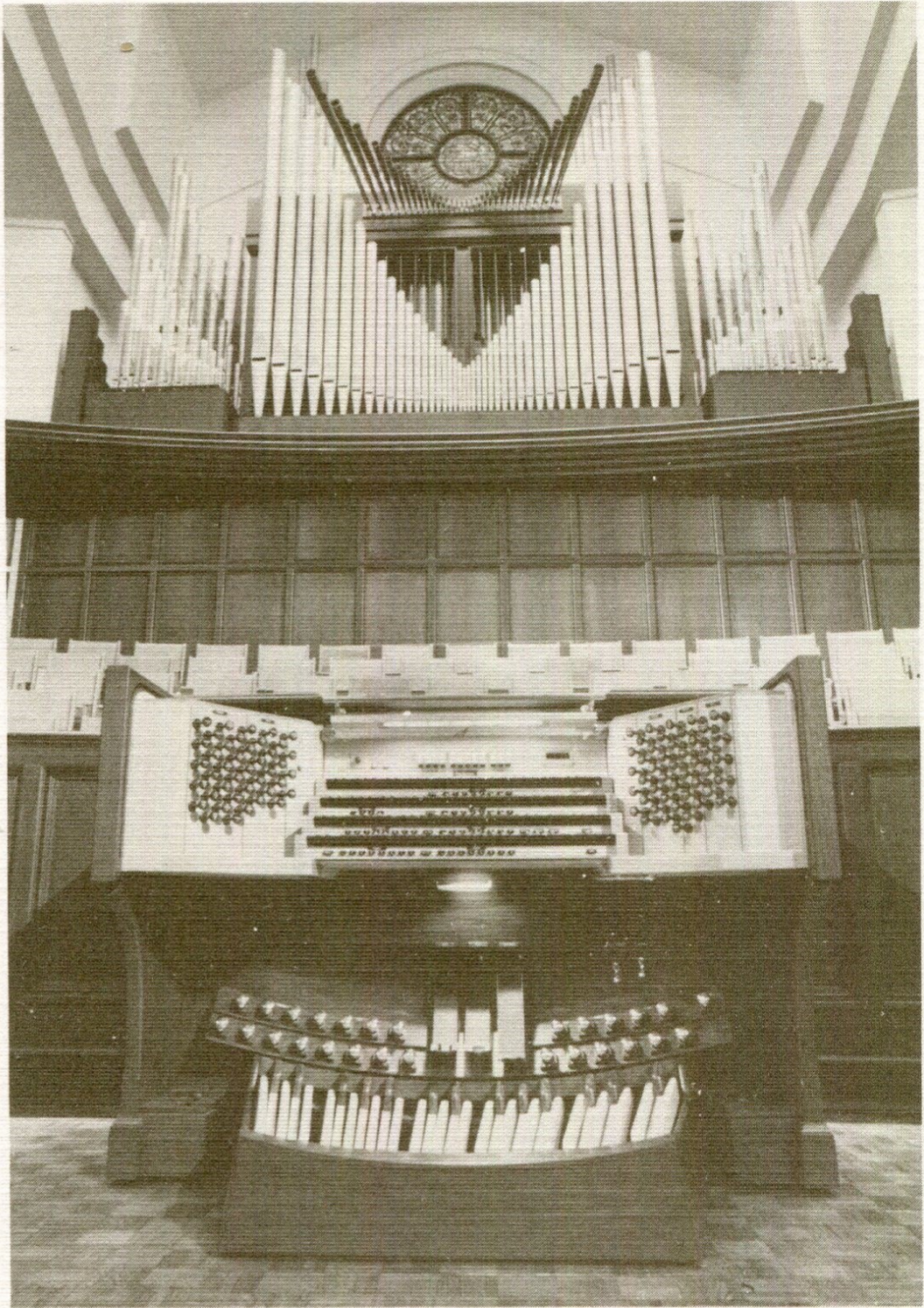


THE

CASAVANT ORGAN

DEDICATION

BRIARWOOD PRESBYTERIAN CHURCH



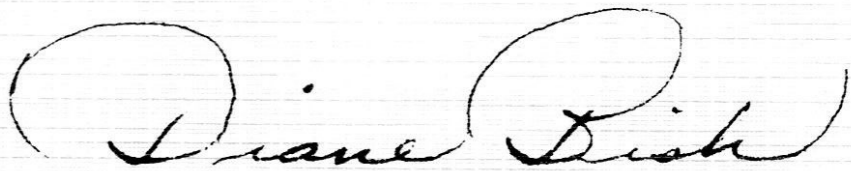
PHOTOS BY EDWARD THOMAS

A MESSAGE FROM THE ARTIST

Music is an integral part of life, a means of expression that even words or actions cannot always convey. Music is communication between man, the performer, and man, the listener. In church music, however, music has an even greater usefulness—it is communication between God and man, through the channel of the church musician.

Truly, music in any form is a meaningful experience. If I may speak from personal experience, however, I have found that music, as fulfilling as it is, is not totally complete when it becomes an end in itself. There is a limit to all things, and so it is with music.

Always when playing, either in worship or concert, even when totally prepared musically and technically, I feel the need to call upon God to use my music for the eternal purpose of bringing glory to Himself. Without this eternal purpose and power working through me, I feel my music would be empty. This is by no means meant to sound lofty, pious or self-righteous, but rather to acknowledge openly my dependence upon God for true success.



SERVICE OF DEDICATION

SUNDAY, JUNE 19, 1988

DEDICATORY RECITAL SERIES

Diane Bish	September 25, 1988	6:30 pm
Matt McMahan	November 20, 1988	6:30 pm
Edward Tibbs	March 5, 1989	4:00 pm
Joan Lippincott	April 9, 1989	6:30 pm

