

*Architecture,
Stained Glass
& Furnishings*



A SANCTUARY GUIDE

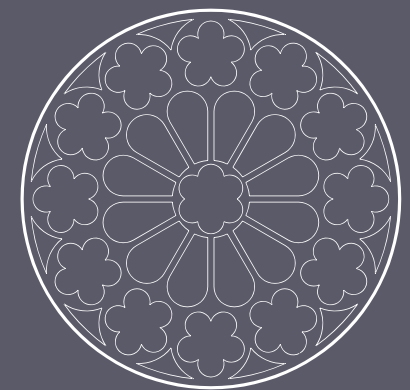


COVENANT
PRESBYTERIAN CHURCH



Covenant Presbyterian - Table of Contents

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*I was glad when
they said to me,
“Let us go to the
house of the LORD!”*

Psalm 122:1

Man's chief end is to glorify God, and to enjoy him forever.

So begins the Westminster Shorter Catechism, instructing us in our greatest duty and teaching us our greatest joy. The gathering together of God's people in worship, remembering both our duty and our joy, is central to the corporate life of Covenant Presbyterian Church. It is from the worship of the living God that we derive the passion and peace that sustains us in our life and ministry as Christians.

When constructing a place dedicated to assembling for worship, we have sought to speak of our priorities in built form. We have desired for our sanctuary to point to God's unchanging majesty, to his grace and faithfulness to his covenant people, and to the unutterable joy of coming into his presence. Without a doubt some of the sweetest praise ever raised comes from some of the rudest huts ever built. However, we also believe that how we build reflects what we treasure. Our congregation has been richly blessed, and we hope that as you see the institutions, houses, and businesses of our community, our place of worship is clearly a place of importance in our hearts. We pray that the resulting building is filled with hearts praising our triune God, and always serves as a reminder that all glory is to be to his name alone.



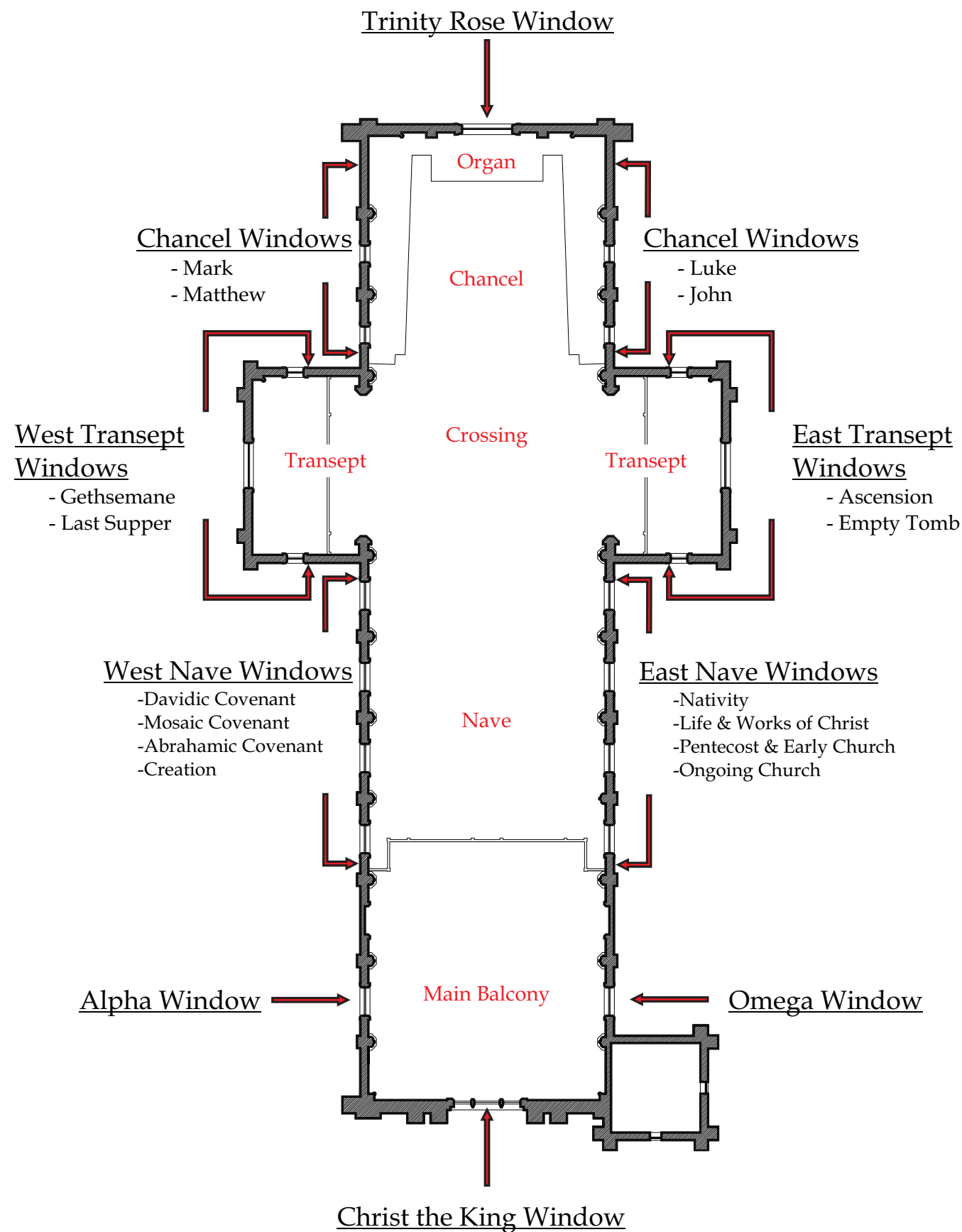
Gothic architecture, along with its various regional variations and revivals, has been a part of the vocabulary of church building for nearly a millennium. Gothic features rest upon even older foundations which reach back to the earliest years of Christianity. For all its variations over time and locale, the style consistently evokes a sense of permanence, of verticality, and of reverence which are fitting for a house of worship.

