

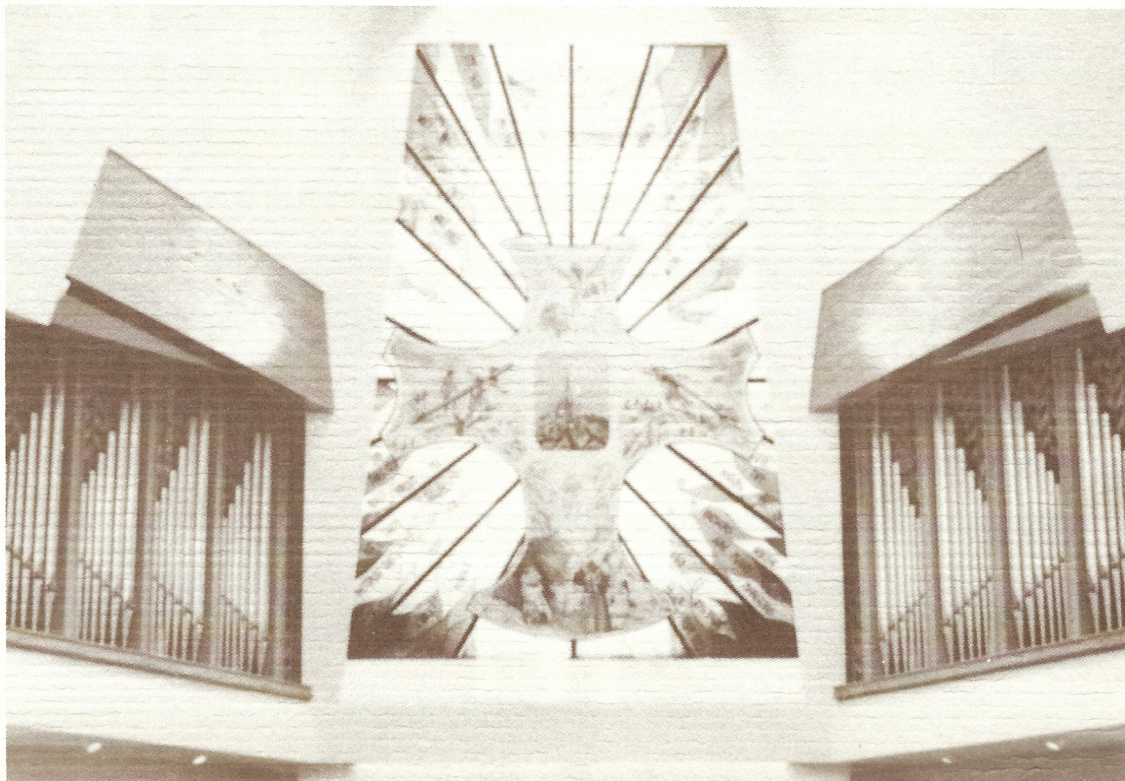
# *First* *Presbyterian Church*

1515 WEST CHARLESTON BLVD.  
LAS VEGAS, NEVADA  
89102

Pastors  
Irving R. Phillips  
Glenn H. Lutz

## *Organ Dedication* *and* *Recital*

**Sunday, June 13, 1982, 4:00 P.M.**





# ORGAN DEDICATION AND RECITAL

Four O'Clock

June 13, 1982

## THE DEDICATORY SERVICE

### OPENING SENTENCES (Minister)

Great God, to Thee we consecrate  
Our voices and our skill;  
We bid the pealing organ wait  
To speak alone Thy will.

Lord, while the music round us floats,  
May earthborn passions die;  
O grant its rich and swelling notes  
May lift our souls on high!

AMEN

### UNISON READING (Congregation)

Praise ye the Lord. Praise God in his sanctuary: praise  
him in firmament of his power.  
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.  
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.  
Let everything that hath breath praise the Lord.  
Praise ye the Lord.

### THE PRESENTATION

We present this organ to be dedicated to the glory of  
Almighty God, and for services in this Church.

### THE PRAYER (In Unison)

**Irving R. Phillips, Minister**

Our Father, whom the generations have worshiped with concord of sweet sound; Be pleased to accept this instrument as a means of praising thee. Grant that its music may be a blessed benediction upon all who worship here. Vouchsafe, we beseech thee, to all musicians who should sound its notes, and to all worshipers who shall be lifted godward by its voice, that there may come at times the sweep of hallelujahs, from the heavenly hosts, and the whispers of thy voice from thine eternal grace.

Amen.

