

**First Presbyterian Church**  
Organized 1848  
West Washington and Richardson Streets  
Greenville, South Carolina

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**ORGAN DEDICATION**

March 4, 1988

8:00 p.m.





# ORDER OF WORSHIP

WELCOME AND INVOCATION ..... Rev. Ken Broman-Fulks

## RESPONSIVE CALL TO WORSHIP

**MINISTER:** "O sing to the Lord a new song, for He has done marvelous things!" (Psalm 98:1)

**PEOPLE:** *Sing for joy to the Lord, all the earth!*

**MINISTER:** Praise Him with songs and shouts of joy!

**PEOPLE:** *Sing praises to the Lord! Play music on the organ!*

**MINISTER:** Blow trumpets and horns,

**PEOPLE:** *And shout for joy to the Lord!*

HYMN NO. 1: Praise Ye the Lord, the Almighty ..... Lobe Den Herren

PRAYER OF THANKSGIVING ..... Dr. Turner

PRESENTATION OF THE ORGAN: We present this organ to be dedicated to the glory of God, to the upbuilding of human life, and to the service of the church and the community.

THE ACT OF DEDICATION ..... Dr. Kowalski

**MINISTER:** To the glory of God who calls us by grace; to the honor of the Son, who loves us and gave Himself for us; to the praise of the Holy Spirit who lives in us and recreates us, we dedicate this organ.

**PEOPLE:** *"Praise God in His sanctuary. Praise Him in His mighty firmament . . . Praise Him with the trumpet sound; praise Him with lute and harp" (Psalm 150:1, 3)*

**MINISTER:** We dedicate this organ to God for the proclamation of the gospel, the Good News; for the worship of God through music; for the nurture and instruction of children, youth, and adults in God's way of truth and love; for the expression of the beauty of holiness; for the celebration of God's presence in the sanctuary and in all of life.

**PEOPLE:** *Praise God with stringed instruments and organ! Let everything that has breath praise the Lord!*

**MINISTER:** We dedicate this organ to the healing of life's discords, and the revelation of the hidden soul of harmony; to the lifting of the depressed and the comforting of the sorrowing; to the humbling of the heart before eternal mysteries and the lifting of the soul to abiding beauty and joy, by the gospel of infinite love and good will.

**PEOPLE:** *"That at the name of Jesus every knee should bow, in heaven and on earth and under the earth, and every tongue confess that Jesus Christ is Lord, to the glory of God the Father" (Philippians 2:10-11).*

**MINISTER:** In thankfulness for the love so graciously expressed in sacrificial giving; in loving remembrance of those who have been memorialized; in gratitude for the labors of all who love and serve Christ through His church here and everywhere, we dedicate this organ.

**PEOPLE:** *We, the people of this congregation, surrounded by a great cloud of witnesses, thankful for our heritage and sensitive to the sacrifices of those who have gone this way before us, we dedicate ourselves anew to the worship and service of God, through Jesus Christ our Lord. Amen.*

## CASAVANT

In 1837, Joseph Casavant rebuilt a pipe organ for the College of Ste Thérèse, near Montréal. A blacksmith by trade, he had decided at the age of twenty-seven to give up his business in St. Hyacinthe and go back to school. While a student at the College, he was asked by l'abbé Ducharme to restore an old organ to working condition. It is known that he used Dom Bedos de Celles' L'Art du Facteur d'Orgues as a guide in this, his first organbuilding venture.

Three years later, Casavant received his first contract for an entirely new organ from the Church of St. Martin de Laval, near Montréal.

When Joseph Casavant died in 1874, his two sons, Claver and Samuel, had already shown a great interest in organbuilding. They often worked after school in the shop of Eusébe Brodeur to whom the older Casavant had handed over his business. But it was soon apparent that if they wanted to follow their father's career, they must acquire a wider experience. In 1875, Claver left St. Hyacinthe for Paris, followed later by his younger brother, Samuel. Claver worked for E. & J. Abbey in Versailles, and both he and Samuel spent some time with Cavallé-Coll. Samuel's son, Artistide, was named after the French organbuilder.

