



The First Presbyterian Church
Cumberland, Maryland
October 14, 2001

REDEDICATION OF THE SANCTUARY ORGAN

The First Presbyterian Church
Cumberland, Maryland

THE SERVICE OF WORSHIP FOR THE LORD'S DAY

The Twenty-Eighth Sunday in Ordinary Time

October 14, 2001

11:00 a.m.

THE REDEDICATION CONCERT

October 14, 2001

4:00 p.m.

John Walker, organist

A GLORIOUS VOICE TO WORSHIP GOD

What a thrill to welcome you to this weekend celebration of music for the worship and praise of God!

From the earliest beginnings of our church community, the congregation sought ways to be faithful in worship and service in the name of our Saviour, Jesus Christ.

Two-hundred-fifteen years ago, we know that the Presbyterian minister David Bard was sent from Bedford by Donegal Presbytery to preach to the little group of Presbyterians here. One-hundred-twenty-nine years ago, the Sanctuary in which we now worship was dedicated. One-hundred-three years ago, the first pipe organ, the 1898 Hook and Hastings, was heard in worship. Seventy-two years ago, the 1929 Möller took its place to sound a mightier voice.

Nothing mortal lasts forever, though. Just a few years ago, this mighty voice was in danger of falling silent. Through the normal process of aging, first one note, then another, fell from service. By January 2001, when the actual work of restoration began, the instrument was judged to be only about 25% useable.

The decision by the Session and Congregation to restore the Sanctuary Organ to its full power required a considerable commitment of time and treasure. Yet, that commitment is one we have taken up with joy.

As an example of the congregation's practice of wise stewardship, the restored instrument is now valued at more than twice the number of dollars we put into its restoration.

As a commitment to the future of our church, we now have full expectation that the organ will serve the worshipping congregation for another generation or more before the next major overhaul is required.

But most significantly, as a witness to the importance of worship, we say with all humility that God deserves the best and most beautiful of our human effort. In renovating and rededicating this instrument today, we do so with God's glory and worship foremost in mind.

The Sanctuary Organ is the great voice of the congregation, singing in worship to a glorious God! As we rededicate this voice today, let each of us also renew our own song and voice, that we may truly enjoy God and glorify God forever!

— O. Morton Harris, Jr.

Pastor

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Gathering

Prelude

Three Pieces from *Musique Héroïque*

G. P. Telemann

Lighting of the Candles by the Acolyte
Westminster Chimes — Chiming of the Hour

Call to Worship

from Psalm 84

How lovely is your dwelling place, O Lord of Hosts!
My soul longs, indeed, faints for the courts of the Lord.

My heart and flesh sing for joy to the living God.

Happy are those who live in your house ever singing your praise.

**Happy are those whose strength is in you,
in whose heart are the highways to Zion.
They go from strength to strength;**

For a day in your courts is better than a thousand elsewhere.

**I would rather be a doorkeeper in the house of my God
than live in the tents of wickedness.**

O Lord of hosts,

happy is everyone who trusts in you!

Prayer for the Day

Together: Eternal God, high and holy, no building can contain your glory, no voice can express your grandeur. May this space be used as a gathering place for people of goodwill and faith. When we worship, let us worship in spirit and in truth. When we study, let us learn your truth. When we sing, let us glorify your name. Let every gathering here meet with your approval, so that this building may stand and our songs may rise as a sign of your Spirit at work in the world, and as witness to our Lord and Saviour, Jesus Christ. Amen.

* Processional Hymn 482

Praise Ye the Lord, the Almighty

Lobe Den Herren

Grand Processional on *Lobe Den Herren*

Martin Shaw, arr. Dale Wood

Organ, Laurel Brass, Joy Bells, Sanctuary Choir, Congregation

* Please stand if you are able

*** Prayer of Confession**

Together: Dear Lord, with the Psalmist, one thing we ask, one thing we seek: to live in your house all the days of our lives, to behold your beauty and to inquire in your temple. O Lord, forgive us, for we fail to seek the beauty of your world when you would happily show us what we seek for. We fail to inquire into the wisdom of your universe, even when you stand eager to give to us what we would ask for. We fail to care, even when you show us so clearly how. Guide and direct our paths, we pray, so we may see your face and hear your voice.

(Singing) God in your loving mercy, hear our prayer.

*** Assurance of Grace**

*** Congregational Response**

138, The Presbyterian Hymnal

Holy, Holy, holy! Lord God Almighty!
All Thy works shall praise Thy name, in earth and sky and sea.
Holy, Holy, holy! merciful and mighty!
God in three Persons, blessed Trinity!

*** Sharing the Peace**

L: The peace of our Lord Jesus Christ be with you all.

P: And also with you.

Concerns of the Church

During the announcements, please leave a record of your presence by signing the red Friendship booklet. Pass it down the pew and greet one another by name.

Visitors, please leave a mailing address so we may write to you in greeting.

The Word

*** Affirmation of Faith**

The Apostles' Creed
(Traditional Version)

p. 14, The Presbyterian Hymnal

*** Hymn 328**

All Praise to God for Song God Gives

Sacred Song

Prayer for Illumination

Old Testament Scriptures 1 Chronicles 15.16–28
Psalm 104.1–33

Anthem Alleluia! All Glory Be To God Gordon Young

New Testament Scriptures Mark 14.3–9

Dr. Harris

(Singing) Hear us, O God, Hear us, O God.
Listen to your people. Hear us, O God.