THE BRIARWOOD ORGAN

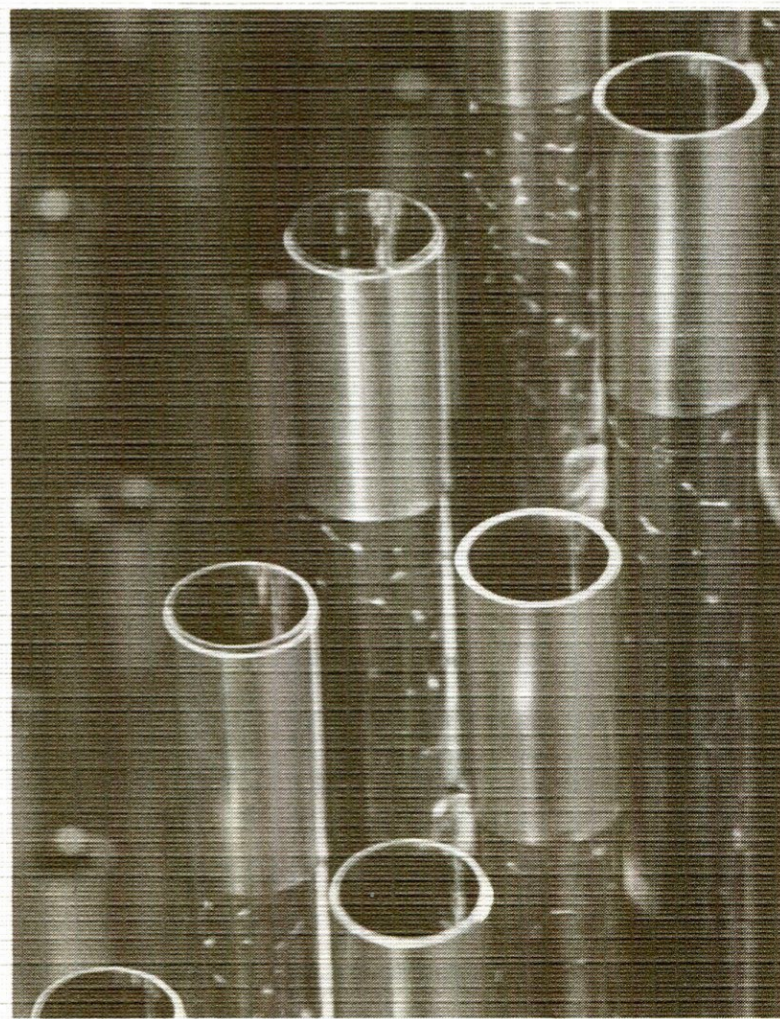
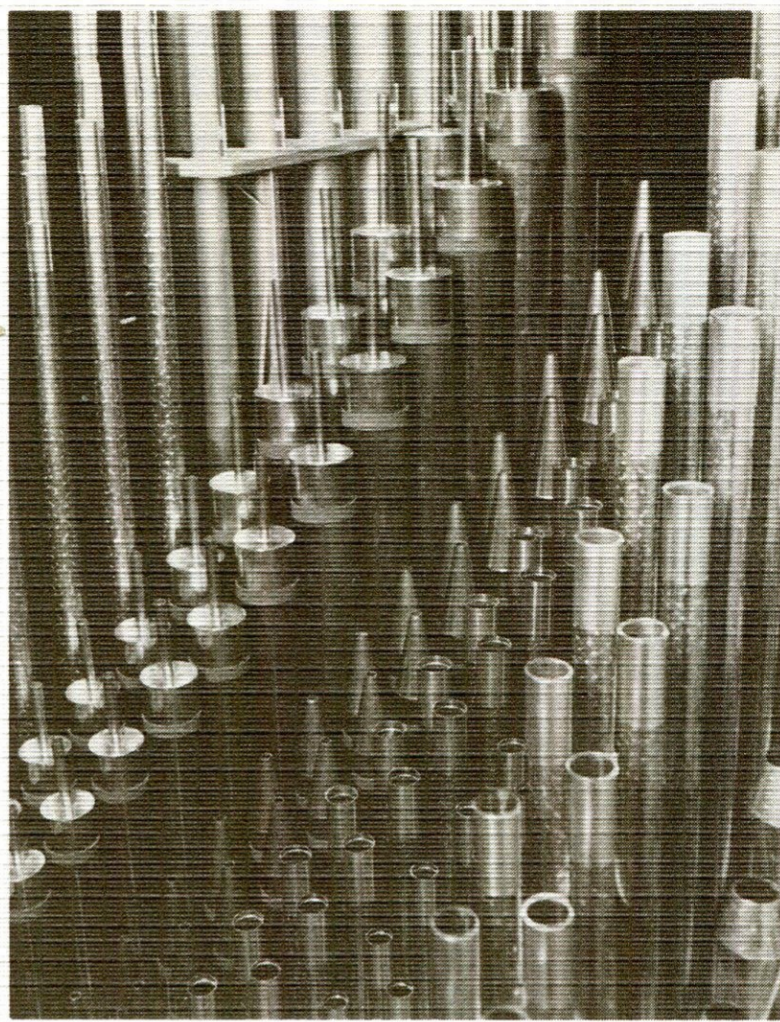
The Briarwood Organ was built by the Casavant Frères Company of St. Hyacinthe, Quebec, Canada. The firm traces its beginnings to 1837, when Joseph Casavant, a blacksmith by trade, was asked to restore the pipe organ at the College of Ste. Therese, near Montreal. Three years later he received his first contract for an entirely new organ. In the years that followed, the name Casavant became synonymous with the highest ideals in craftsmanship and organ building.

The Briarwood organ is Casavant's opus 3644. With specifications drawn by consultant, Dr. H. Edward Tibbs; Jean-Louis Coignet and Donald Corbett of Casavant; and area representative Michael Payne, the tonal design is planned for use in all aspects of congregational worship as well as recital repertory.

The installation team of Roland Bonneau and Stephen LaMarsh took five weeks to complete their work. Voicers Gerald Archambault and Remi Bouchard spent another five weeks in the tonal finishing of the instrument (matching the sound of each pipe to the acoustic of the Sanctuary).

The organ, consisting of 4629 pipes in 83 ranks, with 55 independent stops, is located immediately above and behind the choir area. The pipes of the Grand Orgue, Positif and Pedale are exposed, with the Recit and Solo enclosed in chambers. A central and distinctive feature is the Trompette-en-chamade, or horizontal trumpet, displayed above the Recit and Solo. This grand trumpet lends a sense of exhilaration and joy to festive occasions. The exposed pipework and central location of the organ not only provides visual beauty but also allows the instrument to speak directly to the choir and congregation.

