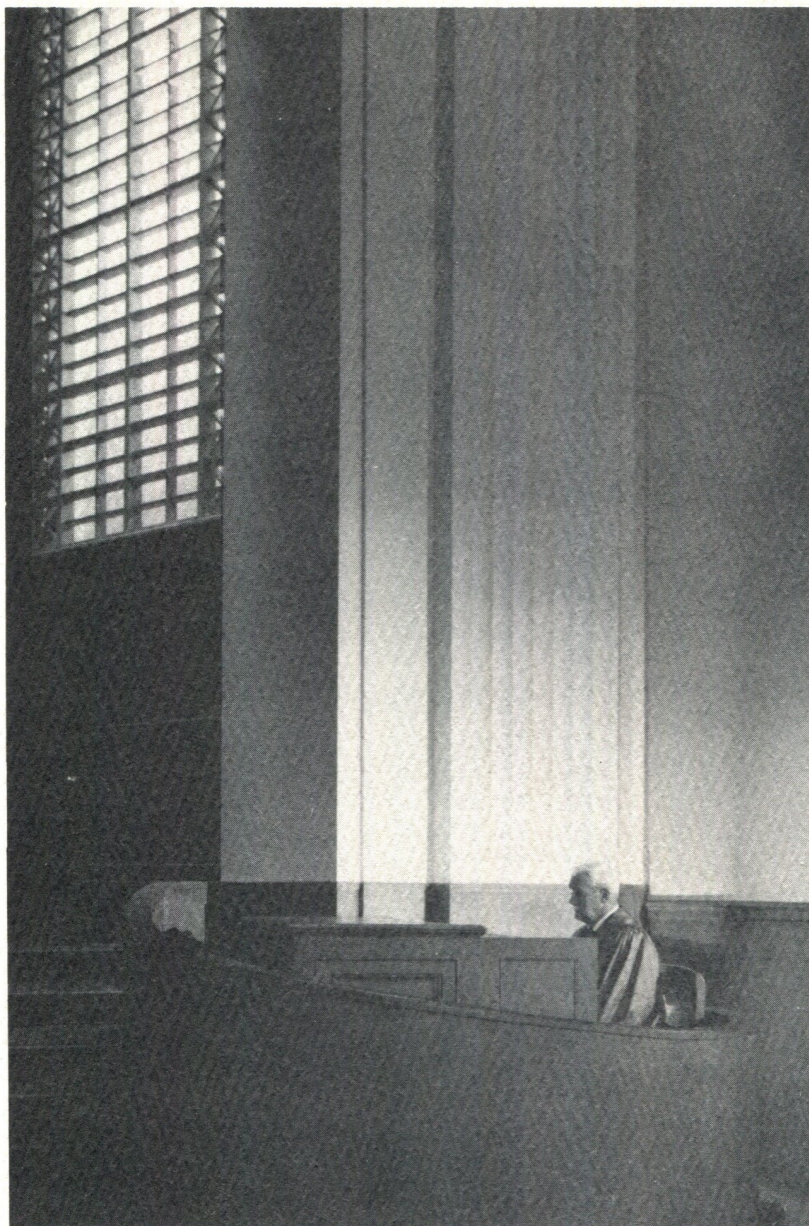


THE
SOUTHSIDE
BAPTIST CHURCH

JACKSONVILLE, FLORIDA



ORGAN DEDICATION SERVICES

SUNDAY, MARCH 1, 1964

MALCOLM B. KNIGHT, PH.D., *Pastor*
JOHN PAUL BOWERS, M.S.M., *Minister of Music*
ROBERT R. MCNEIGHT, B.M.E., *Organist*

THE ORDER OF WORSHIP

11:00 A.M.

THE PRELUDE, "Blessed Is He That Cometh In The Name Of The Lord" . *Reger*
"Carillon" *Sowerby*

*THE CHIMING OF THE HOUR OF WORSHIP

*THE CALL TO WORSHIP—PSALM 100

*THE DOXOLOGY Invocation

*CHORAL RESPONSE Choir

HYMN, NUMBER 1—"Holy, Holy, Holy" *Dykes*

THE CHURCH AT WORK Lindsey Boyd

THE INTRODUCTION OF B. M. HARBIN, JR., Assistant to the Pastor

SOLO: "O Praise Our God, Ye People" *Peri*
John Paul Bowers

THE PRESENTATION OF THE ORGAN Brown L. Whatley

THE ACCEPTANCE OF THE ORGAN FOR THE CHURCH Lloyd Johnson,
Chairman of Music Committee

*THE SERVICE OF DEDICATION

Pastor: In the name of the Father, and of the Son, and of the Holy Spirit, we dedicate this organ to the glory of Almighty God.

People: Praise God in His Sanctuary; praise Him in the firmament of His power. Praise Him with the sound of the trumpet; praise Him with psaltery and harp.

