

The Inaugural Season Of the Organ

Casavant

Opus 3666

**First Baptist Church
Charlotte, North Carolina**

September 24 - December 1, 1989

In Appreciation . . .

This magnificent instrument is presented through the generosity of Carolyn and Sam McMahon.

Recognition should be given to the following people involved in this project:

First Baptist Church

Anita Bultmann Tritt	Project Consultant
Stephen C. Wilber, Jr.	Architect
C. C. Hope, Jr.	Building Committee Chairman
Milton LeDoux	Minister of Music

Casavant Freres

Michael C. Payne	Regional Representative
Jean-Louis Coignet	Specification Design
Donald V. Corbett	Specification Design
Yves Champagne	Voicing
Roger Chicione	Voicing

Further recognition goes to Clyde Teague for program printing and to Steve Wilber for photography.

The Dedicatory Recital Series

Shayne Doty

Sunday, September 24, 7:00 p.m.

Mr. Doty is a former member of First Baptist Church.

Anita Bultmann Tritt

Sunday, October 8, 4:30 p.m.

Ms. Tritt, currently organist at Myers Park Baptist Church, has served as our organ consultant.

David Higgs

Sunday, November 12, 7:00 p.m.

Mr. Higgs is currently Organist/Choir Director of Temple Emanu-El in San Francisco. This recital is made possible by Michael C. Payne, Regional Casavant Representative.

Frederick Hohman

Friday, December 1, 7:30 p.m.

This recital is sponsored by the Charlotte Chapter of the American Guild of Organists.



The First Baptist Organ . . .

The new organ for First Baptist Church is Casavant's opus 3666, built in 1989 with 44 independent stops, 67 ranks, and a total of 3776 pipes. The project included eight weeks for installation and five weeks for the tonal finishing.

The organ is separated into four sections or divisions, the Grande Orgue, the Positif, the Recit, and the Pedal division. Each division has a corresponding manual (keyboard) on the console, with the exception of the Pedal division which has a pedal clavier played by the feet.

The actual organ is separate from the console and is located above and behind the choir area. On the left as one looks at the baptistry are visible the Montre 8' of the Grand Orgue and mounted to the columns are speaking pipes of the 16' Violon. Closest to the baptistry is the oak enclosure housing the Positif division. Vertical louvres allow the organist to control the amount of sound this division produces. A special feature of the Positif division is the Trompette Royale — a very powerful Trompette stop on nine inches of wind pressure to be used for special effects in hymn playing and processions. Further away from the baptistry are the remaining pipes of the Grand Orgue — a special feature of which is the Mounted Cornet.

In mirror image on the right side of the baptistry is the Octave Bass 8' of the Pedal, and the main Pedal foundation stop, the Montre 16', on the column. Behind the right displays are the Recit division in its expressive oak enclosure and the remaining Pedal stops.

The three-manual console is detached from the organ and easily movable to any position on the platform. The console case is oak, finished to match surrounding woodwork. Manual natural keys are ebony; sharps are rosewood with ivory caps.

The tonal design of the organ gives the organist much flexibility regarding the solo literature for the instrument, anthem accompaniments, and service playing. The extraordinary variety of available tone colors range from the softest sounds for meditation and prayer, to the majestic support for hymn singing, and even further to the blazing reeds necessary for the symphonic literature of nineteenth century French composers. This instrument will provide a source of inspiration in the services of the church, support the varied music program of First Baptist Church in particular, and provide an instrument of distinctive importance to the city of Charlotte.

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

As is obvious from the specification, the Casavant organ in First Baptist Church, Charlotte, speaks with a decided French accent.

The Grand Orgue has a Grand Plein Jeu from 16' (the Violon is more a principal than a string) to a Grande fourniture and Fourniture; a Petit Plein Jeu — 8' to Cymbale — on the Positif answers to its Grand Orgue counterpart. The Grand Orgue diapason chorus displays strength and majesty, as Silbermann said, whereas the Positif one is more delicate and sparkling.

The Grand Orgue has also the Grand Jeu Francais formed with the Cliquot Trompette, the Cornet and Prestant. The Petit Jeu of the Positif answers to the Grand Jeu and displays the Cromorne with Dom Bedos shallots, the Octave 4' together with a Cornet decompose, crowned with the Larigot.