The console has four keyboards and pedal clavier. Internal casters provide the versatility of moving the console within the chancel area to meet the needs of Briarwood's varied music program. The finish is of oak, to match surrounding furnishings. Manual natural keys are ebony; sharps are rosewood with ivory caps. Pedal natural keys are maple with sharps of rosewood. Drawknobs, tilting tablets, and combination thumb pistons are of rosewood.



SPECIFICATION OF CASAVANT OPUS 3644

BRIARWOOD PRESBYTERIAN CHURCH, BIRMINGHAM, ALABAMA

	FEET	PIPES		FEET	PIPES
GRAND ORGUE			PEDALE (continued)		
Violonbasse	16	12	Soubasse	16	32
Montre	8	61	Quintaton	16	—
Violon	8	61	Bourdon	16	—
Flûte harmonique	8	49	Violon	16	—
Flûte à cheminée	8	61	Octavebasse	8	32
Prestant	4	61	Violon	8	—
Flûte ouverte	4	61	Flûte couverte	8	12
Doublette	2	61	Quintaton	8	—
Cornet (MC)	V	185	Bourdon	8	—
Grande fourniture	II-IV	208	Octave	4	32
Fourniture	V	305	Flûte couverte	4	12
Cymbale	IV	244	Bourdon	4	—
Bombarde	16	61	Mixture	V	160
Trompette	8	61	Contre bombarde	32	12
Clairon	4	61	Trombone	16	32
Tremblant			Bombarde	16	—
Chimes			Basson	16	—
Grand Orgue 16'			Trompette-en-chamade	8	—
Grand Orgue Unison Off			Trompette	8	32
Trompette-en-chamade			Trompette	8	—
(Solo)	8	—	Baryton	8	—
			Clairon	4	12
			Soprano	4	—
RECIT					
Quintaton	16	61			
Principal	8	61			
Flûte harmonique	8	61	INTER-MANUAL COUPLERS (Solid-state)		
Bourdon	8	61	Grand Orgue to Pédale		8
Viole de gambe	8	61	Récit to Pédale		8
Voix céleste (GG)	8	54	Positif to Pédale		8
Principal	4	61	Solo to Pédale		8
Flûte octaviante	4	61	Récit to Grand Orgue		16
Octavin	2	61	Récit to Grand Orgue		8
Plein jeu	VI	366	Positif to Grand Orgue		16
Basson	16	61	Positif to Grand Orgue		8
Trompette harmonique	8	61	Solo to Grand Orgue		8
Hautbois	8	61	Grand Orgue to Positif		8
Voix humaine	8	61	Récit to Positif		8
Clairon harmonique	4	61	Solo to Positif		8
Tremblant					
POSITIF			ADJUSTABLE COMBINATIONS		
Montre	8	61	(8 mode, solid-state, capture system)		
Bourdon	8	61	Grand		
Prestant	4	61	Orgue	1 2 3 4 5 6 7 8	Thumb
Flûte à cheminée	4	61		(7 and 8 duplicated by	
Doublette	2	61		toe studs)	
Sifflet	1	61	Récit	1 2 3 4 5 6 7 8	Thumb
Sesquialtera	II	122		(7 and 8 duplicated by	
Cymbale	IV	244		toe studs)	
Cromorne	8	61	Positif	1 2 3 4 5 6 7 8	Thumb
Tremblant			Solo	1 2 3 4 5 6 7 8	Thumb
Positif Unison Off			Pédale	1 2 3 4 5 6 7 8	Thumb & Toe
			General	1 2 3 4 5 6 7 8 9 10 11 12	Thumb & Toe
			Cancel		Thumb
			Adjuster		Thumb
SOLO			REVERSIBLE PISTONS (Solid-state)		
Bourdon	16	12	Grand Orgue to Pédale		Thumb & Toe
Bourdon à cheminée	8	61	Récit to Pédale		Thumb & Toe
Flûtes célestes (II ranks)	8	110	Positif to Pédale		Thumb
Flûte à fuseau	4	61	Solo to Pédale		Thumb
Nazard	2-2/3	61	Récit to Grand Orgue		Thumb
Quarte de nazard	2	61	Positif to Grand Orgue		Thumb
Tierce	1-3/5	61	Solo to Grand Orgue		Thumb
Larigot	1-1/3	61	32' Soubasse		Toe
Doucaine	16	61	32' Contre bombarde		Toe
Cor anglais	8	61	Full Organ		Thumb & Toe
Tremblant					
Trompette-en-chamade	16	—			
Trompette-en-chamade	8	61			
Trompette-en-chamade	4	—			
PEDALE			BALANCED PEDALS		
Contrebasse	32	—	Crescendo on all stops and couplers		
Soubasse	32	—	Récit Expression		
Contrebasse	16	32	Solo Expression		

