

*Pipe Organ  
Dedication Service  
and  
Recital*



# SERVICE OF DEDICATION

of the new

AUSTIN PIPE ORGAN

and

## ORGAN RECITAL

by

FREDERICK SWANN

Organist, The Riverside Church  
Director of Music and Organist, The Interchurch Center  
New York City



BRAINERD BAPTIST CHURCH  
Chattanooga, Tennessee

Rev. J. Ralph McIntyre, Pastor  
Harry F. Hampsher, Minister of Music  
Miss Evelyn Gibbs, Organist

Tuesday, May 3, 1966, 8:00 P. M.



*The Sanctuary Organ*

*built by* Austin Organs Incorporated

ORGAN ARCHITECTS AND BUILDERS

HARTFORD, CONNECTICUT

Member: Associated Pipe Organ  
Builders of America



## DEDICATION OF THE SANCTUARY ORGAN

THE CALL TO WORSHIP-----The Chancel Choir  
"Let Thy Holy Presence"-----Tschesnokoff

THE INVOCATION-----Rev. J. Ralph McIntyre

## THE DEDICATION OF THE SANCTUARY ORGAN

PASTOR: It is a good thing to give thanks to the Lord, and to sing praises unto Thy name, O Most High.

PEOPLE: *To show forth Thy loving kindness every morning and Thy faithfulness every night.*

PASTOR: Let the word of Christ dwell in you in all richness; teaching one another in psalms and hymns and spiritual songs; singing with grace in your hearts unto the Lord.

PEOPLE: *Let the people praise Thee, O God; let all the people praise Thee.*

PASTOR: And David and all the house of Israel played before the Lord, on all manner of instruments, even on harps and on psalteries and timbrels and cornets and cymbals.

PEOPLE: *And they brought the ark of the Lord with shouting and with the sound of the trumpet and with the sound of the musical instruments of God.*

PASTOR: Take up the timbrel and harp, and rejoice at the sound of the organ.

PEOPLE: *Praise Him with the sound of the trumpet; praise Him with psaltery and harp; praise Him with stringed instruments and organs.*

PASTOR: O sing unto the Lord a new song, for he hath done wonderful things.

PEOPLE: *And they sang a new song; and every created thing which is in the heavens and on the earth and under the earth, and such as are in the sea, and all that are in them, heard I singing; and I heard as it were the voice of a great multitude and as the voice of mighty thunders saying, Hallelujah, for the Lord God Omnipotent reigneth.*

WELCOME...

The ministry and congregation of Brainerd Baptist Church welcome you with great joy as we come to this significant moment in the life of our church.

Every member of the congregation and every visitor, sharing a devotion to our Saviour, seeks to glorify God as we unite in praise to Him through the voices of this new instrument.

WELCOME.



PASTOR: To the glory of God, the Author of perfect peace and harmony, that we may more worthily worship Him,

PEOPLE: *We dedicate this organ.*

PASTOR: To the honor of Jesus Christ, the Saviour of the world, at whose birth the angels sang,

PEOPLE: *We dedicate this organ.*

PASTOR: To the praise of the Holy Spirit, in whose fellowship the discords of life are lost in the glorious harmony of God,

PEOPLE: *We dedicate this organ.*

PASTOR: For the comfort of the sorrowing, the strengthening of the weak, the cheering of the weary, the stirring of the soul, the swelling of the chorus of praise, for the attraction and winning of the lost to faith in the only Saviour, for help in singing the songs of Thy church, we, the congregation of the Brainerd Baptist Church, in the presence of Almighty God, grateful for our inheritance, and sensible of the sacrifices of those who have gone before, we dedicate ourselves and this organ to the glory of God, the service of mankind, in the name and spirit of Jesus Christ, our Rightful Lord and Master. Amen.

## THE PRAYER OF DEDICATION

## ANTHEM

"Psalm 150"-----César Franck

INTRODUCTION OF GUEST RECITALIST-----John C. Stophel  
Chairman, Organ Committee



## DEDICATORY RECITAL

by

FREDERICK SWANN

*The congregation will please refrain from applauding  
until the conclusion of the program.*

## PROGRAM

FESTAL FLOURISH-----Gordon Jacob  
(b. 1895)

Jacob is most famous for his choral arrangements of "Brother James' Air." This recent organ work from his pen is in the contemporary English style, and pits the most powerful reed stop of the organ against the remainder of the instrument's resources.

