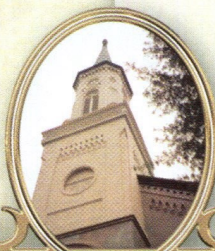


A great future: organ and renovation improvements in 2004



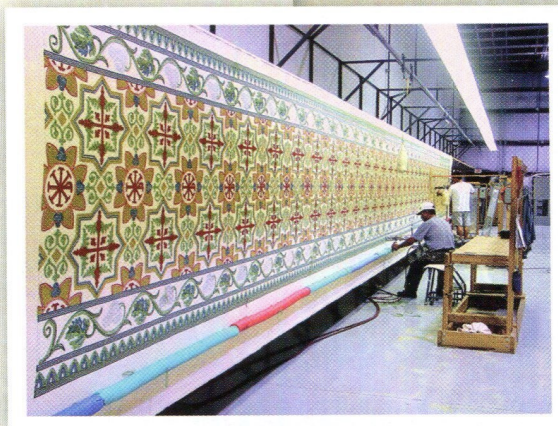
The interior renovations started after the last service was held in the sanctuary, January 4, 2004.

- Since the area to house the new organ was inadequate, Mr. Berg redesigned the chancel and choir area. First, the old organ was removed from the alcove behind the choir loft and from the balcony area. Then the choir loft itself was removed. The carpentry and millwork on the new chancel area, pulpit, and narthex, was done by Jerry Thigpen's company, Cabinets-N-Woodworks. New shelves were mounted for flower arrangements.
- Reformed tradition with respect to the centrality and elevation of the Word, led to the creation of a prominently elevated new pulpit in keeping with the proportions of the chancel and organ casing.
- A beautiful custom made runner was designed with ecclesiastical themes for the center aisle.
- New, comfortable cushions were made for the pews and the chancel chairs covered in a tapestry fabric to blend with the décor.
- The lighting in the sanctuary was thought to be inadequate. The chandeliers obstructed the view of the chancel area from the balcony, so the balcony was seldom used. Indirect lighting was installed using lighting fixtures aimed at the ceiling to illuminate the previously unnoticed and unusual architectural details of the roof trusses and woodwork around the top of the walls. Based on the outstanding results in lighting and visual effects, it was decided to remove the chandeliers altogether. These have been stored for safe keeping, along with the old sconces.
- Monte Brothers Sound Systems, Inc. of New York provided a new comprehensive sound system.
- The entire sanctuary was repainted—walls, trusses, windows, and ceiling—using very tall, massive scaffolding.
- An automatic ringer was installed to the old bell in the steeple and the gift of a carillon was installed, which can be controlled from the organ.

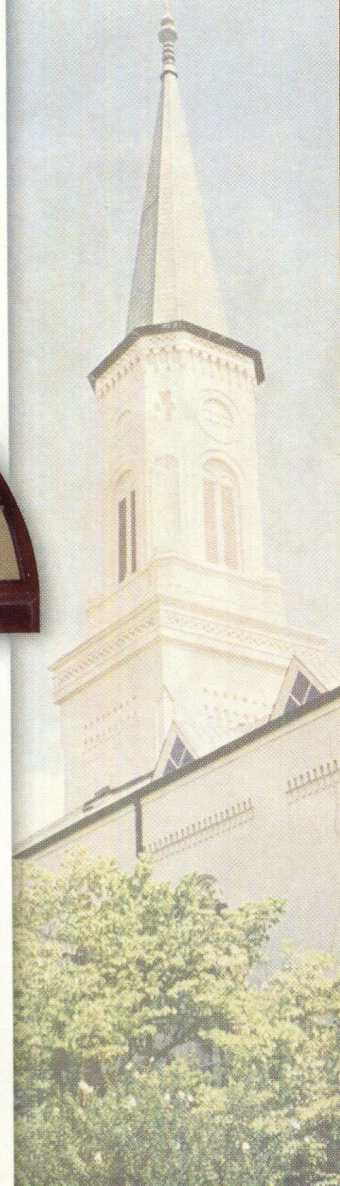
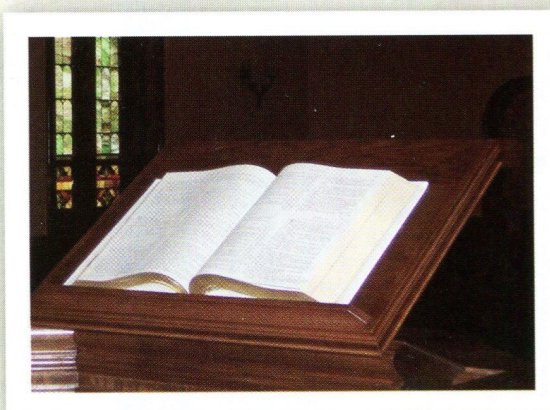
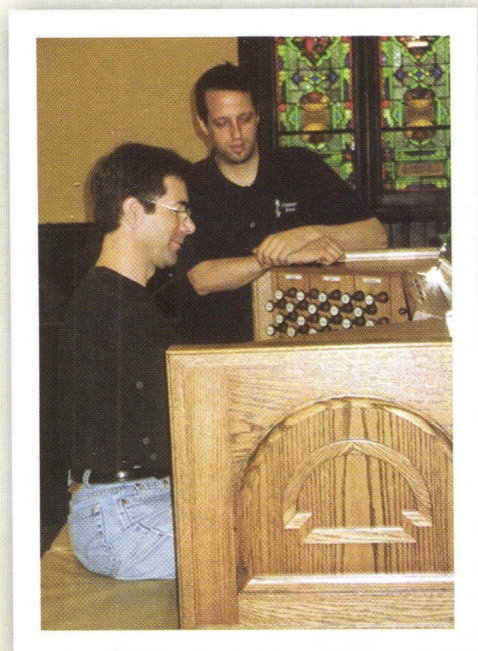