The Positif enclosure makes the mutations (2-2/3'-1-3/5') particularly suited to rendering Messiaen's work and gives the organist infinite dynamic possibilities. The beats of the Voce Umana are slower than those of the Recit Voix Celeste, this works very well in Frescobaldi's meditative works. The Recit Flutes Celestes present the softest dynamic level of the undulating stops and shall be appropriate for meditative time of the liturgy.

A Flute Harmonique 8' completes the 8' foundation of the positif division and provides the organist with the solo voice as conceived by Cavaille-Coll's for the large acoustics he had to deal with.

The Recit Bassoon, Trompette Harmonique and Clarion Harmonique are made along Cavaille-Coll's patterns and are darker than the Grand Orgue and Positif reeds which display a more classical effect.

The Recit harmonic flute chorus can be opposed to the Positif classical flute chorus and adds to the Recit division necessary element for appropriate rendering of symphonic music. The Hautbois and Voix Humaine among other voices add many possibilities for different colors and effects through expressive division.

The manual divisions are underpinned by a complete Pedal. A 16' Principal chorus with mixture and reeds from a 32' to 4' give a powerful support.

The Trompette Royal 8' brings the solo voice for festive occasions. Built with hooded resonators, its location just behind the Positif expressive shutters propose a large dynamic level which will enable the musician to use it in many other occasions.

Finally, the most important fact to remember is that this organ is especially designed and built for First Baptist Church in Charlotte, North Carolina.

Specification of Casavant Opus 3666

GRAND ORGUE			RECIT		
	FEET	PIPES		FEET	PIPES
Violon	16	12	Bourdon	16	12
Montre	8	61	Flute majeure	8	61
Violon	8	61	Viole de gambe	8	61
Bourdon	8	61	Vioix celeste (GG)	8	61
Prestant	4	61	Flutes celestes	8	110
Flute	4	61	Principal	4	61
Doublette	2	61	Flute octaviante	4	61
Cornet (TC)	III	147	Octavin	2	61
Grand fourniture	II-IV	208	Plein jeu	VI	366
Fourniture	VI	366	Bassoon	16	61
Bombarde	16	61	Trompette harmonique	8	61
Trompette	8	61	Hautbois	8	61
Tremblant			Voix humaine	8	61
Grande Orgue Unison Off			Clairon harmonique	4	61
Chimes			Tremblant		
Trompette royale	8	—	Trompette royale	8	—
POSITIF EXPRESSIF			PEDALE		
Principal	8	61	Basse acoustique	32	—
Voce umana (GG)	8	54	Montre	16	32
Flute harmonique	8	49	Violon	16	—
Bourdon	8	61	Soubasse	16	32
Octave	4	61	Bourdon	16	—
Flute a fuseau	4	61	Octavebasse	8	32
Nazard	2-2/3	61	Violon	8	—
Quarte de nazard	2	61	Flute couverte	8	12
Tierce	1-3/5	61	Bourdon	8	—
Larigot	1-1/3	61	Octave	4	32
Cymbale	V	305	Bourdon	4	—
Trompette	8	61	Mixture	IV	128
Cromorne	8	61	Contrebombarde	32	12
Tremblant			Bombarde	16	32
Trompette royale	8	61	Basson	16	—
Positif 16'			Trompette	8	12
Positif Unison Off			Trompette royale	8	—
Positif 4'			Baryton	8	—
ADJUSTABLE COMBINATIONS			Clairon	4	12
(8 mode, solid-state, capture system)			Soprano	4	—
Grand Orgue	1-8	Thumb	COUPLERS		
Positif	1-8	Thumb	Grande Orgue to Pedale	8	
Recit	1-8	Thumb	Recit to Pedale	8	
Pedale	1-8	Toe	Positif to Pedale	8	
General	1-12	Thumb & Toe	Recit to Grande Orgue	8	
Adjuster		Thumb	Recit to Grande Orgue	4	
Cancel		Thumb	Positif to Grande Orgue	16	
REVERSIBLE PISTONS			Positif to Grande Orgue	8	
Grande Orgue to Pedale	Thumb & Toe		Grande Orgue to Positif	8	
Recit to Pedale	Thumb & Toe		Recit to Positif	8	
Positif to Pedale	Thumb & Toe		Recit to Positif	4	
Recit to Grande Orgue	Thumb		BALANCED PEDALS		
Positif to Grande Orgue	Thumb		Crescendo on all stops and couplers		
Grande Orgue to Positif	Thumb		Recit Expression		
Recit to Positif	Thumb		Positif Expression		
Full Organ	Thumb & Toe				