

Morning Worship — November 13, 1988

Organ Dedication Sunday

Preparation for Worship

Worshippers are requested to read Psalm 150 and to meditate on it and the words of "From All That Dwell Below the Skies," which is found on page 373 of *The Worshipbook*.

Welcome and Announcements**

Choral Introit

*Doxology and "America" (Page 476, Verse 4, in *The Worshipbook*)

*Invocation and Lord's Prayer

*The Apostles' Creed

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Presentation of the Organ to the Congregation

Casavant Freres — The Organ Committee — III Century Committee

Board of Trustees — The Session — The Minister of Music for the Congregation

The New Instrument Replaces the Old

"The Church's One Foundation is Jesus Christ Her Lord"

(The hymn will be played on the Allen Electronic Organ. Variations on the hymn will be played on the Casavant Pipe Organ. The choir will sing the first two stanzas of the hymn, No. 582. The congregation will stand and sing the final two stanzas of the hymn.)

*The Litany of Dedication

Leader: O magnify the Lord with me, and let us exalt His name together.

Response: Let us enter into His gates with thanksgiving and into His courts with praise.

Leader: Eternal Spirit, from Whom stream all things excellent in man and nature, and in Whose sanctuary strength and beauty dwell, we worship Thee. Lift up our hearts above the harsh confusions of our time, above its din and clamor, and here refresh our souls with harmony and praise.

Response: Praise God in His sanctuary; praise Him with stringed instruments and organs.

Leader: For all makers of melody, who have taught us to rejoice in song and have lifted our spirits in hymns of gratitude and praise, we thank Thee. Here in Thy sanctuary may music give our spirits wings, until above life's discords we hear the voices of the heavenly host, singing "Hallelujah. The Lord God Omnipotent reigneth."

Response: Let everything that hath breath praise the Lord. Praise ye the Lord!

Leader: O God of grace, grant that this instrument for Thy praise, which we now dedicate, may minister to the strengthening of our faith. Here in Thy sanctuary may we be reassured that life is not all dissonance and turmoil. Here may the beauty of the Lord, our God, be upon us.

Response: O sing unto the Lord a new song; sing unto the Lord, all the earth.

Leader: Upon this congregation of Thy people we beseech Thy blessing. May the outward harmony, with which here we worship Thee, be reflected in our daily lives — in the loveliness of friendship, in fraternal concord, and in good will that heals the hurts of people and quiets their hostilities.

Response: In psalms and hymns and spiritual songs may we sing, making melody in our hearts to the Lord.

Leader: Especially we pray that since many lives are beset with hardship and our wayward spirits find duty difficult, we may here discover also the gladness of Christ's discipleship. Here may the God of hope fill us with all joy and peace in believing, until we serve the Lord with gladness and come before His presence with singing. So comfort the sorrowful, lift up the discouraged, renew the fainthearted, and teach us to say: The Lord is our strength and our song.

Response: O come, let us sing unto the Lord; let us make a joyful noise to the Rock of our salvation. Let us come before His presence with thanksgiving, and make a joyful noise unto Him with psalms.

Leader: As we remember our Master and His first disciples, of whom it is written, "When they had sung an hymn, they went out into the Mount of Olives," we too, being strengthened by thy Spirit, would be made ready for our difficult tomorrows. Let not our worship here be an escape from life, but a preparation for life. Here may we be so compassed about with songs of deliverance that tomorrow we may be able to do what we ought to do and to stand what we must endure.

Response: Wait on the Lord; be of good courage, and He shall strengthen thine heart. Wait, I say, on the Lord.

AMEN

The Organ Through The Years

The Children's Message

The Music of Remembrance

In memory of Howard Noble, member of the Organ Committee, and those other members of the congregation who have helped make the organ a reality but who listen today to the perfect music of heaven.

"Come Sweetest Death, Come Blessed Rest" J.S. Bach (Fox)

The Offering

The Musical Offering

"The Old Hundredth Psalm Tune" R. Vaughn Williams

"I Need Thee Every Hour" Robert Lowry; Arr. Daniel Gawthrop

The Morning Prayer

A Hymn Sing Through the Years

Epiphany—We Three Kings

We three kings of Orient are;
Bearing gifts we traverse afar,
Field and fountain, moor and mountain,
Following yonder star.
O star of wonder, star of night,
Star with royal beauty bright,
Westward leading, still proceeding,
Guide us to Thy perfect Light.

Lent—When I Survey the Wondrous Cross

When I survey the wondrous cross
On which the Prince of Glory died,
My richest gain I count but loss,
And pour contempt on all my pride.

Easter—Jesus Christ is Risen Today

Jesus Christ is risen today, Alleluia!
Our triumphant holy day, Alleluia!
Who did once, upon the cross, Alleluia!
Suffer to redeem our loss. Alleluia!