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- New attractive lights were added to the ceiling under the balcony.
- The narthex was changed significantly. The side doors to the sanctuary were removed to provide better access and egress from the main floor and the balcony. At the same time, new doors with fanlights similar to the existing fanlight over the main door were installed to provide better use of this area during worship services.
- New wooden doors were added to the front of the sanctuary and a new door with fanlight placed in the rear center aisle.
- The new pulpit platform and ramp were covered in heart pine flooring. Metal railings were installed to the sides.
- Although approximately twenty-five seats were lost as a result of removing pews to accommodate the work in the front of the sanctuary, the vastly improved access and the improved sightlines available in the balcony will cover the loss of seats.
- The removed pews were refitted to be used in the choir loft. The choir area and the balcony floor were covered with parquet.
- In order to install the new organ, the ground floor area under the organ had to be rebuilt and enlarged to house the new blower for the organ. This required the removal of asbestos insulation. The extra space created was remodeled to be used as a permanent, secure archive storage area for our church records.



Delivery and installation of the organ began in May 2004. By this time, the work in the sanctuary was substantially complete, so that the installers would have a dust-free environment in which to work. After completion of the installation of the organ and organ case, the "voicers" arrived to tune and adjust the instrument to provide the highest quality of sound in this environment. After six weeks of intense work by these artists and technicians, the organ was complete. One hundred forty-six years after the first worship service, the renovated sanctuary and organ dedication was held on Sunday, September 26, 2004. "A Great Heritage...a Great Future."



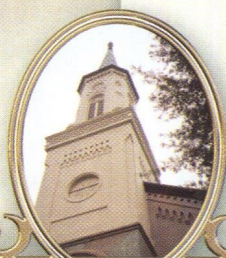
Casavant Frères Organ Builders

According to the most recent edition of the Encyclopedia of Music in Canada, the first Canadian-born organbuilder of note was Joseph Casavant. A blacksmith by trade, he decided at the age of twenty-seven to give up his business in St. Hyacinthe and enter the Collège of Ste. Thérèse. While a student he was asked by l'abbé Ducharme to restore an old organ to working condition. The copy of the 1766 treatise by Dom Bédos de Celles 'L'Art du Facteur d'Orgues' which he used as the guide for his first organbuilding venture remains today in the archives of the firm established by his sons. In 1840, Joseph Casavant received his first contract for an entirely new organ and by the time of his retirement in 1866 he had produced some seventeen organs including two of considerable importance for the Catholic cathedrals of Bytown (Ottawa) and Kingston, Ontario.



Joseph Casavant's two sons, Claver and Samuel, worked in their father's workshop and grew up with his love of the craft. After their father's retirement they worked in the shop of Joseph's successor, Eusèbe Brodeur. It was soon apparent, however, if they wanted to follow their father's career and perfect their art, they would need to acquire wider knowledge and experience. Therefore in 1878 Claver left for France, followed somewhat later by his younger brother Samuel. Claver worked for John Abbey in Versailles, and both he and Samuel spent time with Cavaillé-Coll.