While the first associations with Gothic architecture are inevitably with the great medieval cathedrals, the style was also used for countless churches and chapels throughout Europe. Even as the Reformers spoke against the excesses and abuses of the medieval church, they also inherited and continued worship in these churches.

Centuries later, with worship still ringing within many of those walls, new churches sought to reconnect with the great stream of Christian history by creating sanctuaries in the neo-Gothic style. North American congregations during the 19th and early 20th centuries built churches whose interior features were informed by the principles of Protestant worship, but whose architectural appearance drew from the vocabulary of Gothic. The sanctuary at Covenant, though decades later than most of its forebears, continues this neo-Gothic tradition. Students of architectural history will quickly note that the building departs in many ways from the historic buildings of Europe. It was not the intent of the designers to re-create a particular building or regional style, but rather to be inspired by some of the greatest Gothic and neo-Gothic spaces to create a new building appropriate for Covenant's identity as a Reformed congregation in the 21st century.



Covenant Presbyterian Church - South Elevation



The floor plan above shows the clerestory level of the sanctuary, and the location of its 22 stained glass windows. These windows have been designed, crafted, and installed by Emmanuel Stained Glass Studio of Nashville.

Covenant's sanctuary is arranged in a cruciform (cross-shaped) plan following a tradition established early in Christianity's history. When the people come together in worship in the building, they are gathered in the shape of a cross. This symbolizes that Christians are called to become Christ-like, taking up their cross and following him. The area of the church that forms the long arm of the cross is referred to as the nave, the top arm is the chancel (or choir), and the side arms are the transepts. These areas all come together in the crossing.

In contrast to many of the historic Gothic churches, seating is placed in all four arms of the cross facing towards the crossing, where the pulpit, lectern, font, and table are located. This arrangement supports a Reformed understanding of worship where the Word is preached and the sacraments are celebrated amongst the people.

The Reformers' influence on worship is felt in more than just the arrangement of the furnishings. While the sanctuary may seem elaborate compared to many modern auditorium-based church buildings, the approach to ornament and decoration is actually a far more reserved take on the exuberance of the traditions of high Gothic. Symbolism and ornament are present, but rather than being used throughout the building, they are dedicated to highlighting the architectural elements associated with the preaching of the Word and the celebration of the sacraments. The stained glass seeks to avoid devotional imagery and instead follows a symbolic narrative centered on the telling of the gospel and God's faithfulness to the covenants given to his people. The backdrop to the chancel, rather than being a reredos highlighting an area reserved for the clergy, is instead dramatically reinterpreted in the form of the pipe organ - an instrument of worship supporting congregational participation in the service. Wood paneling and trim, carved stone, and similar elements have been designed with clean, simple lines reflecting our tradition's emphasis on creating restrained spaces focused on the hearing of the Word.

The resulting building strives to combine the monumentality and richness of the Gothic tradition with the decorum of the Puritan meetinghouse. It seeks to speak to our community of the unrestrained joy of worshiping the God of our salvation and the awe of being able to come into his presence. Where it is successful in these aspirations, it reflects who we aspire to be as the worshiping congregation of Covenant Presbyterian Church.

