

SELECTING THE ORGAN

The purchase of the Casavant organ by Trinity Cathedral Parish was the result of months of research and discussion by a very dedicated committee. The first decision that the committee made was that the church should purchase a new organ rather than rebuild the old one.

The committee then met with representatives from four nationally recognized organ companies to discuss the general specifications of the instrument. In deciding on a builder, members of the committee visited several churches to hear examples of the various instruments available. These trips involved travel to Kalamazoo and Grand Rapids, Michigan; Columbus, Indiana; Greenville, South Carolina; and Charlotte, North Carolina.

After the initial research, the committee established that the first priorities for the instrument were that it be able to lead the singing of the liturgy and hymns and that it be able to accompany the choirs, both adult and children. In addition, the instrument would need to be suitable for recitals and concerts. All of this was requested of the builders along with a set budget which could not be exceeded.

All of the organ builders who chose to bid should be commended for their attempts to deal with the multiple requests made by the committee. However, the choice of Casavant was unanimous. The committee was not only impressed with the product, but also with the service and commitment the organization offered.

THE ORGAN COMMITTEE

John Haney, chair
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Nancy Dunbar
Al Glenn
Bobby Lovvorn
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Pat Van Huss

The Very Reverend Samuel G. Candler
Dean, Trinity Cathedral (1993–1998)

CASAVANT FRÈRES OPUS 3769

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 parish. In a cathedral, the musical needs are expanded to include various events which require a grand instrument appropriate for those special celebrations where a large assembly of worshipers is gathered to sing the liturgy and great hymns of the church. Therefore, the task of the organ builder is to conceive and blend the appropriate elements 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 a kind of 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 base is provided by the bass voices. In this instrument each division has a well-developed complement of stops from bass to treble thus providing a solid foundation of tone at various levels of dynamics. Within this overall structure there is an approach to provide the maximum tonal color from individual stops. Although the basic tonal orientation is French, the instrument's specification is based upon historical practice which will allow the performance of a wide range of literature from all schools and periods.

and left sides of the chancel respectively. The large eighteen stop expressive Récit division is behind the Positif on the left and the Choeur and Pédale divisions are housed behind the Grand Orgue on the right side of the building. The woodwork of the two cases and walnut console incorporate Gothic architectural details found on the choir pews and modesty screen.



At the opposite end of the nave, mounted *en chamade* on either side of the great West Window, are seventy-three polished copper pipes of the *Trompette-de-fête*. This stop, with its visually commanding presence in the building, is analogous to having a group of herald trumpeters in the gallery of the church. It will be particularly useful for those special musical and liturgical occasions when an appropriate dramatic effect is required.

When we were informed that the commission for the new organ for Trinity Episcopal Cathedral was to be entrusted to us we were extremely pleased to have this opportunity to build a unique instrument for this special building. We trust that its musical voice will enrich and inspire all those who hear it for many generations.

•Casavant Frères

SPECIFICATIONS

DESCRIPTION OF THE ORGAN'S SIX DIVISIONS

GRAND ORGUE (GREAT)

The Grand Orgue or Great, located on the south chancel wall, is the primary manual division containing the instrument's most important foundation stops. This chorus of diapasons is based upon sixteen-foot or sub-unison pitch. All of the appropriate stops of the series, including mutations and mixtures, are located in and behind the casework on the right chancel wall. This division also features distinctive flute colors and reed stops.

RÉCIT (SWELL)

The Récit or Swell, located behind the Positif casework on the north chancel wall, is the largest of two expressive divisions. Its pipes are enclosed behind louvers which can be opened and closed by the organist to control the volume of its stops. The voices of the division are particularly suitable for accompaniment and range from the very soft "Flute Céleste" to a full reed chorus based upon sixteen-foot pitch. Another unique feature of this large division is the inclusion of harmonic flute stops at unison and non-unison pitch levels.

POSITIF

The pipes of the Positif are found in and behind the casework on the north chancel wall. This unenclosed division consist of a complete principal chorus based on eight-foot pitch which, along with its more transparent character, functions as a secondary chorus to the Grand Orgue.

CHOEUR

The Choeur or Choir organ is an expressive division located in the south organ chamber behind the Grand Orgue. Its louvers face both the chancel and the nave. Its discreetly scaled and delicately voiced stops are useful in many roles including the accompaniment of solo voices and choir.

CHAMADE

The polished copper horizontal trumpets are striking, visual features of the organ. Comparable to herald trumpets, they can be used in dialogue or with the rest of the organ to provide a brilliant effect.

PÉDALE

This division is played from the pedal keys. It contains the lowest bass pitches and, therefore, the largest and longest pipes which are located in the chamber on the south side of the chancel. The division also has stops at higher pitch levels and solo voices for playing melodic lines with the feet.

