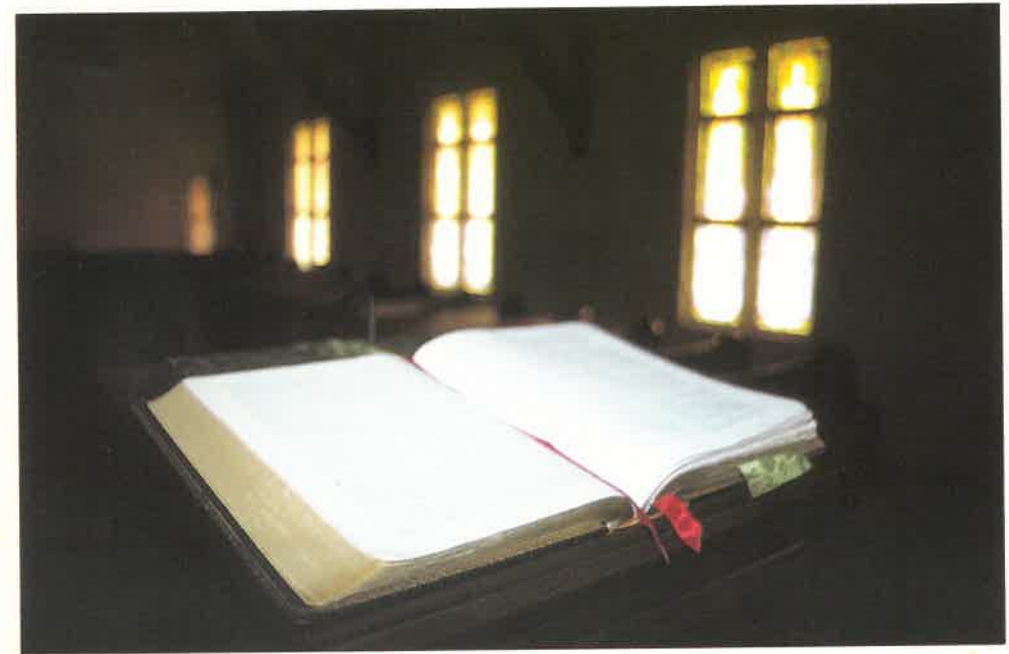


*We have an obligation to witness to Christ. We have a new opportunity to respond in faith. What is the legacy we will leave?*

A DREAM FOR THE FUTURE...  
A VISION WHOSE TIME HAS COME..



*"And it shall come to pass afterward, that I will pour out my spirit upon all flesh; and your sons and your daughters shall prophesy, your old men shall dream dreams, your young men shall see visions."*

*Joel 2:28*

THE ORDER OF WORSHIP  
FOR THE  
CONSECRATION OF THE SANCTUARY  
AND EDUCATION BUILDING

MAY 7, 1995

**ORDER OF WORSHIP**

**CALL TO WORSHIP**

Psalm 150

Leader: Praise the Lord;  
Praise God in his sanctuary;  
*People: Praise him in his mighty firmament!*  
Leader: Praise him for his mighty deeds;  
*People: Praise him according to his exceeding greatness!*  
Leader: Praise him with trumpet sound;  
*People: Praise him with lute and harp!*  
Leader: Praise him with timbrel and dance;  
*People: Praise him with strings and pipe!*  
Leader: Praise him with sounding cymbals!  
*People: Praise him with loud clashing cymbals!*  
Leader: Let everything that breathes praise the Lord!  
*All: Praise the Lord!*

**\* INVOCATION**

**\*LITANY OF DEDICATION**

Leader: We assemble here with the purpose of dedicating this organ for the service and worship of Almighty God. To the glory of God, author of all goodness and beauty, giver of all skill of mind and hand,  
*People: We dedicate this organ.*  
Leader: With faith in our Lord Jesus Christ, who has inspired us to offer praise through our best in music and song,  
*People: We dedicate this organ.*  
Leader: Moved by the Holy Spirit, our guide in the worship of God and our helper in the understanding of truth and beauty,  
*People: We dedicate this organ.*  
Leader: To an appreciation of the great doxologies of the Church, and to the development of the language of praise which belongs both to earth and heaven,  
*People: We dedicate this organ.*  
Leader: To the joy of weddings, to thanksgiving on festive occasions, and to such inspiration in the service of song that all people may praise the Lord,  
*People: We dedicate this organ.*  
Leader: To kindle the flame of devotion, that the people of God who assemble here may worship God in spirit and truth,  
*People: We dedicate this organ.*  
Leader: To raise the melody of song and hymn and spiritual song in such a way that all may go forth from this house of God with high resolve to do God's holy will,  
*People: We dedicate this organ.*  
Leader: To the healing of life's discords, and the revealing of the hidden sounds of harmony; to the comforting of the sorrowful; to the humbling of the heart before the eternal mysteries of God and the lifting up of the soul to abiding beauty and joy by the Gospel of God's infinite love for sinners,  
*People: We dedicate this organ.*  
Leader: In the name of the Father, the Son, and the Holy Spirit, we dedicate this organ,  
*All: And dedicate ourselves anew to your worship and service, and to the sharing of your gracious love with all people.*

