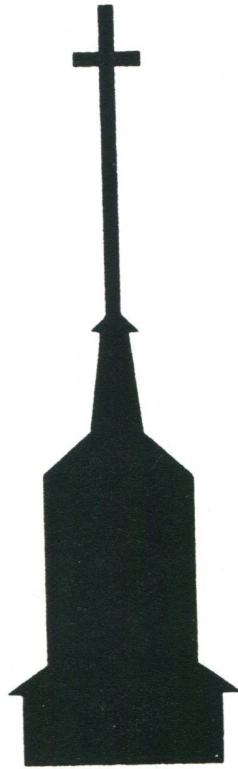
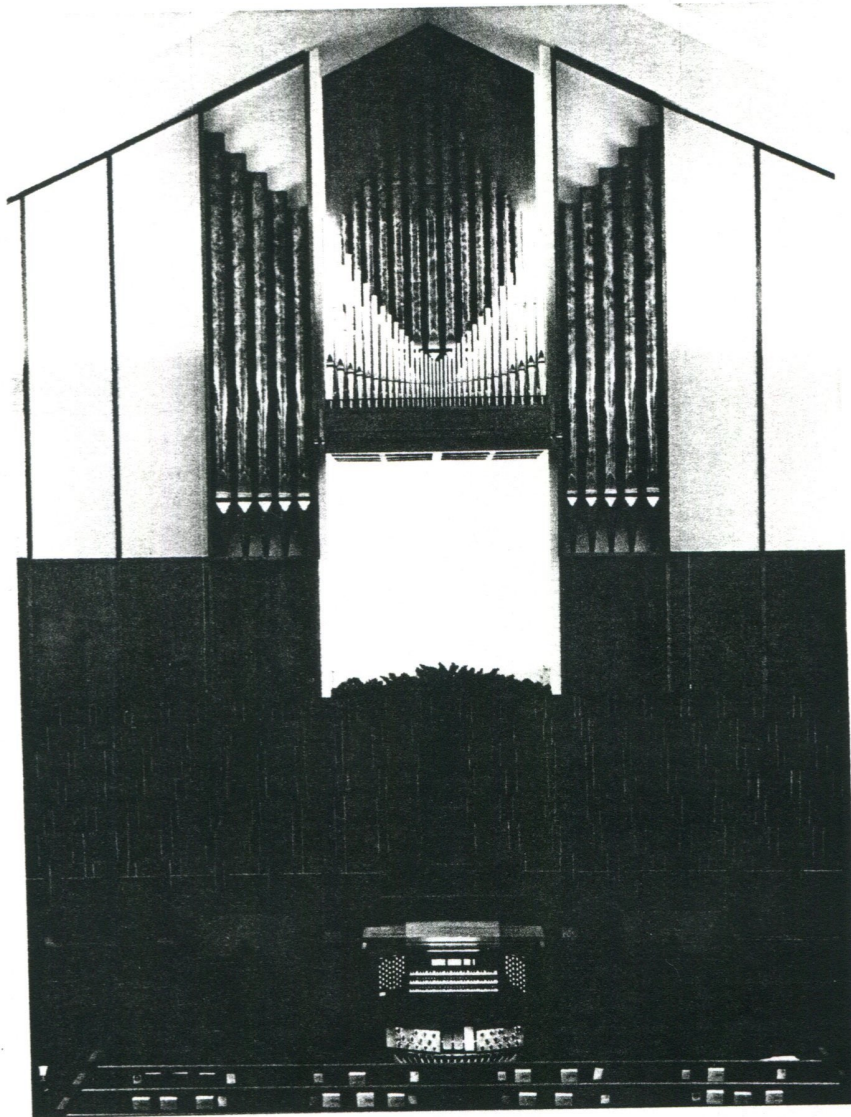


PIPE ORGAN DEDICATION



FIRST BAPTIST CHURCH
Richardson, Texas

January 15, 1984
7:00 p.m.



THE REUTER PIPE ORGAN

Opus 2055

54 Ranks 3028 Pipes

THE SERVICE OF ORGAN DEDICATION

Call to Worship	Myles Welborn
Hymn No. 10	"Praise To The Lord, The Almighty"
Acknowledgements	Minister of Music
Prayer of Dedication	Pastor
Scripture Reading: Psalm 150	Bill Crockett
Dedication Recital	Albert Travis

Fanfares To The Tongues of Fire Larry King (b. 1932)

"Fanfares" was commissioned by the Riverside Church in New York City in recognition of the installation of the "Trompeta Majestatis," a powerful en-chamade antiphonal reed stop.

The work is an atmospheric and, at times, dissonant tonal picture of the confusion described in Acts 2:1-3:

"When the day of Pentecost had come, they were all together in one place. And suddenly a sound came from heaven where they were sitting. And there appeared to them tongues of fire, distributed and resting on each one of them."

Fragments of the 9th-century plainsong "Veni Creator" appear throughout the piece.

Concerto In D minor, BWV 596 Johann Sebastian Bach (1685-1750)
(after Vivaldi: Op 3, No. 11)

Allegro, Grace, Fugue-Larga-Finale

This organ concerto was published in 1844 by the German music editor Friedrich Konrad Griepenkerl from a manuscript which came from Forkel's estate. The work became famous as an organ concerto by Wilhelm Friedemann Bach. Brilliant transcriptions appeared and were included in the piano repertory.

A surprising discovery was made by Ludwig Schlitter of Munich in 1910. He declared Wilhelm Friedemann's organ concerto to be a paraphrase of Vivaldi's D minor concerto for strings, Op. 3, No. 11 of *L'estro armonico*. Then Max Schneider, a Bach scholar of repute, studied the manuscript and determined its date to be about 1716-17, when Wilhelm Friedemann was a lad of seven.

