





## A word from Casavant Frères about Opus 3827

The inauguration of a new instrument is an important milestone in the life of a congregation, often following years of work and representing the talents and gifts of many individuals. The first sounds are awaited with anticipation and questions about how it will sound. The completion follows much study and work by the staff and congregation, listening and learning as they travel to see and hear what other churches have done. Eventually a decision is reached and trust placed in a builder to fulfill the dreams and aspirations of the church.

There is often a misconception by those unfamiliar with the organ building profession that an instrument is assembled from components sitting on shelves to fit into the waiting space. Indeed, nothing is farther from reality. Because every instrument is a unique creation, it will grow slowly and deliberately from the initial concept on paper into its physical reality. So we, the builder, also watch the instrument come together piece by piece to that day when we are able to turn the switch that admits wind into the body of the instrument filling it with the air that will yield its first sounds that are its very reason for existence. Checking, testing, playing and modifications are made in the workshop in preparation for its dismantling, packing and journey to its home. Once there, many weeks are needed to reassemble the instrument. This is followed by the all-important phase of tonal finishing, which is the adjustment of every pipe to assure its correct speech and volume in the church's acoustical setting after which the long-anticipated musical voice of the instrument can finally sound forth in the building.

The building of a large instrument, such as this one, presents special challenges and opportunities for a builder. One of the important initial challenges at First Baptist Church was to study the location of the components of the instrument and resolve the way the organ speaks into the church. The relationship of the previous organ's pipe work and tone openings did not allow the sound to have free egress into the nave or chancel. Therefore the organ chambers were remodeled and new tone openings provided at the front of the nave so the organ's sound could be heard clearly without pushing the tone or having it sound muffled. Dr. Dennis Fleisher, acoustician for the project, observed that the existing parallel side walls in the choir loft kept the sound of the choir from projecting effectively into the nave so we designed casework at the angle he prescribed as a way to provide better sound reflection for the choir at their level while projecting the sounds of the Grand Orgue and Pédale principal choruses at the upper level. The angling of the casework permits the inner faces of the casework to be viewed more easily from positions throughout the church while the angles of both cases tend to draw the eye toward the center of the chancel giving prominence to the

baptistery as the primary focus of the chancel.

The console of any instrument is its control center and is vital to the success of the organ. The console for Opus 3827 is a new "old" design and is the first of its kind. A console to control the full resources of such a large instrument becomes necessarily large just to be functional. In working to make the console of this instrument as compact and user-friendly as possible, we turned to the early large electro-pneumatic Casavant organs that have consoles modeled on French instruments where the stops are arranged in small step-like rows called terraces. These consoles are models of efficiency in that the stops are easy to reach and the overall height of the console is kept to a level considerably lower than the equivalent English style console that has been prevalent in recent times. We followed the Casavant brothers' practice using oblique faces on the drawstops so that the organist can easily read the names and pitches engraved on the stops regardless of the position of the knob in the stop jamb. The principal wood species used in the construction of the console is mahogany. The exterior is finished to match the existing pulpit furniture, while the interior is finished slightly lighter in color to contrast with the rosewood stop knobs, labels and detailing. The manual natural keys are covered with bone while the pedal natural keys are maple. The manual and pedal sharps are ebony.

The tonal design of any organ needs to address the worship and music program of the church in order to become an asset to the overall program and worship experience. To achieve this goal, the organ builder must create a specification that is eclectic and creative. In order to avoid a fault of some large instruments that are collections of every imaginable stop, the tonal architecture is based on historic principles drawn from the different traditions in organ building, especially the French symphonic aesthetic, along with 125 years of experience at Casavant Frères.

Well-developed tonal ensembles are provided in each of the manual and pedal divisions, which are balanced with one and another and related to the instrument as a whole. The individual color of each stop is maximized and the approach to voicing is to develop a true musical cohesion so that all stops blend together in musical ensembles from as few as two stops to large choruses and full organ. Of particular note is the formidable seamless crescendo that can be made from the most ethereal sounds to the majesty of the full ensemble.

