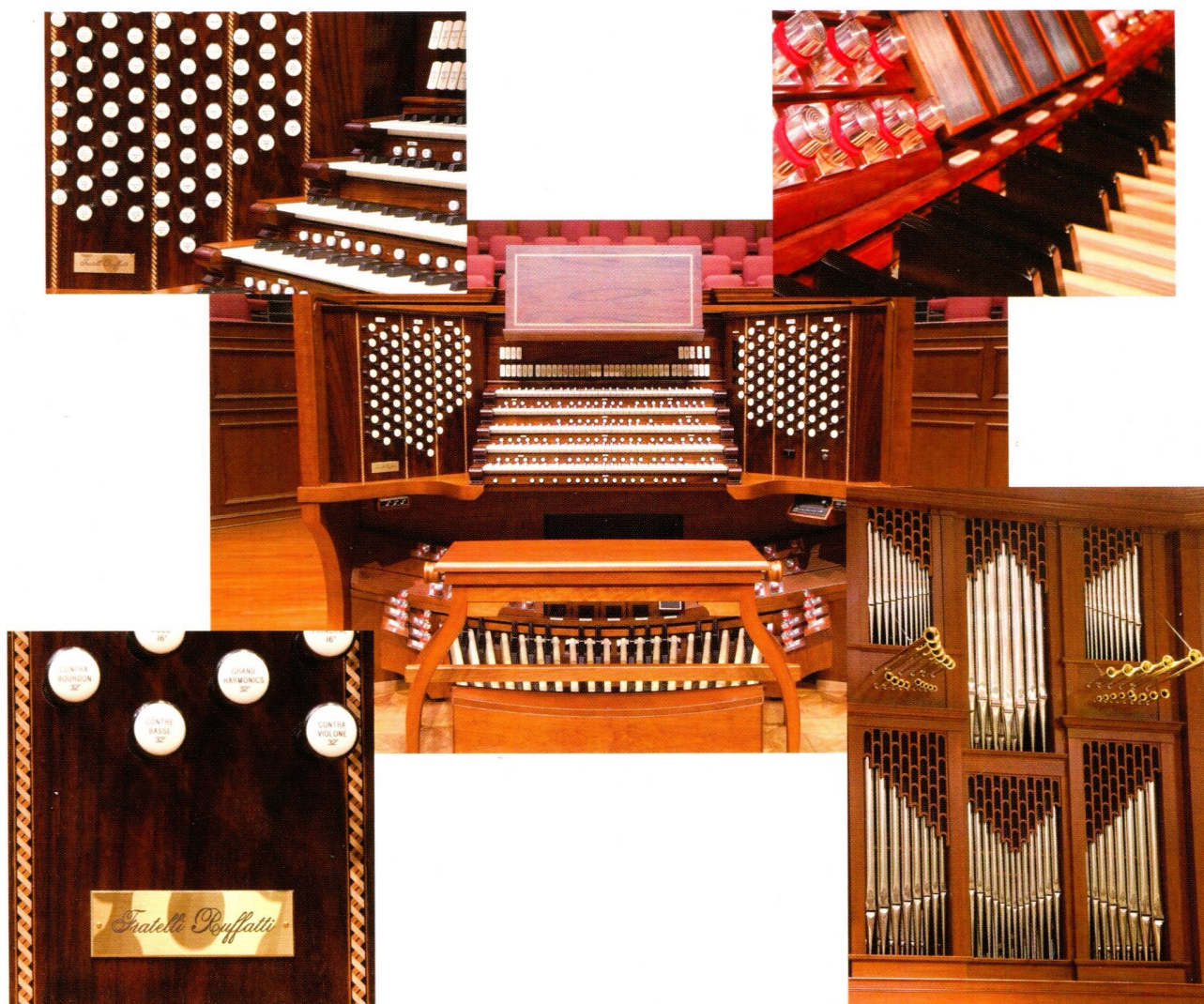


*The Dedication
of the 103 Rank
Fratelli Ruffatti Pipe Organ*



*Johns Creek Baptist Church
Alpharetta, Georgia
Dr. William L. Self, Senior Pastor*

Dedication Program

Welcome and Recognitions

Rev. Glenn Crosthwait

Hymn of Dedication No. 210

"Praise to the Lord, the Almighty"
Mr. Bob Cash, organ

LOBE DEN HERREN

Litany of Dedication for the Organ

Leader: The importance of music in worship has long been recognized by the people of God. From earliest times people have built instruments to glorify God and to assist in worship. The modern organ is the culmination of centuries of instrument building. It is one of the most ancient and venerable of all musical instruments, essentially ecclesiastical in its traditions. It is fitting that the organ, the king of instruments, be dedicated to the worship of Almighty God.

