# The Dedication of the Casavant Frères Opus 3718

featuring

# Dr. Joyce Jones

Sunday, March 12, 1995 6:30 p.m.

FIRST BAPTIST CHURCH
BOWLING GREEN, KENTUCKY





## DR. JOYCE JONES

When Joyce Jones plays an encore with a pedal solo she often tells her audience that it is her way of saying "Thank you" to God for showing her the direction for her life. While a piano student in her native Texas, she suffered a badly sprained hand and feared that her life's dream of becoming a concert artist was shattered. However, she began to practice pedals on the organ and discovered a natural flair and coordination for that instrument. By the time her hand was healed, she had become so fascinated that she changed her major to organ. What seemed a tragedy turned out to be a most fortunate accident, from which developed one of the greatest organists of our time.

Joyce Jones is the Bowden professor of organ and organist-in-residence at Baylor University, which also named her Outstanding Creative Artist. She is a Fellow of the American Guild of Organists. She holds the Doctor of Musical Arts degree from the University of Texas, as well as bachelor's and master's degrees from the same institution. She received a Master of Sacred Music degree in composition from Southwestern Baptist Theological Seminary, which later presented her with their Distinguished Service Award.

She has played the dedication concerts and on the inaugural concert series for many significant organs in this country. Her warmth, charm, and audience rapport, combined with technical brilliance, have made her a favorite with audiences, as repeated requests for return engagements attest. As a composer and arranger, she has thirteen books to her credit and three recordings for Word Records. Her recording on the world's largest church organ at West Point Military Academy, released by Motette Records of Germany, has become a best-seller.

She has played concerts in 43 states and 11 foreign countries. As a Community Concert artist, she was one of the first to take organ music to organized audiences in small towns throughout America. She was the first woman to play on the organ at the Crystal Cathedral and the only woman organist chosen to play with the San Francisco Symphony Orchestra at the inauguration of the new organ in Davies Symphony Hall. She has been featured soloist at many regional and national conventions of the American Guild of Organists. Wherever she plays, she is committed to making friends for the organ and to using her talent in sharing her Christian testimony through music.



# Organ Dedication Service of the Casavant Frères Opus 3718

March 12, 1995 6:30 p.m.

Hymn #3

"Worthy of Worship"

JUDSON

### A Litany of Dedication

LEADER: We have entered this house of worship to dedicate the beautiful and resourceful Casavant Frères Organ. We have already enjoyed its majestic sounds, and give thanks to God for the miraculous craftsmanship of the people at Casavant Frères.

PEOPLE: We affirm the work of the organ selection committee for their wisdom and insight in making this organ a part of these worship facilities.

LEADER: The pipe organ, the "King of Instruments," will lead us to the very throne of grace through preludes, offertories, postludes, accompaniments, recitals, and congregational singing. The years ahead are surely to be richer because of this one-of-a-kind organ.

PEOPLE: We offer our gratitude for Shirley Karrick and for Dr. Joyce Jones. We are especially thankful for their astounding gifts and discipline which make this organ come alive.

LEADER: And so, may the very design and operation of the organ be a metaphor for our own lives. May God breath into us that we might harmoniously express His very intention in this world. Thanks be to God.

PEOPLE: Amen.

Prayer of Dedication

Toccata in F Major

Sigfrid Karg-Elert

Two Chorales

J.S. Bach

Jesu, Joy of Man's Desiring Rejoice, Beloved Christians!

Fantasy in F Minor, K. 608

Wolfgang Amadeus Mozart

Fête

Jean Langlais

Trilogy: The Promised Land

Joyce Jones

Crucifixion (from Passion Symphony)

Marcel Dupré

Pageant

Leo Sowerby

# Casavant Opus 3718 First Baptist Church Bowling Green, Kentucky

In a town of some 40,000 people about 45 minutes from Montreal, Quebec, remarkable pipe organs are created every day in the workshops of Casavant Frères. For 115 years on the same location, artisans arrive each morning to begin work at 7:30 a.m. For over one year they have been working to build every part of Opus 3718 for First Baptist Church in Bowling Green, Kentucky.