The tonal concept of this organ is based on fully-developed Grand Orgue (Great), Récit (Swell), and Chœur (Choir) divisions featuring complete principal (*plenum*), flute (Cornet) and reed choruses, plus a Solo division that includes a chorus of large-scale harmonic flutes, colorful solo reed stops and a chorus of smooth and powerful Tubas. The Pedal includes a variety of thirty-two and sixteen-foot stops, thus providing a broad range of bass tones, completed by appropriate upper work in the principal, flute



and reed choruses. In order to provide the broadest dynamic range possible, from a whisper to a full sound of heroic proportions, three of the four manual divisions (Récit, Chœur and Solo) are under expression.

In designing a pipe organ to be installed in a church seating 1200 worshippers, it is of prime importance to include a great number of stops providing the instrument with significant resources in the bass (thirty-two and sixteen foot) and mid (eight foot) ranges. In this organ, the bass and mid range stops represent about two-thirds of the tonal resources of the instrument. Moreover, many sixteen and eight-foot bass pipes are made of wood in order to provide additional solidity to the bass registers.

Of special note is the Antiphonal, a division made entirely of pipework from the previous instrument. We selected the best stops from that instrument and took care to respect the original voicing in order to retain the sound of the organ that accompanied worship at First Baptist Church for many years. Other links to the previous instrument that have been incorporated in the new organ include the Chimes, Harp and Zimbelstern. Also located in the gallery is the organ's visually impressive Trompette en chamade. The horizontally mounted polished copper pipes of this trumpet stop are located high on the rear wall allowing the sound of this brilliant reed stop to speak prominently and dramatically across the length of the building.

This instrument represents the most recent and largest Casavant installation in the state of North Carolina. Opus 3827 is the eighty-fourth Casavant installation in North Carolina since the first one arrived in Statesville in 1925. That it has been completed during the year of our 125th anniversary celebration gives it a special place in the list of more than 3800 instruments completed since 1879 when the Casavant brothers announced the opening of their workshop.

We are most thankful to the people of First Baptist Church in Hickory for entrusting the commissioning of this instrument to us. We trust that its voice will lead and inspire this congregation in its worship and be a tool for outreach to the community for many generations.

Casavant Frères

St-Hyacinthe, Québec

# Casavant Opus 3827 Specifications

## Grand Orgue (*Manual II*)

Violonbasse	16'
Montre	8'
Violon ( <i>Extension.</i> )	8'
Flûte à cheminée	8'
Flûte harmonique	8'
Prestant	4'
Flûte ouverte	4'
Grande Tierce	3 1/5'
Doublette	2'
Cornet V ( <i>TC, on separate chest</i> )	8'
Grande Fourniture II-III	2 2/3'
Fourniture V	2'
Cymbale III	1/2'
Bombarde ( <i>Full length</i> )	16'
Trompette	8'
Clairon	4'
Trémolo	
Grand Orgue Unison Off	
Chimes ( <i>Solo</i> )	

## Choeur (*Manual I*)

Bourdon doux	16'
Salicional	8'
Bourdon ( <i>Stopped wood, extension</i> )	8'
Dulciane	8'
Unda Maris ( <i>TC</i> )	8'
Octave	4'
Flûte douce	4'
Nazard	2 2/3'
Principal	2'
Flûte	2'
Tierce	1 3/5'
Larigot	1 1/3'
Septième	1 1/7'
Piccolo	1'
Cymbale IV	2/3'
Douçaine ( <i>Extension</i> )	16'
Trompette	8'
Cromorne	8'
Chalumeau	4'
Trémolo	
Chœur 16', Unison Off, Chœur 4'	
Clochettes ( <i>from previous organ</i> )	
Harp ( <i>from previous organ</i> )	
Celesta ( <i>Harp super</i> )	

### **Solo Organ (*Manual IV*)**

Diapason ( <i>Slotted</i> )	8'
Diapason céleste ( <i>TC, slotted</i> )	8'
Flûte double	8'
Octave ( <i>Slotted</i> )	4'
Flûte harmonique	4'
Piccolo harmonique	2'
Clochettes II	1 1/3'
Clarinete basse ( <i>Extension</i> )	16'
Hautbois d'orchestre	8'
Clarinete	8'
Cor anglais	8'
Trémolo	
Solo Unison Off	
Cor français	8'
Tuba Magna ( <i>TC, from 8'</i> )	16'
Tuba Mirabilis	8'
Tuba Clarion ( <i>Extension</i> )	4'
Chimes ( <i>from pervious organ</i> )	

