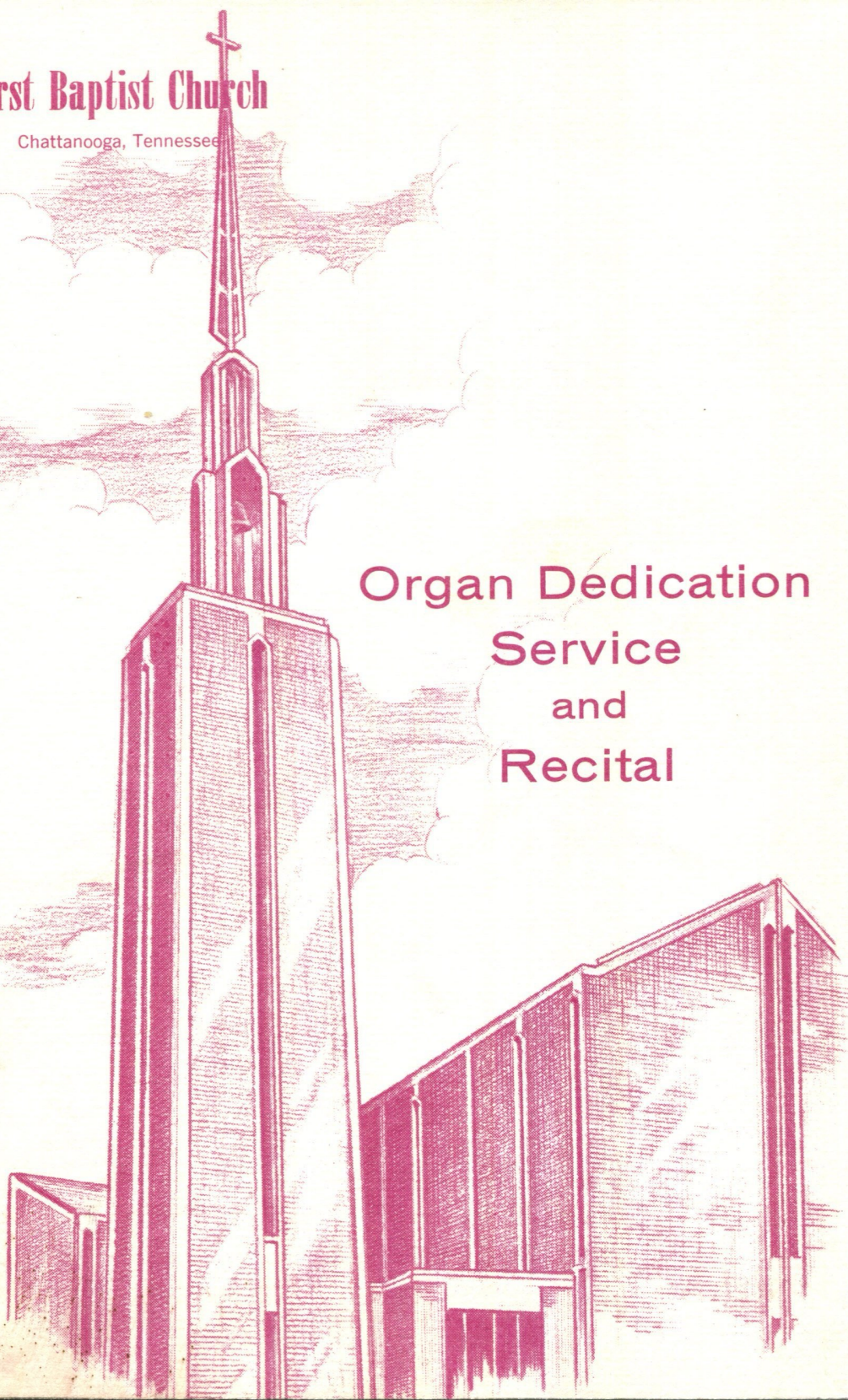


First Baptist Church

Chattanooga, Tennessee

Organ Dedication Service and Recital



Service of Dedication

and

Organ Recital

Betsy H. Green, Organist

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FIRST BAPTIST CHURCH

Chattanooga, Tennessee

Luther Joe Thompson, Minister

Jack Kay, Minister of Music

† † †

Sunday Afternoon

June 16, 1968

3:30 O'clock

ORGAN DEDICATION and RECITAL

The Dedication

HYMN OF PRAISE—No. 6

"Praise To The Lord, The Almighty".....Lobe den Herren

COLLECT—Here the people unite with the minister in prayer.

Almighty God, unto whom all hearts are open, all desires known, and from whom no secrets are hidden; cleanse the thoughts of our hearts by the inspiration of thy Holy Spirit, that we may perfectly love thee, and worthily magnify thy holy name; through Jesus Christ our Lord. Amen.

ACT OF DEDICATION—To be said responsively by the minister and the people.

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

Praise God in his sanctuary: praise him in the firmament of his power. Praise him with the sound of the trumpet: praise him with psaltry and harp.