The two brothers travelled widely in Europe, visiting builders and significant organs in France, Italy, Switzerland, Germany, Belgium and England, and on their return to St. Hyacinthe in 1879, they established themselves as Casavant Frères (Casavant Brothers), on the site where the present factory stands.

The instrument which firmly established Casavant Freres as organbuilders of international reputé was completed in 1890 for the Church of Notre-Dame in Montréal, four manuals of eighty-two stops. It was their first use of electro-pneumatic action; there were adjustable combinations and speaking pipes of thirty-two foot length in the facade. In 1895, they built their first organ for the United States for Notre-Dame Church in Holyoke, Massachusetts.

Our new instrument enjoys optimum placement on the long axis of the nave. Nestled beneath the rose window is the Grand Orgue Division with the Trumpet-En Chamade extending from the woodwork. On either side are the Pedal 16' Montre pipes with the expressive Recit and Positiv Divisions in enclosures behind. On the north wall are the pipes of the Montre 8' of the Antiphonal Division. Behind the display are the remaining stops of the Antiphonal Division. Throughout the instrument Adirondack oak is used extensively for framing, supports, and expressive enclosures. Wind chests are made of American poplar. On the console, exotic woods such as rose wood, ebony are used extensively as well as ivory.

The instrument was installed by Michael C. Payne, regional representative of the firm. Tonal finishing in the room was by Yves Champagne and Roger Chocine.



# DEDICATORY RECITAL

organist Frederick Hohman

Eugene Gigout  
(1844-1925)

*Grand Choeur Dialogue*

Antonio Vivaldi  
(1678-1741)

*Concerto for two violins and orchestra,  
Opus 3, #8 from L'estro armonico  
transcribed for organ by Johann Sebastian Bach,  
BWV 593  
Allegro - Adagio senza Pedal - Allegro*

Johann Sebastian Bach  
(1685-1750)

*Trio: All Glory Be To God on High, BMV 664, from the "Great Eighteen  
Chorale Preludes"*

Peter Illich Tchaikovsky  
(1840-1893)

*Fantasy - Overture to "Romeo and Juliet," transcribed for organ by  
Edwin H. Lemare*

## — INTERMISSION —

Wolfgang Amadeus Mozart  
(1756-1791)

*Fantasy in F Minor, K. 608*

Edwin H. Lemare  
(1864-1934)

*Andantino in D-Flat (1888)*

Edwin H. Lemare

*The Bell Scherzo, Opus 89*

Charles-Marie Widor  
(1844-1937)

*Allegro from the Sixth Organ Symphony, Opus 42*

*(Applause is permitted)*

The Congregation is invited to greet our guest artist following the Concert  
at the Chancel steps.

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## BIOGRAPHICAL SKETCH

Organist Frederick Hohman performs frequently in recital to audiences in America, Europe and Scandinavia. He is respected for his insights into organ literature from several periods. (He is currently recording the complete organ works of J. S. Bach for Pro Organo), and he has emerged as the leader in reviving the performance of original works and organ transcriptions of Edwin Henry Lemare, the foremost English/American organ virtuoso of the early 20th -Century.

Hohman was born into a family of musicians in St. Louis, Missouri, in 1955, and was trained for a concert career at an early age by Charles Cordeal. In 1974, Hohman entered the Eastman School of Music as an undergraduate student. He holds Eastman's Performer's Certificate, and will soon add the Doctor of Musical Arts degree to his Eastman credentials. Hohman is the First Prize Winner of the 1984 Eighth National Organ-Playing competition, sponsored by the Ruth and Clarence Mader Fund in Pasadena, California, and the First Prize Winner of the 1984 Arthur Poister Memorial Organ-Playing Competition in Syracuse, N.Y. He acts as a supervisory executive for the Pro Organo recording company, which he helped establish in 1984.

