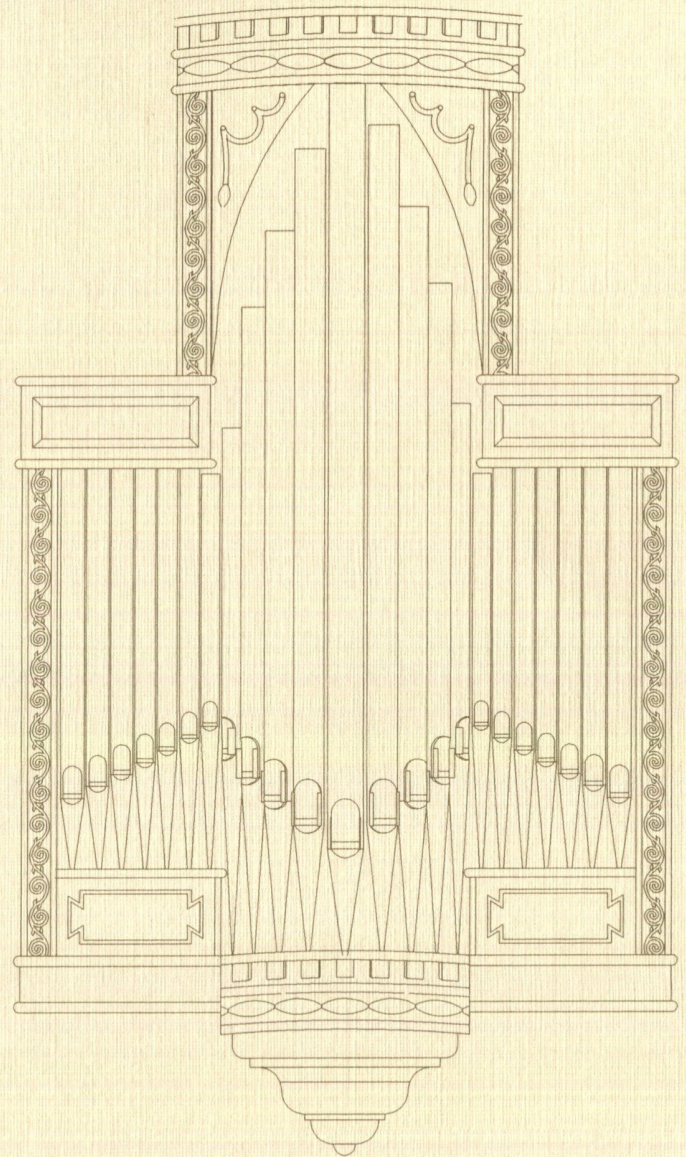


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Central Baptist Church

300 North Roan Street  
Johnson City, Tennessee



Praise Ye the Lord, Praise God in his sanctuary,  
Let everything that hath breath praise the Lord.

Praise ye the Lord.

Psalm 150:1, 6



The  
Dedication  
of the  
Colby-Walker Organ  
of  
Central Baptist Church

November 16, 2003



**The Colby-Walker Organ of Central Baptist Church  
Johnson City, Tennessee**

**A Gift to God and to Our Community**

Since its founding in 1869, Central Baptist Church's inspiring music ministry has become an integral part of the church's life. The new organ designed and built by R.A. Colby, Inc., of Johnson City, and Walker Digital of Zionsville, Pennsylvania, ensures that this rich tradition will continue into the next century.

This magnificent instrument has been made possible through the dedication, support, and vision of the entire Central family. In keeping with their desire to share and serve, the members offer the organ as a gift to God and to the community.

The 93 rank instrument is the largest in the region and incorporates both Old World craftsmanship and the latest in digital technology. The console and case were entirely hand-built, and the installation involved over 5,000 man-hours of labor.

Designed for use in worship, solo recitals, and concerts with any combination of voices or other instruments, the organ is very versatile. Its sound is full, warm, vital, and vibrant in color.