Diane Bish has displayed her dazzling virtuosity and unique showmanship around the world. Her performances have been hailed by critics internationally as "stunning, virtuoso, fiery and astonishing." Through numerous recordings, concerts and weekly television appearances, Diane Bish is the most visible organist in the world today.



On her own international television series, "The Joy of Music", Diane Bish has brought together for the first time on a television platform the great music of the organ with world renowned solo artists, ensembles and orchestras.

She has produced, hosted and performed over 130 Joy of Music programs from famous churches, cathedrals, palaces, museums and monasteries of the United States, Israel and Europe. Over 60 million people worldwide are capable of seeing The Joy of Music on a weekly basis. The program is featured on four national cable networks, various independent and PBS stations, Armed Forces Network worldwide and excerpts on ABC-Arts and Entertainment.

Diane Bish is also seen weekly on the international broadcasts of the Coral Ridge Presbyterian Church, Fort Lauderdale where as senior organist she directed the design of the majestic 117 rank Ruffatti organ. She is also featured weekly on the "Gloria" program hosted by Art Linkletter.

Combining magnetic energy and perfection, Diane Bish has made over 30 recordings on many of the great organs of the world including St. Bavo Cathedral, Haarlem, Holland and Freiburg Cathedral, Germany. Recordings include music for: Organ and orchestra; brass and organ; cello and organ; great organ masterpieces and original works and hymn arrangements.

The sparkling creativity and artistry of Diane Bish is equally evident in her composing as well as performing. Four major works include: *Festival Te Deum* for organ and orchestra; *Passion Symphony* for organ and narrator; *Symphony of Psalms* for organ, choir, orchestra and soloist, and *Morning Has Broken* for organ, choir, orchestra and narrator. She is noted for her brilliant works for organ with seven books and numerous solo pieces. She is also the author of *Church Music Explosion* inspiring excellence in church music.

As a student of the famous Mildred Andrews, Diane Bish, while still in her teens, was the winner of national competitions in both organ and composition and recipient of Fulbright and French government grants in Amsterdam and Paris with Nadia Boulanger, Gustav Leonhardt and Marie Clair Alain.

The warm, enthusiastic personality of Diane Bish along with dazzling musicianship has made the organ come alive, in *both* sight and sound for the first time, to millions across the world.

DIANE BISH

IN THE CASAVANT ORGAN DEDICATION CONCERT

Half After Six In The Evening September 25, 1988

Dr. Frank M. Barker, Jr. Pastor

James A. Brown, Jr. Director of Music

Invocation Reverend Ron Steel

Three Choral Settings from "*Morning Has Broken*" arr.
by Diane Bish

"In Thee Is Gladness"

"This Is My Father's World"

"Praise to The Lord"

Briarwood Adult Choir

"*Now Thank We All Our God*" J. S. Bach

"*Five Flute Clocks*" Joseph Haydn

"*Toccatà & Fugue in D Minor*" J. S. Bach

"*Three Noels*" J. S. Bach

"*Tous les Bourgeois de Chartres*"

"*Noel etranger*"

"*A Minuit fut fait un Reveil*"

"*Carillon de Westminster*" Louis Vierne

Announcements & Love Offering

Intermission

"*Rondeau*" Joseph Mouret

"*Symphony No. 1*" Louis Vierne

Finale

"*Joy*" Diane Bish

"*Holy, Holy, Holy*" arr. by Diane Bish

Congregation & Organ

"*Two Hymn Improvisations*" arr. by Diane Bish

"*Come Thou Fount*"