Pentecost—Spirit of God, Descend Upon My Heart

Spirit of God, descend upon my heart;
Wean it from earth; through all its pulses move;
Stoop to my weakness, mighty as Thou art,
And make me love Thee as I ought to love.

Fourth of July—God of Our Fathers

God of our fathers, Whose almighty hand
Leads forth in beauty all the starry band
Of shining worlds in splendor through the skies,
Our grateful songs before Thy throne arise.

Labor Day—Come, Labor On

Come, labor on.
Who dares stand idle on the harvest plain
While all around him waves the golden grain?
And to each servant does the Master say,
“Go work today.”

Thanksgiving—We Gather Together

We gather together to ask the Lord's blessing;
He chastens and hastens His will to make known;
The wicked oppressing now cease from distressing,
Sing praises to His name, He forgets not His own.

Advent—O Come, O Come, Emmanuel

O come, O come, Emmanuel,
And ransom captive Israel,
That mourns in lonely exile here
Until the Son of God appear.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel!

Christmas—O Come, All Ye Faithful

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem!
Come and behold Him,
Born the King of angels!
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him, Christ the Lord!

The Organ As A Recital Instrument

“Toccata in D Minor”	J.S. Bach
“Elevation”	Marcel Dupré
“Marche”	Richard Purvis

The Benediction

The Postlude

“Voluntary on ‘Harwell’”	Robert Elmore
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(Hark! Ten Thousand Harps and Voices)

*The congregation will stand

**Ushers will seat waiting worshipers.

A Pastoral Word

The use of musical instruments has been an important aspect of the worship of God since Old Testament times. It is appropriate, therefore, that our worship should be led in part by an instrument such as the organ, for the organ more than any other instrument reproduces the sounds of many instruments. It is necessary that the instrument be one of great beauty both in terms of its appearance and its sound, for beauty is a principal avenue of our approach to and experience of God. Because of its considerable cost, it is essential that the organ be testimony to responsible stewardship; that is, that it be designed and built to last for ten decades. As to its musical capacities, it is not to be primarily a concert instrument or, in fact, an instrument which in any way draws attention to itself or to those who play it or are accompanied by it. It must, for example, never be a distraction from worship but always subordinate to it. The organ is not to lead the congregation but, rather, to support and encourage it in its prayer and praise. Finally, the organ is not to be seen as a gift to God reserved exclusively for the use of those who gave it. God is best pleased when the gift of love offered is offered through the service of others. The organ must be used to bless as many others as possible, so to be a blessing to God. To the fulfillment of these ends, the Organ Committee of the First Presbyterian Church of Pittsburgh was charged. They have responded with the instrument first heard publicly this morning. The new organ is an organ of gentle and persuasive beauty, of power, but always with restraint. It fulfills the assignment given to the Committee. With the completion of its task, may the Organ Committee of the First Presbyterian Church know of the profound satisfaction and gratitude of the congregation whose mandate it accepted, and the blessing of God whose glory and sovereignty it held uppermost in its love and labors.



Organ Committee Members

(in order of leadership in this service)

Mr. James Bowman, chr.

Mrs. Jean Davis

Mr. William Nelson

Mr. Paul Pyeritz

Mr. Thomas Mulroy

Mrs. Alma Noble

Miss Faye Smith

Philip R. Aley, Minister of Music

Allen Langord

Allen Langord grew up in Mt. Lebanon where his interests were in astronomy and music. He built a telescope when he was nine, and constructed a pipe organ before he was twelve. Early piano study with Martin Miessler led to organ lessons with Walter Fawcett. The Knoxville United Presbyterian Church offered him his first church organist position. Allen was thirteen.

Science and music have shaped and governed his entire life. His Senior high school yearbook picture was captioned by his peers "... a 'brain' with an extraordinary talent on the organ!"

A graduate of the Massachusetts Institute of Technology, he also developed during these student years a special and lasting friendship with the legendary virtuoso organist Virgil Fox, who soon became his musical mentor.

His MIT Thesis analyzed science in music as embodied in Aeolian-Skinner organs. This work of a young student still is often requested from the university library, because it is the only research done in situ on this world famous company. It is also regularly on display at MIT because of its uniqueness.

In his business career, Allen became Chief Executive of a high technology optical company. As its champion, he traveled the world in its behalf — always, of course, arranging to play organs and meet musicians.

In music, he is recognized as a distinguished church musician — organist, choir director, and orchestra conductor. Long ago, he committed to memory the vocal and complete orchestra scores of major oratorios, and has conducted them in concerts for years using original orchestration and language to preserve musical impact.