### THE ANTHEM

**John Rutter**

"O clap your hands together, all you people"  
Chancel Choir, Dr. Isabelle Emerson, Director  
Margaret Hannah, Organist

### THE PRESENTATION OF ORGAN COMMITTEE

**Kevin McDonald, Chairperson**



# THE DEDICATORY RECITAL

**DALE PETERS**

Organist

## Program

I

Fantasia and Fugue in G Minor (S. 542)

Partita: "Jesu, meine Freude"

(Chorale and 8 variations on "Jesus, Priceless Treasure")

Fantasia in F Minor (K. 608)

Johann Sebastian Bach  
(1685-1750)

Johann Gottfried Walther  
(1684-1748)

Wolfgang Amadeus Mozart  
(1756-1791)

## The Offering

Offertory Anthem - "The Lord will not suffer thy foot to be moved"

Johann Sebastian Bach

II

Dankpsalm (Op. 145, No. 2)

Suite

Air with Variations

Gigue de Pan

La Nativite

Dieu Parmi Nous (God Among Us)

The Closing Hymn - 342, "Come, Christians, Join to Sing"

Max Reger  
(1873-1916)

Leo Sowerby  
(1895-1968)

Douglas Mews  
(Born 1941)

Olivier Messiaen  
(Born 1908)

## THE BENEDICTION RESPONSE (Congregation seated)

"How lovely is Thy dwelling place"

## The Chancel Choir

Johannes Brahms

## DALE PETERS

Dale Peters, Associate Professor of Music at North Texas State University, Denton, Texas, teaches organ, harpsichord, keyboard literature and church music courses. He has concertized extensively on the organ and harpsichord, specializing in the performance of Baroque keyboard music and late nineteenth-century organ music. He also serves as Director-Organist at the First United Methodist Church, Denton, Texas.

Peters, a native of Fort Worth, Texas, studied with Helen Hewitt at North Texas State University, where he received the Bachelor of Music degree in organ, and the Bachelor of Arts degree in English. He later earned the Master of Arts degree in Musicology from Columbia University, also studying organ with Searle Wright. He served as assistant organist-choirmaster at St. Paul's Chapel, Columbia University, where his duties included the presentation of several recitals each month.

Upon completion of his work at Columbia, Peters was awarded a Fulbright grant to Denmark for additional study with organist and harpsichordist Finn Viderø. He has since completed residence requirements for the degree Doctor of Musical Arts at the University of Illinois, where his organ study has been with Jerald Hamilton. He was a recipient of the First Prize in the American Guild of Organists National Young Artists Competition and a Danforth Foundation Teacher Grant for doctoral study. He is serving as North Texas State Chairman of the American Guild of Organists and also holds a district office in Kiwanis International.





## THE ORGAN

Since 1961 the firm of Abbott and Sieker has built organs for churches, universities and private residences. Mr. Sieker, a native of Hamburg, Germany, received his training in the traditional apprenticeship system, working with Rother, Von Beckerath, and Kemper. Well versed in every aspect of organ building, he is a specialist in voicing and is responsible for the tonal results of installations. Mr. Abbott was an organ and theory major at Pomona College before training with a Los Angeles organbuilding firm.

After considering several other proposals by fine organ companies, our committee decided to contract with Abbott and Sieker to build an organ to fit the needs of this church.

The organ has three divisions played by two manuals and pedals. The Swell Division is on the right and is enclosed. Louvers control the volume from this division. The unenclosed Great Division is on the left, and the pipes of the Pedal Division are distributed on both sides. The organ has 29 stops and 32 ranks.

### GREAT ORGAN

16' Quintade  
8' Principal  
8' Rohrflöte  
8' Erzähler  
4' Octave  
4' Blockflöte  
2 $\frac{2}{3}$ ' Nazard  
 $\frac{2}{3}$ ' Fifteenth  
1  $\frac{3}{5}$ ' Tierce  
IV Mixture  
8' Trumpet  
Chimes

### SWELL ORGAN

8' Gedeckt  
8' Viola  
8' Viola Celeste t.C.  
4' Principal  
4' Spitzflöte  
2' Flachflöte  
1 $\frac{1}{3}$ ' Quint  
III Scharf  
8' Oboe  
8' Krumhorn  
Tremulant

### PEDAL ORGAN

16' Subbass  
16' Quintade (from Great Quintade)  
8' Principal  
8' Bassflöte (from Subbass)  
4' Principal (extension)  
III Mixture  
16' Fagot  
8' Fagot (extension)  
4' Fagot (extension)

### COUPLERS

Swell to Swell 16', 4'  
Swell to Great 16', 8', 4'  
Swell to Pedal 8', 4'  
Great to Great 16', 4'  
Great to Pedal 8', 4'

### PISTONS

Swell 1, 2, 3, 4 (thumb)  
Great 1, 2, 3, 4 (thumb)  
Pedal 1, 2, 3, 4 (toe studs)  
General 1, 2, 3, 4, 5, 6, 7, 8 (thumb and toe studs)  
Cancel (thumb)  
Great to Pedal Reversible (thumb and toe studs)

### SWELL EXPRESSION PEDAL

### CRESCENDO PEDAL



The offering is for the Organ Dedication and Organ Fund. You may meet Dale Peters in the Fellowship Hall for coffee and tea, served by the Organ Committee and members of the Kiwanis Club. Persons desiring to see the organ installation are invited to do so.