PRELUDE IN D MINOR-----Johann Pachelbel  
(1653-1706)

We read much about the influence of Dietrich Buxtehude upon J. S. Bach, both as organist and as composer. Indeed, Buxtehude was so great that even today he often overshadows his contemporary Pachelbel, from whom Bach copied themes and styles freely. This commanding *Prelude*, really a fantasia, is a thrilling study in contrasts in movement.

RECIT DE TIERCE EN TAILLE-----Francois Couperin le Grand  
(1668-1733)

This composer was a member of the family which founded a French musical dynasty equivalent to the Bach family in Germany. The florid left hand melody line of this devotional excerpt from an *Organ Mass* is characteristic of music from the period. It is played in the tenor register with a combination of stops which includes the colorful tierce, a stop sounding two octaves and a third above the note played.



ALLELUYAS-----Simon Preston  
(b. 1938)

Simon Preston, the Sub-Organist of Westminster Abbey in London, made his first American concert tour last fall. This recent work is in a contemporary style with a strong French flavor. It is inspired by the following words from the *Liturgy of St. James*:

*"At His feet the six-winged Seraph; Cherubim  
with sleepless eye veil their faces to the  
Presence, as with ceaseless voice they cry  
Alleluya, Alleluya, Alleluya,  
Lord Most High!"*

TWO ORGAN CHORALES-----Johann Sebastian Bach  
OUR FATHER, WHO ART IN HEAVEN (1685-1750)  
JESUS CHRIST OUR SAVIOUR

Bach's organ works are numerous, and his great masterpieces are so often played that we tend to forget the exquisite charm of his chorale-preludes, a form which he brought to a peak of achievement. Both of these are from Part III of the *Clavierübung*, a gigantic setting of the *Catechism* chorales for organ. The first is a quiet, simple gem in a prayerful mood; the second, a combination scherzo-trio sonata movement symbolic of the "turning away of the wrath of God from us."

TOCCATA IN F MAJOR-----Johann Sebastian Bach

Of Bach's more than three hundred compositions for organ, this is perhaps the most dazzling. Its pedal-point canons, demanding pedal solos, crashing chords, blatant deceptive cadences and driving rhythm add up to a thrilling musical experience.

WORSHIP THROUGH OFFERINGS

SCHERZO-CATS-----Jean Langlais  
(b. 1907)

American organ recital audiences are becoming increasingly familiar with this organist-composer from France. He makes frequent concert tours to this country, and his works are widely played by American organists. This excerpt from the recently published *American Suite* leaves little doubt of the humorous intent. His compositions run the gamut of form and are full of descriptive material...such as the playful and purring felines depicted here.

CHORAL IN B MINOR-----César Franck  
(1822-1890)

Immediately before his death, Franck completed three organ chorals which rank among the greatest works for the instrument. The *B Minor* is divided into two sections, based on two principal themes. The first, announced in the bass, is treated in a series of variations in the style of a passacaglia. The chorale-like second theme is introduced, interrupted by interludes of a rhapsodic nature, and the first section closes quietly, one of the most beautiful movements in all of Franck's writing. Brilliant fantasia writing opens the second section. The two themes are then developed together and a drawn-out crescendo brings the piece to its climax with the final statement of the first theme. The quiet close is a near repetition of that at the end of the first section.

FOUR ORGAN CHORALES-----Ernst Pepping  
WITH TENDER JOY (b. 1901)  
UP, UP, MY HEART, WITH GLADNESS  
NOW GOD BE PRAISED  
HEAVENWARDS HE ASCENDED

Brevity and simplicity of style characterize these present-day settings of old chorale melodies.

POSTLUDE FOR THE OFFICE OF COMPLINE-----Jehan Alain  
(1911-1940)

This quiet concluding voluntary for a late evening service is the final work of a brilliant Frenchman whose career was cut short by the Second World War. An atmosphere of mystical peace pervades the accompaniment of an ancient chant melody.

L'ANGE A LA TROMPETTE-----Jacques Charpentier  
(THE ANGEL WITH THE TRUMPET) (b. 1931)

Charpentier is a young French composer who is a student of Olivier Messiaen. He has composed numerous works for organ and chamber groups. The "Angel" in this work is a contemporary one, and the piece is written in 3/4 and 1/2 meter.

