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Introducing
Casawant
Opus 3786
Pipe Organ

Trinity United

Methodist Church

Tallahassee, Florida



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### For the Glory of God

Not unlike the sanctuary itself, the visible parts of Casavant Frères Opus 3786 add beauty to the setting for worship as Trinity United Methodist begins its 176<sup>th</sup> year of Christian ministry. We say that all of this – the great investment of effort and resources in the development and maintenance of magnificent facilities, including this glorious pipe organ – is for the Glory of God.

The new instrument has been designed to support congregational singing and to undergird the Music Ministries of Trinity as well as to be an arm of the church reaching out into the community. It will, indeed, glorify God whenever it is used, first to call God's people to become a part of the Body of Christ, and then to inspire them to assume and discharge responsibilities, both as individuals and as a congregation, to make Christ visible in a needy world.

Casavant Frères Opus 3786 is ready to move Trinity to even higher levels of Christian ministries for the Greater Glory of God – we have but to do *our* part.

## **About Opus 3786**

Unlike other musical instruments, each pipe organ is a unique creation. In the 120-year history of Casavant Frères no other organ has been built with the same list of stops, in an identical configuration or with the particular visual appearance of this instrument. Just as each church is architecturally different, so too are its acoustics and the musical needs of the congregation. Therefore, the task of the organ builder is to conceive and blend the appropriate elements in order to assure a successful result when the organ is 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 thus providing a solid foundation of tone at various levels of dynamics. There are no less than seven stops in the instrument at the 16-foot pitch, four flue stops and three reed stops. The flues consist of two open stops, the Contrebasse and Violonbasse and two stopped wood ranks, Soubasse and Bourdon.



The Contrebasse is physically the largest single stop in the organ. Its big open wood pipes provide the solid foundation heard and felt in the fuller combinations of the organ's sounds. Principal stops, which give the organ its characteristic tone, are among its important sounds. In this instrument the *Grand Orgue* (Great) features a 16-foot chorus, or *plenum*, based on the *Violonbasse* 16'. The *Positif's* eight-foot *plenum* provides a foil to the *Grand Orgue*. The distinction between these divisions is further enhanced by their separation on different sides of the chancel, which provides an additional dimension during performance, especially when these divisions are played in dialogue.

An important goal for the tonal orientation of the organ is the development of maximum tonal color within individual stops, from the very soft Flûte douce and céleste to the powerful Tuba. Each of the many flute stops has an interesting individual color, with the Flûte Harmonique offering the unique possibility of hearing a pipe's first harmonic rather than its fundamental pitch. There are seven different reed stops beginning with the sub-sub unison pitch of the Contra Bombarde 32'. A number of color possibilities are found, including: two trumpets (one enclosed and one unenclosed), bassoon, oboe, cromorne and Vox Humana. Although the basic tonal orientation is French, the instrument's specification is based upon solid historical practices allowing the performance of a wide range of literature from all schools and periods of music.

Casavant Opus 3786 occupies a physical position similar to that of the previous organ, however, in order to bring the sound of the instrument more directly into the building, two new cases were created to house the principal stops of the *Grand Orgue* and *Pédale* divisions on the left and right sides of the chancel respectively. The expressive *Récit* and *Positif* divisions are behind the casework on the right, while the *Grand Orgue* and *Pédale* divisions are housed in a similar position on the left. The woodwork of the two cases and console incorporate architectural details found on the choir modesty screen and wainscot, while the hand-carved pipe shades feature a decorative motif found in the altar.

"When we were informed that the commission for the new organ for Trinity United Methodist Church was to be entrusted to us were extremely pleased to have this opportunity to build an organ for Florida's capital city, not only to serve the congregation but also to be a tool for outreach to the community at large. We trust that its musical voice will enrich and inspire all those who hear it for many generations." *Casavant Frères* 



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## **Historical Notes about Trinity United Methodist Church**

Now known as the Mother Church of Methodism in Florida, the church that has become Trinity United Methodist Church in Tallahassee was organized in 1824, a time when Tallahassee was a frontier community. A small wooden church building was constructed without a ceiling, and with shutters but no glass for the window. That building was located less than a block from the present location at the corner of Park Avenue and Duval Street. But at that time, this area was at the outskirts of the rough and tumble community which was just emerging as the capital city of a state admitted to the union just two years earlier.