The Arrangement of the Stained Glass Windows

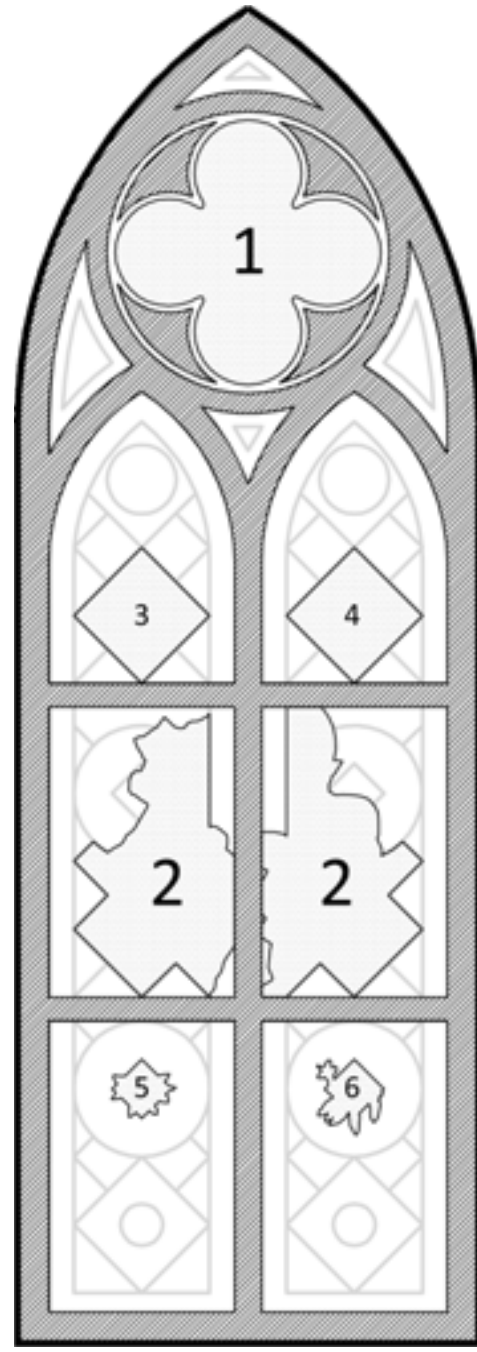
The symbols and design of the stained glass windows follow a narrative centered on God's faithfulness to the covenants given to his people, and the worship of our triune God. This narrative begins with the windows of the western nave, which tell of God's covenant promises to his people in Old Testament times. These windows point forward to the coming of Christ and his work at the cross, and are chronologically arranged to lead to the cross that hangs over the communion table. The windows of the western transept speak of Christ's fulfillment of these promises, and the institution of the celebration of the New Covenant. The chancel and crossing focus on the worship of our triune God and the celebration of Christ's victory at the cross. The eastern transept, paired opposite the western transept symbols of Christ's humiliation to accomplish our salvation, speaks of Christ's exaltation and victory. The windows of the eastern nave narrate the work of the earthly ministry of Christ and the establishment of his church, and are chronologically arranged to point forth to the end of the age. Above the main balcony, the Christ the King Window and the adjacent Alpha and Omega Windows speak of his sovereignty from the beginning to the end of the world.

The Creation Covenant - West Nave



- 1** Noah's ark on the waters, with a rainbow above. A dove brings an olive blossom, symbolizing the salvation of the waters receding.
- 2** Adam and Eve in the Garden of Eden.

- 3,4** Creation is divided into day and night, and God creates the sun, moon, and stars.
- 5** An apple blossom, symbolizing the fruit that Adam ate leading to the Fall.
- 6** An olive blossom, symbolizing the promise of redemption.

