

CASAVANT PIPE ORGAN

St. James United Church

Simcoe, Ontario, Canada

- 4 divisions, 43 stops, 42 ranks, 2503 pipes
- Three manual keyboards, 61 notes each, C–c''''
- Pedal keyboard, 32 keys, C–g'
- Electro-pneumatic key and stop action, ventil windchests, balanced mechanical expression
- Wind Pressures (1993)
 - Great and Pedal: almost 3 inches
 - Swell: 3 inches
 - Choir: 3¼ inches

HISTORY

■ Casavant, November of 1920

✚ Present instrument installed, the fourth organ to serve in the present worship space, replacing a two-manual and pedal organ destroyed by fire in 1919

✚ Original console in the old Casavant terraced style

✚ CC-DD of Pedal *Trombone 16ft* crudely mitred on site at time of installation because they were too tall for the height of the chamber; Choir windchest may also have been shifted slightly to fit the width of the chamber

■ Casavant, 1930s (actual date uncertain)

✚ New console in the English / North American style; moved east and lowered to present position when the choir loft underwent considerable revision; balanced mechanical expression control retained

■ Casavant, 1960s

✚ Two neo-classic-inspired schemes for rebuilding the organ proposed by Len Jeffs (Casavant Representative, London area) in consultation with E. D. Northrup; the more extensive and expensive scheme was rejected; some aspects of the more conservative scheme adopted; two typewritten pages detailing both schemes and the rationale for making changes that were kept at the console for many years have now vanished, but neither scheme really suited the existing instrument

✚ 13–68 of original GT *Violin Diapason 8ft* plus five trebles relocated to CH Open Diapason 8ft toeboard, partly because the tuners needed a tuning stop inside the Choir expression-box, and named *Prestant 4ft*; never revoiced or even reregulated as a 4ft, so this stop still sounds much better at 8ft pitch

✚ 13–68 of original SW *Open Diapason 8ft* relocated to toe-board originally used for GT Violin Diapason 8ft (1–12 unit windchest in the façade)

✚ 13–68 of original CH *Open Diapason* 8ft relocated to SW *Open Diapason* 8ft toe-board and combined with 1–12 of the original SW *Open Diapason* 8ft

✚ Original GT *Open Diapason* 8ft entirely removed from the organ

✚ Full-compass flat-tuned rank of CH two-rank *Viole Céleste* 8ft removed from the organ and its toeboard left empty; in the 1990s, the bass octave of this rank was found hidden behind the wind duct for the SW *Bourdon* 16ft and removed at that time

✚ GT *Mixture III* 2ft (a Casavant lower-pitched secondary mixture meant for a larger organ and a much larger room) installed on GT *Open Diapason* toe-board: the 1960s rebuild proposals refer to this stop as ‘surplus pipes,’ and may have been removed from the larger Casavant organ at Yorkminster Park Baptist Church in Toronto during the 1960s rebuild: some pipes labelled with a ‘Y M’

■ Casavant, 1968

✚ New *Nazard* 2⅔ft substituted for SW *Vox Humana* 8ft – this change was requested by Angus Macleod when he became Organist and Choirmaster in 1968; *Vox Humana* pipes removed from the organ

■ Casavant, 1980s

✚ Ross Dodington (Casavant) carried out on-site revision and revoicing of SW *Plein Jeu III* 2⅔ft (seventeenth rescaled as nineteenth): it contributes more the Swell chorus, but has some unfortunate stridency

✚ Ross Dodington carried out on-site partial revoicing of GT *Mixture III* 2ft: it is stronger and contributes more to the Great chorus, but given that it reinforces harmonics belonging to the 16ft series (the 5⅓ft is introduced at #c38), it isn’t the correct mixture either for this organ or for the acoustic of the worship space

✚ GT *Tromba* 8ft, SW *Trumpet* 8ft and PD *Trombone* 16ft taken to the Casavant factory: fitted with new tempered brass tongues, resonator tuning curls soldered shut, bells cut to length, and minor revoicing (solder used to change the internal shape of the shallots – more domed), all to yield a very slightly brighter tone

■ Batty, 1993

- ✚ Console rebuilt with Artisan-Classic digital operating system
- ✚ 13–68 of SW *Aeoline* 8ft moved to Choir, on toe-board originally for CH Viole Céleste (full-compass flat-tuned rank of 2 rank stop), revoiced and retuned as a tenor-C *Unda Maris* 8ft; bass octave removed from organ
- ✚ SW *Octave* 4ft moved to SW Aeoline 8ft toe-board, placing it next to the south wall of the chamber and behind the pipes of the *Viola Da Gamba* 8ft, but it is more easily reached for tuning in that location than the new *Tierce* 1 $\frac{3}{5}$ ft stop would be
- ✚ New *Tierce* 1 $\frac{3}{5}$ ft installed on SW Octave 4ft toe-board – a location in which it can be reached for tuning (it would have been inaccessible behind an open 8ft rank)
- ✚ 4 new programmable MIDI stops (later increased to 6)
- ✚ New MIDI system installed (Roland SC-55 sound module, Roland SB-55 sequencer, mixer, amplifier, Rodgers treble speakers); paid for by then Organist and Choirmaster Angus Macleod