ALL: May His glory fill this place as we dedicate this organ, and our lives as well, to His service.

Leader: To the glory of God, Author of all goodness and beauty, Giver of all skill to mind and hand...

ALL: We dedicate this organ.

Leader: In the faith of our Lord Jesus Christ, Who has inspired us to offer in His praise our best in music and song...

ALL: We dedicate this organ.

Leader: To kindle the flame of devotion in the hearts of the people of God who assemble here to worship the Father in spirit and truth...

ALL: We dedicate this organ.

Leader: To the development of the language of praise which belongs both to heaven and earth...

ALL: We dedicate this organ.

Leader: To thanksgiving on festive occasions, to the healing of life's discords, to the lifting of the depressed and the comforting of the sorrowing, to the humbling of the heart before the eternal mysteries, and to the lifting of the soul by the Gospel of Jesus Christ...

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Prayer of Dedication

Dr. William L. Self

Introduction of Dr. Joyce Jones

Mr. Bob Cash

Dedication Concert

Fantasy on "A Mighty Fortress", Op. 65, No. 47

Sigfrid Karg-Elert (1877-1933)

Among Karg-Elert's best-known works are the sixty-six choral settings of his Opus 65. The influence of Brahms and Reger can be seen clearly in these works. This setting of the Martin Luther tune is a virtuosic fantasy, calling for use of extremes in dynamic range. The composer was taken with the possibilities of the crescendo pedal, allowing the organist to add or subtract organ stops by opening or closing the pedal, and made extensive use of it in this piece.

Prelude and Fugue in D Major, BWV 532

Johann Sebastian Bach (1685-1750)

Among Bach's most joyous works, the Prelude and Fugue in D have a remarkable thematic unity, with the motivic material of the opening prelude being echoed in the conclusion of the fugue. Written around 1708, this work shows an influence of the older composers Buxtehude and Pachelbel. The outline of Bach's fugue subject even follows that of a D major fugue by Pachelbel.

Improvisation on Aka Tombo (The Red Dragonfly)

Joyce Jones

Written for a concert tour in Japan and based on a beloved folk melody, this setting depicts a lovely garden at sunset, with the zymbelstern and chimes representing wind chimes and a temple bell in the distance.

Pageant

Leo Sowerby (1895-1968)

Pageant was written as a tour de force for the Vatican organist Fernando Germani, who was known for his prodigious pedal technique. Beginning with a somewhat bombastic introduction, the simple folk-like theme is heard first in the pedals, followed by a series of continuous variations of increasing difficulty.

Trilogy of American Hymn Tunes The Church in the Wildwood Turn Your Eyes Upon Jesus Rescue the Perishing

Joyce Jones

In 1857, William S. Pitts was inspired to write The Church in the Wildwood upon viewing a self-described "setting of rare beauty" in Iowa that he envisioned perfect for a church. In 1864, Pitts found his vision had become reality and he performed the song at the building's dedication. The site today is known as the Little Brown Church in the Vale. Pitts sold the rights to the song for \$25, which he used to pay his tuition to Rush Medical College in Chicago. Turn Your Eyes Upon Jesus came from the pen of Helen Lemmel and was first published in 1922. An accomplished singer, she wrote many hymns and conducted a women's choral group for the evangelist Billy Sunday. Fanny Jane Crosby, blinded as a baby, wrote 8,000 songs, primarily hymns. Rescue the Perishing was written in 1869 as she worked with the poor in New York City.

Variations on America

Charles Ives (1874-1954)

Written in 1891, when the composer was only 16, this set of variations pays tribute to many elements that make up the USA. Beginning with a pompous introduction, the theme is heard as it might be sung by children in school, then as a band might play, with a flute player showing off. The next variation sounds like a barbershop quartet with its close harmony, followed by a calliope at a circus. A variation written as a polonaise sounds more like a Spanish dance. The conclusion is like a grand Fourth of July parade, picnic, and fireworks display all rolled into one. The composer's directions are "as fast as the feet will go."

In Paradisium (from Requiem)

Gabriel Fauré (1845-1924, trans. by M. Dupré)

This lovely transcription by Marcel Dupré features the melody on a flute in the pedals, accompanied by swell strings.

