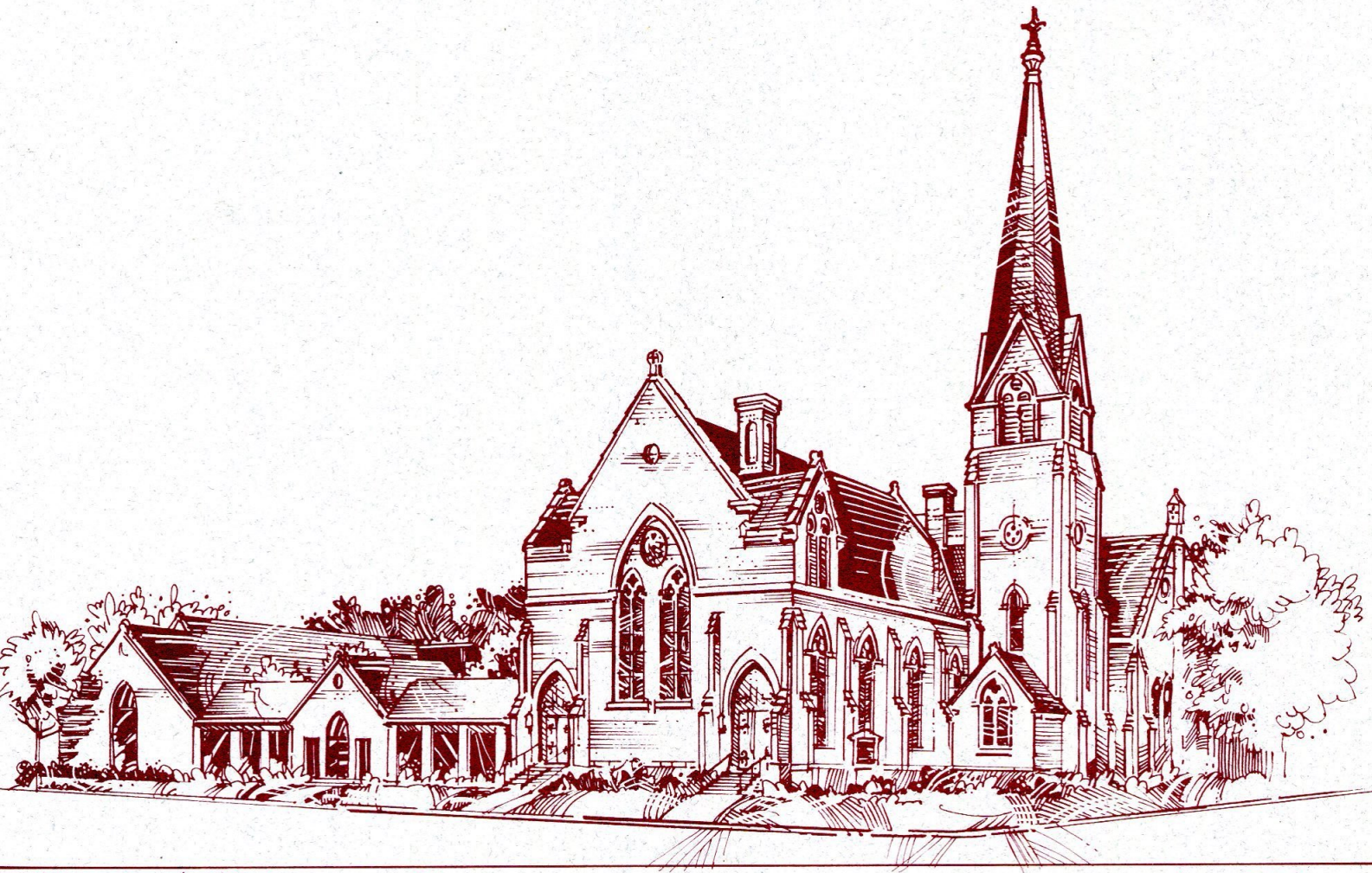


First Presbyterian Church

Columbus, Indiana



First United Presbyterian Church

Jerry Points

Service of Dedication and Thanksgiving
for the Casavant Pipe Organ, Opus 3740,
and the Renovation of the Sanctuary

September 17, 1995

From the Pastor...

