



# THE DEDICATION AND INAUGURAL CONCERT



**CASAVANT ORGAN**

Opus 3656  
125 Ranks



**DAVID D. DALKE, ORGANIST**

*Sunday Evening, October 22, 1989  
Six o'clock*

Lake Avenue Congregational Church  
393 North Lake Avenue, Pasadena, California

Dr. Paul A. Cedar, Senior Pastor  
Daniel F. Bird, Pastor of Music and Worship



# ❖ PROGRAMME ❖

## THE INVOCATION

Dr. Paul A. Cedar

Fanfare

*John Cook*

Sinfonia (from Cantata 29 "Wir Danken Dir, Gott")

*Johann Sebastian Bach*

Three Hymn Improvisations

I. Sing Praise To God, Who Reigns Above, Opus 20

*Paul Manz/David Dalke*

II. What Wondrous Love Is This?

*Craig Phillips*

III. Praise God From Whom All Blessings Flow

*Fred Bock*

Mr. Philip Crowley, Narrator

Adagio for Strings, Opus 11

*Samuel Barber*

Toccata In D Minor, BWV 538 ("The Dorian")

*Johann Sebastian Bach*

## THE OFFERTORY

Water Music Suite

*George Frederic Handel*

I. Allegro

The Brass Choir



Fugue Sur le Theme du Carillon des Heures de la Cathedrale  
de Soissons, Opus 12

*Maurice Durufle*

## TOUR OF THE ORGAN

Choral In E Major

*Cesar Franck*

## \*THE LITANY OF DEDICATION

Pastor Dan Bird, Mrs. Lois Barry and Congregation

PASTOR: As a part of a house of worship an organ such as this does not exist for its own sake. It is an instrument to inspire and implement the praise of God, the Lord. To the service of this noble purpose we are privileged to dedicate this organ.

MRS. BARRY: To the end that God will be glorified, His people will be edified, and His truth shall be spread throughout the earth:

PEOPLE: We joyfully dedicate this organ.

PASTOR: To the end that those who gather in this place to praise and adore our Lord may be one in desire, purpose, and harmony:

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\*Congregation standing



PEOPLE: We prayerfully dedicate this organ.

MRS. BARRY: With the desire that those who play, those who hear, and those who sing to the music of this instrument may be drawn closer to our Lord:

PEOPLE: We humbly dedicate this organ.

PASTOR: With godly appreciation to those who sacrificially gave to bring this fine instrument to Lake Avenue Congregational Church:

PEOPLE: We thankfully dedicate this organ.

ALL: With this prayer: O Lord, we corporately place this instrument into your hands to be used always and only for Your glory through Christ, our Lord. Amen.

## \*THE PRAYER OF DEDICATION

Dr. Paul A. Cedar

\*Hymn of Praise: A Mighty Fortress/Psalm 46 *John Ness Beck*

### Stanza One: Congregation and Choir

A mighty fortress is our God, A Bulwark never failing;  
Our helper He amid the flood Of mortal ills prevailing.  
For still our ancient foe doth seek to work us woe —  
His craft and pow'r are great, And, armed with cruel hate,  
On earth is not His equal.

### Stanza Two: Congregation and Choir:

Did we in our own strength confide, Our striving would be losing,  
Were not the right man on our side, The man of God's own choosing.  
Dost ask who that may be? Christ Jesus it is He —  
Lord Sabaoth His name, From age to age the same,  
And He must win the battle.

### Stanza Three: Congregation and Choir:

And tho this world, with devils filled, Should threaten to undo us,  
We will not fear, for God hath willed His truth to triumph thru us.  
The prince of darkness grim, We tremble not for Him —  
His rage we can endure, For lo, his doom is sure:  
One little word shall fell him.

Choir: God is our refuge and strength, A very present help in trouble.  
Therefore we will not fear though the earth be removed, and the  
mountains be carried away to the very midst of the sea. The waters  
roar and the mountains quake at His majesty. There is a river, the  
streams whereof make glad the city of God, the holy place of the taber-  
nacle, the holy place of the Lord. God is in the midst of her; She shall  
not be moved: He shall defend her from the night through the dawn.  
The Lord of hosts is with us; the God of Jacob is our refuge. Be still  
and know that I am God: I will be exalted above all nations, I will be  
exalted upon the earth.