Introduction and Fugue on "Ad nos, ad salutarem undam"

Franz Liszt (1811-1886)

The Fantasy and Fugue on "Ad nos, ad salutarem undam", Liszt's most extended composition for organ, is based on a hymn sung by Anabaptists and used in Meyerbeer's opera Le Prophete. The work was dedicated to Meyerbeer and introduced in 1855 at Merseburg Cathedral by Liszt's pupil Alexander Winterberger. The hymn, heard in changes of mode and mood, forms the theme for the entire work, of which only the fiery introduction and fugue will be played.

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Prayer of Dedication

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Introduction of Dr. Joyce Jones

Mr. Bob Cash

Organ Specifications

GREAT ORGAN (Unenclosed) - Manual II

Sub Principal	16'	12 pipes
Bourdon	16'	61 pipes
Open Diapason	8'	61 pipes
Principal	8'	61 pipes
Flûte Harmonique	8'	61 pipes
Dulciana	8'	61 pipes
Stopped Flute	8'	61 pipes
Octave Diapason	4'	61 pipes
Octave	4'	61 pipes
Flûte Ouverte	4'	61 pipes
Twelfth	2-2/3'	61 pipes
Fifteenth	2'	61 pipes
Fourniture IV	2'	244 pipes
Scharf III	1'	183 pipes
Sub Trumpet	16'	12 pipes
Trumpet	8'	61 pipes
Clairon	4'	61 pipes
Chimes		Digital
Tremulant		
Great to Great	16'	
Unison Off		
Great to Great	4'	

SWELL ORGAN (Enclosed) - Manual III

Contre Gambe	16'	12 pipes
Lieblich Gedeckt	16'	12 pipes
Principal Etroit	8'	61 pipes
Hohlflöte	8'	61 pipes
Gambe	8'	61 pipes
Gambe Celeste	8'	54 pipes
Flauto Dolce	8'	61 pipes
Flauto Celeste	8'	49 pipes
Bourdon	8'	61 pipes
Prestant	4'	61 pipes
Spitzflute	4'	61 pipes
Nazard	2 2/3'	61 pipes
Block Flute	2'	61 pipes
Tierce	1-3/5'	61 pipes
Plein Jeu VI	2'	366 pipes
Bassoon	16'	61 pipes
Trompette	8'	61 pipes
Oboe	8'	61 pipes
Vox Humana	8'	61 pipes
Trompette en Chamade	8'	Solo
Clairon	4'	61 pipes
Tremulant		
Swell to Swell	16'	
Unison Off		
Swell to Swell	4	

CHOIR ORGAN (Enclosed) - Manual I

Spitzflöte	16'	61 pipes
English Diapason	8'	61 pipes
Viola Pomposa	8'	61 pipes
Viola Celeste	8'	61 pipes
Erzähler	8'	61 pipes
Erzähler Celeste	8'	61 pipes
Chimney Flute	8'	61 pipes
Fugara	4'	61 pipes
Koppelflöte	4'	61 pipes
Quintflöte	2-2/3'	61 pipes
Super Octave	2'	61 pipes
Terzflöte	1-3/5'	61 pipes
Larigot	1-1/3'	61 pipes
Sifflöte	1'	61 pipes
Mixture IV	1'	244 pipes
Sub Trumpet	16'	12 pipes
Basset Horn	16'	12 pipes
Trumpet	8'	61 pipes
Tuba Mirabilis	8'	Solo
Trompette en Chamade	8'	Solo
Clarinet	8'	61 pipes
Clarion	4'	12 pipes
Musette	4'	61 pipes
Harp		Digital
Celesta		Digital
Zymbelstern	16'	
Tremulant		
Choir to Choir	4'	
Unison Off		
Choir to Choir		

SOLO ORGAN (Enclosed) Manual IV

Major Diapason	8'	61 pipes
Doppelflöte	8'	61 pipes
Violoncello	8'	61 pipes
Cello Celeste	8'	61 pipes
Major Octave	4'	61 pipes
Orchestral Flute	4'	61 pipes
Harmonic Nazard	2-2/3'	61 pipes
Harmonic Piccolo	2'	61 pipes
Grand Chorus VI	2'	366 pipes
Trompette Harmonique	8'	61 pipes
Tuba Mirabilis	8'	61 pipes
Trompette en Chamade	8'	61 pipes
English Horn	8'	61 pipes
French Horn	8'	61 pipes
Clairon Harmonique	4'	12 pipes
Tremulant		
Solo to Solo	16'	
Unison Off		
Solo to Solo	4'	