It seems only a short time ago that we began to address the question of “the organ.” Whether we opted for repair or replacement, it seemed a huge undertaking. Having made our decision, we confronted the need to renovate a sanctuary with significant structural and cosmetic deficiencies and to create a space that would be acoustically friendly. In faith we chose to go forward, confident that God has plans for the future of this church. And, in a fashion characteristic of this church family, the personal and financial resources became available, enabling us today to celebrate a freshly renovated worship space with a magnificent Casavant organ in place to the everlasting glory of God.

The worship and praise of God is central to the life and mission of every congregation of God’s people. For 171 years - more than 100 of them at this location - the members of First Presbyterian Church past and present have drawn strength for their own life and mission from what happens in this sanctuary. I’m confident the new organ will help that tradition continue well into our next 100 years. I believe its music will bring us closer to God and to one another as it lifts up our praise and strengthens our voices, bringing a whole new dimension to every occasion when we worship God together.

This church has demonstrated time and again a progressive and giving spirit. It is a privilege for me to serve as your pastor, and I wish to thank all those who, through their faith, imagination, hard work, courage and generosity, have helped to bring this dream to reality. God has richly blessed us in many ways. As we dedicate our new organ and rededicate this worship space, let us give thanks first, foremost and always to God, whose love for us in Jesus Christ makes all things new.

David Liddle

*We extend a special welcome to those visitors who are present today.
We are thankful you are with us for this special day of celebration and we
hope that you will join us again; you are always welcome.*

First Presbyterian Church

Presbyterian Church (USA)
512 Seventh Street, Columbus, Indiana
(812) 372-3783

Pastors	The Rev. David M. Liddle, Jr., The Rev. Janet C. Lowery
Minister of Music	Ramon L. Hass
Parish Associates	The Rev. Alfred E. Drake The Rev. Alfred H. Nead
Youth Ministry Coordinator	Susan Free
Singles Ministry Coordinator	Laurie Eynon
Office Staff	Judy Bonnell, Janet Sharpe
Facility Staff	Jack Wilson Wayne Huff John Frank
Nursery Worker	Angela Lee

SERVICE FOR THE LORD'S DAY

24TH SUNDAY IN ORDINARY TIME

8:45 a.m. and 11:00 a.m., September 17, 1995

** All who are able will please stand.*

Unison readings and responses are in bold type.

GATHERING

The Greeting - Ringing of the Tower Bell

Prelude "Prelude in E Flat Major" (St. Anne)

J. S. Bach

Call to Worship

Assemble with songs on your lips and expectations in your hearts.

Be exalted, O God, above the heavens, and let your glory be over all the earth.

Look not to things that are seen, but to realities that are unseen.

For things that are seen are transient, but things that are unseen are eternal.

Give thanks to God among all the people; praise God among all the nations.

God's steadfast love and faithfulness lifts us up and saves us.

Hymn of Praise 210

"Our God, Our Help in Ages Past"

Tune: ST. ANNE

William Croft

Setting by Hal Hopson

Verse 1 - Congregation

Additional Verse - Choir

Verse 2 - Congregation

Verse 3 - Choir

Verse 4 - Choir

Verse 5 - Congregation

Prayer of Confession

Gracious God, whose mercy is higher than the heavens, wider than our wanderings and deeper than all sin, forgive our folly and excess, our coldness to human sorrows, our envy of those who prosper and are at ease, our passion for the things of the moment that perish in the grasping, our indifference to those treasures of the spirit which are life and peace, our neglect of wise and gracious laws; and so change our hearts and turn our desires to yourself that we may love that which you approve, and do that which you command, and with strength and resolution walk in uprightness and charity, to the serving of our brothers and sisters, and the glory of your name; through Jesus Christ our Lord. Amen.

Anthem

"I Will Sing to the Lord"

Paul Leddington Wright

DEDICATION LITURGY

Presentation of the Organ	Michael Perrault, Casavant Frères, Limitée
Acceptance of the Organ	Ronald J. McMillin, Chairman, Organ and Sanctuary Renovation Committee
Presentation of the Sanctuary	James K. Paris, AIA, The Paris/Bingham Partnership
Acceptance of the Sanctuary	The Rev. David M. Liddle, Jr., Pastor, First Presbyterian Church

*Litany of Dedication

To the glory of God who calls us by grace; to the honor of Christ 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 and rededicate this sanctuary.

“Praise God in the sanctuary. Praise God in the mighty firmament. Praise God with trumpet sound; Praise God with lute and harp.”