# SPECIFICATIONS OF THE ORGAN

CASAVANT FRERES LIMITEE  
St. Hyacinthe, Quebec, Canada

Opus 3631, 1987

Grand Orgue			Positif—Expressif			Antiphonal		
	Feet	Pipes		Feet	Pipes		Feet	Pipes
Bourdon	16	12	Bourdon	8	61	Montre	8	61
Montre	8	61	Flutes célestes			Bourdon	8	61
Bourdon à cheminée	8	61	(II ranks)	8	61	Unda Maris		
Octave	4	61	Prestant	4	61	(II ranks)	8	110
Flute	4	61	Flute à fuseau	4	61	Octave	4	61
Nazard	2 2/3	61	Doublette	2	61	Flute à cheminée	4	61
Quarte de nazard	2	61	Larigot	1 1/3	61	Fourniture	IV	244
Tierce	1 3/5	61	Cymbale	IV	244	Cor anglais	8	61
Fourniture	IV	244	Cromorne	8	61			
Trompette	8	61	Tremblant			<b>Antiphonal Pedale</b>		
Trompette-en-chamade	8	61	Positif 16			Bourdon	16	12
Tremblant			Positif Unison Off					
Zimblestern			Positif 4			<b>Inter-Manual Couplers</b>		
			Trompette-en-chamade			Grand Orgue/Pédale	8	
<b>Recit</b>			(TC) (Grand Orgue)	16	—	Récit/Pédale	8	
Bourdon doux	16	12	Trompette-en-chamade			Positif/Pédale	8	
Flute majeure	8	61	(Grand Orgue)	8	—	Positif/Pédale	4	
Viole de gambe	8	61	Trompette-en-chamade			Antiphonal/Pédale	8	
Voix céleste	8	54	(Grande Orgue)	4	—	Récit/Grand Orgue	8	
Octave	4	61				Récit/Grand Orgue	4	
Flute octaviante	4	61	<b>Pedale</b>			Positif/Grand Orgue	16	
Octavin	2	61	Bourdon Doux			Positif/Grand Orgue	8	
Plein jeu	VI	366	(Recit)	32	—	Antiphonal/Grand Orgue	8	
Bombarde	16	12	Montre	16	32	Récit/Positif	8	
Trompette harmonique	8	61	Soubasse	16	32	Antiphonal/Positif	8	
Hautbois	8	61	Bourdon					
Cor anglais			(Grand Orgue)	16	—	<b>Reversible Pistons</b>		
(Antiphonal)	8	—	Bourdon doux			Grand Orgue/Pédale	Thumb & Toe	
Clairon harmonique	4	61	(Récit)	16	—	Récit/Pédale	Thumb & Toe	
Chimes			Octavebasse	8	32	Positif/Pédale	Thumb & Toe	
Tremblant			Bourdon			Antiphonal/Pédale	Thumb & Toe	
Recit 16'			(Grand Orgue)	8	—	Récit/Grand Orgue	Thumb	
Recit Unison Off			Bourdon doux			Positif/Grand Orgue	Thumb	
Recit 4			(Récit)	8	—	Antiphonal/Grand Orgue	Thumb	
			Octave	4	32	32' Bourdon Doux	Toe	
			Bourdon			32' Contre bombarde	Toe	
			(Grand Orgue)	4	—	Zimbelstern (10 bells)	Toe	
			Mixture	IV	128	Full Organ	Thumb & Toe	
			Contre bombarde	32	12			
			Bombarde	16	32			
			Bombarde					
			(Récit)	16	—			
			Trompette	8	12			
			Clairon	4	12			
			Hautbois					
			(Recit)	4	—			
			Tompette-en-chamade					
			(Grand Orgue)	8	—			

## ORGAN COMMITTEE

Dr. C. Allen Bruce (chairman), Jacqueline Kalk, Harry Bolick, Barbara Ricker, Dr. Charles West, Marie Parker, and Rita Rhame. Tim Wilborn, Minister of Music, did the Specification and Design in consultation with Michael Payne, the Casavant Representative.