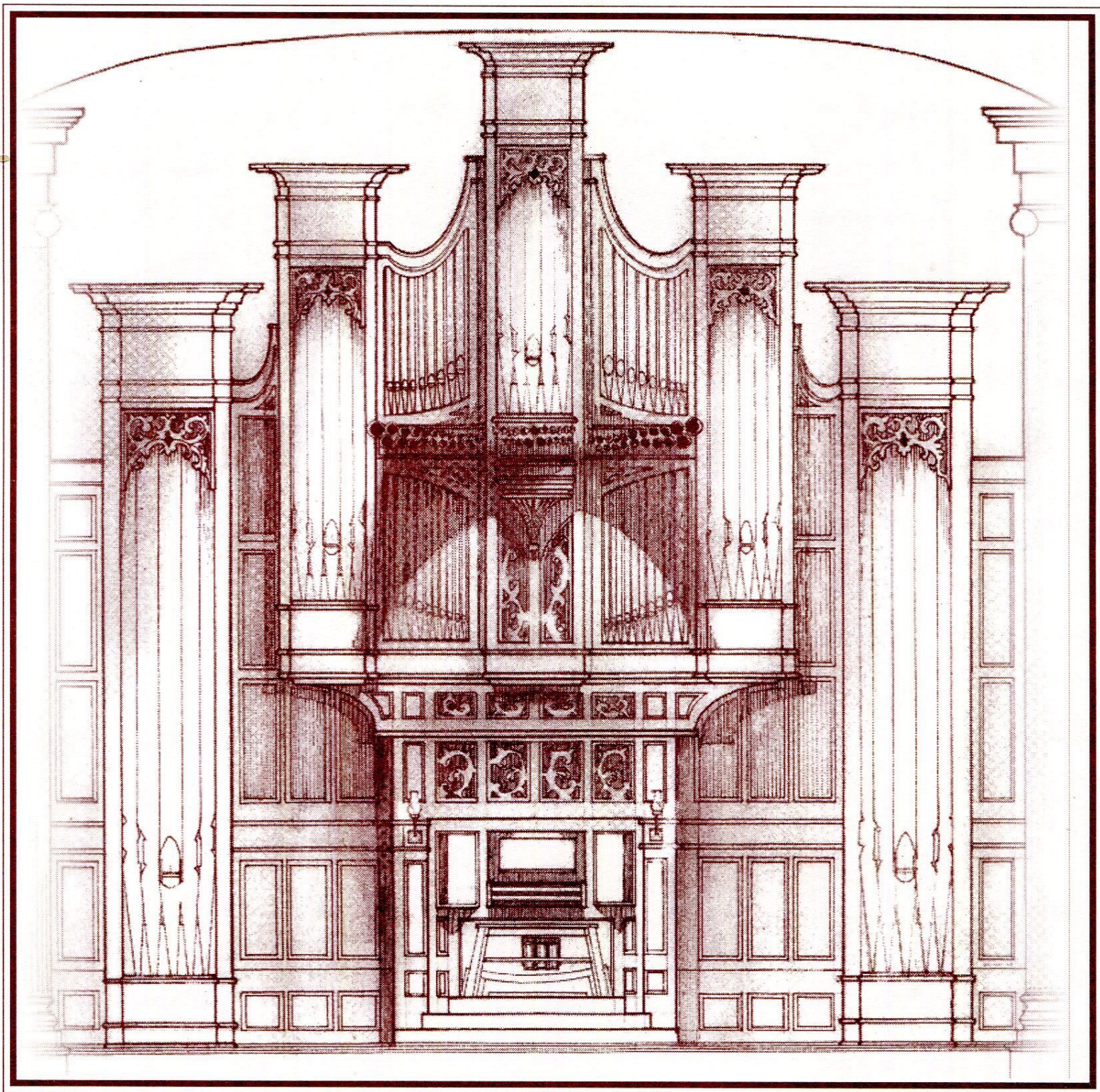




The Sewell Organ

CASAVANT FRÈRES LIMITÉE OBUS 3799

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CASAVANT FRÈRES LIMITÉE, OPUS 3799

PIEDMONT COLLEGE
DEMOREST, GEORGIA

The new organ is named for Charles K. Sewell of Marietta, Ga., member of the Piedmont Class of 1954, in grateful recognition of his service on the Board of Trustees from 1995-2001 and for his long-time support of the college.