We dedicate this instrument and this worship space to the healing of life’s discords, and the revelation of the hidden soul of harmony; to the lifting of the depressed and the comfort of the sorrowing; to the humbling of the heart before eternal mysteries, and the lifting of the soul to abiding beauty and joy.

“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.”

In gratitude for the love so graciously expressed in sacrificial giving; in remembrance of all those in whose memory gifts have been given; and appreciation to those who had the foresight to plan their gifts to the church before their deaths, we dedicate this organ and rededicate this sanctuary.

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, dedicate ourselves anew to the worship and service of Jesus Christ our Lord. To God alone be the glory! Amen.

Hymn of Dedication
(see insert)

“Sing Praise to the Lord”

Tune: LAUDATE DOMINUM
Hubert H. Parry
Setting by Kenneth Lowenberg

Verse 1 - *Congregation*
Verse 2 - *Choir*
Verse 3 - *Choir*
Verse 4 - *Congregation*

THE WORD

First Reading		Ezra 3:10-11
Second Reading		Ephesians 2:19-20
Sermon	“Built on a Strong Foundation”	The Rev. David M. Liddle, Jr.
Offertory Prayer		
Offertory Anthem	“Antiphon of Praise”	Nancy Hill Cobb
*Doxology 592	“Praise God from Whom All Blessings Flow”	OLD HUNDREDTH
Prayers of the People		
The Lord’s Prayer (“debts” and “debtors”)		

SENDING

*Hymn 264

“When in Our Music God is Glorified”

Tune: ENGELBERG
Charles V. Stanford
Setting by John Ferguson

Verse 1 - *Congregation*

Choir Interlude

Verse 3 - *Congregation*

Choir Interlude

Verse 4 - *Congregation*

Commission and Blessing

Lord, we commit our gifts of life and service to you; Touch our lips and fire our hearts. Teach our minds and train our senses; Fit us for these sacred arts. Then with skill and consecration We would serve You, Lord, and give all our powers to glorify you, And in serving - fully live. Amen.

Postlude
(*Congregation seated*)

“Fugue in E Flat Major”
(*ST. ANNE*)

J. S. Bach

CHANCEL CHOIR

Soprano

Pauline Barnes
Becky Bell
Anne Louise Coryell
Alice Jolly
Cindy McMillin
Jennifer Poffenberger
Rita Selheim
Anita Tosti

Alto

Janet Anderson
Carol Berkey
Judy Bonnell
Donna Booth
Mary Ann Clark
Sharon Cressman
Glinda Ellison
Barbara Wilson

Tenor

Tom Carmichael
Karl Cressman
David May
Ted Sharpe

Bass

Bob Billany
Zack Ellison
Bob Hoffmeister
Art Hopkins
Rich Stenner

BRASS QUARTET

Kathy Hynds and Susan Rider, trumpets; James Williams, euphonium; and Brad Schrock, trombone

*We are grateful to the members of the Chancel Choir and the brass quartet for their special music today.
The music for the dedication has involved lots of extra preparation and we appreciate their
commitment to worship and their gift of music.*

Music Notes:

Bach's great “Prelude and Fugue in E Flat,” known as “the St. Anne” from the first two bars of the “St. Anne” hymntune (#210), frames the “Catechism Chorales” for organ. The fugue, written in three distinct sections, depicts the Trinity – Father, Son and Holy Spirit. The hymns used in this service are three of the greatest in the English language with tunes by three great English church musicians, William Croft, Hubert H. Parry, and Charles V. Stanford. The three organ interludes in “Sing Praise to the Lord” were conceived as a reflection of the text of the verse just sung, as well as exposing various tone colors of the organ.

*For those men and women whose talents, skills, and energy have
helped to restore, protect and enrich our worship space,
First Presbyterian Church is truly blessed:*

The Paris/Bingham Partnership

Columbus, Indiana
James K. Paris, AIA, *Architect*

Repp and Mundt, Inc.

Columbus, Indiana
Fritz Kiel, President
Mark Cooper, Superintendent
General Contractor

Casavant Frères, Limitée

St. Hyacinthe, Quebec
Pierre Dionne, President
Stanley R. Scheer, Vice President
Jean-Louis Coignet, Tonal Director, Paris, France
Jacquelin Rochette, Assistant Tonal Director
Jean-Claude Gauthier, Artistic Designer
Pierre Drouin, Architect
Germain Cormier, Installer
Guy LeClerc, Installer
Richard Marchand, Voicer
Stephan Pichet, Voicer

Moses Electric, Inc.

