

Casavant Frères



Austin, Texas — Westlake Hills Presbyterian Church

Three manuals and pedals, 43 stops, 61 ranks

Movable drawknob console, compass 61/32

Electro-pneumatic action

Opus 3777, 2001

Photograph: Rick Patrick Photography, Inc., Stanley Scheer (console)

The modern buildings of Westlake Hills Presbyterian Church perched on a hillside on thirty-five acres of land outside the capitol city of Texas do not immediately suggest a congregation that traces its history to 1874 when circuit riders from several denominations provided spiritual leadership for local citizens. In 1923 the Presbyterian Seminary assigned a minister to the church and it became a mission of Austin's University Presbyterian Church. In 1928 a stone building was built and the Austin Fire Department gave the congregation a bell cast in 1877 that had been used for 40 years to call volunteer fireman. This bell is prominently displayed today on the present campus that dates to 1985.

When the present nave was constructed, it was not designed to house a pipe organ. In providing space for the instrument, modifications were made to the chancel to improve the location of the choir and acoustics in the church for speech and music. The architectural changes have improved the functionality of the space while unifying the interior appearance. New organ spaces were created on either side of the front wall to house the expressive divisions of the instrument along with the large pedal stops. The visible pipework is taken from the principal

choruses of the Grand Orgue and Pédale divisions. The three primary manual divisions feature complete choruses and a large variety of stops of all families. The floating Solo division, consisting of a high-pressure English Tuba, is enclosed with the Positif.

Grand Orgue		Récit	
Violonbasse (Ext.)	16	Bourdon doux (Ext.)	16
Montre	8	Bourdon à cheminée	8
Violon	8	Viole de gambe	8
Flûte à cheminée	8	Voix céleste (GG)	8
Flûte harmonique (common bass)	8	Octave	4
Prestant	4	Flûte à fuseau	4
Flûte ouverte	4	Nazard	2-2/3
Quinte majeure	2-2/3	Quarte de nazard	2
Doublette	2	Tierce	1-3/5
Cornet IV-V	2-2/3	Plein Jeu V	2
Fourniture IV-V	1-1/3	Basson	16
Contre Trompette (Ext.)	16	Trompette	8
Trompette	8	Hautbois	8
Tremblant		Voix humaine	8
Chimes		Clairon	4
Grand Orgue Unison Off		Tremblant	
Trompette-en-chamade	8	Récit 16', Unison Off, Récit 4'	
		Trompette-en-chamade (GO)	8
Positif Expressif		Pédale	
Salicional	8	Contrebasse ¹	32
Voce umana (TC)	8	Soubasse ¹	32
Bourdon à cheminée (Récit)	8	Contrebasse	16
Flûte majeure	8	Violonbasse (Grand Orgue)	16
Flûte céleste (TC)	8	Soubasse	16
Principal	4	Bourdon doux (Récit)	16
Flûte octavante	4	Octavebasse	8
Principal italien	2	Violon (Grand Orgue)	8
Larigot	1-1/3	Flûte à cheminée (Grand Orgue)	8
Cymbale IV	2/3	Bourdon à cheminée (Récit)	8
Cromorne	8	Octave	4
Tremblant		Flûte ouverte (Grand Orgue)	4
Positif 16', Unison Off, Positif 4'		Théorbe III (Derived)	10-2/3
Trompette-en-chamade (GO)	8	Mixture IV	2-2/3
		Contre Bombarde (Ext.)	32
		Bombarde	16
		Contre Trompette (Grand Orgue)	16
		Basson (Récit)	16

¹ Digital

Solo (floating)	
Tuba Profunda (TC, from 8')	16
Tuba Mirabilis	8
Tuba Clarion (Ext.)	4

Pédale (continued)	
Trompette (Ext.)	8
Trompette-en-chamade (GO)	8
Trompette (Grand Orgue)	8
Basson (Récit)	8
Clairon (Ext.)	4
Clairon-en-chamade (GO)	4
Hautbois (Récit)	4
Cromorne (Positif)	4



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