At a time when some congregations are moving away from using the organ in worship, Central Baptist's decision to commission this organ makes a powerful statement about worship, the first priority of the church. In its most profound role as an aid to worship, the organ helps us to become more receptive to God. Although worship is led effectively by virtually any variety of instruments, the sounds of the organ have a unique capacity to set the mood for worship and to prepare us for new and life-changing encounters with God.

With deep gratitude to God for His abundant grace and overwhelming provision, we dedicate this organ to His glory that all may know and more fully experience life in Him. *Let everything that has breath praise the Lord. Praise ye the Lord!*



It has been our pleasure to work with the dedicated members of the Central Baptist Church Organ Committee to bring this beautiful instrument to fruition. As we have ventured through this process together, the diligence shown in research and analysis of pipe organ details has been a very clear expression of their faith transferred into action. We have also had the honor of guiding numerous members of the congregation through our factory to review the organ during the entire construction process. It has been a wonderful experience to work for a group who is so supportive of a music project.

Our involvement with the new organ at Central Baptist began over three years ago with a preliminary discussion regarding the repair of the existing organ. While that instrument had many desirable tonal resources, the mechanical components were antiquated and failing at an alarming rate. After an in-depth consideration of the possible renovation avenues, it was decided to utilize the excellent tonal resources of the old instrument and provide an essentially new mechanical base for them. This decision opened the door to utilizing digital technology and expanding the tonal range of the organ, without being confined to the physical space required for the actual pipe work.

The new installation is now a dynamically complete, four Manual and Pedal Pipe Organ, containing five complete divisions. In addition to the traditional pipe work, the most advanced digital technology is now being used for a variety of tonal and mechanical resources. This expanded tonal palette is far beyond the scope of most pipe organs and will thrill both the listener and organist alike. The instrument also contains a full MIDI interface system, allowing virtually unlimited ability to adapt to future musical requirements.

It is inspiring to realize that this dedication of the instrument will mark the transition of the manual skills of countless individuals to a much higher plane. We celebrate the culmination of these efforts resulting in this beautiful musical instrument. While it has been designed and built to serve the congregation of Central Baptist, we join you in the dedication of this instrument to the glory of God. We are honored to have been a part of this project and trust that this instrument, the Music Ministry, and the congregation of Central Baptist Church, will be blessed for their commitment to musical excellence.

R.A. Colby



## *Charles Callahan*

Charles Callahan is one of America's leading organist-composers. A native of Cambridge, Massachusetts, he is a graduate of The Curtis Institute of Music in Philadelphia and the Catholic University of America, Washington, D.C. Well-known as an improvisateur, he made his debut in this realm at the International Eucharistic Congress in 1976. He has collaborated with many of this country's leading conductors as both composer and organist, and has worked with noted stage and screen personalities in both theatre and concert hall. From his home in rural Vermont, he continues a busy schedule, including many concert and recording engagements in America and Europe.

Compositions by Dr. Callahan have been performed by orchestras, choirs, chamber music ensembles, and soloists all over the world, from China to Africa, and Cape Cod to San Francisco. He has been commissioned to write music for choir and full orchestra on three separate occasions for pastoral visitations of His Holiness, Pope John Paul II. Dr. Callahan has been honored twice by commissions from Harvard University. He has received annual awards from the American Society of Composers and Publishers for his original compositions.

In addition to compositions and performances, Charles Callahan is a noted educator and author. He has taught at The Catholic University of America, St. Dunstan's College, Middlebury College, and Rollins College. His two books on American organ building have become standard reference works. He is active throughout the United States as a consultant to churches and educational institutions on the renovation of existing pipe organs, and as an adviser on the construction of new organs. He has given workshops and recitals for many chapters of The American Guild of Organists, and his music has been featured at national conventions of the American Choral Directors Association.