As directed the Congregation will join in singing the last stanza:  
That word above all earthly pow'rs, No thanks to them, abideth;  
The Spirit and the gifts are ours Thru Him who with us sideth.  
Let goods and kindred go, This mortal life also —  
The body they may kill; God's truth abideth still:  
His kingdom is forever.

Choir: Forever and ever, Amen. Alleluia. Amen!



## Two Anthems

### I. Like as the Hart

*Herbert Howells*

Like as the hart desireth the waterbrooks, so longeth my soul after thee, O God. My soul is athirst for God; yea, even for the living God. When shall I come to appear before the living God? My tears have been my meat day and night, while they daily say unto me: Where is now thy God? When shall I come to appear before the presence of God?

Psalm 42:1-3

### II. I Was Glad

*C. Hubert Parry*

I was glad when they said unto me, We will go into the house of the Lord. Our feet will stand in thy gates, O Jerusalem. Jerusalem is builded as a city that is at unity with itself. O pray for the peace of Jerusalem, they shall prosper that love thee. Peace be within thy walls, and plenteousness within thy palaces.

Psalm 122: 1-3, 6, 7

The Sanctuary Choir and Brass Choir

Daniel F. Bird, Director

\*Hymn of Adoration: Joyful, Joyful, We Adore Thee

*Arr. David Dalke/Keith Snell*

Joyful, Joyful, we adore Thee, God of glory, Lord of love;  
Hearts unfold like flowers before Thee, Opening to the sun above.  
Melt the clouds and sin of sadness, Drive the dark of doubt away;  
Giver of immortal gladness, Fill us with the light of day.

All Thy works with joy surround Thee, Earth and heaven reflect  
Thy rays,

Stars and angels sing around Thee, Center of unbroken praise.  
Field and forest, vale and mountain, Flowery meadow, flashing sea,  
Chanting bird and flowing fountain, Call us to rejoice in Thee.

Thou art giving and forgiving, Ever blessing, ever blest,  
Wellspring of the joy of living, Ocean depth of happy rest!  
Thou our Father Christ, our Brother- All who live in love are Thine;  
Teach us how to love each other, Lift us to the joy divine.

Mortals, join the happy chorus Which the morning stars began;  
Father love is reigning o'er us, Brother love binds man to man.  
Ever singing, march we onward, Victors in the midst of strife,  
Joyful music leads us sunward In the triumph song of life. A-men.

Prelude and Fugue In G Minor, Opus 7

*Marcel Dupre*

**\*THE BENEDICTION**

Pastor Daniel F. Bird

❖ **FINIS** ❖

The Organ Selection Committee

Mrs. Lois Barry, *Chairperson*

Pastor Daniel F. Bird

Mr. David Dalke

Mr. Ed Fischer

Mr. Don King

Mr. Michael Maduras

Mr. Joe Rodriguez

Dr. J. Jones Stewart



# ABOUT THE CASAVANT ORGAN

Organ's main function and its reason for existence in a church lies in its position in worship. This has to be stressed and must be kept in mind when buying a church organ. Consequently, each instrument has to be able to create a full, exciting, inspiring music, to efficiently support congregational singing and accompany vocal and instrumental soloists, ensembles and choirs. At the same time the great richness of existing organ literature (a vast body which spans many centuries) cannot be ignored and the organ must be capable of rendering it with effectiveness. This implies taking some specific requirements into account as a specification is concerned.

The newly-built Casavant organ at Lake Avenue Congregational Church fulfills various needs quite well. It has 84 independent stops, 125 ranks and 7,072 pipes divided among four manual divisions and Pedal. Each division has its full range of flues and reeds and its own character:

The Grand-Orgue is based primarily on a majestic "Grand Plein-Jeu" from 32' to 8' Grande Fourniture (with 32' and 16' resultants), Fourniture and Cymbale; it includes mutations in the 16 foot series, a three-to-five-rank Cornet and a battery of Trompes with Clicquot shallots at 16, eight and four foot pitches topped by a fiery *Trompe en chamade*. A special mention is due to the wooden Trompette, the aim of which is to add fundamental to the reed chorus and color to the Principal chorus. The "Petit Plein-Jeu," on the Positif, displays a more delicate and silvery effect than its Great counterpart. This division has separate mutations in the eight foot series including the Larigot 1 1/3. The Ranquette 16, Cromorne 8 and Chalumeau build a colorful reed while displaying a lot of Solo possibilities. The slowly undulating Voce is very useful either with the Montre or the Cor de Chamois for meditative music, especially that from the early Italian literature.