### **Chamade Organ (*floating*)**

Bombarde-en-chamade ( <i>TC from 8'</i> )	16'
Trompette-en-chamade	8'
Clairon-en-chamade ( <i>Extension</i> )	4'

### **Récit (*Manual III*)**

Gambe ( <i>Extension</i> )	16'
Diapason	8'
Cor de nuit	8'
Viole de gambe ( <i>Slotted</i> )	8'
Voix céleste ( <i>GG, slotted</i> )	8'
Flûte douce	8'
Flûte céleste ( <i>TC</i> )	8'
Octave	4'
Violon	4'
Flûte octaviante ( <i>harmonic</i> )	4'
Nazard harmonique	2 2/3'
Octavin ( <i>harmonic</i> )	2'
Tierce harmonique	1 3/5'
Fourniture III ( <i>Chorus mixture</i> )	2'
Plein Jeu V ( <i>Full mixture</i> )	2'
Trompette ( <i>Full length, extension</i> )	
Basson ( <i>Full length</i> )	16'
Trompette	8'
Hautbois	8'
Voix humaine	8'
Clairon	4'
Trémolo	
Récit 16', Unison Off, Récit 4'	



**Antiphonal Organ (*floating*)**

Bourdon	16'
Diapason	8'
Bourdon ( <i>Extension</i> )	8'
Viole de Gambe	8'
Voix céleste ( <i>TC</i> )	8'
Principal	4'
Flûte douce	4'
Octave	2'
Fourniture IV	1 1/3'
Trombone (Full length, <i>extension</i> )	16'
Trompette	8'
Trémolo	
Zimbelstern	

**Antiphonal Pedal Organ**

Bourdon ( <i>Antiphonal</i> )	16'
Bourdon ( <i>Antiphonal</i> )	8'
Trombone ( <i>Antiphonal</i> )	16'

**Pedal Organ**

Contre Violon ( <i>Digital</i> )	32'
Contre Bourdon ( <i>Digital</i> )	32'
Contrebasse ( <i>Open wood</i> )	16'
Violonbasse ( <i>Grand Orgue</i> )	16'
Soubasse ( <i>Stopped wood</i> )	16'
Gambe ( <i>Récit</i> )	16'
Bourdon doux ( <i>Chœur</i> )	16'
Octavebasse	8'
Violon ( <i>Grand Orgue</i> )	8'
Bourdon ( <i>Extension</i> )	8'
Bourdon doux ( <i>Chœur</i> )	8'
Octave	4'
Flûte	4'
Théorbe III ( <i>Derived</i> )	10-2/3'
Fourniture IV	2-2/3'
Contre Bombarde ( <i>L/2 extension</i> )	32'
Bombarde ( <i>Full length</i> )	16'
Petite Bombarde ( <i>Grand Orgue</i> )	16'
Basson ( <i>Récit</i> )	16'
Trompette ( <i>Récit</i> )	16'
Douçaine ( <i>Chœur</i> )	16'
Clarinette basse ( <i>Solo</i> )	16'
Trompette	8'
Clarinette ( <i>Solo</i> )	8'
Tuba Mirabilis ( <i>Solo</i> )	8'
Clairon ( <i>Extension</i> )	4'
Clarinette ( <i>Solo</i> )	4'
Chimes ( <i>Solo</i> )	

## Specifications Continued

The four manual mahogany console is moveable and connected to the instrument through a multiplex cable. The combination action is solid-state electronic with 128 levels of memory. There is a Pos./G.O. transfer to allow for the French disposition of the manuals and an electronic version of the ventril system of "anches" on/off. The manual natural keys are covered with bone; the pedal naturals are of maple. The manual and pedal sharps are of ebony.

The stops are controlled by drawknobs arranged in angled "French/Casavant style" terraces. The drawknobs are Pau Ferro with oblique white faces.

All of the pipework for the instrument is new with the exception of the Antiphonal division, which is made from pipework taken from the previous instrument. Other links to the former organ include the Chimes, Harp, Celesta and the Clochettes (Zimbelstern) in the Chœur division.

The two painted organ cases in the chancel contain speaking façade pipes that are platinum lacquered with gold leaf applied to the upper and lower lips. The resonators of the Trompette-en-chamade in the gallery are polished copper with flared bells.