* Hymn 264 When in Our Music God is Glorified Engelberg

Call to Offering

Offertory Solo	Thanks Be to Thee, O Lord	G. F. Handel
	The Sanctuary Organ	

* Doxology # 592, The Presbyterian Hymnal (1990)

Praise God, from whom all blessings flow;
Praise God, all creatures here below;
Praise God above ye heavenly host;
Praise Father, Son, and Holy Ghost. Amen.

* Prayer of Thanksgiving (beginning with ...)
L: Let us give thanks to the Lord our God.
P: **It is right to give our thanks and praise.**

Sending

* Hymn 555 Now Thank We All Our God Nun Danket Alle Gott

* Invitation to Discipleship

* Benediction

* Choral Response	Amen	Danish
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* Postlude	Toccata from Fifth Symphony	Widor
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Laurel Brass: Bryan Anton, Lori Anton, Larry McGiboney, Paul Walker
Director of Joy Bells: Julie Courtney
Director of Church Music, Organist: Nancy Shallcross Witmer
Minister of the Word and Sacrament: Morton Harris

THE REDEDICATORY CONCERT

John Walker, Organist

Marche Religieuse

Alexandre Guilmant
(1837-1911)

Organist at Trinité Church in Paris for thirty years and successor to Widor as Professor of organ at the Paris conservatory, Guilmant also helped to found the Schola Cantorum. He was particularly active in making known the music of the past, as demonstrated by his *Marche Religieuse* on the theme of the chorus "Lift up your heads, O ye gates" from Handel's *Messiah*. A fugue on an original subject follows the initial statement of the Handelian theme, yielding at the close to a final climactic restatement of the opening material.

Sonata in F Minor, op. 65, no. 1

Felix Mendelssohn
(1809-1847)

Allegro moderato e serioso
Adagio
Andante recitando
Allegro assai vivace

Composed between December, 1844, and January, 1845, this work is the first of six sonatas commissioned by the English publishers Coventry and Hollier. Instead of traditional sonata form, a chorale-based movement opens this sonata. The second movement is a tuneful song form, followed in the third movement by a dialogue between solo stops and full organ. The closing movement displays pianistic arpeggios and scales building to a grand conclusion.

Now Thank We All Our God

Johann Sebastian Bach (1685-1750)

Arr. Virgil Fox

In his Cantata No. 79 (*Gott der Herr ist Sonn und Schild*), first performed at the Reformation Festival on October 31, 1725, Bach sets the Lutheran chorale *Now Thank We All Our God* as the central movement. The chorale tune is surrounded by Bach's marvelous instrumental counterpoint. In this adaptation for organ, the legendary performer Virgil Fox orchestrates this counterpoint into a steady crescendo to full organ.

Fantasia in G Major, BWV 572

Johann Sebastian Bach

Bach composed his first free organ works between 1703 and 1708, when he was employed in Arnstadt and Mulhausen. In this *Fantasia*, French temp marking of the three section (*Très vite*ment – Grave – Lentement) indicate his fascination with the French musical language of his era. The initial quick arpeggiations yield in the second section to elegant five-part counterpoint, concluding with rapid arpeggios above a melodic pedal harmony.

∞ Intermission ∞

Concert Variation on Old Hundred

John Knowles Paine
(1839-1906)

The first person to hold a chair of music at an American university, Paine was named Professor of Music and Chapel Organist at Harvard University. During earlier study in Germany he had acquired skill in composition of variations upon well-known tunes. In this instance, following several classical variations upon the melody of the Doxology, Paine continues with a somber version in minor, culminating in a large fugue and one last triumphant statement of the melody against rapid scales and arpeggios in the organ pedals.

Pièce Héroïque

César Franck
(1822-1890)

Franck's intense loyalty to France, his adopted homeland, was cleverly seen during the Franco-Prussian War of 1870 and is reflected in this "Heroic Song" for organ, composed in 1878 for the inauguration of the large organ at the Trocadéro. The principal thematic material is martial, except for one interpolation of a serene chorale-style theme. Following canonic treatment of this lyric theme, a stormy reprise brings back the sweeping majesty of the opening material, concluding with a jubilant restatement of the lyric theme, truly "a song of internal triumph" (Tournemire).

Fantaisie in E Flat Major

Camille Saint-Saëns
(1835-1921)

Among Saint-Saëns' many compositions in the operatic and orchestral media are several of today's most frequently-performed titles. In addition, he composed a variety of works for the organ. As organist at the Madeleine Church in Paris he doubtless performed the compositions many times. This *Fantaisie* is cast in two sections: the first part features chords alternating rapidly between the hands on several manuals; the second part incorporates imitative counterpoint within a bright and cheerful movement.

Carillon de Westminster, from *Pièces de Fantaisie*

Louis Vierne
(1870-1937)

As organist for thirty years at the Cathedral of Notre Dame in Paris and teacher of such famous organists as Bonnet and Dupre, Vierne profoundly influenced the course of French organ music in the twentieth century. Although known primarily for his organ symphonies, he also composed twenty-four *Fantasy Pieces*, which contain the famous Westminster Carillon. Built upon the melody of London's Big Ben, the tune is presented in a variety of musical environments progressing to a final statement utilizing the full resources of the instrument. Vierne dedicated this composition to the famous English organ builder Henry Willis, from whom he had first heard this melody.

Please join us in the Fellowship Hall for a reception following the concert



This recital has been made possible in part by a gift from Dr. Joan Dixon Broyles in memory of Alvin Broyles