The Recit expressif is characteristically French Romantic with its full battery of *Grandes* Coll reeds, its harmonic stops, its *viole de gambe* and celeste. Separate mutations at 2 2/3, 1 3/5 and 1 pitches enable the organist to produce a Carillon effect. They are played with the largely scaled Cor de nuit.

Under expression is the Grand-Chœur division which is the home of: a powerful Diapason Chorus with a Plein-Jeu harmonique designed along with Coll lines and Harmoniques which include the ninth; three solo reeds belonging to the Symphonic tradition Clarinette-basse 16, Cor 8 and Cor 8;

a dominating high pressure reed ensemble with a Tuba-like Trompette and a two rank *competeria* (a mixture made of reed pipes); a few delicate voices: Dulciane and Voix éolienne, Voix Angélique inspired by the Erzähler celeste.

Though the Grand-Orgue and Positif are rather classically oriented, and the Recit and Grand-Chœur display more symphonic features, the whole blends perfectly into an ensemble of unforgettable splendor and majesty underpinned by a complete division.

The tonal resources of the instrument are controlled by a four manual and Pedal console connected to the organ itself by a single quarter-inch diameter cable; combination and couplers are solid-state electronic and the multiplex system enables the console to be moved in the Chancel area very freely.

— Jean-Louis Coignet, Tonal Director, Casavant Freres Limitee

## FROM THE ORGAN COMMITTEE

The Organ Selection Committee was formed in fall, 1984. Its goal was to provide an instrument that would fill a large sanctuary and meet the needs of a multi-faceted music/worship program such as the one at Lake Avenue Congregational Church.

The Committee visited and listened to various fine organs west of the Mississippi River and in Florida. Finally, Casavant Freres of St. Hyacinthe, Quebec, Canada, was chosen as our builder and a contract signed.

In November, 1988, four committee members visited the Casavant factory in St. Hyacinthe. At that time the LACC organ was assembled in two erecting rooms awaiting shipment. It was a joy to witness the superb workmanship exhibited in every phase of the organ building process. This trip provided an opportunity to meet many of the people at Casavant — both executives and factory craftsmen.

The Committee expresses heartfelt praise to God for His leadership in this project, and acknowledges that this magnificent instrument is an answer to our prayers.