Columbus, Indiana
Tracy Moses, President
*Installation of new zone lighting system
and rewiring of old hanging fixtures.
Wiring of circuits for organ*

Lucas Painting Company

Taylorsville, Indiana
Irv Lucas, President
*Wall preparation and painting.
Restoration of ceiling beams*

Southern Indiana Millwork

Jonesville, Indiana
Jerry Lowman, President
Chancel woodwork and Franklin Street doors

Sauder Manufacturing

Archbold, Ohio
New pews and chairs

Julius Bayles, Upholstery

Columbus, Indiana
Julius Bayles, owner
Restoration of chancel chairs

BW Restorations

Columbus, Indiana
Bill Wendel, President
Restoration of hanging lights

Craft Metal Products, Inc.

Indianapolis, Indiana
Custom lights for vestibules

Fox Art Glass Studio

Indianapolis, Indiana
Clare Fox Acheson, President
Repair of stained glass in hanging lights

Clouse Sheet Metal, Inc.

Columbus, Indiana
Dave Clouse
Repair of air ducts and diffusers

Hinshaw Roofing

Columbus, Indiana
Tom Hinshaw, President
Repair of gutters and metalwork

Stone Clad, Inc.

Bedford, Indiana
Gary Gaiser, President
Limestone entrance steps

The Floor Store, Inc.

Columbus, Indiana
Duane Martin, President
*Stone and wood floor. Installed by
Steve Bobb of Seymour, Indiana*

James K. Paris, ALA

The Paris/Bingham Partnership

Jim Paris began practicing in 1969 and Nolan Bingham joined him in 1977. He is a graduate of Columbus High School and the University of Cincinnati. The Paris/Bingham Partnership project list ranges from small house additions to multi-million dollar facilities.

Buildings of note by Jim Paris include Fire Station Number One, Cleo Rogers Memorial Library addition, the Columbus Senior Citizens Center, St. Thomas Lutheran Church in Bloomington, First United Methodist Church Music Room in Columbus, and the Faith Lutheran Church in Columbus. He has received numerous awards including the National Design Award of Achievement for Essex Casting and the National Design Award of Excellence for Columbus Bank and Trust. He is a member of the American Institute of Architects and is active in many community and professional organizations.

A local architect, Levi Levering, was the architect when the sanctuary was completed in 1885. Jim Paris brought a thoughtful sense of history, broad professional experience and integrity to the renovation of this 110 year old worship space.

Repp and Mundt, Inc.

