

THE PROCESSIONAL HYMN: Joyful, Joyful, We Adore Thee

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THE INVOCATION:

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

R: Amen.

THE PSALM OF PRAISE:

Praise ye the Lord. Praise God in His sanctuary: praise Him in the firmament of His power.

R: Praise Him for His mighty acts: praise Him according to His excellent greatness.

Praise Him with the sound of the trumpet: praise Him with the Psaltery and harp.

R: Praise Him with the timbrel and dance: praise Him with stringed instruments and organs.

Praise Him upon the loud cymbals: praise Him with the high sounding cymbals.

R: Let everything that hath breath praise the Lord. Praise ye the Lord.

THE GLORIA PATRI: (Sung by all)

THE LESSONS: II Chronicles 29: 25-28; Ephesians 5: 15-21

THE SERMON

THE PRESENTATION OF THE KEYS: - Mr. Donald Corbett  
Vice-President, Casavant Frères

The congregation will stand during the silent procession of the Choir and the Pastor to the new Organ.

THE DEDICATION OF THE ORGAN

THE PRAYERS

Blest and dedicate be this Organ to the praise of Almighty God, to His honor and glory, and to the uplift of our hearts and minds in the Services of His House, In the Name of the Father, and of the Son, and of the Holy Ghost. Amen.

O come, let us sing unto the Lord: let us make a joyful noise unto the Rock of our salvation. Alleluia. Amen.

Hallowed be this Organ as a memorial to the men who lost their lives in the Armed Services of their country. The memory of the just is blessed.

Hallowed also be this Organ to the memory of Mr. Hans Hanson, a charter member of our congregation.

THE PRESENTATION OF KEY TO ORGANIST

Then shall the first notes of the Organ sound as we sing;

THE HYMN: Praise to the Lord, The Almighty

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THE CHOIR: "O Love, How Deep, How Broad, How High"

(a modern arrangement of a 15th century hymn)

Setting:  
C. F. Schalk

THE ORGAN: "Schmücke dich, O Liebe Seele" (BWV 654)  
(Deck Thyself, My Soul, With Gladness)

J. S. Bach  
(1685-1750)

This is one of the most famous of Bach's organ chorales. It belongs to the collection of Eighteen Chorales which he revised and partially rewrote in Leipzig, toward the end of his life.

THE LADIES CHOIR: "With a Voice of Singing"

Martin Shaw  
(England 1875-1958)

THE ORGAN OFFERTORY:  
"Flûtes" & "Récit de Nazard"

L. N. Clérambault  
(France 1676-1749)

THE CONGREGATIONAL OFFERTORY:  
"What Shall I Render unto the Lord"

Hymnal, p. 26  
2nd line of music

THE ANNOUNCEMENTS AND OFFERING

THE HYMN: Ye Watchers and Ye Holy Ones

Vs. 1, 2 & 4

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THE BENEDICTION

THE POSTLUDE: "Fugue in E flat major (BWV 552)

J. S. Bach

This fugue is the conclusion of Part 3 of the "Clavierübung", which, consists, of 21 preludes on the chorales of Luther's small and large catechisms. Three sections combine to make one fugue, symbolic of the Trinity.

(The congregation will please remain seated during the postlude)

### OUR NEW ORGAN

For many years, acquisition of our new organ was only a dream of both congregation and council. Today, with the dedication of our newly-installed instrument, the dream is now a reality.

The new organ was specially designed and manufactured by Casavant Frères Limitée of St. Hyacinthe, Québec, whose founder, Joseph Casavant, built the first organ for Bytown's Cathedral 125 years ago. The new organ is the first contemporary tracker-action pipe organ to be installed in an Ottawa Church.

Freestanding at the rear of the church in its elegant case of matching Adirondack oak, the organ speaks along the central axis of the building thus providing strong support for congregational singing. Rising to a height of twenty-two and a half feet, the profile of the case follows the contour of the arch in which it stands. The base of the organ has been kept as narrow as possible to avoid obstructing sight lines from the Fellowship Hall to the front of the church.

