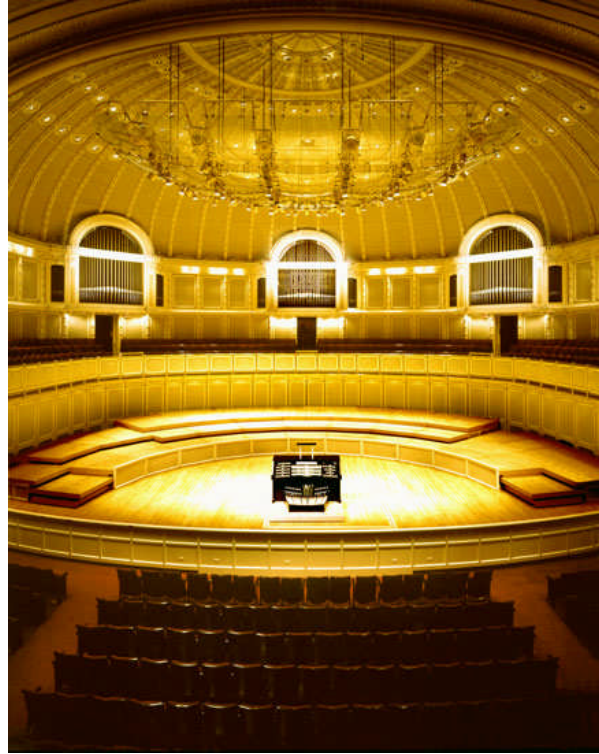


Casavant Frères



Chicago, Illinois — Orchestra Hall

Three manuals and pedals, 44 stops, 60 ranks
Movable French terraced drawknob console, compass 61/32
Electro-pneumatic action
Opus 3765, 1998
Photographs: Michael Perrault

Beginning in the summer of 1995, Orchestra Hall, home of the Chicago Symphony Orchestra, began an important architectural renovation project that took three years to complete. The project involved a dramatic transformation of the building that significantly increased the cubic volume for acoustic purposes while vastly improving the hall's support facilities for both the audience and performers. That this work was done between seasons with no disruption to the concert schedule is a credit to the men and women who planned and executed the work.

The organ project involved reusing as much of the existing organ as was desirable and practical. Those pipes that were retained underwent a major transformation in order to accomplish the goal of having an instrument that was able to play the organ-orchestral literature from concerti to works where the organ is treated as an important part of the ensemble. Although the changes to the hall were significant, the intention of the architects was to emulate the visual appearance that was associated with the hall when it was new. We researched old photographs of the building and replicated the Roman mouths and appearance of the first organ built by the Chicago firm of Lyon & Healey, known today as one of

the world's major builders of harps. The black lacquered console was designed with low-profile terraced stop jambs in order to allow the organist easy sight lines to the conductor. Of particular interest is the Tuba, a new stop voiced on twenty-five inches of pressure. Its robust sound provides a powerful solo stop that is also very useful for those spine-tingling climaxes of the full ensemble. Further details may be found in the reprint of the February 2000 cover feature article of The American Organist magazine in the Published Articles section of the website.

Great Organ

Diapason	16
Bourdon (from Chimney Flute & Ped.)	16
Open Diapason	8
Chimney Flute	8
Harmonic Flute	8
Spitz Flute	8
Octave	4
Open Flute	4
Fifteenth	2
Fourniture IV-VI	1-1/3
Double Trumpet	16
Trumpet	8
Great 16', Unison Off, Great 4'	
Major Tuba (Choir)	16
Tuba Mirabilis (Choir)	8
Tuba Clarion (Ext. Choir)	4

Pedal Organ

Diapason ¹	32
Contra Bourdon (Ext.)	32
Contrabass	16
Diapason (Great)	16
Bourdon	16
Gemshorn (Choir)	16
Echo Bourdon (Swell)	16
Open Flute (Ext.)	8
Octave	8
Chimney Flute (Great)	8
Gemshorn (Choir)	8
Still Gedeckt (Swell)	8
Super Octave	4
Chimney Flute (Great)	4
Théorbe III (Derived)	10-2/3
Mixture IV	2-2/3
Bombarde ¹	32
Ophicleide (Ext.)	32
Major Tuba (Choir)	16

Swell Organ

Bourdon (Ext.)	16
Diapason	8
Major Flute	8
Salicional	8
Voix Céleste (CC)	8
Flute Celeste II	8
Octave	4
Spindle Flute	4
Nazard	2-2/3
Piccolo	2
Tierce	1-3/5
Plein Jeu III-V	2
Posaune	16
Trumpet	8
Oboe	8
Clarion	4
Tremulant	
Swell 16', Unison Off, Swell 4'	

Choir Organ

Gemshorn (Ext.)	16
Viola Pomposa	8
Viola Céleste (CC)	8
Bourdon	8
Gemshorn	8
Principal	4
Spillflute	4
Flute	2
Mixture II-IV	1-1/3
Fagott	16
Trumpet	8
Clarinet	8
Tremulant	
Choir 16', Unison Off, Choir 4'	
Tuba Mirabilis	8

¹ Digital

Pedal Organ (continued)

Ophicleide	16
Double Trumpet (Great)	16
Posaune (Swell)	16
Fagott (Choir)	16
Tuba Mirabilis (Choir)	8
Trumpet (Ext.)	8
Tuba Clarion (Choir)	4
Clarion (Ext.)	4