Organ Specifications

ETHEREAL - Manual V

Gross Gamba	16'	Digital
Gamba	8'	Digital
Gamba Celeste	8'	Digital
Muted Viole	8'	Digital
Viole Celeste	8'	Digital
Orchestral Strings III	8'	Digital
Unda Maris II	8'	Digital
Nachthorn	8'	Digital
Flute Celeste II	8'	Digital
Voix Seraphique II	8'	Digital
Flûte D'Amour	4'	Digital
Voix Humaine	8'	Digital
Orchestral Oboe	8'	Digital
Pedal Bourdon	16'	Digital
Tremulant		
Antiphonal to Antiphonal	16'	
Unison Off		
Antiphonal to Antiphonal	4'	

CONSOLE

Five manual design, with inlaid wood decorations

Movable platform, with hardwood parquet floor

Adjustable Bench

61-note compass keyboards, wood naturals with ebony sharps

32-note pedalboard, concave and radiating, AGO design

Crescendo pedal with bar graph indicator

Indicator lights in all thumb pistons and toe studs

Tutti indicator lights

Expression pedals: CHOIR, SWELL, SOLO, ETHEREAL

ALL SWELLS TO SWELL

Pistons:

GENERALS	1-18 - thumb and toe
GREAT	1-8, 0 - thumb
SWELL	1-8, 0 - thumb
CHOIR	1-8, 0 - thumb
SOLO	1-8, 0 - thumb
ETHEREAL	1-6, 0 - thumb
PEDAL	1-8, 0 - toe and thumb
SET	thumb
GENERAL CANCEL	thumb
SEQUENCER (Next/Previous)	thumb and toe
USB Memory System	
32 Independent Memory Levels	

PEDAL

Contre Basse	32'	Digital
Contra Bourdon	32'	Digital
Contra Violone	32'	Digital
Grand Harmonics	32'	=
Open Wood	16'	32 pipes
Principal	16'	32 pipes
Sub Principal	16'	Great
Violone	16'	Digital
Subbass	16'	32 pipes
Lieblich Gedeckt	16'	Swell
Contre Gambe	16'	Swell
Spitzflute	16'	Choir
Octave	8'	32 pipes
Open Flute	8'	32 pipes
Stopped Flute	8'	32 pipes
Doppelflöte	8'	Solo
Choral Bass	4'	32 pipes
Flute	4'	12 pipes
Mixture VI	2-2/3'	192 pipes
Contre Trombone	32'	12 pipes
Contre Bassoon	32'	Digital
Trombone	16'	32 pipes
Sub Trumpet	16'	Great
Bassoon	16'	Swell
Trompette	8'	32 pipes
Trompette Harmonique	8'	Solo
Tuba Mirabilis	8'	Solo
Trompette en Chamade	8'	Solo
Clarinet	8'	Choir
Clairon	4'	12 pipes
Musette	4'	Choir
Chimes		Great

Intermanual Couplers

CHOIR TO GREAT	16' 8' 4'
SWELL TO GREAT	16' 8' 4'
SOLO TO GREAT	16' 8' 4'
ETHEREAL TO GREAT	16' 8' 4'
GREAT TO CHOIR	16' 8' 4'
SWELL TO CHOIR	16' 8' 4'
SOLO TO CHOIR	16' 8' 4'
ETHEREAL TO CHOIR	16' 8' 4'
CHOIR TO SWELL	8'
SOLO TO SWELL	16' 8' 4'
ETHEREAL TO SWELL	16' 8' 4'
ETHERAL TO SOLO	16' 8' 4'
CHOIR TO PEDAL	8' 4'
GREAT TO PEDAL	8' 4'
SWELL TO PEDAL	8' 4'
SOLO TO PEDAL	8' 4'
ETHEREAL TO PEDAL	8' 4'

About the Ruffatti organ at Johns Creek Baptist Church . . .

In August of 2004 Johns Creek Baptist Church voted to purchase the Ruffatti pipe organ being dedicated today. The vote was based on the recommendation of church music ministry staff members, Rev. Glenn Crosthwait, Mr. Bob Cash, and Mr. Glen Sloan, who had consulted with several organ builders before deciding that a Fratelli Ruffatti pipe organ was the best choice for the church. Fratelli Ruffatti began working on the organ immediately – it was a planning, design, production, manufacturing, and installation process that took three years to complete.