## *Organ Committee*

<i>Anita Crawford</i>	<i>Bill Kennedy</i>
<i>John Durham</i>	<i>Tony Martin</i>
<i>Anne Elliott</i>	<i>Melodye Sparks</i>
<i>Joyce Dean Garrison</i>	<i>Ambers Wilson</i>
<i>Sally Harris</i>	

## *Colby Master Craftsmen*

<i>Paul Carr III</i>	<i>Jason Hensley</i>
<i>Travis Chambers</i>	<i>Kenneth Jenkins</i>
<i>Brad Colby</i>	<i>Christopher Lewis</i>
<i>Raymond Colby</i>	<i>Larry Rosolina</i>
<i>Roger Colby</i>	<i>Rodney Stephenson</i>
<i>Dale Dunlap</i>	<i>Kris Stephenson</i>
<i>Jerry Gregg</i>	<i>Sam Tickle</i>

## *Ministerial Staff*

*Ronald F. Murray, Pastor*  
*Tony Martin, Minister of Music and Worship*  
*Carla C. Kidd, Minister of Children*  
*Gene Elliott, Minister of Adults/Outreach*  
*Daniel McKenzie, Minister of Youth*  
*R. Willard Warfield, Minister of Senior Adults*  
*Dennis Stokes, Church Business Administrator*



# Dedicatory Organ Recital

by

Charles Callahan

Central Baptist Church, Johnson City, Tennessee  
Sunday, 16 November, 2003 at three o'clock

Welcome	Ron Murray
Dedicatory Prayer	Tony Martin
Remarks	Roger Colby

## Program

Singing of <i>The National Anthem</i> (see Hymn 635)	Francis Scott Key (1779-1834) John Stafford Smith (1750-1836)
<i>Solemn Melody</i>	Sir Henry Walford Davies (1869-1941)
<i>Rondeau and Trumpet Tune</i>	Henry Purcell (1659-1695)
<i>Allegro – Concerto in g-minor</i>	G. F. Handel (1685-1759)
Two Early Italian Pieces <i>Sarabande</i>	Domenico Zipoli (1688-1726)
<i>Allegretto</i>	Giovanni Battista Pescetti (1704-1766)
<i>How Brightly Shines the Morning Star</i>	Georg Phillipp Telemann (1681-1767)
<i>Passacaglia and Fugue in c-minor</i>	Johann Sebastian Bach (1685-1750)

## Interval

<i>Voluntary on an Irish Air</i>	Norman Coke-Jephcott (1893-1962)
<i>March Champetre (Rustic March)</i>	Andrew J. Boex (1859-1909)
<i>Impromptu</i>	Louis Vierne (1870-1890)
<i>Reverie</i>	Gaston M. Dethier (1875-1958)
<i>Intermezzo</i>	James H. Rogers (1857-1940)
<i>Amazing Grace</i>	Ambers Wilson, piano Tune: NEW BRITAIN arr., Charles Callahan
<i>Aria</i>	Charles Callahan (born 1951)
Hymn 14 <i>Praise to the Lord, the Almighty</i>	Tune: LOBE DEN HERREN
<i>Psalms of Praise (Toccata on Old 100th)</i>	Charles Callahan
Benediction	Bill Kennedy

\*The flowers in the Sanctuary are given to the glory of God and in loving memory of Vivian Ring (organist from 1938-1982) and in honor and memory of all former organists of Central Baptist Church by Roddy Byrd and the Central Baptist Church family.

\*Recordings and compositions by Dr. Callahan will be available at the reception following the program.