THE BENEDICTION

*You are cordially invited to meet Mr. Swann following the service  
at an informal reception in the church fellowship hall.*

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*Exclusive Management for Mr. Swann:  
Lilian Murtagh Concert Management  
Box 272; Canaan, Connecticut 06018*



Brainerd Baptist Church is happy to have Mr. Frederick Swann as guest recitalist for the dedication service for the new Austin pipe organ that was installed recently in our new sanctuary.

Mr. Swann, organist of the Riverside Church since 1958 and director of music and organist of the Interchurch Center in New York City, has played before thousands in church, civic, and educational auditoriums throughout the United States and islands of the South Pacific. He is also in demand as an oratorio accompanist, a field in which he excels, and averages thirty-five of these a year.

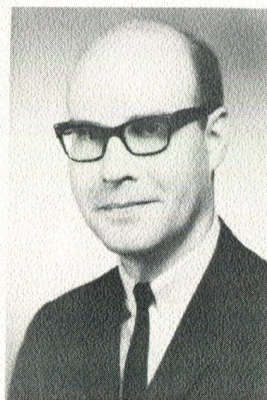
One of the outstanding organists of the country, he holds the bachelor of music degree from Northwestern University in Evanston, Illinois, and a master of sacred music degree from Union Theological Seminary in New York. His teachers have included distinguished organists of America and Europe.

He was born in West Virginia, the son of a Methodist clergyman. Shortly after his birth the family moved to Virginia where he spent the first fifteen years of his life. He began the study of piano at the age of seven and within a year began studying the organ. His first public recital was given at the age of eight. At the age of ten he was appointed organist of a city church.

During his college years Mr. Swann served as associate organist and organist of two of the prominent churches of the Chicago area. He was also organist of the Chicago Bach Choir, and active as a recitalist throughout the East and Mid-West. His years between formal schooling and duty in the armed services were spent as acting organist and choirmaster of the Brick Presbyterian Church in New York and associate organist and choirmaster of St. Bartholomew's Church in New York. He has also been active as a teacher and as a lecturer.

In addition to the regular Sunday services at Riverside, he has many other duties at the church, among which are daily services and choral and handbell groups. Mr. Swann also arranges two concert series each season and averages some twenty recitals each season.

He has recorded for Mirrosonic and Decca Records and he is currently serving his second term on the National Council of the American Guild of Organists.



FREDERICK SWANN

## THE ORGAN

Our new pipe organ, built by Austin Organs, Inc., of Hartford, Connecticut, one of the country's leading pipe organ builders, is the result of the efforts of many people. We are grateful to every person who had a part in making this dream become a reality.

The organ was planned and designed as an integral part of the new building in order to assure proper placement and the best tonal results. In order to have an undivided installation ample space was provided for the organ chambers, which surround the choir loft seven feet above the top row of choir chairs.

The Great division (unenclosed) is located to the left of the baptistry; the Swell division is to the left of the Great; the Positiv division is to the right of the baptistry; the Pedal division is directly behind the baptistry. The Antiphonal division, which serves to support and encourage participation in the hymns by the congregation and to accompany any choir when used in the rear of the sanctuary, is located in the center of the balcony. The fiberglas drapes used in the tonal openings behind the facade of pipes in no way affect the tonal quality of the organ.

The 59-rank instrument contains 3,481 pipes, some metal and some wood, ranging from 18'6" to 3/8" long. The metal pipes are made of pure tin and lead and the large bass pipes are of the best annealed zinc. Since there is no mass production of pipes at the company every pipe, which is of a different size, was hand made in the factory by skilled craftsmen.

There are 57 stops in the entire organ and the pitch range is from 32 cycles per second to well beyond 20,000 cycles. The beautiful 3-manual stopkey console, with 1/8" thick English ivory keys, is actuated electrically and no wind is used. It is complete in itself, contains all couplers and combination actions with no massive remote controlled mechanism, and is immune to the variations of humidity and other climactic variations.

The Austin Universal Wind Chest provides a perfect supply of wind in unvarying pressure and quantity to the pipes. All magnets and pneumatics are accessible from inside the wind chests and passageways have been provided for easy access to pipes for tuning and to all parts of the action.

For our beautiful organ Austin Organs combined the baroque, romantic, and classic concepts with the American tonal and mechanical concepts and has provided an ideal instrument for our regular services, for special programs, for recitals, and for the playing of all types of organ literature.