The new church faced tremendous challenges as it helped the frontier community to settle down. Throughout all of its 175 years – and throughout the transformation of that frontier community to a sophisticated city – Trinity has been unceasing in its contributions to the well-being of Tallahassee and the State of Florida.

The second building, located on the present site, was a 40' by 60' brick building with a basement and a gallery. It was here that the Florida Annual Conference of the Methodist Church was organized in 1845.

Once located on the outskirts of the community, by its 150<sup>th</sup> year Trinity found itself a downtown church, with few residents living within walking distance of the corner of Park and Duval. Nevertheless, Trinity, in its role as the Mother Church, continued to help spawn other United Methodist congregations throughout the residential sections that were developing around the city.

It did so with determination to keep its own ministries so attractive that almost all of its members would drive past one or more Methodist churches on their way to Trinity on its downtown corner. Among the bold steps that Trinity has taken to ensure its survivability as a strong, vibrant force was the erection of the present sanctuary, which was first occupied in 1964. Another bold step was the determination to invest in its music ministries. Both of these endeavors have played key roles in the attraction and retention of members with the talent and resources that enable it to look to the Third Millennium with confidence.

The development and acquisition of Casavant Opus 3786 is viewed as another bold step toward the future.





Wreathed in Smiles - (From left to right) Trinity Organist Jim Lorenz, Sr. Pastor John Willis, Casavant Organier Guy Leclerc, Director of Music Mark Repasky and Music Committee Chairperson Myron Blee with the new organ console, prior to the console's permanent placement to the right side of the chancel area.

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#### **About the Builder**

The Casavant family was in the organ business years before the brothers, Clever and Samuel, established Casavant Frères in 1879. Their father, Joseph, a black-smith by trade, made a mid-life career change. At age 27, he closed his business and enrolled as a student at the College of St. Thérèse. While a student there he was asked by the priest who was in charge of the seminary to restore an old organ to working condition. Guided by a copy of the 1766 treatise by Dom Bedos de Celles, "L'Art du Facteur d'Orgues," the student completed the restoration. Not only did the old organ take on new life, but Joseph had found the work to which he devoted the remainder of his life.

Joseph Casavant received his first contract for an entirely new organ in 1840. By the time of his retirement 26 years later, he had produced some 17 organs, including two for Catholic cathedrals. His two sons first learned their craft in their father's workshop in St. Hyacinthe, Québec. After their father's retirement, they worked in the shop of Joseph's successor. There it became clear to them that if they wanted to follow their father's career and perfect their art, they would need to acquire wider knowledge and experience.

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 Canada in 1879, they established themselves as Casavant Frères on the site of their present workshop in St. Hyacinthe. Their first organ, Opus 1, a two manual organ of 13 stops, was completed in 1880 and installed in *La Chapell Notre-Dame de Lourdes* in Montreal. Further contracts continued at the rate of two or three organs a year. Opus 8, a three manual instrument of 38 stops, was installed in the St. Hyacinthe Cathedral in 1885. Witnessing to the quality of construction and musical attributes, both of these instruments plus many others, continue to serve their congregations generations after they were originally installed.

The instrument that firmly established Casavant Frères as organ builders of international repute was Opus 26. That four manual instrument of 82 stops was installed in the Church of Notre Dame in Montreal in 1891. This instrument, which is now completing its first decade in its second century, is eloquent testimony to Casavant quality.

The early Casavant organs, all of which were installed in Québec, were soon followed by organs placed throughout Canada. The first organ built for the United





States was installed in 1895 in Holyoke, Massachusetts. In the following years, numerous fine organs were installed across the North American continent. Others were installed in France, the West Indies, South and Central America, South Africa, Australia and Japan. The brothers received much recognition for their work, including being awarded the Grand Prix at the International Exhibition held in Antwerp, Belgium in 1930.

The brothers, Samuel and Clever Casavant, worked together with their individual interests and talents complementing one another. As their reputation and business grew, they sought to add other dedicated individuals who would function as a part of a strong team. This has enabled them to assure continuity both for works in progress as well as in support for their instruments, which have been serving generation after generation after generation as they need attention and renewal. This approach has enabled Casavant Frères to continue to build fine instruments, testing and initiating new development in organ building, after the brothers left the scene.

