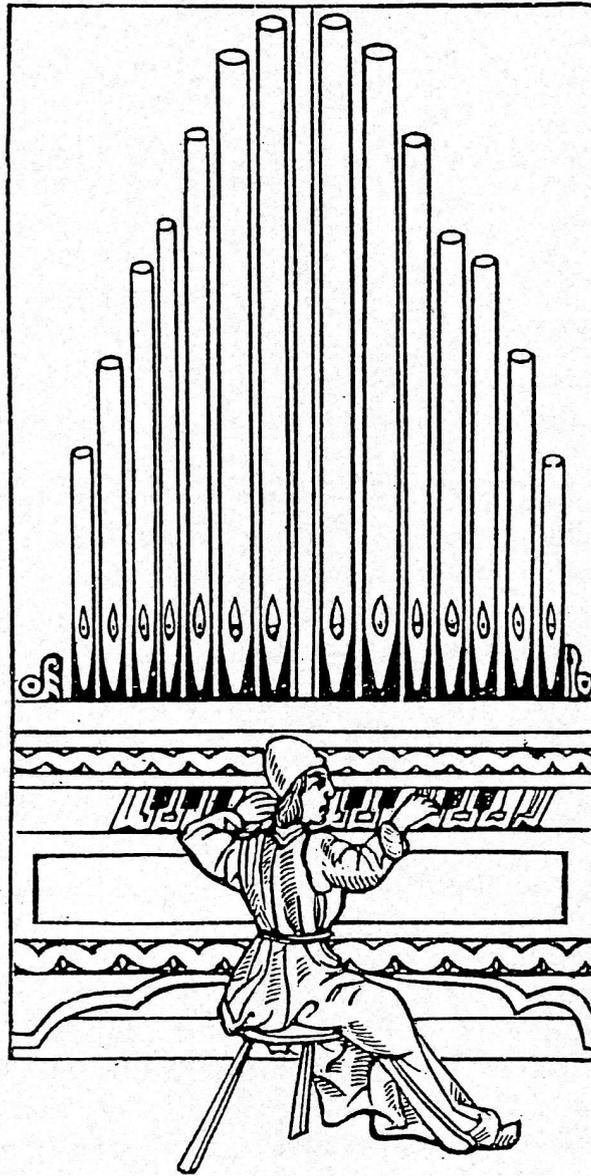


SIXTH PRESBYTERIAN CHURCH



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Beverly W. James, Interim Pastor
Sylvia Carlson, Interim Associate Pastor
Gail Luley, Music Director
Bernadine Zvolensky, Secretary
Ralph Martello, Custodian

John S. McCall, Pastor Emeritus
◆
Myra Kazanjian, Parish Associate
Susan Nelson, Parish Associate

Order of Worship — October 5, 2003

World Communion

Dedication of the Casavant Pipe Organ

PRELUDE Prelude, Fugue, and Chaconne Dietrich Buxtehude

WELCOME *Members and Visitors, please sign our Friendship Register*

PEACE CANDLE

INTROIT “How Lovely, Lord” 207
Introduction — Flutes and Organ
Verse One: Choir
Verses Two and Three: Choir and Congregation

CALL TO WORSHIP The Reverend Sylvia Carlson
Make a joyful noise to God for all the earth;
Break forth into joyous song and sing praises.
Sing praises to our God with the lyre,
With the lyre and the sound of the melody.
With trumpets and the sound of the horn,
Make a joyful noise unto our God.
All: O sing to God a new song, for God has done marvelous things!

*PROCESSIONAL HYMN “When the Morning Stars Together” 486
Introduction — Clarinet and Organ

PRAYER OF CONFESSION (unison)
God our Creator, you have always loved us but we have not always loved you. We have sinned against you in thought, word and deed: we have not loved you with all our heart; we have not loved our neighbors as ourselves. Have mercy on us; take away from within us all that is unloving and unforgiving. Help us to live up to our calling; through Jesus Christ we ask these things. Amen.

SILENT PRAYER OF CONFESSION
God, have mercy upon us.
Christ, have mercy upon us.
God, have mercy upon us.

WORDS OF ASSURANCE

*GLORIA *Sung by the Choir*

DEDICATION OF THE CASAVANT PIPE ORGAN

INTRODUCTION The Reverend John McCall,
Pastor Emeritus, Sixth Presbyterian Church

THE LITANY OF DEDICATION

The Pastors and Congregation

Eternal God, our praises join with the songs of heavenly choirs and the music of the universe.

We give thanks for faithful stewards whose gifts allow us this day of song, praise and dedication.

May this new Casavant pipe organ encourage our praise and lift our singing as we lift our voices in thanksgiving and joy.

May its depth of voices and moods inspire and comfort us in sorrow, and soothe with melody the stresses of our lives as we worship here.

Let its sound continue from week to week, and year to year, as we teach our children and maintain divine worship for all to share.

Bless those who play it, and sing with it, and take joy in it.

Bless those who dreamed of it, and made a place for it, and built it.

All: Trusting in Jesus Christ we dedicate this new organ from this day on to the Glory of God! Amen.