Toccatà on "*Christ The Lord*"

"*Nimrod*" Edward Elgar

Toccatà from "*Symphony No. 5*" C. M. Widor

Benediction Reverend Ron Steel

This program is part of the
1988-89 Birmingham Festival of Arts
SALUTE TO FRANCE

BRIARWOOD CHURCH HISTORY

From the beginning, ministry expansion has been a vital part of the life of Briarwood. It's been the church's most important goal over the years to fulfill what we believe to be God's will for us, through an ever-increasing ministry that reaches Birmingham to reach the world. Briarwood's continuing support of ministry growth means that our children, their children—and all the children of all those who will be impacted by Briarwood in the future—can lead lives dedicated to Christ and His values. Here are just a few of the highlights of Briarwood's growth to God's glory.

1960 ■ Briarwood held its first Sunday School and church service in a Cahaba Heights store, with Frank M. Barker, Jr., as pastor. About 70 people attended. Membership in the new church grew steadily. And as its congregation grew, Briarwood was able to increase its ministry through prayer, worship, evangelism, Bible study, discipling, teaching, community service, and world missions. Special ministries were developed to reach virtually every segment of the community.

1963 ■ Briarwood moved out of the store in Cahaba Heights and into its newly-constructed church facility on U.S. Highway 280 South.

1965 ■ The Briarwood Christian School was organized, to meet the need for a Christ-centered educational institution.

1966 ■ The church's first World Missions Conference was held, reflecting Briarwood's vision and commitment to reaching Birmingham and the world with the life-giving message of Jesus Christ.

1971 ■ Birmingham Theological Seminary was organized to train ministers who were grounded in biblical teaching.

1973 ■ Based on its faith in the teachings of the inerrant scripture, Briarwood helped form a new denomination, the Presbyterian Church in America. The constitutional assembly of the PCA was held at Briarwood, and by the grace of God the new denomination has since grown rapidly. Today the PCA is spreading the Word through more than 900 churches in the United States, 160,000 communicant members, and 500 missionaries in the field.

1977 ■ Briarwood again felt the need to expand its physical facilities to achieve continued spiritual and ministry growth. As a result, a combined high school and church facility known today as Briarwood South, was built on Highway 119.

and even with two locations, Briarwood was beginning to burst its seams. People who could not find seats for worship services were watching on closed circuit TV. Sunday school rooms were full to overflowing. Parking was a major problem; many people who could not find spaces were riding a shuttle bus in from Cahaba Heights. Believing that God had given our church body the ability and the responsibility to harvest and win multitudes for His kingdom, Briarwood initiated the Briarwood Vision capital stewardship campaign for the purpose of building a new, larger church facility near the Acton Road access on Interstate 459.

1988 ■ The Briarwood Vision has been a glorious success. Through pledges made sacrificially and by faith, the church membership raised more than \$9 million toward construction of a new facility. More important, many church members experienced an unparalleled spiritual renewal and growth in their lives. And even though physical conditions were not optimal during the transitional period of construction and relocation, church membership continued to grow in the new facility. The first services in the new facility were held January 10, 1988. Since then, Briarwood has grown into a congregation of more than 3,000 resident communicants.

BRIARWOOD VISION MEMORIAL GIFTS

At this occasion of the dedicatory organ concert, it is appropriate that we acknowledge two designated memorial gifts received for our Worship Center:

A gift was given in memory of Amy Walker by her parents, Mr. and Mrs. William W. Walker III, toward the acquisition of the rose stained glass window in the chancel area of the Worship Center.

A gift was given by Mr. and Mrs. P. Gaston White toward the acquisition of the chimes for the organ in memory of their parents, Mr. and Mrs. Harry Clapp and Mr. and Mrs. H. Paul White.

THE BRIARWOOD ORGAN COMMITTEE

Nancy Aasland, Ron Aasland, James Brown,
Margaret Roy, Eva White, and
Gaston White, Chairman

CONCERT SERIES DIRECTOR

Emily C. Smith

"Praise Him with stringed instruments and organs."
Psalm 150:46



BRIARWOOD PRESBYTERIAN CHURCH

2200 Briarwood Way
Birmingham, Alabama 35243