# Colby-Walker Organ Specifications

## Moller Opus 10541, 1963 – 93 Rank Instrument

### Great Division

	<u>Pitch</u>	<u>Stop</u>	<u>Resource No.</u>
1.	16'	Violone	Digital Voice
2.	8'	Open Diapason	Digital Voice
3.	8'	Principal	1
4.	8'	Holz Bourdon	Digital Voice
5.	8'	Flute Harmonique	Digital Voice
6.	4'	Octave	2
7.	4'	Flute d'Amour	Digital Voice
8.	2'	Super Octave	3
9.	IV	Fourniture 1-1/3'	4
10.	III	Scharf 2/3'	Digital Voice
11.	16'	Double Trumpet	Digital Voice
12.	8'	Trumpette	5
13.	8'	Tuba Mirabilis	(Solo)
14.		Chimes	Digital Voice
15.		Tremolo	
16.		MIDI on Great	
17.		Great Unison Off	

### Swell Division

	<u>Pitch</u>	<u>Stop</u>	<u>Resource No.</u>
18.	16'	Bourdon Doux	Digital Voice
19.	8'	Geigen Principal	Digital Voice
20.	8'	Rohr Flute	6
21.	8'	Viola Pomposa	Digital Voice
22.	8'	Voix Celeste	Digital Voice
23.	8'	Flauto Dolce Celeste II Ranks	Digital Voice
24.	4'	Principal	7
25.	4'	Flute Triangulaire	Digital Voice
26.	4'	Unda Maris II Ranks	Digital Voice
27.	2-2/3'	Nazard	Digital Voice
28.	2'	Blockflute	8
29.	1-3/5'	Tierce	Digital Voice
30.	IV	Plein Jeu 2'	Digital Voice
31.	16'	Contra Trompette	Digital Voice
32.	8'	French Trumpet	Digital Voice
33.	8'	Hautbois	Digital Voice
34.	8'	Vox Humana	Digital Voice
35.	4'	Clarion	Digital Voice
36.		Tremolo	
37.		MIDI on Swell	
38.	16'	Swell to Swell	
39.		Swell Unison Off	
40.	4'	Swell to Swell	

### Choir Division

	<u>Pitch</u>	<u>Stop</u>	<u>Resource No.</u>
41.	16'	Dulciana	Digital Voice
42.	8'	English Diapason	Digital Voice
43.	8'	Gedeckt	9
44.	8'	Viola De Gamba	10 (1-12 Digital Voice)
45.	8'	Viola Celeste	11 (1-12 Digital Voice)
46.	8'	Erzhale	12 (1-12 Digital Voice)

47.	8'	Erzhaler Celeste T.C.	13
48.	4'	Principal	Digital Voice
49.	4'	Nachthorn	14
50.	2'	Octavin	15
51.	II	Sesquialtera	16
52.	1-1/3'	Larigot	Digital Voice
53.	III	Cymbal	17
54.	16'	Fagott	18
55.	8'	Cromorne	Digital Voice
56.	8'	Cor Anglais	19
57.	8'	Trumpette Harmonique	Digital Voice
58.		Harp	Digital Voice
59.		Tremulant	
60.		MIDI on Choir	
61.	16'	Choir to Choir	
62.		Choir Unison Off	
63.	4'	Choir to Choir	

### Solor Division

	<u>Pitch</u>	<u>Stop</u>	<u>Resource No.</u>
64.	8'	Grand Diapason	Digital Voice
65.	8'	Gamba	Digital Voice
66.	8'	Gamba Celeste	Digital Voice
67.	8'	Doppel Gedeckt	Digital Voice
68.	4'	Orchestral Flute	Digital Voice
69.	16'	English Horn	Digital Voice
70.	8'	Clarinet	Digital Voice
71.	8'	Orchestral Oboe	Digital Voice
72.	8'	French Horn	Digital Voice
73.	8'	Tuba Mirabilis	Digital Voice
74.		Tremolo	
75.		MIDI on Solo	
76.	16'	Solo to Solo	
77.		Solo Unison Off	
78.	4'	Solo to Solo	