## ORGAN SPECIFICATIONS

### GREAT ORGAN

Violone	16'	61
Principal	8'	61
Bourdon	8'	61
Gemshorn	8'	61
Octave	4'	61
Nachthorn	4'	61
Octave Quint	2 2/3'	61
Super Octave	2'	61
Furniture	IV-VI	305
Chimes (Console only)		

### SWELL ORGAN

Gedeckt (Ext. 8')	16'	12
Rohrflöte	8'	68
Viola	8'	68
Voix Celeste, T.C.	8'	56
Flauto Dolce	8'	68
Dolce Celeste, T.C.	8'	56
Principal	4'	68
Wald Flöte	4'	68
Blockflöte	2'	61
Plein Jeu	IV	244
Fagotto	16'	68
Trompette	8'	68
Clairon	4'	68
Tremulant		

### POSITIV ORGAN

Nason Flute	8'	68
Erzähler	8'	68
Erzähler Celeste, T.C.	8'	56
Prestant	4'	68
Koppelflöte	4'	68
Oktav	2'	61
Quint	1 1/3'	61
Sifflöte	1'	61
Sesquialtera	II	122
Cymbel	III	183
Krummhorn	8'	68
Bombarde (Pedal Ext.)	8'	36
Harp (Console only)		
Tremulant		

### ANTIPHONAL ORGAN

Flute Conique	8'	61
Flute Celeste, T.C.	8'	49
Principal	4'	61
Fifteenth	2'	61
Mixture	III	183
Trompette	8'	61

### ANTIPHONAL PEDAL

Flute Conique (Ext. 8')	16'	12
Flute	8'	

### PEDAL ORGAN

Resultant Bass	32'	
Principal	16'	32
Bourdon	16'	32
Violone (Great)	16'	
Gedeckt (Swell)	16'	
Octave	8'	32
Spitzflöte	8'	32
Rohrflöte (Swell)	8'	
Choral Bass	4'	32
Spitzflöte (Ext. 8')	4'	12
Mixture	III	96
Bombarde	16'	32
Fagotto (Swell)	16'	
Bombarde (Ext. 16')	8'	12
Krummhorn (Choir)	4'	



## COUPLERS

Great to Great.....	16	4
Great Unison Off		
Swell to Great.....	16	8 4
Positiv to Great.....	16	8 4
Swell to Swell.....	16	4
Swell Unison Off		
Positiv to Swell.....	8	4
Positiv to Positiv.....	16	4
Positiv Unison Off		
Swell to Positiv.....	16	8 4
Great to Positiv.....	8	
Great to Pedal.....	8	4
Swell to Pedal.....	8	4
Positiv to Pedal.....	8	4
Antiphonal on Great		
Antiphonal on Positiv		

## COMBINATIONS

Great - 7 Adjustable Pistons	
Swell - 7 Adjustable Pistons	
Positiv - 7 Adjustable Pistons	
Antiphonal - 3 Adjustable Pistons	
Pedal - 5 Adjustable Toe Studs	
General - 14 Adjustable Pistons and 10 Adjustable Toe Studs	

Great to Pedal Reversible Piston and Toe Stud  
Swell to Pedal Reversible Piston and Toe Stud  
Positiv to Pedal Reversible Piston and Toe Stud  
Swell to Great Reversible Piston  
Positiv to Great Reversible Piston  
Swell to Positiv Reversible Piston  
Tutti Reversible Piston and Toe Stud with Indicator Light  
All Swells to Swell Pedal Reversible Piston with Indicator Light  
General Cancel  
Canceller bars over each group of registers

## MECHANICALS

Swell Expression Pedal with Indicator Light  
Positiv Expression Pedal with Indicator Light  
Antiphonal Expression Pedal with Indicator Light  
Crescendo Pedal with Indicator Light  
Selective Control, Pedal Stops to any Manual Piston  
by Special Adjuster



## BRAINERD BAPTIST CHURCH

The new sanctuary building, with a seating capacity of 1,450 and space for an additional 150 chairs, is the latest addition to our 38-year-old church.

The sound system used throughout the building was designed by the acoustical firm of Bolt, Beranek, and Newman of Cambridge, Massachusetts. The combination of wall-to-wall carpeting in the main sanctuary (with vinyl floor in the choir loft), upholstered pews (with hard backs), a hard vaulted ceiling, and the staggered paneling design of the rear wall assures optimum acoustics for both music and the spoken word.

