



The Service of Dedication

of

The Sanctuary Organ

The First Presbyterian Church

Morristown, Tennessee

Friday, May 11, 1973

8:15 p.m.

MARGIE ROBERTS JOHNSON, ORGANIST

Ministers: Pitser M. Lyons III

John E. Pitzer

Director of Music: Jerold C. Teachey

THE DEDICATION

The Call to Worship and The Invocation

Dr. Lyons

The Hymn: No. 568

Mit Freuden Zart

“Sing Praise to God Who Reigns Above”

The Dedication

Minister: Dear Friends, forasmuch as God has put into our hearts the desire to dedicate this instrument of music as an aid to our worship of Him, it is right that we should now set it apart to the holy use for which it was designed.

In the faith of our God, who does entrust to mankind the skill to transpose discord into harmony,

People: We dedicate this organ.

Minister: To the transformation of man's anguish and destruction into channels of harmony and rhythms of peace,

People: We dedicate this organ.

Minister: To the attuning of our hearts to the voice of this noble instrument, that it may speak of goals undistorted, of possessions in perspective, of character enriched and evil overcome,

People: We dedicate this organ.

Minister: To our release from preferring what we know best, pretending that the old is always better than the new,

People: We dedicate this organ.

Minister: Accept, O Lord, this instrument of music in this holy place. May those who play it and those who sing with it offer their finest as if in your presence alone. In the name of Jesus Christ our Lord.

People: Amen.

THE RECITAL

I

Sonata VII

George Frideric Handel (1685-1759)

Grave

Allegro

Adagio

Allegro

This work is one of the three early Hallenser sonatas published about 1730. It was originally composed for transverse flute and continuo.

Penny Roberts Gerschefski, flutist

Lord Jesus Christ, Be Present Now (B.W.V. 655)

Johann Sebastian Bach
(1685-1750)

Bach was occupied with the completion of the Eighteen Large Chorales during the last weeks of his life, but at least twelve of them are revisions of earlier works, written while he was serving as organist at the court of Duke Wilhelm Ernst in Weimar. This chorale is a cheerful, fast-moving trio. The motive used in the contrapuntal play of the two upper voices is taken from the first notes of the chorale melody, which also appears in the pedal near the end of the piece.

Prelude and Fugue in D Major (B.W.V. 532)

Johann Sebastian Bach

This work is notorious for its difficulty, demanding that the organist use both hands and the pedal with complete accuracy. The first section of the prelude is an Alla Breve, introduced by an ascending scale in the pedal; this is followed by an Adagio section where the double pedal is used very effectively in a series of overlapping harmonies. The fugue which follows has been described as one of the most dazzlingly beautiful of all the master's organ works.

Intermission

II

Sonata III

Hermann Schroeder (b. 1904)

Maestoso

Andante

Allegro Rubato

Schroeder was appointed organist at the Cathedral in Trier, Germany in 1938 and became director of the Trier School of Music in 1940. His compositions range from folk music to opera and from string trios to symphonies. This sonata, composed in 1969, contrasts the brilliance and energy of the first and third movements with a tranquil and warm second movement.

III

Scherzetto

Louis Vierne (1870-1937)

This dance-like piece was an improvisation by the great organ virtuoso Vierne, who was born blind. He studied at the Paris Conservatory under Franck and Widor and was appointed organist of Notre Dame in 1900. The Scherzetto is one of a collection of 24 Pieces in Free Style.

Cortege et Litanie

Marcel Dupre (1886-1971)

Dupre gave his first public performance when he was ten years old and won first prizes at the Paris Conservatory for piano in 1905 and for organ in 1907. The Cortege et Litanie was published in 1921. The motive of the Litanie is first heard in a single line which is increasingly interwoven with the melody of the Cortege. As the piece ends, every stop on the organ is used to create a climax of sounds and textures.

The audience is invited to remain for a reception on the lawn following the recital.

THE ORGAN

The Schantz organ is manufactured by highly skilled craftsmen in the Orrville, Ohio factory. This instrument consists of four divisions: Great (exposed pipes), Swell and Choir (under expression) and Pedal. The console houses the actual playing mechanism which reveals three keyboards of 61 notes each and the pedal board of 32 pedals. Briefly, each pipe seated on the wind chest corresponds to one key on the keyboards or pedal board. Through a complicated network of wiring relays, the air from the wind chest is allowed to pass through a particular pipe as the corresponding key is depressed.

The specifications indicate the ranks of pipes which comprise the organ. There are 40 ranks. The organ is the result of many months of thoughtful consideration and planning. Special congratulations are due the organ committee, Mr. Don H. Culley, Jr., Mrs. Jack J. Britton, Mrs. Eldon A. Pearson, and Mr. G.S. Webb, who worked in conjunction with Mrs. Johnson and with the Schantz representative, Mr. Alfred Lunsford, of Knoxville. Our instrument is the realization of a hope for an organ which will serve the total musical needs of our congregation in the years ahead.

SPECIFICATIONS: SCHANTZ ORGAN, ORRVILLE, OHIO 1973

GREAT ORGAN

16'	Quintaton	61 pipes
8'	Principal	61 pipes
8'	Bordun	61 pipes
4'	Octave	61 pipes
4'	Waldfloete	61 pipes
2'	Super octave	61 pipes
IV	Mixture	244 pipes
	Chimes	

CHOIR ORGAN

8'	Holzgedeckt	61 pipes
8'	Erzähler	61 pipes
4'	Koppelfloete	61 pipes
2 2/3'	Nasat	61 pipes
2'	Principal	61 pipes
1 3/5'	Terz	61 pipes
1 1/3'	Quint	61 pipes
III	Scharf	183 pipes
8'	Krummhorn	61 pipes
	Tremolo (electric)	

COUPLERS

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

PISTONS

Great 1, 2, 3, 4, 5
 Swell 1, 2, 3, 4, 5
 Choir 1, 2, 3, 4, 5
 Pedal (toe studs) 1, 2, 3, 4, 5
 General 1, 2, 3, 4, 5, 6
 General Cancel

SWELL ORGAN

8'	Flute a Cheminee	61 pipes
8'	Viole de Gamba	61 pipes
8' t.c.	Viole Celeste	49 pipes
4'	Prestant	61 pipes
4'	Flute Couverte	61 pipes
2'	Flute a Bec	61 pipes
III	Plein Jeu	183 pipes
16'	Basson	61 pipes
8'	Trompette	61 pipes
8'	Basson	12 pipes (extension)
4'	Clarion	61 pipes
	Tremolo (electric)	

PEDAL ORGAN

16'	Principal	32 pipes
16'	Bordun	32 pipes
16'	Quintation (Great)	32 pipes (extension)
8'	Octave	32 pipes
8'	Bordun	12 pipes (extension)
8'	Quintaton (Great)	32 pipes (extension)
4'	Choral bass	32 pipes
4'	Flute	12 pipes (extension)
II	Mixture	64 pipes
16'	Posaune	32 pipes
16'	Basson (Swell)	32 pipes (extension)
8'	Trompette	12 pipes (extension)
4'	Basson (Swell)	32 pipes (extension)

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

TOE STUDS

Full Organ Reversible
 Great to Pedal Reversible
 Swell to Pedal Reversible
 Choir to Pedal Reversible
 Duplicating general pistons 1, 2, 3, 4, 5, 6
 Duplicating pedal pistons 1, 2, 3, 4, 5