

First Baptist Church

8600 North College Avenue • Indianapolis, Indiana



WM. N. ROBINSON
Minister of Music • Organist

Our Ministry of Music • Dedication of Pipe Organ

A MEMORIAL

Our new Casavant Organ is being dedicated to the Glory of God and in memory of Mr. Woods A. Caperton. Mr. Caperton was chairman of the Board of Trustees of First Baptist Church under the ministry of Dr. Frederick E. Taylor. At the time of his death he was the General Sales Manager of the Eli Lilly Company of Indianapolis. He was a leading churchman, businessman, and financier.

Mrs. Sue Evans Caperton made the gift of the organ to the First Baptist Church of Indianapolis, in memory of her beloved husband.

BUILT BY CASAVANT

The organ was built by Casavant Frères, Limitée, St. Hyacithe, Province of Quebec, Canada. Tonal Designer was Mr. Lawrence Phelps of the Casavant Company, and installation was by Aldo J. Bertorelli Associates, Indianapolis, representatives of the Casavant company locally.

MODIFIED CLASSIC DESIGN

Our organ is an excellent example of contemporary

adaptation of the distinctive tonal qualities built into European instruments two and three hundred years ago. Wind pressure has been kept low, voicing is relatively soft, yet distinctly articulate and definitive.

Played from three manuals, or keyboards, and pedals, the organ actually is a composite of five separate and independent divisions: Great, Swell, Positiv, Choir, and Pedal. Each division is so designed that it may be used effectively as a distinct sound of its own, contrasted with each other division; yet all the divisions blend in such a manner as to produce a veritable "cathedral of sound" when the whole organ is played "full."

Altogether the organ includes 41 sets of pipes (54 ranks), totaling some 3,000 separate pipes. These range in size from large, mitered pipes 16 feet long and 1 foot in diameter, to others the size of a drinking straw.

Our "Caperton Memorial Organ" will serve effectively through generations to come, not only in recitals and concerts that will effectively present the great organ literature of every era, but also in the leadership of worship as men voice their love and praise of their Creator and Redeemer.



Marilyn Mason

Presenting our dedication recital this evening is Miss Marilyn Mason, recognized as one of the outstanding contemporary American organists. A remarkable technique and superb musicianship have brought Miss Mason into great demand all over the country for dedications, Guild of Organists presentations, and University Artists Series recitals.

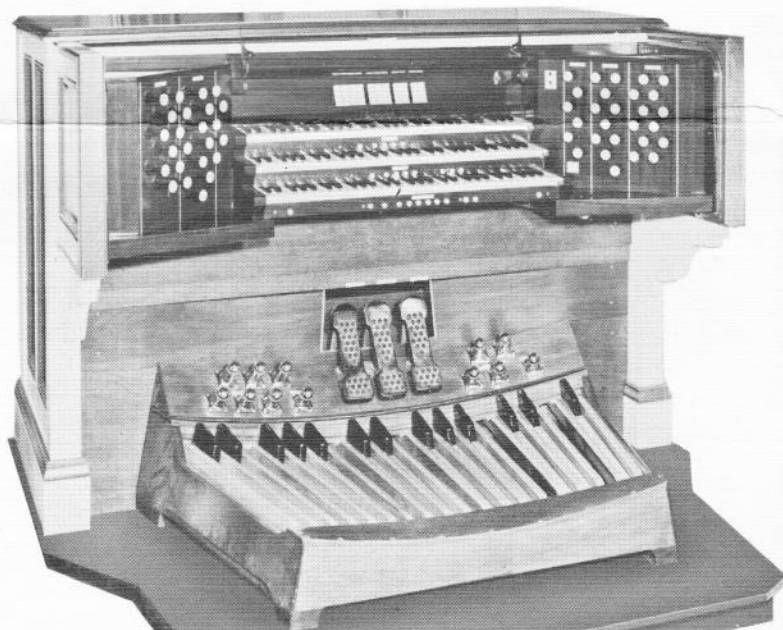
A native of Oklahoma, Miss Mason began taking piano lessons when under six years of age. By the time she was eleven, she had become interested in the organ, and started to take her first organ lessons from her mother. At fifteen years of age, she succeeded her mother as the church organist in her home town.