**SCRIPTURE**

Acts 2 : 1-2

**DEDICATORY RECITAL**

Dr. John H. Roark

**\*BENEDICTION**

## DEDICATORY ORGAN RECITAL

**DR. JOHN H. ROARK, organist**

|   |   |
|---|---|
| “Processional Entry for Festival Occasions” .....       | Richard Strauss<br>(Austrian, 1864-1949)              |
| “Concerto in G Major” (Opus 4) .....                    | George Frederic Handel<br>(German/English, 1685-1759) |
| Adagio and Andante                                      |   |
| “Toccat, Adagio, and Fugue in C Major” .....            | Johann Sebastian Bach<br>(German, 1685-1750)          |
| Two selections from “Organ Mass for the Convents” ..... | Francois Couperin                                     |
| X. “Couplet with the Cromorne in the tenor” .....       | (French, 1668-1733)                                   |
| XV. “Offertory for full organ”                          |   |
| Hymn preludes for the Christian year                    |   |
| 1. “Praise to the Lord, the Almighty” .....             | Max Drischner<br>(early 20th century German)          |
| 2. “Praise to the Lord, the Almighty” .....             | Martin Shaw<br>(mid-20th century English)             |
| 3. “What Child Is This?” .....                          | Richard Purvis<br>(mid-20th century American)         |
| 4. “Good Christian Men, Rejoice” .....                  | Paul Manz<br>(contemporary American)                  |
| 5. “O Sacred Head, Now Wounded” .....                   | Johannes Brahms<br>(German, 1833-1898)                |
| 6. “Guide Me, O Thou Great Jehovah” .....               | Paul Manz<br>(contemporary American)                  |
| “Adagio for Strings” .....                              | Samuel Barber<br>(American, 1905-1990)                |
| Improvisation on suggested hymn-tunes                   |   |
| “Aria” .....  | Charles Callahan<br>(contemporary American)           |
| “Sonata I in D Minor” .....                             | Alexandre Guilmant                                    |
| III. ‘Final’ (Allegro assai)                            | (French, 1837-1911)                                   |

(Applause is always an appropriate sign of appreciation. Please hold applause until the end of the recital.)

## ORGAN SPECIFICATIONS

### GREAT ORGAN (Unenclosed)

|                      |           |
|----------------------|-----------|
| 16’ Pommer           | 61 pipes  |
| 8’ Principal         | 61 pipes  |
| 8’ Bordun            | 61 pipes  |
| 8’ Gemshorn          | (Swell)   |
| 8’ Gemshorn Celeste  | (Swell)   |
| 4’ Octave            | 61 pipes  |
| 4’ Gedackt           | 24 pipes  |
| 2’ Super Octave      | 61 pipes  |
| IVrks. Mixture       | 244 pipes |
| 8’ Trompete          | 61 pipes  |
| 8’ Cromorne          | 61 pipes  |
| 8’ Trompette de Fete | 61 pipes  |
| Chimes               | 25 notes  |
| Zimbelstern          | 9 bells   |

(The two 32’ stops and the chimes are electronically produced.)

### PEDAL ORGAN

|                      |          |
|----------------------|----------|
| 32’ Untersatz        | 32 notes |
| 16’ Principal        | 32 pipes |
| 16’ Pommer           | (Great)  |
| 16’ Rohrbass         | (Swell)  |
| 8’ Octave            | 12 pipes |
| 8’ Rohrflote         | (Swell)  |
| 4’ Choralbass        | 32 pipes |
| 4’ Gedackt           | (Great)  |
| IIIrks. Mixture      | 96 pipes |
| 32’ Kontra Posaune   | 32 notes |
| 16’ Posaune          | 12 pipes |
| 16’ Basson           | (Swell)  |
| 8’ Trompette de Fete | (Great)  |
| 8’ Trompete          | (Great)  |
| 4’ Klarine           | (Great)  |
| 4’ Cromorne          | (Great)  |

