



1966 - E. Anderson

## The Organ THE BRECKSVILLE METHODIST CHURCH

### Casavant Frères

#### LOCATION OF THE ORGAN

The two manual console is located in the center of the choir area. The lower manual is for the Great organ which is located at the front of the right loft. The upper manual is for the Swell organ which occupies the left loft area. The Pedal division is located behind the Great.

#### PIPES IN THE OPEN

The Great and Pedal divisions are out in the open to provide the best possible conditions for clear, unobstructed speech. In this instrument there are no display pipes. Every pipe speaks. The large, low-pitched pipes are in the front and the smaller pipes in the rear to give balance.

#### ENCLOSED PIPES

The Swell division is enclosed in a wooden box with louvres on two sides. The louvres can be opened or closed by tilting the swell pedal with the foot. With the louvres closed the volume of sound is low. As they are opened the sound becomes louder or "swells". This division can, therefore, provide both dynamic volume changes and balance.

#### HARMONIC DEVELOPMENT

This is a pipe organ. Its sound is produced by the movement of air in the pipes. Unlike most organs built during the first half of this century, this particular organ speaks on very low wind pressure. Low pressure and the design of the pipes are quite similar to organs of over one hundred years ago. Surprising as it may seem, the gentle flow of the wind in these pipes will produce a sound far richer in overtones or harmonics than the high pressure tubby-sounding organs of the '20's and '30's. This organ produces a clean, well-defined sound which lets every note be heard.

#### CHIFF

If you listen carefully you can hear a small "chiff" when some of the pipes begin to speak. It is most noticeable with the flutes when a single stop is being used. This natural accent followed by beautiful continuing tone is characteristic of the articulation of classic organs. It lends a gentle charm to a simple melody played on a soft flute, and helps clarify and separate the parts in more complex harmony. The next time you hear a young children's choir listen carefully and you may hear a slightly similar natural accent in their fresh young voices.

#### FLUE PIPES

Most of the pipes belong to the flue family where the sound is produced by a vibrating column of air set in motion by a thin sheet of wind passing over the mouth of the pipe. This family consists of Principals, the Flutes and the Strings.

#### PRINCIPALS

The most important flue pipes are the principals or diapasons. They give the organ its characteristic sound. The principals are often used as a chorus where their natural harmonics are reinforced by several stops of similar sound but higher pitch. This pyramid of sound is the heart of any good organ. Principals provide a firm support for the congregation, the choir and the rest of the organ. The large principal pipes are visible in the front of the exposed divisions.

#### FLUTES

The flutes are softer than the principals with a full mellow tone. There are several different types of flutes ranging from a clear fluid sound to somewhat hollow tone. The character of the flute can change from mysterious, when played slowly, to a gay, sprightly sound when used for a lively tune. Flutes look very similar to principals. Some of the larger flutes can be seen in the exposed divisions. They are the pipes with caps sealed with a bright red band of felt. The large wooden pipes are also flutes.

#### STRINGS

The pungent, incisive strings provide an interesting contrast to the other flue pipes. The strings in our organ are fairly soft and will frequently be heard accompanying a soloist or the choir. These pipes are narrower than the flutes and can be seen in the front of the swell box.



### REEDS

Reeds produce their sound with a brass reed in the base of each pipe. The fiery, intense tone of the reeds add power and richness to the organ. They are the tall thin pipes at the rear of the Swell and Pedal divisions.

### STOPS RANKS AND PITCH

A rank is a set of pipes, one for each note. The lowest note will have the largest pipe. In most cases each stop will control one rank of pipes, but on this organ there are three stops which control more than one rank. These multiple rank stops are known as mixtures because each note will cause several pipes to speak.

A rank of principal pipes having a unison (or piano) pitch will have a pipe about eight (8) feet tall as the lowest note. A rank pitched one octave lower will start with a 16 foot pipe; a rank one octave higher will start with a 4 foot pipe, and a rank two octaves higher will start with a 2 foot pipe. Because of this rather simple relationship between pitch and the height of the largest pipe you will see numbers on each stop tablet such as 8, 16, 4, 2, 1 1/3, which tell the organist the pitch of that particular stop.

### STOP LIST

Following is a stop list for the organ with a brief description of each stop:

<u>GREAT ORGAN</u>		
PRINCIPAL	8'	Characteristic organ sound
ROHRGEDACKT	8'	Flute, slightly hollow sound
OCTAVE	4'	Principal, one octave above unison
SPITZFLOTE	4'	Flute, with a slight string color
SUPEROCTAVE	2'	Principal, two octaves above unison
MIXTURE IV	1 1/3	Four ranks of pipes to add brilliance
<u>SWELL ORGAN</u>		
SPITZGAMBA	8'	String, somewhat mild and soft
VOX COELESTIS	8'	String, similar to the GAMBA tuned sharp to CELESTE
GEDACKT	8'	Flute, fairly pure fundamental tone
GEIGENPRINCIPAL	4'	Principal tone
ROHRFLOTE	4'	Flute, one octave above unison
WALDFLOTE	2'	Flute, two octaves above unison
QUINTFLOTE	1 1/3	Mutation designed to change to color of other stops
SCHARF IV	2/3	Four ranks of pipes
TROMPETE	8'	Reed, fiery trumpet sound
<u>PEDAL ORGAN</u>		
BOURDON	16'	Flute, very soft fundamental sound
PRINCIPAL	8'	Principal, adds weight to pedal
POMMERGEDACKT	8'	Flute, soft and blends well with bourdon
CHORALBASS	4'	Principal, fills out the pedal
MIXTURE III	2'	Three ranks of pipes
FAGOTT	16'	Reed, adds power to full pedal (never used alone)

### REGISTRATION

Selecting the stops to use for a hymn or anthem requires an interpretation of the mood and purpose of the music. A quiet, reflective hymn for example might be played on a principal at unison 8' pitch and the octave 4' pitch. On the other hand, a hymn such as "A Mighty Fortress is our God" would sound weak and ineffective with this registration and should be played on the full principal chorus another example - "Christ, the Lord, is Risen Today" would need the full chorus, and the trumpet, to express the joy of an Easter morning.

Anthems require the same type of interpretation, but, in addition, the level of sound becomes very important so that the organ can give the proper support to the choir and the soloists. During an anthem the registration might be changed a number of times.