Pastor: We dedicate this organ in faith in our Lord Jesus Christ, Who has inspired men to offer in His praise their best in music and song.

People: Praise Him with stringed instruments and organ. Let every thing that hath breath praise the Lord. Praise ye the Lord.

Pastor: We dedicate this organ for the worship of God in prayer and praise; for the preaching of the everlasting gospel.

People: We dedicate this organ to the ordinances and the festive services of the Church, and to such inspiration in the service of song that all people may praise the Lord.

Pastor: We dedicate this organ to the healing of life's discords, and the revealing of the hidden soul of harmony, and for the comfort of those who mourn.

People: We dedicate this organ.

Pastor: Accept, O Lord, this instrument of music in this house of worship. Let joy and gladness flow from it into the hearts of Thy people, summoning them to serve Thee with thanksgiving.

People: Receive our thanks and accept these vows of dedication through Jesus Christ, our Lord. Amen.

THE PRAYER OF DEDICATION:

Our Heavenly Father: Thou has made Thyself known to us in many ways. We have come to know Thee through prophets, the Scriptures, Thy Son, and in other ways. We thank Thee for the wonder of music. May this organ, given by those who love Thee for Thy glory, be used to magnify Thee, to inspire us and to point our souls toward God! We now dedicate this instrument for Thy glory. In Jesus Name. Amen.

THE ORGAN SPEAKS

"Larghetto" *J. Reubke*

*HYMN, NUMBER 20—"O Worship The King" *Haydn*

THE PRESENTATION OF TITHES AND OFFERINGS

THE OFFERTORY: Medley of Hymns—"The Old Rugged Cross", "When The Roll Is Called Up Yonder", "Bringing In The Sheaves"

THE READING OF THE SCRIPTURES, Isaiah 6:3; Colossians 3:16; Revelation 5:11-14, 15:3-4; Psalm 150

THE PASTORAL PRAYER

ANTHEM: "Praise We Sing To Thee" *Haydn*
Sanctuary Choir

THE SERMON, "Praise Ye The Lord" Dr. Malcolm B. Knight

*THE INVITATION TO DECISION, Number 360—"Jesus Calls Us O'er The Tumult" *Jude*

*THE BENEDICTION Choral Response

THE POSTLUDE — "Toccata" (Fifth Symphony) *Widor*

*Congregation Standing

THE DEDICATION RECITAL

4:00 P.M.

WILLIAM TEAGUE, *Organist*

I

FANFARE FOR ORGAN *John Cook*
John Cook used the first three verses from Psalm 81 as his inspiration for this delightful fanfare.

CHORALE PRELUDE: "Nun komm, der Heiden Heiland" *J. S. Bach*
In this beautiful prelude the chorale melody is so highly decorated one can hardly trace it back to the original. To quote Mr. Franklyn Glynn, "Rather think of it merely as one of the most beautiful melodies ever composed, expressive to a degree, and its expressiveness heightened, if possible, by an accompaniment of equal beauty . . ."

PRELUDE AND FUGUE IN A MINOR *J. S. Bach*
Written while he was in the service of the Duke of Weimar, this prelude and fugue has become one of Bach's most popular works. The prelude is in the quasi-improvisational style of the North German School. The flowing polophony of the fugue makes a fine contrast to the dramatic feeling in the prelude.

II

DIALOGUE FOR THE MIXTURES *Jean Langlais*
Jean Langlais is the organist for the Basilique Sainte Clotilde in Paris. He has made numerous concert tours in America where his compositions enjoy a frequent hearing.

SONATA IN E MINOR *Herbert B. Nanney*
Adagio
Mr. Nanney is the brilliant organist at Stanford University where he holds the rank of professor of music. The lovely Adagio is the second movement from his sonata which is still in manuscript.

PRELUDE AND FUGUE IN B MAJOR *Marcel Dupre*
Marcel Dupre needs no introduction to American audiences. His Prelude and Fugue in B Major is the first in a set of three. It is a brilliant work.

Intermission

III

SONATA "The Ninety-Fourth Psalm" *Julius Reubke*
Grave—"O Lord God, to whom vengeance belongeth; O God, to whom vengeance belongeth, shew thyself."
Lift up thyself, thou judge of the earth; render a reward to the proud."
Larghetto—Allegro con fuoco
"Lord, how long shall the wicked, how long shall the wicked triumph? They slay the widow and the stranger, and murder the fatherless. Yet they say, the Lord shall not see, neither shall the God of Jacob regard it."
Adagio—"Unless the Lord had been my help, my soul had almost dwelt in silence. In the multitude of my cares within me thy comforts delight my soul."
Allegro—Allegro assai
"But the Lord is my defense; and my God is the rock of my refuge. And He shall bring upon them their own iniquity, and shall cut them off in their own wickedness; yea, the Lord our God shall cut them off."