About Opus 3799

Unlike other musical instruments, each pipe organ is a unique creation. In the 125-year history of Casavant Frères, the company has built no other organ with the same list of stops and the same visual appearance of this instrument. Just as each room is architecturally different, so too are its acoustics and the musical demands which will be placed upon the new organ. The new organ for Piedmont College will be called upon to serve as a teaching instrument, concert instrument, and accompanimental instrument. Therefore, the task of the organ builder was to conceive and blend the appropriate elements in order to ensure a successful result when the organ was installed and voiced in its home.

While no two organs are alike, organ design is not an undisciplined art. There must be an overall tonal concept, or tonal architecture, in order to give structure and form to the resulting instrument. One may think of good organ design as a kind of tonal pyramid where the foundation is provided by the bass voices, with other stops representing the tenor, alto and soprano registers. In this instrument, each of the four divisions – Grand Orgue, Récit, Positif, and Pédale – has a well-developed complement of stops from bass to treble.

The location of the divisions within the case follows time-honored practices, with the Grand Orgue positioned at the top of the case above the Trompette en chamade. The expressive Récit and Positif are below

the Grand Orgue, and the Pédale is divided on either side of the manual divisions. The sixteen-foot façade pipes are from the Grand Orgue Violonbasse. The color of the red oak case was selected in deliberate contrast with the otherwise light colors in the chapel in order to highlight the instrument as the focal point of the room and to provide some warmth to contrast with the painted surfaces. Hand-carved pipe shades, highlighted with gold leaf, feature garlands of ivy leaves that take their inspiration from the text of the *Alma Mater*.

The instrument's tonal orientation, while rooted in the French tradition of organ building, is decidedly eclectic. Complete *plena* are found on all three manuals and the pedal. The sixteen-foot Grand Orgue *plenum* is based on the Violonbasse 16', while those of the Récit and Positif are based on an eight-foot principal.

Each of the three manual divisions contains a cornet with tonal qualities that are distinctly different. The cornets include the Grand Orgue's rather bold Cornet (completed by the Flûte à cheminée 8' and Flûte ouverte 4') that speaks from a commanding position high in the case. It contrasts with the more delicate *cornet décomposé* in the Récit, while the Germanic Sesquialtera II, found in the Positif, uses narrower-scaled principal pipes.

The considerable variety of color found in the reed stops is imparted by using no less than four basic types of shallots, or backing against which the reed tongue

aces and openings of each, provides maximum tonal clarity while remaining cognizant of the reed's position within the chorus structure of the division and organ as a whole. The French classic tradition is represented in the Grand Orgue and Positif divisions with Clicquot shallots for the eight-foot Trompettes and Douçaine 16', giving these stops a bright and clear tone.

The Récit reed chorus includes parallel teardrop shallots for the Basson 16' and Hautbois 8', and Cavaillé-Coll shallots for the harmonic Trompette 8' and Clairon 4'. The Voix humaine 8' is voiced with tapered shallots reflecting the Anglo-American tradition.

In order to impart a darker, posaupe-like character to the thirty-two and sixteen-foot reeds, the large French parallel shallots of the Pédale Contre Bombarde 32' and Bombarde 16' are covered with leather. The more assertive character of the Pédale Trompette 8' has been achieved by using Cavaillé-Coll shallots, while the Alumeau 4' retains the more classic quality associated with the Dom Bédos shallot. Dom Bédos shallots have been used also for the Positif Cromorne 8'. The full, commanding tone of the Trompette en chamade 8' is achieved through the use of Cavaillé-Coll shallots at a pressure of 125mm.

Stops of undulating stops are found in both enclosed divisions. The Récit contains a French-style Viole de gambe 8' and Voix céleste 8', while the Positif features a broader principal-scaled Voce umana 8' to use with the principal 8', providing a particularly warm-sounding combination drawn from the Italian tradition of organ building.

throughout with the exception of the Trompette en chamade, the sixteen-foot pedal stops, and the basses of the two sixteen-foot manual stops that are transmitted to the pedal. Mechanical action relies on mechanical linkages from the keys to the valves which admit air to the pipes. This type of action, also known as tracker action, is preferable to electric key action, chiefly because of its longevity and superior musicality. The mechanical action is mounted in a floating frame that is regulated by Casavant's specially designed mechanism to adjust for changes in temperature and humidity.

In addition to the traditional mechanical coupling, alternative electric coupling can be selected by the organist. Since the instrument will be used by a large number of individuals for teaching and performance, it is equipped with a combination action featuring 128 levels of memory and a diskette memory storage system.