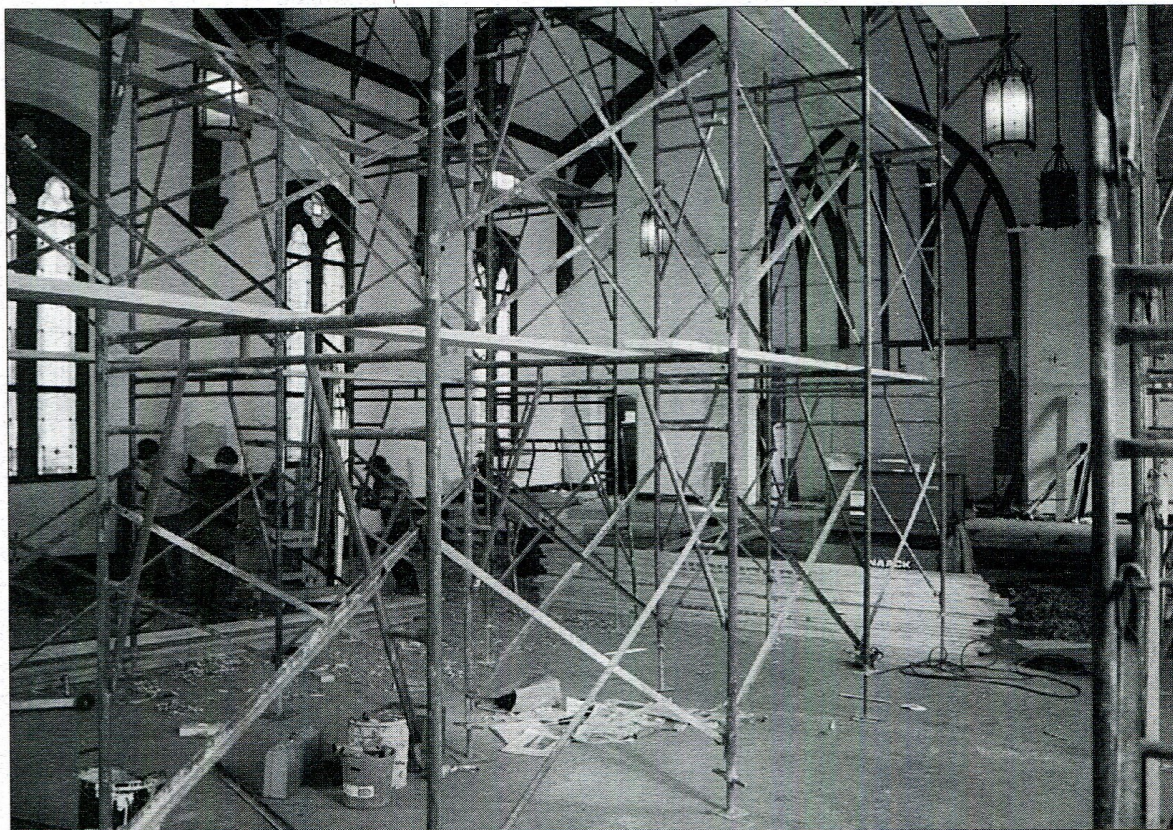
General Contractor – Columbus, Indiana

Repp and Mundt, Inc. has been a recognized leader in the construction industry since 1948. Honesty, integrity, and the highest level of workmanship were evident in their involvement in our renovation project. The skill of their carpenters, masons, and other craftsmen is evident in such historic restorations as the Cerealine Building, the Fehring Building, the Tross Building, and the original Columbus Visitor's Center.

Major commercial buildings, including hotels, shopping centers, restaurants, schools, and churches, have been built by Repp and Mundt throughout Indiana and surrounding states. The leadership of Fritz Kiel, President, and Mark Cooper, Superintendent, were crucial in our ability to complete this project on time and we are grateful for their personal attention to detail and the high quality work of their employees and their subcontractors.

The renovation began by erecting scaffolding in the sanctuary.

Extensive structural and cosmetic repairs were made to the 110 year old plaster walls, the floor supports, and the ceiling.



Casavant Frères, Limitée, St. Hyacinthe, Quebec

Casavant Frères, Limitée is the oldest organ builder in North America, encompassing a rich heritage of excellence that dates back to 1837. Joseph Casavant, a blacksmith by trade, agreed to restore an old organ to working condition while a student in college. The copy of the 1766 treatise, 'L'Art du Facteur d'Orgues', by Dom Bédos de Celles which Casavant used as the guide for his first organ building venture remains today in the archives of the firm established by his sons.

In 1840, Joseph Casavant received his first contract for an entirely new organ for a church. Word of his success spread quickly and by the time of his retirement he had produced seventeen organs for churches, seminaries, and cathedrals.

When Joseph Casavant died in 1874, his two sons, Claver and Samuel, already had shown a great interest in organ building, often working after school in the shop of Eusèbe 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 France, followed later by his younger brother, Samuel. Claver worked for John Abbey in Versailles, and both he and Samuel spent time with the famous French organ builder, Cavaillé-Coll. Samuel's son, Aristide, was named after Cavaillé-Coll.

The two brothers traveled widely in Europe, visiting builders and significant organs in France, Italy, Switzerland, Germany, Belgium and England. In 1879 they returned to St. Hyacinthe and established themselves as Casavant Frères on the site where the present workshops stand. Their first contract was a two-manual organ of thirteen stops for La Chapelle Notre-Dame de Lourdes in Montréal. Claver was twenty-four and Samuel not yet twenty-one. Further contracts followed at the rate of two or three a year, including an instrument for the new Seminary in St. Hyacinthe and their first three-manual instrument, a thirty-eight stop organ for the local Cathedral. This instrument, in continuous service since 1885, featured the first adjustable capture combination action mechanism installed in an organ.