■ Batty, 1994 or 1995

- ✚ Tenor and middle octaves of GT *Open Diapason* 8ft deslotted and pipes re-regulated: tone became *slightly* sweeter but still a fairly hard timbre in the fashion of late-romantic principal stops

GREAT

9 Stops, 11 Ranks, 640 Pipes, Unexpressive, Manual II

1. **Double Open Diapason**....16ft 44 pipes from c25 (1–24 PD #44): original GT (metal)
2. **Open Diapason**.....8ft 61* pipes: 1–12 original GT Violin Diapason 8ft (metal, front pipes lacquered zinc); 13+ original SW Open Diapason 8ft (metal, 'Horn Diapason'), partly deslotted and re-regulated in 1990s
3. **Doppel Flute**.....8ft 68 pipes: original GT (stopped wood throughout, 13+ double mouths, very dark and intense solo flute timbre)
4. **Dolce**.....8ft 61* pipes: original GT (metal, cylindrical, Dulciana pipes voiced to be gentler and more fluty than #30)
5. **Principal**.....4ft 68 pipes: original GT (metal), some pipes deslotted at some point
6. **Harmonic Flute**.....4ft 61 pipes: original GT original GT (metal, 18+ harmonic)
7. **Fifteenth**.....2ft 61 pipes: original GT (metal)
8. **Mixture**.....III 183 pipes: old Casavant pipes (metal), replaced Casavant 1920 Open Diapason 8ft in 1960s

1–19	(19 notes)		2ft	1 1/3ft	1ft
20–38	(19 notes)	4ft	2 2/3ft	2ft	
39–56	(18 notes)	5 1/3ft	4ft	2 2/3ft	
57–61	(5 notes)	8ft	5 1/3ft	4ft	
9. **Tromba**.....8ft 68 pipes: Casavant 1920 Great rank (metal, 32+ harmonic), bells cut to length and tuning curls soldered closed in 1984
10. **Great MIDI**..... programmable stop, expressive with Choir, added during 1990s rebuild of console

* 62–68 squashed by the feet of tuners and others going to SW division and mostly removed.

SWELL

13 Stops, 15 Ranks, 959 Pipes, Expressive, Manual III

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|-----|-------------------------------|--------------------|--|
| 11. | Bourdon | 16ft | 68 pipes: original SW (wood, 1–32 unit) |
| 12. | Open Diapason | 8ft | 68 pipes: 1–12 original SW Open Diapason (metal),
13+ original CH Open Diapason (metal, relatively narrow scale, leathered upper lips,
'Diapason Phonon') |
| 13. | Stopped Diapason | 8ft | 68 pipes: original SW (wood, 25+ pierced stoppers) |
| 14. | Viola Da Gamba | 8ft | 68 pipes: original SW (metal, broad-scale cylindrical
string) |
| 15. | Voix Céleste | 8ft | 56 pipes from c13: original SW (metal, cylindrical,
two pipes narrower in scale than #14, tuned sharp) |
| 16. | Octave | 4ft | 61 pipes: original SW (metal, Geigen scale and
voicing), moved in 1993 to Aeoline toe-board to make space for #20 |
| 17. | Traverse Flute | 4ft | 68 pipes: original SW (wood, 18+ harmonic) |
| 18. | Nazard | 2 $\frac{2}{3}$ ft | 61 pipes: added in 1968 by Casavant (metal, $\frac{2}{3}$ taper,
cornet scale and voicing), on Vox Humana toe-board; reregulated by Batty in 1993 |
| 19. | Piccolo | 2ft | 61 pipes: original SW (metal, 18+ harmonic) |
| 20. | Tierce | 1 $\frac{3}{5}$ ft | 61 pipes: added in 1993 by Batty (metal, $\frac{2}{3}$ taper,
cornet scale and voicing), on Octave toe-board |
| 21. | Plein Jeu | III | 183 pipes: original SW Dolce Cornet III (metal, likely
Dulciana scale); in 1984, 1 $\frac{3}{5}$ ft rank repitched to 1 $\frac{1}{3}$ ft, and stop revoiced louder, making
the timbre a bit strident because of the narrow scale |
| | 1–51 (51 notes) | 2 $\frac{2}{3}$ ft | 2ft 1 $\frac{1}{3}$ ft |
| | 52–61 (10 notes) | 4ft | 2ft 2ft |
| 22. | Trumpet | 8ft | 68 pipes: original SW (metal, 37+ harmonic); new
tongues, bells cut to length and tuning curls soldered closed in 1984 by Casavant |
| 23. | Oboe-Bassoon | 8ft | 68 pipes: Casavant 1920 SW rank (metal), does not
respond to tremulant |