We dedicate this organ as an instrument of holy service in worship, in choral and congregational singing, in comfort for the bereaved, in jubilation for the newly-wed, in thanksgiving and joy, and for the evangelization of men.

O sing unto the Lord a new song: Sing unto the Lord, all the earth, in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.

We dedicate this organ to the proclamation of the eternal gospel; to the comforting of the bereaved and the lifting up of the depressed; to the strengthening of the will and the gladdening of the heart, and the lifting up of the soul to the abiding beauty and truth of the infinite love of God in Christ Jesus.

That at the name of Jesus every knee should bow, of things in heaven, and things in earth, and things under the earth; that every tongue should confess that Jesus Christ is Lord to the glory of God the Father.

PRAYER OF DEDICATION—The Minister

The Recital

PART I

Trumpet Voluntary in C.....Henry Purcell

The trumpet tunes and voluntaries of this 17th century English composer enjoy wide popularity today. In this composition, the Trompette-En-Chamade is utilized presenting a dialogue between this commanding reed stop and the Choir as an antiphonal division.

SonataThomas Arne

Andante

Gavotte

Thomas Arne's 18th century music contributed to his time a musical quality distinctively English, blending a simplicity of expression with technical artfulness. An example is this brief Sonata, from the melodious Andante to the sprightly Gavotte.

Introduction and Toccata in G Major.....William Walond

Another English organist, William Walond, composed this piece in the prevailing style of the period, i.e. the introduction of an organ piece with a voluntary movement on the diapasons, the Prelude being succeeded by an Allegro movement of spirit and vigor. In the latter, the Carillon stop gives a bell-like quality to the full organ, with interplay between the Choir division featuring an echo effect.

Two Chorale Preludes.....Johann Christoph Oley

"Machs mit mir, Gott, nach deiner Güt"

"Nun freut euch lieben Christen gemein"

Johann Christoph Oley was a German composer of the 1700's. He has hitherto been almost unknown, except as the owner or writer of Bach copies. He was not a great composer, but at his best combined Bach's methods with the phraseology of his own time in such a way that the results are historically interesting and musically satisfactory.

A collection of chorales, from which the above are selected, is the only one of four publications which seems to have survived.

V. Toccata and Fugue in D Minor.....Johann Sebastian Bach

One of the greatest musicians of all time, Bach needs no introduction to music enthusiasts. His Toccata and Fugue in D Minor is a favorite with audiences everywhere.

PART II

VI. Chorale in B Minor.....Caesar Franck

The three Chorales of Belgian composer, Caesar Franck, are regarded as his greatest contribution to the literature for the organ. The B Minor Chorale is notable for the splendid treatment of its theme in passacaglia style, denoting a theme given by the bass and later appearing (sometimes elaborately embroidered) in other voices. The French characteristics of organ registration are also apparent here with generous use of reeds.

VII. Solemn Melody.....Sir Henry Walford Davies

The English composer, Sir Henry Walford Davies, has written a beautiful composition of much appeal. Originally scored for organ and strings, it has been transcribed by Roy Perry, voicer of this instrument.

VIII. Orgelkonzert.....Hans Friedrich Micheelsen

(Über Die Weise "Es Sungen Drei Engel")

Tokkata

The contemporary Dutch composer, Hans Friedrich Micheelsen, has written an exciting work on a German folk melody, "There Sang Three Angels." The Tokkata is one of three movements.

BENEDICTION

† † †

The Organ

The pipe organ in the First Baptist Church was custom designed and built by the Aeolian-Skinner Organ Company of Boston, Massachusetts. This company has been the builder of quality instruments for many years. Their organ carries with it the expectancy of an artistic installation as well as a certain pride in possessing something of known superiority. Aeolian-Skinner organs appear in the most distinguished musical centers of this country, both church and concert.

The organ was designed by Mr. Roy Perry of Kilgore, Texas, in collaboration with Mrs. Frank A. Green, organist of First Baptist Church. Installation was by Mr. and Mrs. J. C. Williams of New Orleans, Louisiana, and the voicing and finishing by Mr. Perry. Messrs. Perry and Williams have a total of 50 years service with Aeolian-Skinner Organ Company. Mr. Donald Gillett, President of Aeolian-Skinner, flew to Chattanooga to personally supervise the installation and pronounced it one of the finest the company has produced.

The organ is comprised of 50 ranks with a total of 2915 pipes. Preparations have been made for four additional stops and chimes.

The tone of a pipe organ is the ultimate "raison d'être" (reason for being). Divided into four distinct families, the diapason sound is the most basic and fundamental tone of the organ. It is a **Foundation** tone, heard in all divisions and is the tone quality and dynamic value from which all other stops are classified. Other classifications are the flutes, strings and reeds—these giving the organ its orchestral color.

The four divisions of the organ, Great, Swell, Choir and Pedal, are located in the two chambers on either side of the stained glass window in the chancel area (with the exception of the exposed pipes). This advantageous placement allows the organ to speak directly into the church, and is the ideal location best utilizing the acoustics of the building.