Bach realized that musical ideas need to be subordinated to a plan and that composers first need a model to instruct their efforts. Opportunely Vivaldi's concertos for the violin then recently published gave him the guidance he needed. He often heard them praised as admirable works of art and conceived the happy idea of arranging them for the clavier. Hence he was led to study their structure, the musical ideas on which they were built, the variety of their modulations, and other characteristics.

Colors of the Organ

The Quail	
Presto	Franz Joseph Haydn
In Bethlehem's Lowly Stable	
All My Heart This Day Rejoices	Helmut Walcha
Improvisation on "Jesus Loves Me"	Albert Travis

Sixth Symphony, Op. 42, No. 6 Charles Marie Widor (1844-1937)

Allegro

Widor's ten Organ Symphonies are not symphonies in the usual sense. Strictly speaking they are suites. Marcel Dupre refers to them simply as "collection". It was Widor who said, "The modern organ is primarily symphonic; a new instrument, it requires a new language, another ideal from that of the polyphonic school." The grand maitre was not alone, for it was Saint-Saens along with Gigout who opened the way for the French Romantic School. The suite, sonata or symphony, so well-known and utilized by the orchestra, was adapted to the organ.

In the "allegro vivaci" of the first, fourth, and sixth symphonies we see the basis of the "pieces de concert," which Vierne later utilized to such a large extent in his works; two themes opposing one another, one in staccato providing the theme. The finale, "grand allegros" are equally constructed on two motifs. If the thematic material of Widor lacks the nobility of those of Franck, they certainly have popular appeal. They can be remembered for their remarkable rhythm which none of his contemporaries possessed. Widor was a monumental creator, a virtuoso who employed pauses, periods of silence, changing manuals, contrasting timbres, all of which gave a character to his works such as the grand musicians of the 17th century were known to employ.

How Firm A Foundation - Hymn No 383 Foundation
(interlude between stanzas 3 and 4;
final stanza in unison)

Postlude For The Office of Complines

Litanies Jehan Alain (1911-1940)

"When the Christian soul in distress can no longer find any new words to implore the mercy of God, it repeats the same invocation over and over again in a blind faith. The limits of reason are reached. Faith alone continues upward."

The epigraph probably dates from the death of Alain's sister, Marie-Odile, in a climbing accident in 1937. The rhythm might well be the memory of a railway journey, the left-hand chords marking out the irregular rhythm made by the wheels. On the manuscript of "Fantasmagorie" (1936), an unpublished organ-piece, a note in pencil, in the composer's hand, states: "The best parts of this piece have been used in the organ piece 'Supplications'."

The title Litanies only came later, then, probably after the piece had taken shape, the composer himself being struck by the similarity of his ostinato to the interminable invocations of a crowd of people at prayer.

Two Improvisations On Hymn-Tunes Albert Travis (b. 1940)

Amazing Grace
Marion

Hymn No. 33 "To God Be The Glory"
Benediction Pastor

ORGAN SPECIFICATIONS

GREAT ORGAN

	Ranks	Pipes
16' Violone	extension	12
8' Principal	1	61
8' Bourdon	1	61
8' Violone	1	61
4' Octave	1	61
4' Spillflöte	1	61
2' Super Octave	1	61
IV Mixture	4	244
III Scharf	3	183
8' Trompette	1	61
8' (CH.) Trompette en Chamade Chimes		25 tubes

SWELL ORGAN (enclosed)

	Ranks	Pipes
16' Rohrflöte	extension	12
8' Rohrflöte	1	61
8' Viola da Gamba	1	61
8' Viola Celeste	1	61
8' Dolce Flute	1	61
8' Dolce Flute Celeste	1	54
4' Prestant	1	61
4' Hohlflöte	1	61
2 2/3' Nasard	1	61
2' Waldflöte	1	61
1 3/5' Tierce	1	61
III Mixture	3	183
16' Bassoon	extension	12
8' Trompette	1	61
8' Bassoon	1	61
4' Clarion	1	61
8' (CH.) Trompette en Chamade Tremulant Cymbelstern 8 Vox Humana (prop)		61

ACCESSORIES

Quad memory system
 Forty-four adjustable pistons
 Five-bell cymbelstern
 Twenty-five tube Deagan Chimes
 Swell and Choir expression pedals
 Crescendo pedal
 Adjustable bench
 Digital clock

CHOIR ORGAN (enclosed)

	Ranks	Pipes
8' Diapason	1	61
8' Holzgedeckt	1	61
8' Gemshorn	1	61
8' Gemshorn Celeste	1	49
4' Koppelflöte	1	61
2' Spitzflöte	1	61
1 1/3' Larigot	1	61
III Mixture	3	183
8' Trumpet	1	61
8' Krummhorn	1	61
16' Trompette en Chamade (TC)		
8' Trompette en Chamade	1	61
4' Trompette en Chamade Harp Tremulant		

PEDAL ORGAN

	Ranks	Pipes
32' Untersatz (p)		non-labial
32' Untersatz (mf)		non-labial
16' Principal	1	32
16' Subbass	1	32
16' (GT.) Violone		
16' (SW.) Rohrflöte		
8' Octave	1	32
8' Bourdon	1	32
8' (GT.) Violone		
8' Rohrflöte		
4' Choral Bass	1	32
4' Bourdon	extension	12
IV Mixture	4	128
32' Contre Posaune	extension	12
16' Posaune	1	32
16' (SW.) Bassoon		
8' Trumpet	1	32
4' Trumpet	extension	12
8' (CH.) Krummhorn		
8' (CH.) Trompette en Chamade		
4' (CH.) Trompette en Chamade (GT.) Chimes		