In 1985 he resigned from the church he had served for fifteen years in the Boston area. A slow process of musical introspection began. This involved reading, attendance at concerts of many different orchestras and conductors (European and American), a critical review of current piano, violin and vocal performing artists, a great deal of conversation and reflective thinking, and, importantly, a total rest from the organ with no playing for practice or performance at all.

His objective was preparation to 'deliver' finally on words of strong direction given while he was still in his twenties. These words, penned on a personal photograph sent to him are... "To Allen, who one day must *finish* his double career!" (*signed*), Virgil.

Allen's appearance here at this Dedication is the first time in three years he has been at the organ for a church service and concert. Appropriately, he is back in the city of his birth, where he first discovered the joy in church music and the organ, and where he is once again among lifelong friends.

The Organ

	FEET	PIPES		FEET	PIPES	
Grand Orgue (II)			Choeur I			
1. Violonbasse (Extension of #3, in façade, polished zinc)	16	12	46. Flûte majeure	8	61	
2. Montre	8	61	47. Salicional (Haskell basses)	8	61	
3. Violin	8	61	48. Flûtes célestes (II ranks)	8	110	
4. Flûte harmonique (1 to 12 from #5)	8	49	49. Salicet	4	61	
5. Flûte à cheminée	8	61	50. Flûte à cheminée	4	61	
6. Prestant	4	61	51. Principal italien	2	61	
7. Flûte	4	61	52. Quinte	1-1/3	61	
8. Doublette	2	61	53. Petite fourniture	III	183	
9. Cornet (MA, mounted)	V	200	54. Petite trompette	8	61	
10. Grande fourniture	II-III	171	Tremblant			
11. Fourniture	V	305	55. Trompette royale (Hooded)	8	61	
12. Bombarde (1 to 12, half-length)	16	61	Choeur 16			
13. Trompette	8	61	Choeur Unison Off			
Grand Orgue Unison Off			Choeur 4			
14. Trompette-en-chamade (Polished copper)	8	61	56. Trompette-en-chamade (Grand Orgue)	8	—	
15. Trompette royale (Choeur)	8	—				
Chimes						
Recit III			Pedale			
16. Bourdon (Wood, extension of #18)	16	12	57. Soubasse (Electronic, ext. of #61)	32	—	
17. Principal	8	61	58. Contre bourdon (Electron., ext. of #62)	32	—	
18. Cor de nuit	8	61	59. Montre (Extension of #63)	16	12	
19. Voix de gambe	8	61	60. Violonbasse (Grand Orgue)	16	—	
20. Voix céleste (GG)	8	54	61. Soubasse	16	32	
21. Octave	4	61	62. Bourdon (Récit)	16	—	
22. Flûte octaviante	4	61	63. Octavebasse	8	32	
23. Nazard	2-2/3	61	64. Flûte bouchée (Extension of #61)	8	12	
24. Octavin	2	61	65. Bourdon (Récit)	8	—	
25. Tierce	1-3/5	61	66. Octave	4	32	
26. Plein jeu	V	305	67. Flûte	4	32	
27. Basson-hautbois (L/2, ext. of #29)	16	12	68. Flûte (Extension of #67)	2	12	
28. Trompette harmonique	8	61	69. Mixture	V	160	
29. Hautbois	8	61	70. Contre Bombarde (L/2, ext. of #71)	32	12	
30. Voix humaine	8	61	71. Bombarde	16	32	
31. Clairon harmonique	4	61	72. Basson-hautbois (Récit)	16	—	
Tremblant			73. Trompette-en-chamade (Grand Orgue)	8	—	
Positif IV			74. Trompette royale (Choeur)	8	—	
32. Montre	8	61	75. Trompette (Extension of #71)	8	12	
33. Bourdon	8	61	76. Hautbois (Récit)	4	—	
34. Prestant	4	61	77. Douçaine (Positif)	4	—	
35. Flûte à fuseau	4	61				
36. Nazard	2-2/3	61				
37. Quarte de nazard	2	61				
38. Tierce	1-3/5	61				
39. Fourniture	III	183				
40. Cymbale	II	122				
41. Douçaine	8	61				
Tremblant						
Positif Unison Off						
42. Trompette-en-chamade (TC) (Grand Orgue)	16	—				
43. Trompette-en-chamade (Grand Orgue)	8	—				
44. Trompette-en-chamade (Grand Orgue)	4	—				
45. Trompette royale (Choeur)	8	—				
			Analysis			
			<i>Independent</i>			
			<i>stops</i>	<i>Ranks</i>	<i>Pipes</i>	
			Grand Orgue	13	23	1286
			Récit	14	18	1115
			Positif	10	13	793
			Choeur	10	13	781
			Pédale	6	10	380
			Total	53	77	4355