# SPECIFICATION OF CASAVANT OPUS 3656

## Lake Avenue Congregational Church, Pasadena, California

	Feet Pipes			Feet Pipes	
GRAND ORGUE (II)			GRAND CHOEUR EXPREESSIF (cont.)		
Contre (1-12 from Soubasse, ext. of Montre No. 2)	32	--	Flûte majeure	8	61
Montre	16	61	Dulciane	8	61
Bourdon (metal, ext. of Flûte à cheminée)	16	12	Voix éolienne (TC)	8	49
Contre	8	61	Fugara	4	61
Violoncelle	8	61	Flûte à cheminée	4	61
Flûte harmonique	8	61	Voix angélique	II	122
Flûte à chemeneée	8	61	Octave	2	61
Grand nazard	5-1/3	61	Quinte	1-1/3	61
Restant	4	61	Harmoniques (2-2/3, 1-3/5, 8/9)	III	183
Flûte	4	61	Plein jeu harmonique	III-VI	330
Grande tierce	3-1/5	61	Clarinette basse	16	61
Doubllette	2	61	Cor anglais	8	61
Cornet	III-V	269	Tremblant		
Grande fourniture	II-IV	203	Grand Choeur 16'		
Fourniture	IV-V	293	Grand Choeur Unison Off		
Cymbale	IV	244	Grand Choeur 4'		
Bombarde	16	61	Trompette (High pressure, hooded)	8	61
Trompette	8	61	Cor	8	61
Trompette (En Bois)	8	61	Trompeteria	I-II	98
Clairon	4	61	Trompette-en-chamade (1-12 from Bombarde, from Grand Orgue)	16	--
Grand Orgue Unison Off			Trompette-en-chamade (from Grand Orgue)	8	--
Trompette-en-chamade (Polished copper)	8	73	Trompette-en-chamade (from Grand Orgue)	4	--
Timbres					
RÉCIT EXPRESSIF (III)			PEDALE		
Bourdon doux (Wood, ext. of Cor de nuit)	16	12	Principal basse (ext. of Principal)	32	12
Principal	8	61	Contre bourdon	32	--
Cor de nuit	8	61	Soubasse	32	--
Voie de gambe	8	61	Contrebasse	16	32
Voix céleste	8	61	Principal	16	32
Flûtes célestes (II ranks)	8	110	Soubasse	16	32
Octave	4	61	Violonbasse (Grand Choeur)	16	--
Flûte octavante	4	61	Bourdon doux (Récit)	16	--
Nazard	2-2/3	61	Octavebasse	8	32
Clavin	2	61	Flûte	8	32
Terce	1-3/5	61	Violoncelle (Grand Choeur)	8	--
Coccolo	1	61	Bourdon doux (Récit, Cor de nuit)	8	--
Petite fourniture	II-III	171	Octave	4	32
Plein jeu	VI	366	Flûte	4	32
Contre basson (L/2, ext. of Basson)	32	12	Flûte (ext. of Flûte above)	2	12
Basson (1-12, half-length)	16	61	Théorbe (6-2/5, 4-4/7)	II	64
Trompette harmonique	8	61	Fourniture	V	160
Autbois	8	61	Contre bombarde (F/L, ext. of Trombone)	32	12
Voix humaine	8	61	Contre basson (Récit)	32	--
Clairon harmonique	4	61	Trombone	16	32
Tremblant			Bombarde (from Grand Orgue)	16	--
Récit 16'			Basson (Récit)	16	--
Récit Unison Off			Trompette-en-chamade (G.O.)	8	--
Récit 4'			Trompette	8	32
Trompette-en-chamade (Grand Orgue)	8	--	Baryton (Récit, Basson)	8	--
			Clairon (ext. of Trompette)	4	12
			Soprano (Récit, Basson)	4	--
POSITIF (I)			REVERSIBLE PISTONS		
Quintaton	16	61	Grand Orgue / Pédale	Thumb & Toe	
Montre	8	61	Récit / Pédale	Thumb & Toe	
Cor de chamois	8	61	Positif / Pédale	Thumb & Toe	
Voce umana (TC)	8	49	Choeur / Pédale	Thumb & Toe	
Bourdon	8	61	Récit / Grand Orgue	Thumb	
Restant	4	61	Positif / Grand Orgue	Thumb	
Flûte à fuseau	4	61	Choeur / Grand Orgue	Thumb	
Nazard	2-2/3	61	32' Principalbasse	Toe	
Quarte de nazard	2	61	32' Contre bourdon	Toe	
Doubllette	2	61	32' Contre bombarde	Toe	
Tierce	1-3/5	61	Zimbelstern (10 bells)	Toe	
Carigot	1-1/3	61	Full Organ	Thumb & Toe	
Fourniture	V	305	Positif - Grand Orgue reverse	Thumb & Toe	
Cymbale	II	122			
Manquette	16	61	ADJUSTABLE COMBINATIONS		
Trompette	8	61	(Solid-state, capture system, 16 modes, with lock switch)		
Tromorne	8	61	Grand Orgue	1 2 3 4 5 6 7 8	Thumb
Chalumeau	4	61	Récit	1 2 3 4 5 6 7 8	Thumb
Tremblant			Positif	1 2 3 4 5 6 7 8	Thumb
Positif Unison Off			Choeur	1 2 3 4 5 6 7 8	Thumb
Trompette-en-chamade (1-12 from Bombarde, from Grande Orgue)	16	--	Pédale	1 2 3 4 5 6 7 8	Thumb & Toe
Trompette-en-chamade (from Grand Orgue)	8	--	General	1 2 3 4 5 6 7 8 9 10 11 12	Thumb & Toe
Trompette-en-chamade (from Grand Orgue No. 21)	4	--	Cancel		Thumb
			Adjuster		Thumb
			Sequencing piston		Thumb & Toe
			Cancel on each division		Division name
GRAND CHOEUR EXPREESSIF (IV)			BALANCED PEDALS		
Violonbasse (ext. of Salicional)	16	12	Crescendo on all stops and couplers (programmable, 4 modes)		
Diapason	8	61	Récit Expression (16 stage motor)		
Salicional	8	61	Choeur Expression (16 stage motor)		
Unda maris	8	61			
		(cont.)			