When designing an organ for a building which does not exist it is most important for the organ builder to work early in the design process with the architect and acoustician. Fortunately, the leaders of First Baptist Church recognized the importance of this and all parties met together for a series of meetings in January of 1992. For us as organ builders, what was especially exciting was the church's commitment to achieving a fine acoustic setting for all music, including solo voice, choir, and congregation (the largest, unrehearsed choir in a church). Such an environment also would give an excellent home to the sound of the organ which should support, lead, and excite people to participate fully in worship through music.

While no two organs are alike, organ design is not an undisciplined art. There must be a kind of tonal architecture in order to give structure and form to the resulting instrument in order to avoid chaos and disaster. One may think of the good organ design as a kind of tonal pyramid with the base provided by bass voices (stops). The low pitches are made by the longest and largest pipes most of which are visible in this instrument. Stops which carry a label 16' belong to this category. Those of 32' pitch produce tones one octave lower and give the low rumbling bass which is felt more than heard. Since each pipe produces only one note of one tone color, it takes 61 pipes to play each of the 61 notes of the manual keyboards or 32 for the pedal keys. These sets are organized in rows of descending order, many of which are visible in the display above the choir. Such sets are called ranks. Stop knobs with Arabic numerals represent one rank of pipes. For example, the Montre 16' of the Pédale has 32 pipes, the longest of which is sixteen feet in length. Some stops have Roman numerals which indicate the number of ranks or pipes which play on each key. Therefore, the Fourniture IV on the Grand Orgue is one stop of four ranks which sound four different pitches when the organist plays a single key.

In order to build a tonal pyramid, the organist selects stops which have pitch designations of 8' (fundamental or "piano" pitch), 4', an octave higher: 2', an octave higher and so on. Stops with Roman numerals are called mixtures. Their pipes are usually quite short with pitches corresponding to the upper section of the instruments's harmonic development, therefore they belong to the top of the tonal pyramid.

In addition to stops' numerical (pitch) designation, they have names which describe their timbre (tone). There are four main categories or families of tone: Principals, Flutes, Strings, and Reeds. The main or foundational tone group of stops belong to the principal family. Names such as Principal, Octavebasse, Octave and Doblette, as well as Prestant ("to stand in to show") and Montre ("to show") describe tonal and sometimes visual aspects of such stops. Mixtures also belong to the principal family. The sound of a principal stop often is described as "true organ tone". Since no other instrument has such timbre, it is the quality of sound one usually associates with the organ. The majority of the visible cylindrical pipes behind the choir are principal pipes.

Another category of tone is the flute family. These stops often can be easily determined by the presence of the word flute in the stop name. Since the physical shape of an organ pipe influences tonal color, names such as Flûte à cheminée (flute with chimney) and Flûte à fuseau (spindle or bobbin flute) produce different timbres of flute sounds. Some flutes carry pitch lengths with fractional numbers. These provide non-unison pitches of fifths (2-2/3, 1-1/3) and thirds (1-3/5). By mixing these stops with others, a wide variety of tonal color is provided. A particular combination of flutes at 8, 4, 2-2/3, 2, and 1-3/5 is called a *cornet décomposé* in French. The sound of this combination is particularly rich and colorful since all of the pitches included are found in the normal harmonic content of all natural sounds.

Although the string family is represented by just two stops, the Viole de gambe and Voix céleste, their contribution to the sound of the organ is a very lovely one. String pipes are quite similar in appearance to the principals, except that their scale (diameter of the pipe body) is smaller than their corresponding relative. Voiced with emphasis on the upper harmonic development, their tone is brighter like their orchestral counterpoint. A Céleste is a voice which is deliberately put "out-of-tune" by the organ tuner. When this mildly out-of-tune stop is played with the "in-tune" parent rank, a very pleasant undulation is heard, resulting in a warm and vibrant effect.

The fourth and final category of tone is the reed family which takes its name from the vibrating brass reed tongue which is located in the base of each pipe. The reed vibrates against a solid brass shallot which can be likened to the mouth piece of a clarinet. In organ reed pipes, the shape of the resonator (pipe) affects the tonal quality. Because the vibration of the reed gives a particularly rich harmonic development to the sound, reeds are individually the most colorful of all sounds. Organ trumpets, oboes, (Hautbois), bassoons, clarinets and Cromornes all produce their tone by means of brass reeds.