The Great Organ is located in the lower right chamber. It is the main division of any organ, housing the Diapasons or Principles by whose voice the organ receives its distinctive tonal character.

The Swell Organ is located in the left chamber. Here is found brilliance and power, but these are under dynamic expressive control. An unusual stop found in this division is the Carillon (11 Ranks). Designed by Mr. Perry, this is the third such stop in the United States, the other two being found at First Presbyterian Church, Kilgore, Texas (where he plays) and the organ at Riverside Church in New York. The sound has a delightful bell-like quality.

The Choir Organ is in the upper right chamber. Its bright sounds of a lighter texture are excellent for choral accompaniment as well as a contrast with the other divisions of the organ.

The Pedal Organ, located in the Great Division, provides a complement of accompaniment and support for the rest of the instrument. Here we find the largest pipes employed in the organ.

The exposed vertical pipes across the chancel area are a rank of pedal pipes, designed to point up the beauty of the Resurrection Window. The small horizontal pipes at the base of the window are a rank of pipes known as a Trompette En Chamade. These are installed horizontally out in the open to direct the sound of these brilliant pipes straight out into the nave of the church. Unencumbered by walls, other pipes, or screens, the fundamental sound of the stop and all its pure overtones sound above the full organ and give an indescribable lift to congregational singing, processions, fanfares, etc. This unique feature is the only one of its kind in this area.

The majority of the pipes are round and made of metal in varying mixtures of lead, zinc and tin. Other pipes are square in shape and built of wood.

The three keyboards are known as manuals. Each controls the Swell, Great and Choir divisions. The Pedal Organ is, of course, the keyboard played with the feet.

The white controls located in a row above the top manual are stop tablets which "couple" the various divisions of the organ together so that more than one division can be played on a single manual.

The round white elongated buttons arranged on each side of the manuals are known as draw knobs. Each one activates a rank (family) of pipes.

The small white buttons located under each of the manuals are thumb pistons and control a pre-set combination of stops. These enable the organist to set up any combination of stops by using the draw knobs, pressing a "setter" button, then the thumb piston; thereafter the organ will recall those stops automatically until changed.

Above the pedal keyboard are located three swell "shoes" which control the expression or volume of the Swell and Choir divisions which are enclosed. Expression is obtained by placing shades or shutters over a chamber opening and controlling the opening or closing of them as desired.

On each side of the swell shoes are foot controls known as toe studs. These perform the same function as the thumb pistons in controlling pre-set stop combinations.

The organ is designed in such a way as to give musical expression to the whole of the religious musical heritage. It is a work of art that can accommodate all periods and styles of music with authenticity. It will provide suitable choral accompaniment and organ music to complement the Message of the church. It will not only enhance our own worship services but will bring cultural opportunities in the field of great music to our entire community. To this end we dedicate our organ that its music may witness to the Glory of God.

Award of Contract—October 28, 1966

Organ Installation—February 5, 1968 - February 24, 1968

Voicing and Finishing—February 26, 1968 - April 4, 1968

First used—Easter—April 14, 1968

• GREAT •

	Pipes		Pipes
*16' Quintaton	61	2' Waldflöte	61
8' Prinzipal	61	Sesquialtera (II Rks.)	122
8' Bordun	61	Mixtur (IV Rks.)	244
8' Gemshorn	61	Cymbel (IV Rks.)	244
4' Oktav	61	*Chimes	
4' Zauberflöte	61	8' Trompette En Chamade (T.C.) Keys only	

• SWELL •

	Pipes		Pipes
16' Contra Viola	68	16' Contre Hautbois	68
8' Rohrflöte	68	8' Trompette	68
8' Geigen Principal	68	8' Hautbois	12
8' Viola Pomposa	12	8' Trompette En Chamade (T.C.)	
8' Viola Celeste	68	Keys only	
4' Prestant	68	4' Clairon	68
4' Flute Harmonique	68	Tremulant	
2' Nachthorn	61		
Carillon (II Rks.)	136		
Plein Jeu (III-IV Rks.)	226		

• CHOIR •

	Pipes		Pipes
8' Gedecktpommer	61	1' Oktav	61
8' Silver Flute	68	8' Krummhorn	61
8' Flute Celeste (T.C.)	56	Tremulant	
4' Spitzprinzipal	61	8' Trompette En Chamade	
4' Koppelflöte	61	(T.C.) Keys only	49
2' Prinzipal	61		
1 1/3 Nasat	61		

• PEDAL •

	Pipes		Pipes
32' Resultant		*4' Spillflöte	
16' Kontrabass	32	Mixtur (III Rks.)	96
16' Contra Viola (Swell)		*2' Blockflöte	
16' Bordun	32	32' Contre Basson	12
*16' Quintaton (Great)		16' Bombarde	32
8' Prinzipal	32	16' Contre Hautbois (Swell)	
8' Viola (Swell)		8' Bombarde	12
8' Rohrbordun (Swell)		8' Krummhorn (Choir)	
4' Choralbass	32	4' Krummhorn (Choir)	

*Prepared for Stops

Aeolian-Skinner Organ Company

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