Grand Orgue

		Feet	Pipes
1. Principalbass	(Ext, Of No. 3)	16	12
2. Montre		8	61
3. Principal		8	61
4. Flûte à cheminée		8	61
5. Flûte harmonique		8	61
6. Prestant		4	61
7. Flûte ouverte		4	61
8. Quint		2-2/3	61
9. Doublette		2	61
10. Cornet IV	(TC, mounted)	2-2/3	196
11. Fourniture IV-VI		1-1/3	342
12. Bombarde		16	61
13. Trompette		8	61
Tremblant			
Grand Orgue Unison Off			
Chimes			
14. Trompette-de-fête	(Choeur)	8	

Récit

15. Bourdon doux		16	61
16. Diapason		8	61
17. Flûte majeure		8	61
18. Virole de gambe		8	61
19. Voix céleste		8	61
20. Flûte douce		8	61
21. Flûte céleste	(TC)	8	49
22. Octave		4	61
23. Flûte harmonique		4	61
24. Nazard harmonique		2-2/3	61
25. Octavin		2	61
26. Tierce harmonique		1-3/5	61
27. Plein jeu V		2	395
28. Basson		16	61
29. Trompette		8	61
30. Hautbois		8	61
31. Voix humaine		8	61
32. Clairon		4	61
Tremblant			
Récit 16			
Récit Unison Off			
Récit 4			

<i>Posifit</i>		Feet	Pipes
Principal étroit		8	61
Voce Umana	(TC)	8	49
Octave		4	61
Principal		2	61
Mixture IV		1	244
Positif Unison Off			

<i>Choeur</i>			
Salicional		8	61
Bourdon		8	61
Flûte à fuseau		4	61
Nazard		2-2/3	61
Quarte de nazard		2	61
Tierce		1-3/5	61
Larigot		1-1/3	61
Cromorne		8	61
Tremblant			
Choeur 16'			
Choeur Unison Off			
Choeur 4'			
Trompette-de-fête	(TC, from No. 47)	16	—
Trompette-de-fête		8	61
Clairon-de-fête		4	12

<i>Chamade</i>			
Bombarde-en-chamade		16	—
Trompette-en-chamade		8	61
Clairon-en-chamade		4	12

<i>Pédale</i>			
Basse acoustique I		32	—
Basse acoustique II		32	—
Contrebasse		16	32
Principalbass	(Grand Orgue)	16	—
Soubasse		16	32
Bourdon doux	(Récit)	8	—
Octavebass		8	32
Principal	(Grand Orgue)	8	—
Flûte bouchée		8	32
Bourdon doux	(Récit)	8	—
Octave		4	32
Flûte		4	32

68.	Bombarde		16	32
69.	Basson	(Récit)	16	—
70.	Trompette		8	12
71.	Trompette-de-fête	(Choeur)	8	—
72.	Trompette-en-chamade	(Chamade)	8	—
73.	Clairon		4	12
74.	Clairon-de-fete		4	—
75.	Clairon-en-chamade		4	—
76.	Chalumeau		4	32

ANALYSIS

	Stops	Ranks	Pipes
Grand Orgue	12	19	1135
Récit	16	20	1220
Positif	5	8	500
Choeur	9	9	537
Chamade	1	1	73
Pédale	9	12	420
Totals	55	73	4040

BALANCED PEDALS

Crescendo on all stops and couplers (4 modes, programmable)

Récit Expression, Choeur Expression

The Récit and Choeur divisions have expression shutters facing both chancel and nave.

A two-button control, located in the keycheck of the Récit manual, controls the Récit nave shutters.

The key and stop action are electro-mechanical (slider chests with electric pull-down magnets).

Large pedal stops and extensions are electro-magnetic action.

The organ also has Clochettes comprising ten bells.

Couplers

Grand Orgue	/	Pédale	8
Récit	/	Pédale	8
Récit	/	Pédale	4
Positif	/	Pédale	8
Choeur	/	Pédale	8
Choeur	/	Pédale	4
Récit	/	Grand Orgue	16
Récit	/	Grand Orgue	8
Récit	/	Grand Orgue	4
Positif	/	Grand Orgue	8
Choeur	/	Grand Orgue	8
Chamade	/	Grand Orgue	8
Récit	/	Positif	16
Récit	/	Positif	8
Récit	/	Positif	4
Choeur	/	Positif	8
Grand Orgue	/	Positif	8
Chamade	/	Positif	8
Choeur	/	Récit	8
Chamade	/	Récit	8

Adjustable Combinations

(Capture system, electronic, 32 levels of memory)

Grand Orgue	1 2 3 4 5 6 7 8	thumb
Récit	1 2 3 4 5 6 7 8 9 10	thumb
Positif	1 2 3 4	thumb
Choeur	1 2 3 4 5 6	thumb
Chamade	1 2 3	thumb
Pédale	1 2 3 4 5 6	thumb and toe
General	1 2 3 4 5 6 7 8 9 10	thumb and toe
Divisional cancels		Divisional Nameplates
Cancel		thumb
Adjuster		thumb
Combination Action Adjuster Lock		Key

Reversible Pistons

Grand Orgue	/	Pédale	thumb and toe
Récit	/	Pédale	thumb and toe
Positif	/	Pédale	thumb and toe
Choeur	/	Pédale	thumb and toe
Récit	/	Grand Orgue	thumb and toe
Choeur	/	Grand Orgue	thumb
Récit	/	Positif	thumb
Choeur	/	Positif	thumb
Basse acoustique I	/		toe
Basse acoustique II	/		toe
Contre bombarde 32'			toe
Clochettes			toe
Full Organ			thumb and toe

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Susan and James Moeser, Consultants
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Sharon Jeffcoat, Music Committee chair
Poinsett Exum, Property Committee chair
Murray Lide, Property Committee chair
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Betty Hawsey, Publications
Calvin Marshall, Sexton
Ernest Barker, Sexton
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Ted Outen, Sexton

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