The instrument which firmly established Casavant Frères as organ builders of international repute was

completed in 1891 for the Church of Notre-Dame in Montréal, a four-manual of eighty-two stops. This instrument, which celebrated its centennial in 1991, included adjustable combinations and speaking pipes of thirty-two foot length in the facade. Casavant organs are installed in North America, France, the West Indies, South and Central America, South Africa, Australia, and Japan. Voluminous archives, preserved by the company, abound in letters and testimonials from famous organists, including Guilman, Vierne, Dupre, Widor, Bonnet, and many others who played or inaugurated Casavant organs.

Casavant Frères, Limitée has an international reputation for excellence. Casavant builds every component in its own shop, including casework, keys, drawknobs, the console, all pipes, shallots, wind-chests, reservoirs, and even tools used by its craftsmen. Many of the master craftsmen are the fourth and fifth generation of their family to work at Casavant.

The tonal director for Casavant is Jean-Louis Coignet of Paris, France. In addition to his role at Casavant, he is the "Expert Organier" for the City of Paris. As the curator of all organs in Paris, he is responsible for some of the finest historic organs in the world.

During their lifetime, the Casavant brothers established the finest traditions of craftsmanship among their employees and a strong organization to carry on those traditions after them. This organization continues today to stand for the artistic integrity and painstaking care the Casavants cherished.

*The Casavant workshop, built in 1879,
is a designated historic landmark in Canada.*



Casavant Frères, Limitée, Opus 3740

In 115 years of building organs at Casavant, no other instrument has had the same design as Opus 3740, built for First Presbyterian Church. Opus 3740 follows time honored architectural rules and the tonal design makes the organ well suited to the playing of many types of organ literature. It is custom designed for the needs of First Presbyterian with a classical design that will serve the church well for many generations.

The instrument has four divisions which include the Pédale played with the feet, plus three manual divisions: Grand Orgue or Great, Récit or Swell, and the Antiphonal located at the rear of the church. The bourdon, 4' octave, 2' principal, and the mixture pipes of the previous instrument were completely reworked and revoiced for use in the new instrument. Most of these pipes have been used in the Antiphonal division. Pipes of the violon rank from the previous instrument have been used in the Pédale. The chime tubes from an even earlier instrument were renovated for use with new actions for the new instrument.

The case design was created by artist Jean-Claude Gauthier whose career at Casavant lasted thirty-two

years. The casework for First Presbyterian Church was his last design before retirement. The console and casework are handcrafted from walnut. The facade pipes in the front organ case are all speaking pipes from the Pédale Montre 16' and Octavebasse 8'. The facade of the Antiphonal at the rear of the sanctuary are all speaking pipes from the 8' Montre. The metal has been polished and lacquered to preserve the finish.

The upper section of the front organ case houses the windchests and pipework of the Grand Orgue. This division contains stops of a principal chorus from 16 foot pitch through the mixture. There are flutes at eight foot and four foot pitch as well as a Trompette using a Clicquot style French shallot which yields a bright, clear tone. One unusual stop is the Flûte harmonique 8', which is a metal pipe with a hole drilled into the center of the pipe body. This hole deliberately causes the pipe to "overblow" and sound a pitch one octave higher. This almost pure tone is significantly different from the individual colors of the other flute stops and is especially useful for solo melodic lines. This stop is a Cavaillé-Coll style design first used in 1840.

Below the Grand Orgue in the lower left side of the case are the pipes of the Récit or Swell division. Here one finds flutes, strings and principals of varying pitch, timbre and intensity. Flutes at five different pitches (8', 4', 2 $\frac{2}{3}$ ', 2', 1 $\frac{3}{5}$ ') form the Cornet décomposé. The Récit contains several interesting reed colors including a Trompette with Cavaillé-Coll or French Romantic style shallots to contrast in timbre with the Grand Orgue Trompette. The cylindrical Doucaine has a clarinet-like tone and plays at unison and subunison pitches. The Hautbois or Oboe and Clairon 4' fill out the complete reed chorus of this division.

The stops of the Pédale division provide foundation for the organ's ensemble. It includes a full length Bombarde with Dom Bédos shallots. A number of manual stops are available in this division to increase flexibility.

The Antiphonal division contains both the loudest (Trompette-de-fête) and the softest (Flûte douce, Flûte céleste) individual stops in the organ. The Trompette-de-fête is hooded and on higher wind pressure, but its English style shallots give it a round full tone like that of a Tuba.



Our organ was completely assembled and tested in the Casavant shop. Each piece was carefully wrapped and shipped in two trucks.