### Pedal Division

	<u>Pitch</u>	<u>Stop</u>	<u>Resource No.</u>
79.	32'	Double Diapason	Digital Voice
80.	32'	Contra Bourdon	Digital Voice
81.	16'	Open Wood	Digital Voice
82.	16'	Subbass	20
83.	16'	Rohrgedeckt	6
84.	16'	Gemshorn	Digital Voice
85.	8'	Octave	21
86.	8'	Bourdon	Digital Voice
87.	4'	Choral Bass	22
88.	4'	Spire Flute	Digital Voice
89.	2'	Fifteenth	23
90.	IV	Mixture	Digital Voice
91.	32'	Contra Posaune	Digital Voice
92.	16'	Bombarde	Digital Voice
93.	16'	Contra Trumpette	5
94.	8'	Trumpet	Digital Voice
95.	4'	Rohr Schalmel	Digital Voice
96.		MIDI on Pedal	



## Couplers

	<u>Pitch</u>	<u>Stop</u>
97.	8'	Great to Pedal
98.	4'	Great to Pedal
99.	8'	Swell to Pedal
100.	4'	Swell to Pedal
101.	8'	Choir to Pedal
102.	4'	Choir to Pedal
103.	8'	Solo to Pedal
104.	4'	Solo to Pedal
105.	16'	Swell to Great
106.	8'	Swell to Great
107.	4'	Swell to Great
108.	16'	Choir to Great
109.	8'	Choir to Great
110.	4'	Choir to Great
111.	16'	Solo to Great
112.	8'	Solo to Great
113.	4'	Solo to Great
114.	16'	Swell to Choir
115.	8'	Swell to Choir
116.	4'	Swell to Choir
117.	16'	Solo to Choir
118.	8'	Solo to Choir
119.	4'	Solo to Choir
120.	8'	Solo to Swell
121.	4'	Solo to Swell
122.	8'	Choir to Swell
123.	4'	Choir to Swell
124.		Great-Choir Transfer
125.		Zimbelstern

## Pipe Resources

	<u>Pitch</u>	<u>Stop</u>	<u>Scale</u>
1.	8'	Principal	45
2.	4'	Octave	59
3.	2'	Super Octave	72
4.	IV	Fourniture	48 @ 8'
5.	16'	Trumpet	3-1/2"
6.	16'	Rohrgedeckt	45
7.	4'	Principal	60
8.	2'	Blockflute	79
9.	8'	Gedeckt	(Previously Gt. Gedeckt)
10.	8'	Viole de Gamba	53
11.	8'	Viole de Celeste	54
12.	8'	Erzhaler	
13.	8'	Erzhaler Celeste	
14.	4'	Nachthorn	54
15.	2'	Principal	74
16.	II	Sesquialtera	(Previously Independent 2-2/3' and 1-3/5')
17.	III	Mixture 1'	(Previously Ch. Mixture)
18.	16'	Fagotto	
19.	8'	Cor Anglais	
20.	16'	Subbass	
21.	8'	Principal	
22.	4'	Choral Bass	57
23.	2'	Fifteenth	(Previously 2' Portion of Rausch Quint)

## Console and Woodwork

The transition from design concept to reality is always an evolutionary process. The first stage of the process was to inspect the existing woodwork in the chancel and determine the material to be utilized. Kenneth Jenkins, our lead finisher, inspected the chancel to determine the wood selection and coloration. Upon completion of this analysis, it was decided to construct the console from walnut and complete the case work in poplar finished to match the center baptismal framing.

The console detailing was completed by Larry Rosolina, our shop foreman, with the help of several key Colby employees. Travis Chambers worked to complete a great deal of the machined manufacturing on the console, including the custom-turned solid ebony drawknob stems. Larry completed the fine detail of miters and construction work to allow the depth of the design detail to be achieved. The console interior work, done in solid cherry and eucalyptus burl, also reflect his meticulous attention to detail.

The organ case construction was developed jointly between Kris Stephenson, our production manager, and Sam Tickle. These two artisans designed the structure and joinery to make the casework a construction reality from the CAD drawings provided. A custom-made steam system was built to soften many of the moldings, in order to allow them to bend to the radius of the casework without damage. The design, finishing, fitting, and detailing of the appliqué was completed by Kenneth Jenkins and Chris Lewis.