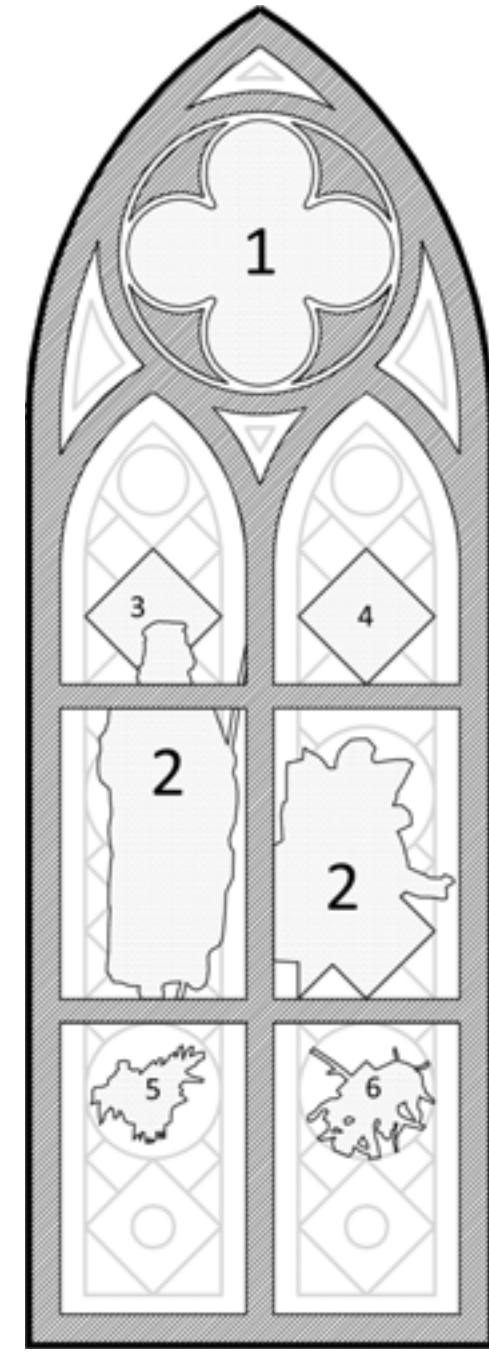


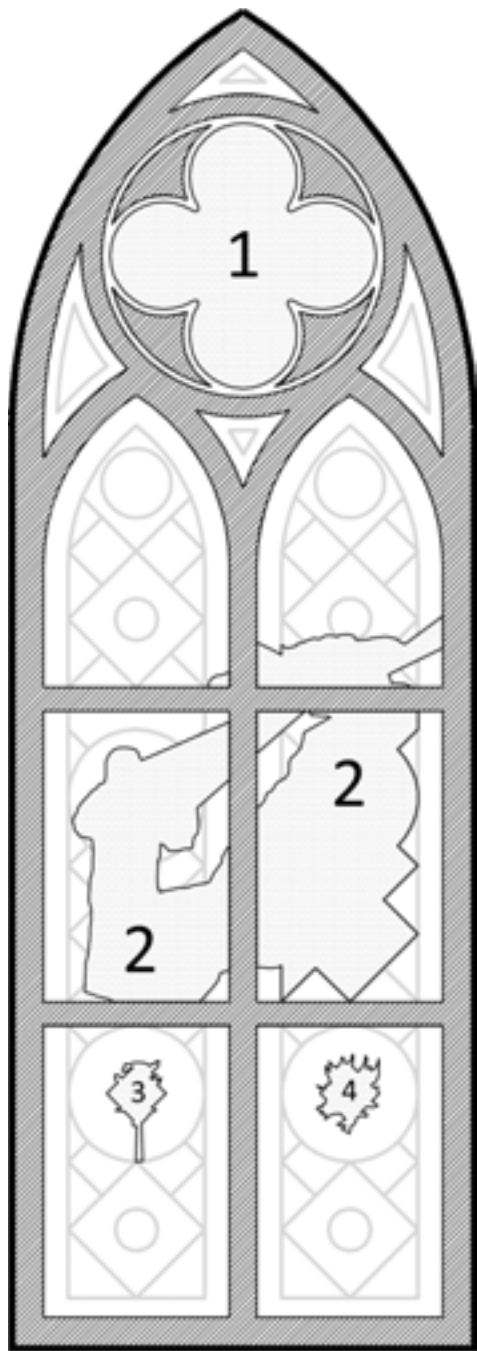
The Abrahamic Covenant - West Nave



- 1** A smoking firepot with flame, symbolizing how Abraham saw God walk between the pieces of the sacrifice and establish the covenant between them.
- 2** Abraham stands with a knife prepared to sacrifice his only son at the Lord's command. (The knife also reminds us of circumcision, given to Abraham as a sign of the covenant.)

- 3,4** Stars above a beach symbolize God's promise to make Abraham's descendants as numerous as the stars in the sky and the grains of sand on the shore.
- 5** A crown with a sheaf of grain and a cluster of grapes are the signs of Melchizedek, the priest-king of Jerusalem who blessed Abraham.
- 6** A ram caught in a thicket, the sacrifice that God provides for Abraham to spare his son Isaac.