Reservoir winding has been used throughout the organ producing a gentle pipe speech that is especially pleasing with its breath-like quality and flexibility. Dom Bédos-style *Tremblants doux* are found on all the manual divisions, the effect of which is particularly apparent with flute stops, reminding one of the intrinsic musical qualities of the human voice. Great care has been taken with the tonal regulation or voicing of the new organ in order to refine the sound and make it musical but not lifeless or dull.

We are grateful to the staff of Casavant Frères for their dedication to the completion of this project. The beauty of the instrument, both in sound and design, and its appropriateness for the space are unmatched in our region. ❧

About Casavant Frères Limitée

Casavant, one of the world's premier builders of pipe organs, is the oldest continuing name in North American organ building. Its origins date back to 1840 when Joseph Casavant received his first contract to build a new organ for the Church of St. Martin de Laval near Montreal. Word of his work spread throughout the region, and by the time of his retirement in 1866 he had produced seventeen organs for churches and seminaries.

Before Mr. Casavant's death in 1874, his two sons, Claver and Samuel, had decided to become organ builders. To prepare for their lifework, the brothers apprenticed with the outstanding organ builders of the day. They also traveled widely in Europe, visiting builders and significant organs in France, Italy, Switzerland, Germany, Belgium, and England.

Upon their return in 1879, they established Casavant Frères on the site where the present workshops stand in St. Hyacinthe, Quebec, Canada. During their lifetime, the brothers established the finest traditions of craftsmanship among their employees and a strong organization to carry on their traditions after them. The company continues to stand for the artistic and painstaking care that the Casavants cherished.

Today Casavant embraces many crafts, all of which are represented in great depth and experience among about 90 employees. New workers are brought on staff as senior personnel approach retirement. Each new employee must proceed through an apprenticeship program lasting from five to seven years. Working alongside master artisans, they develop their craft and methods which are passed from generation to generation.

Piedmont College is pleased to have had the opportunity to work with the Casavant team. Casavant's vice president, Stanley Scheer, offered excellent leadership in developing the new organ in collaboration with Dr. James Mellichamp. The tonal design of the instrument was planned by Jean-Louis Coignet and Jacquelin Rochette. The striking visual design of the case was created by Benoît Gendron. The hand-carved pipe shades were executed by Jean D'Amour. Installation of the instrument was completed by Georges Cormier, Pierre Gilbert, Guy Leclerc, René Letendre and Fabien Tremblay. Each of the organ's nearly 3,700 pipes was carefully regulated and balanced on site by tonal finishers Richard Marchand and Alain Goneau. ❧

Casavant Frères, Opus 3799

SPECIFICATIONS OF THE ORGAN

PIEDMONT COLLEGE
DEMOREST, GEORGIA

GRAND ORGUE (II)

			FEET	PIPES
1.	Violonbasse	(70% tin)	16	61
2.	Montre	(70% tin)	8	61
3.	Flûte à cheminée	(22% tin)	8	61
4.	Flûte harmonique	(70% tin, notes 1-12 common with No. 3)	8	49
5.	Prestant	(70% tin)	4	61
6.	Flûte ouverte	(22% tin)	4	61
7.	Quinte majeure	(70% tin)	2-2/3	61
8.	Doublette	(70% tin)	2	61
9.	Cornet III	(50% tin)	2-2/3	183
10.	Fourniture IV-V	(70% tin)	1-1/3	293
11.	Douçaine	(50% tin)	16	61
12.	Trompette	(70% tin)	8	61
	Tremblant			
13.	Bombarde-en-chamade	(Positif)	16	—
14.	Trompette-en-chamade	(Positif)	8	—
15.	Clairon-en-chamade	(Positif)	4	—

RÉCIT (III)

16.	Diapason	(50% tin)	8	61
17.	Flûte majeure	(22% tin)	8	61
18.	Viola de gambe	(50% tin)	8	61
19.	Voix céleste	(50% tin, GG)	8	54
20.	Octave	(50% tin)	4	61
21.	Flûte douce	(50% tin)	4	61
22.	Nazard	(50% tin)	2-2/3	61
23.	Quarte de nazard	(50% tin)	2	61
24.	Tierce	(50% tin)	1-3/5	61
25.	Plein jeu V	(50% tin)	2	305
26.	Basson	(50% tin, notes 1-12 half length)	16	61
27.	Trompette harmonique	(50% tin)	8	61
28.	Hautbois	(50% tin)	8	61
29.	Voix humaine	(50% tin)	8	61
30.	Clairon harmonique	(50% tin)	4	61
	Tremblant			