THE RECITALIST



William Teague is a native of Texas who received his early training in his hometown of Gainesville. He began his serious study with Dr. Carl Wiesemann in Dallas, Texas. Later as a scholarship student of Dora Poteet Barclay at Southern Methodist University he won the Pi Beta Phi award as the outstanding music student in the junior class. He also won a scholarship to the Curtis Institute of Music in Philadelphia from which he received his degree. While attending the Curtis Institute he was associated with several prominent churches including Saint Elizabeth's and Saint Mary's in Philadelphia, Immanuel Church in Wilmington, Delaware, and the First Presbyterian in Philadelphia where he assisted his famous teacher, Dr. Alexander McCurdy. He was a member of the faculty of the Episcopal Academy in Overbrook, Pennsylvania, where he taught organ, piano and theory.

William Teague is now the organist and choirmaster for Saint Mark's Episcopal Church in Shreveport, Louisiana, where he directs the activities of the large music department. He is also the head of the organ department of Centenary College.

William Teague has concertized from coast to coast. He has been honored by the American Guild of Organists by being selected to play at two national conventions, two mid-winter conclaves and for numerous regional and state conventions.

APPRECIATION

In dedicating THE ORGAN to THE GLORY OF GOD, the Southside Baptist Church makes grateful acknowledgment to:

. . . Mr. and Mrs. Brown L. Whatley, Charter Members of the Southside Baptist Church and donors of the organ, for their faithful service as members of this congregation, and faithful stewardship and love for this church, and desire to advance its work in all areas;

. . . The members of the Music Committee 1963-1964: Mr. Lloyd Johnson, Chairman, Mrs. John Bowers, Mrs. Ralph Cooper, Mrs. Bob Ivey, Mr. Ellison Jenkins, Mrs. Lloyd Johnson, Mr. T. D. Lee, Jr., Miss Gayle Swymer, Mr. Brown Whatley, Mr. Ray Williamson, Mr. J. B. McKinney, Mr. E. E. Jordan, Mr. William G. Stroup, and Mr. Harold Riffe, for their faithful study and examination of church organs and for their wisdom in assisting in the planning and designing of the organ;

. . . The members of the Building Committee: Mr. Brown Whatley, Chairman, Mr. John Armes, Mr. Oscar Bean, Mr. Frank Carter, Mr. F. Ray Dorman, Mr. Weaver Wright, and Mr. W. C. Zimmerman, for their initial foresight in planning the church sanctuary to make provision for the later installation of the organ;

. . . The Church Trustees: Mr. Weaver Wright, Chairman, Mr. Floyd Brooker, Mr. Frank Carter, Mr. R. H. Elarbee, Mr. David Fountain, Mr. David O. Goyen, Mr. E. A. Hunt, Mr. Dorrell Ingram, Mr. William O. Osborne, and Mr. Homer Philyaw, for their careful attention to the remodeling of the church sanctuary, and the organ chambers;

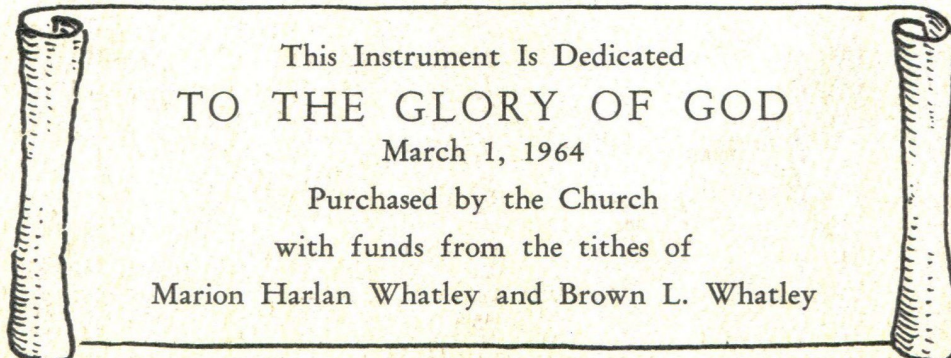
. . . The Decorating Committee: Mrs. Gordon Smith, Chairman, Mrs. Geneva Fort, Mrs. J. T. Goodwin, and Mrs. Malcolm B. Knight, for their skill and planning in providing the sanctuary appointments and redecoration;

. . . M. P. Möller, Incorporated, of Hagerstown, Maryland, who built and installed the organ;

. . . Mr. William E. Pilcher, Jr., representative of the Möller Company, who assisted in preparing the organ specifications;

. . . Saxelbye and Powell, architects, who designed the church sanctuary and adjoining areas and the George D. Auchter Company, who constructed the building and prepared for the installation.