Awarded a scholarship to the University of Michigan, she studied there under the famous Palmer Christian. While still a student, Miss Mason became Dr. Christian's assistant in teaching. She is now on the faculty at the University, where her husband teaches electrical engineering. Miss Mason has also studied in Paris with Nadia Boulanger and Maurice Durufle, and in this country with Arnold Schoenberg.

Miss Mason plays not only the classics with style, musicianship and reverence, but also the works of numerous contemporary musicians. She has recorded the Satie Mass for the Poor and Schoenberg's "Variations on a Recitative." As a permanent part of her repertoire she includes pieces by Seth Bingham, Ben Weber, Delamarte, Sowerby, Milhaud, Poulenc, Messiaen, Piston, Moore and others.

*You are invited to the reception
in the church parlor
immediately following the services*

GREAT ORGAN	1. Quintaton	16
	2. Principal	8
	3. Bourdon	8
	4. Octave	4
	5. Rohrgedackt	4
	6. Blockflöte	2
	7. Rauschquinte II	2 $\frac{2}{3}$
	8. Mixture IV	1 $\frac{1}{2}$
SWELL ORGAN	9. Salicional	8
	10. Salicional Celeste	8
	11. Rohrflöte	8
	12. Gemshorn	4
	13. Principal	2
	14. Scharf IV	1
	15. Basson	16
	16. Trompette	8
	17. Hautbois	4
	Tremulant	
CHOIR ORGAN	18. Nachthorn	8
	19. Quintadena	8
	20. Erzähler	8
	21. Erzähler Celeste	8
	22. Spitzflöte	4
	23. Waldflöte	2
	24. Quintflöte	1 $\frac{1}{2}$
	25. Krummhorn	8
	Tremulant	
POSITIV ORGAN	26. Gedackt	8
	27. Principal	4
	28. Koppelflöte	4
	29. Spitzoctave	2
	30. Sesquialtera II	2 $\frac{2}{3}$
	31. Zimbel III	$\frac{1}{2}$
PEDAL ORGAN	32. Contrebasse	16
	33. Subbass	16
	34. Quintaton (Gt. Ext.)	16
	35. Spitzprincipal	8
	36. Gedackt Pommer	8
	37. Octave	4
	38. Rohrflöte	4
	39. Nachthorn	2
	40. Mixture IV	2 $\frac{2}{3}$
	41. Posaune	16
	42. Basson (Sw. Ext.)	16
	43. Schalmei	4



Close-up Organ Console

Service of Dedication – October 16, 1960 – 7:00 P.M.

CALL TO WORSHIP AND INVOCATION DR. OZIE D. PRUETT

HYMN No. 122—"Come, Thou Almighty King" DE GIARDINI

LITANY OF DEDICATION

MINISTER: Praise ye the Lord; for it is good to sing praises unto our God; for it is pleasant, and praise is comely.

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

MINISTER: 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.

CONGREGATION: *And they sang a new song; and I heard as it were the voice of a great multitude and as the voice of many waters, and as the voice of mighty thunders saying, Hallelujah, for the Lord God Omnipotent reigneth.*

MINISTER: Praise God in his sanctuary; praise Him in the firmament of his power.

CONGREGATION: *Let everything that hath breath praise the Lord.*

MINISTER: In a spirit of humility and with hearts full with praise, we would now dedicate this organ. We are deeply grateful for this hallowed house of God and the sacrifices that have made it possible. In this hour we are especially grateful for the memorial gift of this organ, and now dedicate it, through our ministry of music, to the glory of God, and the blessing of mankind.