Every stop is assigned to a particular ensemble or division of the instrument each playable from a specific manual keyboard or pedal clavier. The main division is the Grand Orgue which is played from the middle keyboard. With its full principal chorus, this division's pipes are located directly in the center of the organ, just below the rose window. To the immediate left and right are the stops of the pedal division divided on either side of the Grand Orgue. On the far left, in a solid oak enclosure, is the Récit division, stops of which are played from the top keyboard on the console. The front of this enclosure has a number of vertical shutters which open and close by means of a pedal on the console. By opening and closing the shutters the organist can regulate the volume of the stops. The Récit in particular, with its chorus of reeds and all stops drawn, can produce a remarkable crescendo of sound by opening the shutters. The idea of placing stops inside such an enclosure is English in origin. In England this division is called the *Swell Organ*.

The lowest keyboard controls stops of the Positif Expressif. Physically this division is located on the right side of the church and, like the Récit, its stops are housed in an expressive enclosure. This division contains a principal chorus of somewhat smaller scale than its neighbor the Grand Orgue plus flutes of different color and pitch. The softest single stop on the organ, the Flûte douce is found here along with a céleste rank for special very quiet effects. The Cromorne takes its name from an ancient reed instrument but its color here has more body and fundamental tone thus giving it a clarinet-like timbre.

Once all of the pipes and thousands of other parts of the organ were individually made, they were brought together into one large room called "salle de montage" where the organ took shape as a complete musical instrument. Excitement grew as its sounds were first experienced in a room which has housed many other organs already sent to homes throughout the world. During the months awaiting shipment to Bowling Green many visitors saw the organ and heard its voice. It was well auditioned by many people from around the globe even before it arrived in its beautiful new home!

Following the installation in the church, two voicers from Casavant arrived in Bowling Green. Their work consisted of painstaking and careful adjustment to the individual volume and speech character of each of the organ's 3,090 pipes. This task is accomplished by the means of their musical experience and ear only.

This has been an extremely rewarding and exciting project for Casavant Fréres. Our association with everyone at First Baptist Church has been a joy from the first visit. We take special pride in the results which have been achieved through careful coordination of architect, acoustician, and organ builder. We trust that the voice of this organ will comfort, lead, and inspire worshipers at First Baptist Church for many generations.