A plate will be attached to the console which will read:





Our Minister of Music

John Paul Bowers, a native of St. Louis, Missouri, graduate of Shurtleff College, with major in voice; graduate of New Orleans Baptist Seminary, with the degree of Master of Sacred Music and Master of Religious Education, Minister of Music of Southside Baptist Church since 1957.

Louis L. Adams, representative of M. P. Möller, Incorporated.

THE ORGAN

The new pipe organ of the Southside Baptist Church was specifically designed for our church and worship services. M. P. Möller, Incorporated, of Hagerstown, Maryland, built and installed the organ.

The organ has three manuals, which control its three divisions, The Great, Swell, and Choir. Each Manual has 61 notes. The pedal has 32 notes. The Swell and Pedal divisions of the organ are in the east organ chamber, the Great and Choir in the west. They are built in two-story fashion with chimes in the upper section of the west chamber.

There are 23 ranks, or voices of pipes, and chimes of 21 notes in the instrument. There is a total of 1417 pipes. Each rank of pipes has a distinctive construction to give each its separate, unique voice. The pipes range in size from 3/8" to 16' in length.

Every rank of pipes has a name and number. The name designates the type sound the pipe produces, the number tells the octave it sounds. An 8' pipe plays where the music is written, i.e., middle "C" produces the true sound of middle "C". Middle "C", on a 4' pipe, produces the sound one octave above, the 2' pipe still another octave higher. The 16' pipe on middle "C" produces the sound of the "C" one octave lower. The other length of 2-2/3' produces a sound one octave and five notes above the note played.

The organist uses combinations of the pipes to bring out the variety and rich full tone of the organ.

Our Organist

Robert McNeight, studied under George A. Cragg, New York, received Bachelor of Music Education, University of Florida, and Jacksonville College of Music, has served as organist for Southside Baptist Church since 1947.



THE SPECIFICATIONS

GREAT ORGAN

(Enclosed)

Principal	8'	61 pipes
Spitzflöte	8'	61 pipes
Octave	4'	61 pipes
Octavin	2'	61 pipes
Fourniture	III Rks.	183 pipes
Chimes (From Choir)		
Tremulant		

SWELL ORGAN (Enclosed)

Rohrbass	16'	12 pipes
Rohrflöte	8'	61 pipes
Viola	8'	61 pipes
Viola Celeste T.C.	8'	49 pipes
Trompette	8'	61 pipes
Spitzprinzipal	4'	61 pipes
Rohrflöte	4'	12 pipes
Oboe	4'	61 pipes
Plein Jeu	III Rks.	183 pipes
Clarion	4'	12 pipes
Tremulant		

CHOIR ORGAN (Enclosed)

Holzgedeckt	8'	61 pipes
Erzähler	8'	61 pipes
Erzähler-Celeste T.C.	8'	49 pipes
Koppelflöte	4'	61 pipes
Nasard	2-2/3'	61 pipes
Koppelflöte	2'	12 pipes
Chimes (Deagan)		21 bells
Tremulant		

PEDAL ORGAN

Soubass	16'	32 pipes
Rohrbass		
(From Swell)	16'	
Principal	8'	32 pipes
Soubass	8'	12 pipes
Rohrflöte	8'	
Principal	4'	12 pipes
Soubass	4'	12 pipes
Bass Trumpet		
(From Swell)	16'	12 pipes
Trumpet	8'	
Clarion	4'	

COUPLERS

Great to Pedal	8'
Great to Pedal	4'
Swell to Pedal	8'
Swell to Pedal	4'
Choir to Pedal	8'
Swell to Great	16'
Swell to Great	8'
Swell to Great	4'
Choir to Great	16'
Choir to Great	8'
Choir to Great	4'
Swell to Choir	16'
Swell to Choir	8'
Swell to Choir	4'
Swell	16'
Swell	4'
Swell Unison Off	
Choir	16'
Choir	4'
Choir Unison Off	

ADJUSTABLE COMBINATIONS

- Pistons No. 1-2-3-4 For stops of Great Organ
- Pistons No. 1-2-3-4-5 For stops of Swell Organ
- Pistons No. 1-2-3-4 For stops of Choir Organ
- Pistons No. 1-2-3-4-5 For stops of Pedal Organ
- Pistons No. 1-2-3-4-5 For stops & couplers of Full Organ (Generals)
- Cancel Piston

PEDAL MOVEMENTS

- Swell Expression Pedal with indicator light
- Choir Expression Pedal with indicator light
- Crescendo Pedal with indicator light
- Sforzando Pedal (Reversible) with indicator light (Duplicated by Manual Piston)
- Great to Pedal (Reversible) (Duplicated by Manual Piston)
- Swell to Pedal (Reversible) (Duplicated by Manual Piston)
- Choir to Pedal (Reversible) (Duplicated by Manual Piston)