The facade pipes, principal and mixture pipes and reed resonators are of polished tin, the keyboards are hand-crafted of ebony, ivory and rosewood, and the stop knobs are turned walnut. There are nineteen ranks and nine hundred and thirty-two individual pipes distributed over one pedal and two manual divisions. The pipes of the Hauptwerk and Pedal are located in the large upper portion of the organ case. The pipes of the Brustwerk are in the middle section of the case, just above the organist's head, and their volume can be controlled by horizontal louvers operated by a foot pedal.

Qualities found in the older organs of the 16th. and 17th. centuries and played by Bach, Handel, Mozart and Mendelssohn, are finding new significance and interpretation in our own century. Now, after seventy-five years of experimentation with electric and pneumatic devices, builders are returning to the simplicity, durability and balance of the tracker system which was developed five hundred years ago. Many 18th. century tracker pipe organs are still in use in Europe. This type of organ is becoming very popular and is already in use in many Music Departments of our universities.

The tracker organ is entirely mechanical in its operation. When a key is depressed a series of levers and long wooden bars (trackers) are set in motion. At the extreme end of the levered trackers a valve is opened which allows air to flow into the appropriate pipe. The result of such a simple, direct system is that there is no delay between the action of depressing the key and the sounding of the note.

Music and singing has been and continues to be an important part of the heritage of the Lutheran Church. Our Church has had such noted musicians as Bach and Handel. Bach himself, a church organist, composed a wealth of music for church use.

Our grateful appreciation to Mr. Donald Corbett, Vice-President of Casavant Frères Limitée, for his personal interest in our organ and his helpfulness. Engineering layouts, mechanical and tonal designs were under the direct supervision of Artistic Director, Mr. Gerhard Brunzema.

**Organ Specifications**

HAUPTWERK			PIPES		BRUSTWERK		
1	Praestant	8'	44	7	Gedackt	8'	56
2	Hohlflöte	8'	56	8	Rohrflöte	4'	56
3	Oktave	4'	56	9	Prinzipal	2'	56
4	Flöte	2'	56	10	Quinte	1-1/3'	56
5	Mixtur IV	2'	224	11	Sesquialtera (TC) II	2-2/3'	88
6	Trompete	8'	56				
PEDAL					COUPLERS		
12	Subbass	16'	32		Hauptwerk to Pedal		
13	Prinzipal	8'	32		Brustwerk to Pedal		
14	Oktave	4'	32		Brustwerk to Hauptwerk		
15	Fagott	16'	32		Tremulant		

# DEDICATION RECITAL

by  
KAREN HOLMES

Sunday, January 30th. 1977      3:30 P.M.

Passacaglia	Dietrich Buxtehude (Denmark 1637 - Germany 1707)
Voluntary I	Wm. Boyce  (England ca. 1710-1779)
Tiento de medio registro	Francisco Correa de Arauxo (Spain 1575-1663)
Prelude and Fugue in C (BWV 545)	J. S. Bach (Germany 1685-1750)
“Le Verbe” (The Word) from La Nativité	Olivier Messiaen (France 1908- )

“The Lord said to me: You are my Son.  
From His bosom, before the dawn existed, He  
begat me. I am the Image of the goodness of  
God; I am the Word of life, from the beginning.”  
(Psalms 2 & 109; Book of Wisdom; Epistle of  
St. John)

Sonata I	Felix Mendelssohn (Germany 1809-1847)
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Allegro moderato e serios; Adagio;  
Andante Recitativo; Allegro assai vivace

# ORGAN RECITAL

by

JOHN O'DONNELL

**Sunday, February 6th. 1977     8:15 P.M.**

Toccata Tertia

Georgnoë Muffat

Passacaglia

Johann Caspar Kerll

*Von Himmel hoch* (per canones)

J. S. Bach

*Te Deum Laudamus*

Dietrich Buxtehude

## Intermission

Offerte du 5 me ton (*Vive le Roi*)

André Raison

*Ave Maris stella*

Nicolas de Grigny

Fantasia (L. 3)

Jan Pieterszoon Sweelinck

Prelude and Fugue in c (BWV 546)

J. S. Bach

John O'Donnell, organist, harpsichordist, and musicologist, is a Senior Lecturer at the Victorian College of the Arts in Melbourne, Australia, and organist of St. Peter's Anglican Church. A specialist in music of the Baroque period, he has played in recital in Australia, Europe, and America. John O'Donnell is represented by Hart/Murdock Artists Management.