After working closely with the church's building committee, architects, acousticians, and church staff members, Fratelli Ruffatti shipped the completed organ from Padua, Italy to the church in two forty foot shipping containers and an additional twenty foot container. The containers arrived in early June and the installation crew began work shortly thereafter. Headed by Piero Ruffatti, the crew included Michela Ruffatti, Angelo Frison, Michele Gallinaro, and Paulo dal Borgo. They worked over a panorama of scaffolding for twelve to fourteen hours per day, six days per week, to install the extensive façade and all the steelwork, chests, reservoirs, windlines, walkboards and pipes that now live behind it.

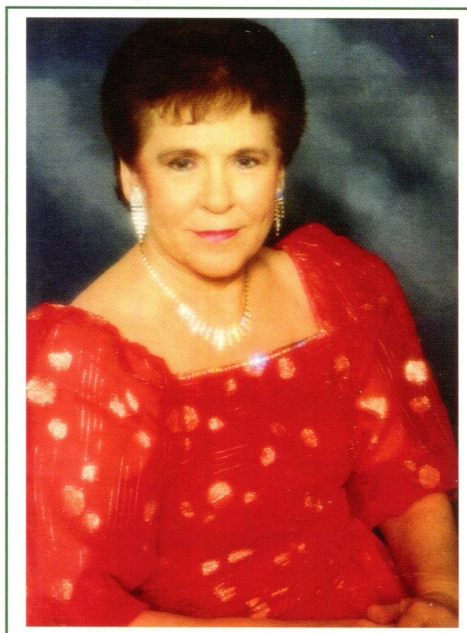
Marcio Rigatto arrived from Brazil and Fabrizio Scolaro from the factory in August to begin the tonal finishing. They were later joined by Francesco Ruffatti, tonal director of the company, and Daniele Rigatto of Brazil, working double shifts to ensure the completion of the voicing and tuning of the 5,696 pipes in time for the organ to be played for the worship service on Sunday, September 30, 2007.



About Dr. Joyce Jones . . .

When Joyce Jones plays a pedal solo, it is her way of giving thanks to God for showing her what she was to do with her life. As a piano major in college, she sprained her hand so badly that she was unable to play for many weeks. During that time, she turned to the organ and from that "fortunate accident" developed into one of America's leading concert organists.

Joyce Jones has devoted her professional life to making friends for the organ, through Community Concerts, organ dedications, children's concerts, and "Access to Music" programs. She has been widely acclaimed since making her debut with the Dallas Symphony Orchestra as the only organist ever to win the prestigious G. B. Dealey award. She has played in 47 states, 7 Canadian provinces, and 12 other countries. In 1997, she received the National Federation of Music Clubs' highest award, a National Citation. In 1998, she received the highest award given by Mu Phi Epsilon, professional music fraternity, as only the 8th recipient of that prestigious award in 96 years. In 2001 she was inducted into the Walter Gilewicz Hall of Fame at The University of Mary Hardin-Baylor. In 2003, she received the Texas Music Teachers Association award as the outstanding collegiate teacher of the year. She was also the subject of a feature article in the May 2003 issue of *The American Organist* magazine.



A Fellow of the American Guild of Organists, Dr. Jones is the Joyce Oliver Bowden Professor of Music and Organist in Residence at Baylor University in Texas, which also named her Outstanding Creative Artist. She earned the Doctor of Musical Arts degree from the University of Texas and received a Master of Sacred Music degree in composition from Southwestern Baptist Theological Seminary, which presented her with its Distinguished Service Award in 1989. She has recorded for Word, Rosenhaus, and Motette Records. She has numerous published works, including her organ method, *King of Instruments*.

Dr. Jones' numerous engagements include such venues as the Riverside Church, the Mormon Tabernacle, Notre Dame Cathedral, Chartres Cathedral, and the Meyerson Symphony Center. She was the first woman to perform on the organ at the Crystal Cathedral, the first organist to play for the Grand Teton Music Festival, and the only woman organist chosen to play with the San Francisco Symphony Orchestra at the inauguration of the Ruffatti organ in Davies Symphony Hall. She has been featured soloist at many regional and national conventions of the American Guild of Organists, including the centennial convention in New York City in 1996, for which *The American Organist* magazine praised her playing as "vibrant and elegant," with her pedal virtuosity acclaimed as "stunning." Of her Worcester, Massachusetts concert in June, 1999, the *American Organist* reported that "Her amazing technique and depth of understanding through memorization brought the crowd screaming to its feet."

