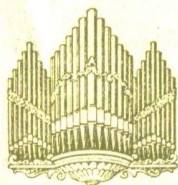


III

KATHLEEN DEEDMEYER

Hymn D'Action du Grace — Te Deum *Jean Langlais*

Based on the Gregorian setting of the *Te Deum*, this piece is perhaps one of the composer's best known works. Various parts of the melody are interspersed with massive chords in free style, followed by a flowing section gradually building up to a re-statement of much of the opening portion of the work.



the ORGAN



Members of Riviera can be proud of this instrument in which each division maintains tonal integrity in that there is intradivisional blend, as well as inter-divisional contrast. The organ has a smooth build-up and a fine cohesion throughout its dynamic range, from the very quiet voices to the full magnificence. The flexibility, marked clarity and distinctive character throughout the entire pitch range make possible the interpretation of the great organ literature from all periods of music history.

The instrument enjoys excellent placement in the gallery where its tonal effects can be fully appreciated.

The Great Organ has a complete Diapason Chorus, going up to the twenty-ninth. It is based on classic lines, voiced with bright, unforced tone under 2½ inches of wind pressure.

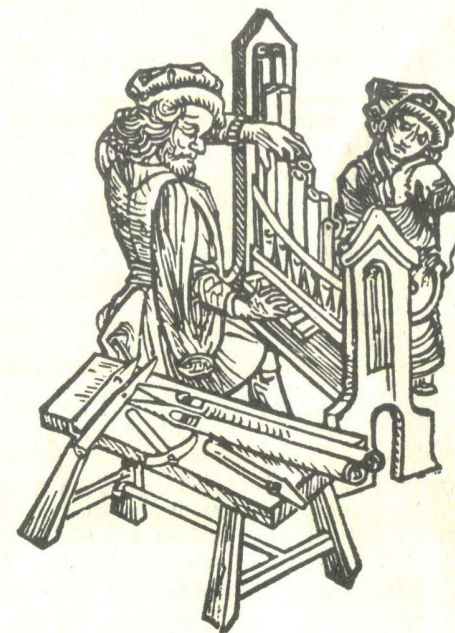
The flutes of the organ form an interesting part of the instrument. Their construction and voicing result in an extremely wide range of tone color.

The Swell string is a broad scaled Viola that blends well with the flutes. The Reed Chorus is on modified French lines, blending gently with the flutes without dominating.

Mixtures appear in all divisions of the organ and supply brilliance in the lower and medium registers and gravity in the higher range.

The organ was built by the Austin Company in Hartford, Connecticut during a 36 month period and was installed in the church during the months of February and March of 1967.

dedication of the ORGAN



SUNDAY AFTERNOON, April 30, 1967
four o'clock



RIVIERA PRESBYTERIAN church
south miami, florida



samuel m. houck, minister
WARREN BROOME, ORGANIST

the dedication



The Call to Worship

The Invocation

The Litany of Dedication

In the name of the Father, and of the Son, and of the Holy Ghost. Amen.

V. Praise ye the Lord.

Praise God in His sanctuary:

R. *Praise Him in the firmament of His power.*

V. Praise Him for His mighty acts:

R. *Praise Him according to His excellent greatness.*

V. Honor and majesty are before Him:

R. *Strength and beauty are in His sanctuary.*

V. Give unto the Lord, O ye kindreds of the people:

R. *Give unto the Lord glory and strength.*

V. Give unto the Lord the glory due unto His name:

R. *Bring an offering, and come into His courts.*

V. O worship the Lord in the beauty of holiness:

R. *Fear before Him, all the earth.*

Then the Minister shall say:

Beloved in Christ: Forasmuch as God has put into our hearts to build this instrument of music as an aid to our worship of Him in this holy place, it is right that we should now dedicate it to Him and set it apart to the holy use for which it is designed.

Then the Minister and the People, still standing, shall join responsively in the Act of Dedication:

To the glory of God, Author of all goodness and beauty, Giver of all skill of mind and hand:

We dedicate this organ.

In faith in our Lord Jesus Christ, who has inspired men to offer in His praise their best in music and song:

We dedicate this organ.

Moved by the Holy Spirit, our Guide in the worship of God and our Helper in the understanding of truth and beauty:

We dedicate this organ.

To kindle the flame of devotion, that the people of God who here assemble may worship the Father in spirit and in truth:

We dedicate this organ.

To bear up the melody of psalm and hymn and spiritual song in such wise that men may go forth from this house of God with high resolve to do His holy will:

We dedicate this organ.

To comfort the sorrowful and cheer the faint, to bring purity and peace into human hearts, and to lead all who hear it in the way of eternal life:

We dedicate this organ.

the musical offering



I

LUCILLE TURNER

Minister of Music, 1945-1961

Phantasie in f minor *Wolfgang Amadeus Mozart*

Every piece Mozart wrote bears the mark of his unique genius. This composition, dated 1791, is a veritable *Te Deum*.

It opens with a majestic theme for full organ that alternates with a short fugue section throughout the entire number. The *Andante* that forms the central portion of the piece is a beautiful melody heard first on a soft reed stop, then on the Flutes and the Diapasons. The return of the *Maestoso* and *Fugue* leads to a magnificent climax.

II

WARREN BROOME, Organist

DONALD BARNEY, Baritone

Magnificat Primi Toni *Dietrich Buxtehude*

Buxtehude represents the peak of the North German organ school. He was much admired by the young J. S. Bach, who patterned many of his early works after the great master of Lubeck. The colorful *Magnificat* is in seven major sections, with two brief interludes and a coda. In the Divine Service a verse of the *Magnificat* was sung, followed by a section on the organ. It is an excellent vehicle for display of the classic registers of the organ.

O Man, Bewail Thy Grievous Fall *Johann Sebastian Bach*

This prelude is an illustration of Bach's reservation of the florid treatment to Chorales containing the element of sadness. The climax on the upper B-flats is tremendous, and the dissonant relationships in the last line combined with the chromatic pedal is outstanding.

Jesus Shepherd, Be Thou Near Me *Bach*

This favorite theme from *Cantata 208* has been transcribed by Gwendolyn Anderson.

Benedictus *Max Reger*

Max Reger was a prolific writer of "big" organ works, but his *Benedictus* is probably more precious than any of them, and it is only 55 measures long. Its tiny, wafting theme seems gently to touch the meeting place of human and divine entreaty. The success of the piece results from the number of times it is repeated.

The second half begins with a fugue based on a semblance of the theme inverted, dissolves into a coda on the theme righted, and ends, appropriately, in whispered prayer.

Lord God of Abraham, from *The Elijah* *Felix Mendelssohn*

Sonata No. I in F *Mendelssohn*