2 Manuals

### SWELL ORGAN (Expressive)

|                      |           |
|----------------------|-----------|
| 16’ Rohrbass         | 12 pipes  |
| 8’ Principal         | 61 pipes  |
| 8’ Rohrflote         | 61 pipes  |
| 8’ Gemshorn          | 61 pipes  |
| 8’ Gemshorn Celeste  | 61 pipes  |
| 4’ Principal         | 61 pipes  |
| 4’ Spitzflote        | 61 pipes  |
| 2 2/3’ Nazard        | 61 pipes  |
| 2’ Blockflote        | 24 pipes  |
| 1 3/5’ Terz TC       | 49 pipes  |
| 1 1/3’ Klein Nasat   | 12 pipes  |
| IVrks. Plein Jeu     | 244 pipes |
| 16’ Basson           | 61 pipes  |
| 8’ Trompette de Fete | (Great)   |
| 8’ Trompette         | 61 pipes  |
| 8’ Hautbois          | 12 pipes  |
| 4’ Clairon           | 61 pipes  |
| Tremulant            |           |

### COUPLERS

|                |     |                |     |
|----------------|-----|----------------|-----|
| Swell to Great | 16’ | Swell to Swell | 16’ |
| Swell to Great | 8’  | Swell Unison   |     |
| Swell to Great | 4’  | Swell to Swell | 4’  |
| Great to Great | 4’  | Great to Pedal | 8’  |
| Swell to Pedal | 8’  |                |     |

### ADJUSTABLE COMBINATION PISTONS

(Solid state system - fully adjustable at console and visibly moving stops and couplers.)

- 8 Thumb pistons affecting the Great
- 8 Thumb pistons affecting the Swell
- 8 Toe pistons affecting the Pedal
- 12 General pistons affecting the entire organ and duplicated by toe studs
- 8 Memory levels for pistons and selector setter pistons

31 Ranks

1,903 pipes

## CONCERT ORGANIST - DR. JOHN H. ROARK

Dr. Roark is a native of Atlanta and completed undergraduate study at the University of Georgia, where he was a student of Music Department head and long-time organist-choirmaster of St. Luke's Episcopal Church in Atlanta, Dr. Hugh Hodgson. Following graduation he attended the Royal Hemish Conservatory in Antwerp, Belgium where he studied under Belgian organ virtuoso, Flor Peeters. He has completed additional study with many American artists, including Robert Shaw and Frederick Swann. Dr. Roark has earned Master's and Doctoral degrees from Columbia Theological Seminary and he is currently pastor of Buford Presbyterian Church in Buford, Georgia. In 1983 he was named music director and organist for the historic reuniting General Assembly of the Presbyterian Church in the USA. He continues his work as a recitalist, choral accompanist, and hymn festival leader. Dr. Roark is married to the former Margaret Head of Athens, Georgia, and they have two grown children and a new grandson.

## THE PIPE ORGAN

After many months of careful study and deliberation, the church's pipe organ committee approved the proposal of the Wicks Organ Company of Highland, Illinois for the 2-year project of designing, building and installing the instrument. Invaluable consultation and advice were given generously by Dr. John H. Roark and by Arthur Schlueter and the staff of Pipe Organ Sales & Service, Inc. Installation was directed by John Tanner. Pipe scaling and tonal finishing was done by noted voicer, Daniel Angerstein.

The pipes of the organ are fabricated of both metal and wood. The larger metal pipes in the facade are made of copper or zinc. Other metal pipes are predominantly of an alloy of tin and lead in varying proportions depending on their size and function, poured and formed at a temperature over 450 degrees Fahrenheit. The sheets of metal are planed to within a hundredth of an inch of the specified thickness for each pipe. Then the individual pipes are soldered and polished by hand. The pipes vary in pitch length from 32' to 3/8", the larger ones providing the low pitches and the smaller ones, the high. Skilled carpenters build wooden chests which hold all the pipes. In an electro-pneumatic pipe organ such as this, the tone is produced by air in the windchests entering a specific pipe which is activated by an electrical impulse when a key is struck. The console was also built by Wicks' master carpenters and features keys made of bone with rosewood sharps as well as drawknobs of rosewood and bone faces.

## PIPE ORGAN COMMITTEE

Louly Hay  
Pat Patrick  
Susan Riner

Cliff Frierson, organist  
Billy Wade, pastor  
John Roark, consultant

It roars louder than the lion of the desert, and it can draw out a thread of sound as fine as the locust spins at hot noon on his still tree-top. It imitates all instruments; it cheats the listener with the sound of singing choirs; it strives for a little purer note than can be strained from human throats, and emulates the host of heaven with its unearthly 'voice of angels.' Within its breast all the passions of humanity seem to reign in turn. It moans with the dull ache of grief, and cries with the sudden thrill of pain; it sighs, it shouts, it exults, it wails, it pleads, it trembles, it shudders, it threatens, it storms, it rages, it is soothed, it slumbers.

- Oliver Wendell Holmes

The pipe organ is given in memory of Sadie Greer Patrick and Lee Alvin Patrick  
by Mr. and Mrs. Joseph E. Patrick, Sr. and Mr. and Mrs. Joseph E. Patrick, Jr.

Soli Deo Gloria