Stanley Scheer, Vice-President, Casavant-Frères

# Casavant Opus 3718

| Gran  | d Orgue (II)           |             | <u>Pedale</u>     |  |   |              |
|-------|------------------------|-------------|-------------------|--|---|--------------|
|       |                        | <u>Feet</u> |                   |  |   | <u>Feet</u>  |
| 1.    | Bourdon                | 16          | 37. Basse acc     | oustique                                   | I                                       | 32           |
| 2.    | Montre                 | 8           | 38. Basse acc     |  |   | 32           |
| 3.    | Flûte à cheminée       | 8           | 39. Montre        |  |   | 16           |
| 4.    | Prestant               | 4           | 40. Soubasse      | 40. Soubasse                               |   |              |
| 5.    | Flûte                  | 4           | 41. Bourdon       |  |   | 16<br>16     |
| 6.    | Doublette              | 2           | 42. Bourdon       | 16   |   |              |
| 7.    | Fourniture             | IV-V        | 43. Octaveba      |  |   | 8            |
| 8.    | Trompette              | 8           | 44. Flûte boi     |  |   | 8            |
|       | Chimes                 |             | 45. Octave        | Terree                                     |   | 4            |
|       | Grand Orgue Unison Off |             | 46. Flûte         |  |   | 4            |
| *9.   | Trompette-en-chamade   | 8           | 47. Mixture       |  |   | IV           |
|       | T                      |             | 48. Contre b      | amhard                                     | ^                                       | 32           |
|       |                        |             |                   |  | е                                       |              |
| Recit | <u>: (III)</u>         |             | 49. Bombard       | le   |   | 16           |
| Meen  | (111)                  | Feet        | 50. Basson        |  |   | 16           |
| 10    | Bourdon doux           |             | 51. Trompet       |  |   | 8            |
|       |                        | 16          | 52. Trompet       | te-en-ch                                   | amade                                   | 8            |
|       | Cor de nuit            | 8           | 53. Clairon       |  |   | 4            |
|       | Viole de gambe         | 8           | 54. Hautbois      | S  |   | 4            |
|       | Voix céleste           | 8           |                   |  |   |              |
|       | Principal              | 4           |                   |  |   |              |
|       | Flûte à cheminée       | 4           |                   |  |   |              |
|       | Nazard                 | 2-2/3       |                   |  |   |              |
| 17.   | Quarte de nazard       | 2           |                   |  |   |              |
| 18.   | Tierce                 | 1-3/5       |                   | Analys                                     | <u> 515</u>                             |              |
| 19.   | Plein jeu              | V           |                   |  |   | <b>-</b>     |
|       | Basson                 | 16          |                   | Stops                                      | Ranks                                   | <u>Pipes</u> |
| 21.   | Trompette harmonique   | 8           | Grand Orgue       | 9  | 13                                      | 781          |
|       | Hautbois               | 8           | Récit             | 13   | 17                                      | 1042         |
|       | Clarion harmonique     | 4           | Positif           | 11   | 15                                      | 903          |
|       | Tremblant              |             | Pédale            | 9  | 12                                      | 364          |
|       | Récit 16'              |             | Total             | 42   | 57                                      | 3090         |
| *24   | Trompette-en-chamade   | 8           | IUlai             | 74   | 31                                      | 3070         |
|       |                        |             |                   |  |   |              |
| 1 031 | tif Expressif (I)      | <u>Feet</u> |                   |  |   |              |
| 25    | Principal              | 8           |                   | Canal                                      |   |              |
|       | Bourdon                | 8           |                   | Coupl                                      | <u>ers</u>                              |              |
|       | Flûte douce            | 8           |                   | (D(1)                                      |   | 0            |
|       |                        |             | Grand Orgue       |  |   |              |
|       | Flûte céleste          | 8           | Récit/Pédale      |  |   |              |
|       | Octave                 | 4           | Positif/Pédale    |  |   |              |
|       | Flûte à fuseau         | 4           | Positif/Pédale    | e  | •••••                                   | 4            |
|       | Principal              | 2           | Récit/Grand       | 16   |   |              |
|       | Larigot                | 1-1/3       | Récit/Grand Orgue |  |   |              |
| 33.   | Sesquialtera           | II          |                   |  |   |              |
|       | Cymbale                | IV          |                   | Positif/Grand Orgue<br>Positif/Grand Orgue |   |              |
|       | Cromorne               | 8           | Récit/Positif     |  |   |              |
|       | Tremblant              |             | Récit/Positif     |  |   |              |
|       | Postif 16'             |             |                   |  |   |              |
| *36   | . Trompette-en-chamade | 8           | Grand Orgue       | / FUSILII                                  | *************************************** | 0            |
|       | . Hompette en enamade  | Ŭ           | Transposer        |  |   |              |
|       |                        |             |                   |  |   |              |

<sup>\*</sup> stops marked thus not affected by couplers.

# Adjustable Combinations (Capture system) (solid-stae, electronic, 32 modes)

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

### Reversible Pistons

| Grand Orgue/Pédale  | Thumb & Toe |
|---------------------|-------------|
| Récit/Pédale        | Thumb & Toe |
| Positif/Pédale      | Thumb & Toe |
| Récit/Grand Orgue   | Thumb       |
| Positif/Grand Orgue | Thumb       |
| Récit/Positif       | Thumb       |
| Basse acoustique I  | Toe         |
| Basse acoustique II | Toe         |
| Contre bombarde 32' | Toe         |
| Clochettes          | Toe         |
| Full Organ          | Thumb & Toe |

### **Balanced Pedals**

- Crescendo on all stops and couplers (programmable, 4 modes)
  Récit Expression (16 stage)
- Positif Expression (16 stage)