- 24. **Swell MIDI #1**.....} programmable stops, expressive with Swell, added
- 25. **Swell MIDI #2**.....} during 1990s rebuild of console

- i. **Tremulant**..... mechanism not entirely reliable; doesn't affect all
stops properly, e.g. Oboe-Bassoon 8ft not affected

CHOIR

11 Stops, 11 Ranks, 708 Pipes, Expressive, Manual I

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|-----|-----------------------------------|--|
| 26. | Melodia8ft | 68 pipes: original CH (wood, 1–12 stopped, 13+ open and with inverted mouths, wide scale) |
| 27. | Quintadena8ft | 61 pipes original CH (stopped metal) |
| 28. | Viole D’Orchestre8ft | 68 pipes: original CH (metal, narrow scale) |
| 29. | Viole Céleste8ft | 61 pipes: original CH (metal, narrow scale, from bass G), sharp-tuned rank of original two-rank CH Viole Céleste 8ft (original drawstop did not show this as a two-rank stop); full-compass flat-tuned rank removed in 1960s |
| 30. | Dulciana8ft | 68 pipes: original CH (metal, not slotted) |
| 31. | Unda Maris8ft | 56 pipes from c13: 13–68 of Casavant 1920 Swell Aeoline 8ft (metal), 13–68, revoiced and tuned flat in 1993, on empty toe-board for flat-tuned rank of original CH two-rank Viole Céleste 8ft |
| 32. | Prestant4ft | 61 pipes: tenor and treble of original GT Violin Diapason 8ft (metal), plus a few additional trebles, on CH Open Diapason toe-board (pipes removed to Swell in 1960s); no revoicing as a 4ft, still sounds better at 8ft pitch |
| 33. | Wald Flute4ft | 68 pipes: original CH (open wood, inverted mouths, wide scale) |
| 34. | Flageolet2ft | 61 pipes: original CH (metal, string scale, 1/3 taper) |
| 35. | Cor Anglais8ft | 68 pipes: original CH (metal, free reed, half-length triply-conical resonators) |
| 36. | Clarinet8ft | 68 pipes: original CH (metal, closed cylindrical resonators) |
| 37. | Choir MIDI #1} | programmable stops, expressive with Choir, added |
| 38. | Choir MIDI #2} | during 1990s rebuild of console |
| ii. | Tremulant | mechanism not entirely reliable |

PEDAL

10 Stops, 5 Ranks, 5 Extensions, 196 Pipes, Unexpressive, 1 Borrowing

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|-----|--------------------------------|--|
| 39. | Double Open32ft | derived from #40 using Quint 10 $\frac{2}{3}$ ft from same rank
for resultant bass octave |
| 40. | Sub Bourdon32ft | derived from #44 using Quint 10 $\frac{2}{3}$ ft from same rank
for resultant bass octave |
| 41. | Open Diapason16ft | 44 pipes: original Pedal unit (wood, wide scale) |
| 42. | Open Metal16ft | 32 pipes: original Pedal unit (metal, front pipes
lacquered zinc); originally named 'Open 16ft' |
| 43. | Violone16ft | 44 pipes: original Pedal unit (metal) |
| 44. | Bourdon16ft | 44 pipes: original Pedal unit (wood) |
| 45. | Gedeckt16ft | borrowed from Swell #11 |
| 46. | Octave8ft | extension of #40 |
| 47. | Cello8ft | extension of #43 |
| 48. | Bourdon8ft | extension of #44 |
| 49. | Trombone16ft | 32 pipes: original Pedal unit (metal), in 1984 at
Casavant the crude onsite mitring at installation was repaired and the pipes remitted
properly |
| 50. | Pedal MIDI | programmable stop, expressive with Choir, added
during 1990s rebuild of console |

CHIMES

Lighted Thumb-Pistons as a Group In Front Face of Left Stopjamb

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|------------------------|---|
| 51. Choir | borrowed from #55 |
| 52. Great | borrowed from #55 |
| 53. Swell | 25 tubular bells: original, g20–g44, Deagan class 'C'
set, in Swell box, unit → <i>The Chimes mechanism is no longer reliable or entirely functional</i> |

COUPLERS

As Tilt-Tabs in Name-board

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|-----------------------------|----------------------------|
| iii. Great to Pedal | xv. Swell Sub |
| iv. Swell to Pedal | xvi. Swell Unison Off |
| v. Choir to Pedal | xvii. Swell Super |
| vi. Swell Super to Pedal | |
| vii. Swell Sub to Great | xviii. Swell Sub to Choir |
| viii. Swell to Great | xix. Swell to Choir |
| ix. Swell Super to Great | xx. Swell Super to Choir |
| x. Choir Sub to Great | xxi. Choir Sub |
| xi. Choir to Great | xxii. Choir Unison Off |
| xii. Choir Super to Great | xxiii. Choir Super |
| xiii. Great Unison Off | |
| xiv. Great Super | |