The twelve huge glass sanctuary windows, which are of a true colonial blend of three shades of blue, are accented inside by a double row of columns and arches which form the side aisles, giving the effect of a cloister way. The color used throughout the building is Williamsburg greenwood and the columns, woodwork, and ornamental plaster work are of Williamsburg driftwood white. The sanctuary has as its base color a bronzed green carpet and this is accented by muted gold in the pew cushions, the four pulpit chairs, and the individual choir chairs. All furnishings are of Williamsburg colonial design.

The four-level choir loft, with space for 100 movable chairs, is located behind the pulpit platform. The organ console, in its normal position on a lower level in front of the choir loft, cannot be seen by the congregation. A section of the platform railing is removable so that the organ console can be lifted to the platform for recitals and programs.

The facade of speaking organ pipes, placed in the organ tonal openings and alternated with double colonial columns, can be illuminated when desired. The large, fully opened baptistry, crowned with a massive pediment, gives added height to the choir loft.

Two television camera and control rooms have been provided and plans are being formulated for the purchase of equipment and time.

Completion of the sanctuary building is the culmination of planning and study over a period of 5 years by the church, the pastor, architects, and builders.



## Thank You

Our deepest appreciation is expressed to Austin Organs and to all of those who had a part in the planning, designing, construction, installing, voicing, and tuning of our beautiful instrument.

A special word of thanks goes to Mr. Richard J. Piper, vice president and tonal director; Mr. Fred Mitchell, engineer; Mr. Burton A. Yeager, factory representative, who handled the contract negotiations and who coordinated the planning and designing between church committees and company; to Mr. Bernard Higgins and Mr. Raymond Barrett for the installation; and to Mr. David A. J. Broome and Mr. Robert Covell for the tonal finishing of the organ.

And, to those who have given to the Organ Fund during the years, we express our gratitude for their generosity and foresight. We also express our gratitude to those who have made possible the purchase of the antiphonal organ, which was given after the main contract was signed. This has made the organ complete, with the exception of the chimes and harp, which we hope can be added in the near future.

Our desire and prayer is that the beautiful new pipe organ we now have will bless and inspire all those who come to Brainerd Baptist Church to worship now and through the years to come.

## ORGAN COMMITTEE



Mrs. Hardie Caudle, John C. Stophel (chairman), Mrs. Helen Johnson, Wayne Tenner, Mrs. Robert Shannon, Glenn Stophel, and Miss Evelyn Gibbs (co-chairman).



Right: John C. Stophel signs contract, April, 1963.  
Below: Pictures made at Austin Organs during one of the two visits made by our organist in 1964 and 1965.



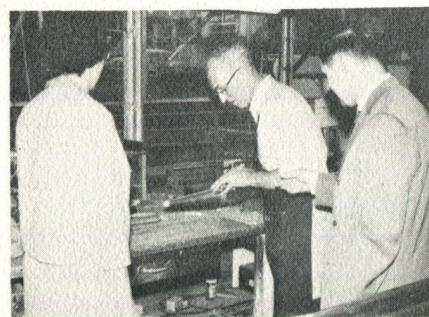
Mr. Austin, Mr. Yeager, and Miss Gibbs.



Making pipe metal.



Mr. Piper and Mr. Mitchell.



Soldering the pipes.



Beginning of the console.



Voicing the pipes.



Arrival of the first load of the organ.



Mr. Higgins and driver inspect pipes.



Console with pedal board detached.



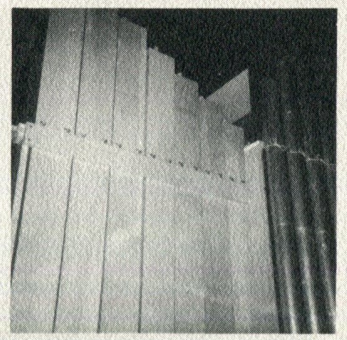
Trays of pipes.



Mr. Higgins and Mr. Chastain, foreman, look over plans for the exposed pipes. The exposed pipes.







Large pedal pipes.



Mr. Higgins and console.



Regulating and tuning the pipes. Mr. Covell holding keys;  
Mr. Broome working on the pipes.



*"Praise Him with stringed instruments and organs.  
... Let everything that hath breath praise the Lord.  
Praise ye the Lord.—Psalm 150:4, 6*