*We would like to express our deep appreciation to Elvin K. and Elizabeth R. Wilson for their generous gift toward the purchase of the organ.*



PROGRAM NOTES  
FIRST PRESBYTERIAN CHURCH  
DALE PETERS ORGAN RECITAL

Fantasia and Fugue in G Minor (S. 542)

Johann Sebastian Bach  
(1685-1750)

Although not originally joined together as a pair, the Fantasia and the Fugue in G Minor now seem to be the ideal models of Baroque inventiveness and contrapuntal skill. Called "the best pedal fugue that Bach wrote" by a contemporary (Mattheson), the G Minor Fugue is remarkable for its melodic freshness, rhythmic propulsion, contrapuntal ingenuity, and expanded form. The Fantasia provides a complete contrast, with its dramatic recitatives, daring chromatic chord progressions and modulations, and interrupted continuity.

Partita: "Jesu, meine Freude"

Johann Gottfried Walther  
(1684-1748)

The numerous chorale compositions of Bach's second cousin, the Weimar organist Johann Gottfried Walther, include several partitas, or sets of variations, in which the chorale is heard in different guises, textures, and moods. In the eight variations which follow the opening chorale harmonization of "Jesu, Priceless Treasure," Walther used such familiar procedures as the embellished melody variation (var. 1 and 5), the chromatic variation (var. 4), the fragmented texture variation (var. 6 and 7), and the bass cantus-firmus variation with motivic accompaniment (var. 8).

Fantasia in F Minor (K. 608)

Wolfgang Amadeus Mozart  
(1756-1791)

In 1790 Mozart was commissioned to write several works for the mechanical barrel organ in a Viennese museum of curiosities, as mourning music for a deceased Field Marshall, whose wax effigy was one of the museum's chief attractions. While working on the compositions, Mozart complained that he would much rather be writing for a "real" organ rather than for a mechanical contrivance of shrill flute pipes. Thus, modern performances may range from faithfulness to the limitations of the flute organ to utilization of the power and variety of the "real" organ. The Fantasia in F Minor, K. 608, contains an introduction and fugal allegro, an andante with variations in A-flat Major, a return of the introduction and fugal allegro plus new countersubject, and a concluding coda.

Dankpsalm

Max Reger  
(1873-1916)

One of the last of Reger's many compositions for organ, the Dankpsalm (Psalm of Thanksgiving) was written during the early years of the First World War and contains several typical features: brilliant technical display, great harmonic richness and freedom of modulation, contrapuntal skill, and a restless alternation of moods, textures, and dynamics, perhaps revealing the Romantic traits of yearning and evolving. A treatment of the chorale melody "Was Gott tut" (Whatever God Ordains Is Right) forms the central portion of the piece, and a richly-harmonized setting of "Lobe den Herrn" ("Praise to the Lord, the Almighty") provides a triumphant conclusion.



Air with Variations

Leo Sowerby  
(1895-1968)

The numerous organ compositions of Leo Sowerby, one of America's leading church musicians and composers during the first half of the twentieth century, show a stylistic evolution from late-romantic harmonies and orchestral color to clear neo-classic textures and sprightly rhythms. The Air with Variations, at about the mid-point of this evolution, presents lyric melodies, suave chromatic harmonies, and appealing tone colors in the classic variation format with great deftness of detail.

Gigue de Pan

Douglas Mews  
(Born 1941)

The modern pipe organ, according to legend, can trace its ancestry back to the pipes of Pan, that crude collection of bamboo tubes of varying lengths and pitches, played in Grecian meadows and forests by the mythological god of flora and fauna. The random, playful, and untuned sounds of Pan's pipes are here recreated in a short dance-interlude by British composer Mews.

Dieu Parmi Nous (God Among Us)

Olivier Messiaen  
(Born 1908)

Messiaen has been acclaimed as the most original organ composer of the twentieth century. The culminating piece in his nine-movement suite *Le Nativité* from the 1930's, *Dieu Parmi Nous* is one of his most effective and accessible works. Replete with such original features as a melodic and harmonic language of his own devising, and a rhythmic system of additive values, this work also carries a program of religious symbolism, most obviously in the initial descending pedal motif (God's descent to earth) and the ensuing ardent chromatic harmonies (God's love in the world). Still exuberant and fresh after almost fifty years, *Dieu Parmi Nous* is one of the masterpieces of the twentieth-century organ repertoire.