Today the Casavant team embraces many crafts, all of which are represented in great depth and experience among 87 employees, some of whom are in the second and third generation at Casavant. New workers are brought on board as senior personnel approach retirement, and each new employee must proceed through an apprenticeship program lasting from five to seven years.

Each year the majority of Casavant work centers on construction of two or three manual instruments in churches in towns and cities throughout North America. Additionally, there are projects restoring and providing additions or modifications to Casavant organs of all vintages where particular attention is paid to enhancing the musical aspects while respecting the original design of each instrument. New technologies such as solid-state coupling and switching systems, multiplex, multi-memory combination actions and MIDI have been adopted and other improvements continue to be made, always after thorough testing.

In addition, the company continues to build fine pipe organs for churches, concert halls, and teaching institutions around the world. Casavant Frères is often honored by receiving commissions for significant projects which follow a world-wide search for an appropriate builder. Opus 3700, a four manual organ of 64 stops, was installed in 1993 at the Temple Complex of the Reorganized Church of Jesus Christ of Latter-Day Saints in Independence, Missouri. More recently, in 1996, Opus 3750, a monumental organ (129 stops and 10,615 pipes) was dedicated by Broadway Baptist Church of Fort Worth, Texas to the memory of the mother of





internationally known Pianist Van Cliburn. Opus 3765 was installed in Orchestra Hall for the Chicago Symphony in 1998.

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

### Key Personnel in the Design and Building of Casavant Organs

**Pierre Dionne**, MBA. President and Chief Operating Officer since 1978. Former Dean of Administration, Business School of the University of Montreal

**Stanley R. Scheer**, Vice President. With Casavant Frères since 1984. Master of Music in Organ Performance, Westminster Choir College, Princeton, New Jersey. Former Professor and Head of Department of Fine Arts, Pfeiffer University in North Carolina. Is actively engaged in the design, specification, layout and testing of every Casavant Organ being built.

**Jean-Louis Coignet**, Tonal Director since 1981. A professional physiologist with a Doctorate from the Sorbonne. An accomplished musician, *Expert-Organier* for the City of Paris, France. Determines all the scales, mixture compositions and breaks, wind pressures and voicing procedures for every instrument leaving the workshop.

**Jacqueline Rochette**, Associate Tonal Director since 1984. Master's Degree in Organ Performance from Lavel University. Former Music Director of Chalmers-Wesley United Church in Québec City. Supervises the day-to-day work of voicers.

**Denis Blain**, Technical Director since 1986. Years of practical experience in virtually all areas of organ building. Consults with service personnel through North America, advising on technical questions relating to Casavant organs of all action types and vintages.

Pierre Drouin, Chief Engineer. Bachelor of Architecture Degree from Laval University. Supervises the design and layout of each organ.



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### Phases of the Casavant Project at TUMC

#### Background

The building of the 1964 sanctuary and the Austin Opus 2409 was accomplished concurrently. A three manual instrument in four divisions, with 40 ranks and a total of 2,674 pipes was considered to be the premier pipe organ in Tallahassee. For more than two decades it provided a secure undergirding for the development of music ministries of Trinity.

The intrusion of water in the area over the chambers, as well as difficulties in sealing the leak and delay in the repair of damage to the instrument, by 1996 brought the sanctuary organ to the brink of collapse. In that year the Music Committee initiated the organization of the Organ Committee which was given a free hand to 1) assess the condition of the Austin organ, 2) recommend either repair and enhancement or replacement of the Austin, and 3) use whatever funds available to it "to assure that Trinity once again would have one of the very best pipe organs in Tallahassee."

While the Music Committee and some of the church officials were mindful of the problem with the organ, skillful organists were able to play around the shortcomings; the congregation had yet to discover that the future of the sanctuary organ was hanging in the balance.

#### **Exploratory Phase**

The Organ Committee invited four firms of organ builders to examine the sanctuary organ and to propose repairs and enhancements needed to fulfill the charge given to it. Representatives from each of the firms examined the Austin, considered the aspirations of the Committee to produce the best instrument for Trinity's sanctuary, and each produced proposals and cost estimates for implementing them. These preliminary proposals helped the Organ Committee define the dimensions of the work before it.

The proposals all recognized that the Austin Opus 2409 had been a fine instrument, but only the Austin proposal relied on the reuse of many components of the