Wherever she plays, she is committed to making friends for the organ and to sharing her Christian testimony through music.

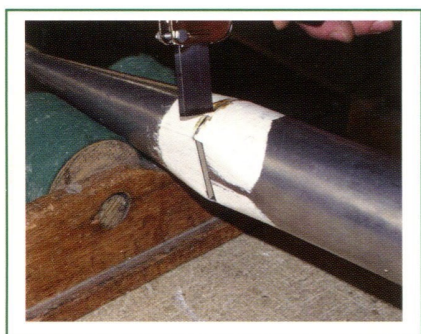
About Fratelli Ruffatti . . .

Ruffatti pipe organs are noted for their international character, combining the sweetest, warmest Italian sounds with the excitement and innovation of European and American traditions. This international tradition is built upon the foundation of a small, devoted company of craftsmen. The staff of 30 people come to the factory in Padua, Italy as young apprentices and spend their entire careers perfecting their individual areas of expertise. Every detail in the manufacture of a Ruffatti pipe organ is attended to with the devotion that is the essence of a family business. Antonio Ruffatti began the enterprise with his brothers in 1940. His sons, Piero and Francesco Ruffatti, carry on the tradition. Fratelli Ruffatti has produced more than five hundred instruments of all sizes. They can be found in Europe, North America, Africa, Asia, and Australia. Notable Ruffatti pipe organs in the United States include Spivey Hall at Clayton State University in Morrow, GA, Coral Ridge Presbyterian Church in Coral Gables, FL, The Crystal Cathedral in Garden Grove, CA, and the Davies Symphony Hall in San Francisco, CA.



Piero and Francesco Ruffatti

From traditional mechanical action pipe organs to highly developed and efficient electro-pneumatic action pipe organs to all-electric action pipe organs, Fratelli Ruffatti offers custom tonal and architectural design, meticulously handmade pipes, superior quality materials, fine woodworking and exquisite craftsmanship to meet the needs of each and every installation.



The body and foot of a large metal pipe being soldered together.



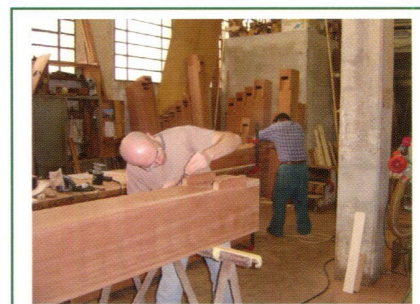
One step in the melting process at the Ruffatti factory used to create the tin and lead alloy for metal pipes.



One of the pipe facades for the Johns Creek Baptist Church organ, erected in the Ruffatti factory prior to being disassembled for trans-Atlantic shipping.



Enormous mahogany logs being cut for Fratelli Ruffatti. Once cut and received by Ruffatti they are stored for seasoning for five years.



Construction of wood pipes in the Ruffatti factory

Acknowledgements

The Building Committee

Mr. W. Everett Bennett	Dr. Michael McCullar
Mr. Tommy Boland, Chairman	Mrs. Leslie Morgan
Rev. Glenn Crosthwait	Mr. Kirby Pate
Mr. Tom Jack	Dr. William L. Self
Mr. Bob Lynn	Dr. Dale Stone

The Music Ministry Staff

Rev. Glenn Crosthwait, Minister of Music
Rev. Perry McCain, Associate Minister of Music
Mrs. Sandra Hawk, Administrative Assistant
Mr. Bob Cash, Organist
Mr. Glen Sloan, Pianist

The Ministry Staff

Dr. William L. Self, Senior Pastor
Dr. Michael McCullar, Executive Pastor
Rev. David White, Minister of Pastoral Care
Rev. Glenn Crosthwait, Minister of Music
Rev. Perry McCain, Associate Minister of Music
Rev. Rickey Letson, Minister to Adults
Rev. Jim Walls, Minister to Youth
Rev. Jill Jenkins, Minister to Children
Ms. Tammy Sullivan, Minister to Preschool

Special Thanks To . . .

Ms. Michele Deriso, Church Administrator
Mr. Fred Wolford, Building and Maintenance Supervisor
Mr. Bob Cash, Logistics and Hospitality
Mr. Glen Sloan, Promotion, Publicity, and the Organ Dedication Brochure
Bennett Graphics, Printing

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