To the glory of God, the Father Almighty, author of all goodness and beauty, that we may more worthily worship Him;

CONGREGATION: *We dedicate this organ.*

PRAYER OF DEDICATION DR. PRUETT

HYMN No. 95—"Joyful, Joyful We Adore Thee" FROM BEETHOVEN

PRESENTATION OF OFFERINGS

THE DOXOLOGY OLD HUNDREDTH

DEDICATION RECITAL (Printed on page 4)

BENEDICTION DR. PRUETT

MINISTER: In faith in our Lord, Jesus Christ, the Saviour of the world, who has inspired men to offer in His praise their best in music and song, that our joy in Him might find the more worthy expression;

CONGREGATION: *We dedicate this organ.*

MINISTER: Moved by the Holy Spirit, our guide in the worship of God and our helper in the understanding of truth and beauty, that we may more fully interpret His promptings in our minds and hearts;

CONGREGATION: *We dedicate this organ.*

MINISTER: To the church of Jesus Christ and its mission in the world, the comforting of the sorrowing, the strengthening of the weak, the cheering of the weary; for the stirring of the soul and the swelling of the chorus of praise; for the humbling of the heart before the eternal mysteries of creation and for the exalting of the soul through noble and transcending melody, inspired of God;

CONGREGATION: *We, the family of First Baptist Church, in the presence of Almighty God, conscious of being surrounded by a great cloud of witnesses, grateful for our lofty inheritance and sensible of the sacrifices of those who have made possible this place of worship and this instrument of praise, do dedicate ourselves and this organ to the service of God, the glory of His Son, our Saviour, and the witnessing power of His Holy Spirit and to the spiritual edification of mankind, in the name of Jesus Christ, our rightful Lord and Master.*

RECITAL PROGRAM

Marilyn Mason, Organist

(The congregation is requested to refrain from applause.)

Concerto V in F Major George Frederic Handel

Larghetto
Allegro
Alla siciliana
Presto

Handel composed the concertos for organ and orchestra to be used as interludes in his oratorios, and he performed them with great popular success.

Aria Con Cariazone Giambattista Martini

Tocatta and Fugue in D Minor Johann Sebastian Bach

This is probably the most popular and best known of the organ works of Bach. The thundering pyramids of dissonance in the toccata and closing section of the fugue and the lighter melodic material of both the toccata and the fugue subject afford both dramatic intensity and lyric interest to this masterpiece. (W. N. R.)

Trois Danses Jehan Alain

Alain's organ music has had considerable acclaim, and were it not for his untimely death in 1940, he would probably be one of the leaders of French composition today. These three dances, I have been told by Jean Langlais, were written after the death of Alain's sister, who was killed during a mountain climbing expedition.

The first dance, Joys, presents two themes—a sustained, melodic theme sounded, as the composer suggests, in solo reed colors. The second theme, one of strong rhythmic drive, is presented immediately and developed somewhat. The middle section of the work revolves around the use of the first theme in the right hand, while the left hand takes the second theme, with newly added rhythms. The work closes in a brilliant finale turbulent and impetuous, followed by a sombre oboe melody repeated in the clarinet.

The second dance, Mourning or Funeral Dance, has as its basis a foreboding diatonic theme. It is treated in various ways and colors, and eventually in an intense dynamic motion, harmonized in modes peculiar to Alain, with the tri-tone invariably dominating. It ends with a Syrian chant, almost like a wail—sorrowful, crying, futile.

The third dance, Struggles, contains no new material, but is more of a summation of the two previous dances. It uses material from both works, and combines the themes in various ways, each in their "struggle" for domination, restless, unceasing. Its rhythmic drive brings the work to an intense, abrupt close; the composer has marked this final section, simply "Brutalement."

Two Hymn Preludes Searle Wright

Greensleeves
Brother James' Air

Searle Wright, a contemporary American composer, is organist and choirmaster of St. Paul's Chapel, Columbia University, and is on the faculty of Union Theological Seminary. "Greensleeves" is an old English melody popular now as a Christmas carol: "What Child Is This?" "Brother James' Air" is a tune by James L. M. Bain, a Scottish clergyman. It is usually associated with the words of the 23rd Psalm.

Grand Choeur Dialogue Eugene Gigout

It was customary to furnish French cathedrals with two instruments, a small choir organ located in the east end to support the singing, and a large organ or "grande orgue," over the entrance at the west end for solo parts, preludes, postludes, where the organist could display his virtuosity. In this "Dialogue," Gigout uses these two musical entities by stating one phrase on the small organ, and repeating it with full organ like a resounding chorus.