*HYMN "When in Our Music God is Glorified" 264
Introduction — Trumpet and Organ

SCRIPTURE LESSON Hebrews 1:1-4; 2:5-12

MESSAGE "A Little Less Than Angels" The Reverend Beverly James

PRAYERS OF THE PEOPLE David W. Miller

OFFERING "All Praise to God for Song God Gives" 328
Verses One and Two: Choir
Verse Three: Congregation joins Choir at Refrain
Verse Four: Congregation and Choir

*DOXOLOGY and PRAYER OF DEDICATION

THE SACRAMENT OF COMMUNION – *World Communion Sunday*

The Invitation

The Prayer of Thanksgiving and the Lord's Prayer

The Sharing of the Bread and the Cup

The Prayer After Communion: (unison)

Gracious God, on this day of celebration we have broken bread and shared the cup with those who call upon the name of Jesus Christ here and throughout the world. May all who love and serve you be joined in a communion of prayer for love, justice and peace. Let there be peace on this earth beginning with us, this day and in this place. We pray in the name of Jesus Christ. Amen.

*CLOSING HYMN "New Songs of Celebration Render" 218
Introduction with Strings and Organ

BENEDICTION

POSTLUDE Fanfare Nicolas Jacques Lemmens

The Casavant Organ at Sixth Presbyterian Church

Casavant Opus 3833: Speaking Stops: 36 — Ranks: 13 — Pipes: 776

Great Organ	Swell Organ	Pedal Organ
16' Bourdon	8' Bourdon	32' Resultant
8' Diapason	8' Salicional	16' Subbass
8' Chimney Flute	8' Celeste	8' Octave
8' Salicional	4' Salicet	8' Chimney Flute
4' Octave	4' Chimney Flute	4' Choral Bass
4' Bourdon	2' Octave	4' Chimney Flute
2-2/3' Twelfth	2' Flute	16' Trombone (Full-length)
2' Fifteenth	1-1/3' Nineteenth	16' Bassoon
2' Flute	2-2/3' Sesquialtera II	8' Trumpet
1-3/5' Seventeenth	16' Bassoon	4' Clarion
II-IV Mixture =	8' Trumpet	4' Oboe
8' Trumpet	8' Oboe	
4' Clarion	Tremulant (Affecting the entire organ)	

Our pipe organ has 13 ranks. A standard rank has one pipe for each of the sixty-one notes on the keyboard. Each rank is turned “on” or “off” by tablets called “stops.” You might have noticed that under the specification for Opus 3833, we have 13 ranks of pipes and 36 speaking stops. And if you multiply 61 times 13, you get 793 pipes and not 776 pipes. How can this be?

Opus 3833 is a “Unit Organ” in which one rank of pipes is sometimes used to play several stops; in other words our 13 ranks must do double, or even triple duty! For example, the Chimney Flute has 85 pipes, not just 61 and plays at the 8', 4' and 2' pitches. You will have noticed on the specification for the pipe organ that there are Chimney Flutes on the Great Division, the Swell Division and on the Pedal Division. These different stops all come from one rank of 85 pipes.

What is a Division and why are they called Great, Swell and Pedal? The complete answer would take many pages, but simply put, a division is a set of ranks of pipes in varying qualities and pitches. Each division is controlled by its own keyboard, or manual. Because the organ developed in Europe, the divisions were named according to region. Our organ uses British nomenclature.

Large organs have many divisions (often called organs themselves) and frequently the divisions are in different locations, usually in different rooms, sometimes on different floors. Because we have a “Unit Organ,” all our pipes are in one room and in one location. However, because we have 2 keyboards, or manuals, and one pedal board, each keyboard controls a set of pipes that has been organized to serve in the same capacity as if they were in separate locations. This is all possible because of electricity!

Next I should mention the two distinct classes of pipes, the flues and the reeds. As you might guess, the tone in a flue pipe is produced by a vibrating column of air within the pipe. The tone of the reed pipe is produced by a reed in a “boot” that sits on the valve. A resonator, or the pipe, sits on this boot. When the valve opens, air vibrates the reed and sets up sympathetic vibrations in the air column within the pipe. Flue pipes can produce three qualities of tone: Principals (a unique sound to the organ), Flutes, and Strings. Reed pipes produce many qualities of tone colors, usually imitating orchestral instruments.

I hope the fractions didn't scare you when you looked at the specification for our organ. On a pipe organ any stop with a fraction is called a mutation, the sound of which corresponds to the natural partials of the unison pitch. If you want a more thorough description of the natural partials, I must defer to our physics professors. All you or I really need to know is that mutations produce a new tone color that is unique to the organ. They are “colorful” and add a great deal of tonal variety and interest.

Finally, Opus 3833 has one Mixture that is II-IV ranks. Mixtures are compound stops where each note of the keyboard plays more than one rank of pipes. Our mixture plays anywhere from 2 to 4 pipes per note. The ranks are unison and fifth-sounding pitches. This unique stop adds brightness and clarity when added to other stops.

Gail Luley

The receipt in 2000 of a bequest from Elizabeth Reineman and her niece, Corinne Reineman Smith, made possible general refurbishing of the sanctuary; in addition, a significant portion of the gift was placed in our endowment fund for mission projects of this church.

It also gave us a generous start on purchasing an organ. These two women's love of music in the worship service was an inspiration to begin the project. Indeed, it gave us a vision which we would never have dared to dream. We extend our gratitude to them and to the many people listed here.

Other donors

Bertha Bailey	Margaret Hicks	Jan and Sam Newbury
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	Mary Lib Myers	

The following people prepared and built the organ chamber

Tom Cummings	Cliff Johnson	David W. Miller
Jack Farquhar	Nora Johnson	John Sennott
Chuck Herrold	Peter Koehler	Dave Stickers
Kirk Howe	Susan Koehler	Gregson Vaux
Pam Howe	Gail Luley	Dave Wood
	Kevin McCann	

Organ Committee

David Bennett	Chuck Herrold	Jan Myers-Newbury
Dave DeJong	Susan Koehler	Joanne Rogers
	Gail Luley	