POSITIF EXPRESSIF (I)

			FEET	PIPES
31.	Bourdon	(Stopped wood)	16	61
32.	Principal étroit	(70% tin)	8	61
33.	Voce umana	(70% tin, TC)	8	49
34.	Cor de nuit	(50% tin)	8	61
35.	Octave	(70% tin)	4	61
36.	Flûte à fuseau	(50% tin)	4	61
37.	Principal	(50% tin)	2	61
38.	Quinte	(50% tin)	1-1/3	61
39.	Sesquialtera II	(70% tin)	2-2/3	122
40.	Cymbale IV	(70% tin)	2/3	244
41.	Trompette	(50% tin)	8	61
42.	Cromorne	(50% tin)	8	61
	Tremblant			
43.	Bombarde-en-chamade	(From Nos. 44 and 57)	16	—
44.	Trompette-en-chamade	(Polished copper with flared bells with separate reservoir and blower in a sound absorbing enclosure) (Extension of No. 44)	8	61
45.	Clairon-en-chamade		4	12

PÉDALE

46.	Contrebasse	(Digital)	32	—
47.	Contra bourdon	(Digital)	32	—
48.	Contrebasse	(Open wood)	16	32
49.	Violonbasse	(Grand Orgue)	16	—
50.	Soubasse	(Stopped wood)	16	32
51.	Octavebasse	(70% tin)	8	32
52.	Flûte bouchée	(22% tin, stopped)	8	32
53.	Octave	(70% tin)	4	32
54.	Flûte	(70% tin)	4	32
55.	Mixture IV	(50% tin)	2-2/3	128
56.	Contre bombarde	(Half length extension of No. 57)	32	12
57.	Bombarde	(50% tin from c2, full length resonators)	16	32
58.	Basson	(Récit)	16	—
59.	Trompette-en-chamade	(Positif)	8	—
60.	Trompette	(50% tin)	8	32
61.	Clairon-en-chamade	(Positif)	4	—
62.	Chalumeau	(50% tin)	4	32

COUPLERS

Grand Orgue /	Pédale	8	(Mechanical)
Récit /	Pédale	8	(Mechanical)
* Positif /	Pédale	8	(Mechanical and electric)
* Récit /	Grand Orgue	16	(Electric)
Récit /	Grand Orgue	8	(Mechanical and electric)
* Positif /	Grand Orgue	8	(Mechanical and electric)
* Récit /	Positif	8	(Mechanical and electric)

- * Illuminated buttons will select either mechanical or electric coupling. When the Récit / Grand Orgue 16 coupler is selected, the Récit 8' intermanual electric coupling shall be engaged automatically.

REVERSIBLE PISTONS

Grand Orgue /	Pédale	Thumb and Toe
Récit /	Pédale	Thumb and Toe
Positif /	Pédale	Thumb and Toe
Récit /	Grand Orgue	Thumb
Positif /	Grand Orgue	Thumb
Récit /	Positif	Thumb
Contrebasse 32'		Toe
Contre bourdon 32'		Toe
Contre bombarde 32'		Toe
Clochettes		Toe
Full Organ		Thumb and Toe

ACTION

Mechanical key action
Electric stop action
Solid-state, electronic combination action with
128 levels of memory and disk storage system

ANALYSIS

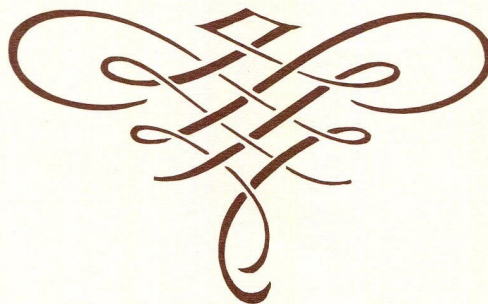
	Stops	Ranks	Pipes
Grand Orgue	12	18	1074
Récit	15	19	1152
Positif	13	17	1037
Pédale	10	13	428
TOTAL	50	67	3691

BALANCED PEDALS

Crescendo on all stops and couplers
(4 modes, programmable)
Récit Expression
Positif Expression

ACCESSORIES

Concave and radiating pedal clavier (A.G.O.)
Adjustable organist's bench
Music rack light with on/off switch
Pedalboard light
Wind-on indicator light
Crescendo indicator
Full Organ indicator light
Mirrors (2)
Combination action adjuster lock indicator
Clochettes (10 bells)



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