The Casavant brothers traveled extensively in Europe, visiting various builders and significant organs in France, Italy, Switzerland, Germany, Belgium and England. 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



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as: concave pedalboards, balanced expression pedals, keyboard improvements, etc." Their first organ, completed in 1880, was a two-manual organ of thirteen stops installed in La Chapelle Notre-Dame de Lourdes in Montréal.

Claver was twenty-four and Samuel was twenty. Further contracts followed at the rate of two or three a year. Their first three manual instrument, Opus 8, a thirty-eight stop organ installed in the St. Hyacinthe Cathedral in 1885 featured the first successful adjustable capture combination action mechanism to be installed in an organ. Witnessing to the quality of construction and musical attributes, both these instruments, plus many others, continue to serve their congregations generations after they were originally installed.

The instrument which firmly established Casavant Frères as organbuilders of international repute was completed in 1891 for the Church of Notre-Dame in Montréal, a four-manual organ 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 façade. The early organs, all installed in Québec, soon were followed by others throughout Canada. The first organ built for the United States was installed in 1895 in Holyoke, Massachusetts.

During their career, the brothers received much recognition for their work including being awarded the Grand Prix at the International Exhibition held in Antwerp, Belgium in 1930. In addition to the numerous fine organs on the North American continent, they installed others in France, the West Indies, South and Central America, South Africa and Japan.

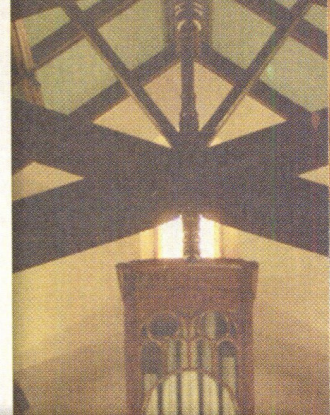
Voluminous archives, preserved by the company, abound in letters and testimonials from famous organists, including Guilmant, Vierne, Widor, Bonnet, Lemare, Dethier, Courboin, Bingham and many others who inaugurated and played Casavant organs. Visitors have always been welcome and individuals such as Marcel Dupré and Henry Willis, for example, have been photographed at the workshop with the Casavant brothers.

The company continues to build fine pipe organs for churches, concert halls, and teaching institutions around the world and is often honored by receiving commissions for significant projects which follow a world-wide search for an appropriate builder. For example, in 1996, Broadway Baptist Church of Fort Worth, Texas, dedicated Casavant Opus 3750, a monumental organ (129 stops, 10,615 pipes) to the memory of Rildia Bee O'Bryan Cliburn, mother of the internationally known pianist Van Cliburn.



The organ at First Presbyterian Church, Opus 3831, was designed by Jacquelin Rochette, associate tonal director for Casavant in consultation with Robert Woodham and the music staff of the church. It is an eclectic instrument with a French flair, designed to perform the diverse styles of music required by the church's music ministry. The organ was built and assembled at the factory in St. Hyacinthe, then dismantled and trucked to Macon. Casavant artisans spent 6 weeks on sight installing and voicing the instrument. Each of the 2892 pipes is individually voiced specifically for the sanctuary.

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



THE *Casavant* ORGAN OPUS 3831

The new First Presbyterian Church organ, built by Casavant Frères, St. Hyacinthe Québec, contains 49 ranks of pipes divided into five divisions totaling 2892 pipes, plus a chime set of 25 bells, a 25 bell digital carillon, and a zimbelstern of 10 bells. The main organ weighs 17,500 pounds. The largest pipe is more than 16 feet tall while the smallest is about the size of a pencil.

The movable three manual oak console controls the entire organ. The manual natural keys are ebony; manual sharps are rosewood with bone caps. Pedal naturals are maple and sharps are rosewood.

The 69 drawknobs used to control the ranks of pipes are rosewood with white faces.

The antiphonal division in the rear of the church houses eight ranks, including the Trompette. This reed stop, voiced to be heard above the full organ to highlight festival occasions and processions, is hooded with separate reservoir and teardrop shallots to create a warm luxuriant tone.

The 25 bell digital carillon, given in memory of Mrs. Evelyn Anderson, reproduces the resounding sound of large cast bronze bells. Peals, hour strikes, tolls, and hymns are playable from the organ console or may be programmed to play at preset times.

