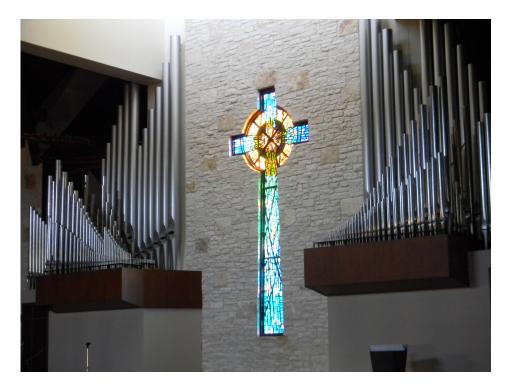
Casavant Frères



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	
Violonbasse (Ext.)	16
Montre	8
Violon	8
Flûte à cheminée	8
Flûte harmonique (common bass)	8
Prestant	4
Flûte ouverte	4
Quinte majeure	2-2/3
Doublette	2
Cornet IV-V	2-2/3
Fourniture IV-V	1-1/3
Contre Trompette (Ext.)	16
Trompette	8
Tremblant	
Chimes	
Grand Orgue Unison Off	
Trompette-en-chamade	8

Positif Expressif

Positii Expressii	
Salicional	8
Voce umana (TC)	8
Bourdon à cheminée (Récit)	8
Flûte majeure	8
Flûte céleste (TC)	8
Principal	4
Flûte octaviante	4
Principal italien	2
Larigot	1-1/3
Cymbale IV	2/3
Cromorne	8
Tremblant	
Positif 16', Unison Off, Positif 4'	
Trompette-en-chamade (GO)	8

Récit

Bourdon doux (Ext.)	16
Bourdon à cheminée	8
Viole de gambe	8
Voix céleste (GG)	8
Octave	4
Flûte à fuseau	4
Nazard	2-2/3
Quarte de nazard	2
Tierce	1-3/5
Plein Jeu V	2
Basson	16
Trompette	8
Hautbois	8
Voix humaine	8
Clairon	4
Tremblant	
Récit 16', Unison Off, Récit 4'	
Trompette-en-chamade (GO)	8

Pédale

Contrebasse ¹	32
Soubasse ¹	32
Contrebasse	16
Violonbasse (Grand Orgue)	16
Soubasse	16
Bourdon doux (Récit)	16
Octavebasse	8
Violon (Grand Orgue)	8
Flûte à cheminée (Grand Orgue)	8
Bourdon à cheminée (Récit)	8
Octave	4
Flûte ouverte (Grand Orgue)	4
Théorbe III (Derived)	10-2/3
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')
Tuba Mirabilis
Tuba Clarion (Ext.)

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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