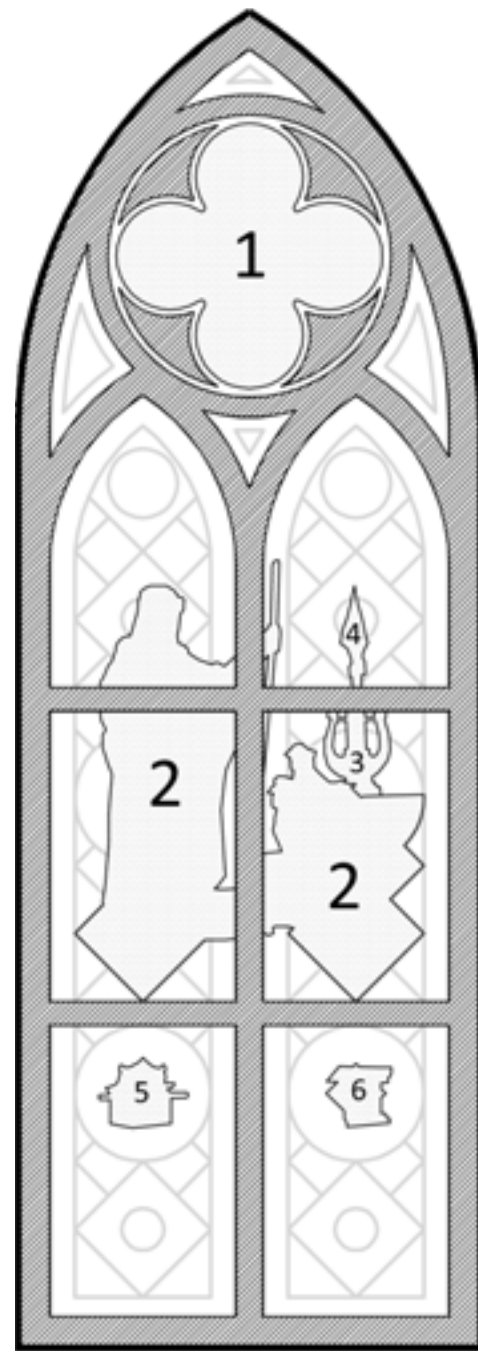




- | | |
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| <p>1 The Passover Lamb, symbolizing the redemption of Israel's firstborn through the sacrifice of a lamb without blemish.</p> <p>2 Moses stands before Mt. Sinai and the glory of the Lord, holding the tablets of the Law.</p> | <p>3 Aaron's rod, which turned into a snake before Pharaoh, and blossomed with almonds as a sign of God's favor. The rod symbolizes the establishment of the Israelite priesthood.</p> <p>4 The burning bush, from which the Lord spoke to Moses and revealed his covenant name.</p> |
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The Mosaic Covenant - West Nave



- | | |
|---|--|
| <p>1 The crown symbolizes the kingship granted to the house of David forever.</p> <p>2 A young David as a shepherd, caring for his sheep. At his feet is a slingshot with stones, as a reminder of his upcoming battle with Goliath.</p> <p>3 The harp represents David's praise to God, particularly in the Psalms.</p> | <p>4 A spear above the harp is a sign of God's providence and mercy, as God allows David to twice evade Saul's spear. It also foreshadows another spear that the Son of David will chose not to evade for our sake.</p> <p>5 The Ark of the Covenant symbolizes God's presence with Israel and with David's house.</p> <p>6 The temple, built by David's son Solomon, provides a physical home for the Ark with Israel.</p> |
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The Davidic Covenant - West Nave



The Last Supper

The West Transept Windows:

The windows of the west transept speak to Christ's fulfillment of God's promises to his people.

The symbols for the Transfiguration, Last Supper, and Gethsemane both look back to the covenant promises symbolized in the west nave windows and look forward to Christ's redemptive work at the cross.

From its position overlooking the table, the Last Supper Rose Window reminds us of the institution of the Lord's Supper by our Lord and Savior. Even as the windows of the west nave foreshadow the saving work of Christ, the Last Supper Window symbolizes Christ's fulfillment of the promises of the Old Testament and becoming the sacrifice for our sins.

To represent Christ being surrounded by the twelve apostles, the geometry of the window consists of a single circular element surrounded by twelve smaller panels.

In the center panel the bread and the wine are shown superimposed over the wheat and the grapes from which the elements are derived. The wheat and grapes first appear in the Abrahamic Covenant Window as the signs of Melchizedek, who prefigures Christ as our eternal priest and king.



The Transfiguration

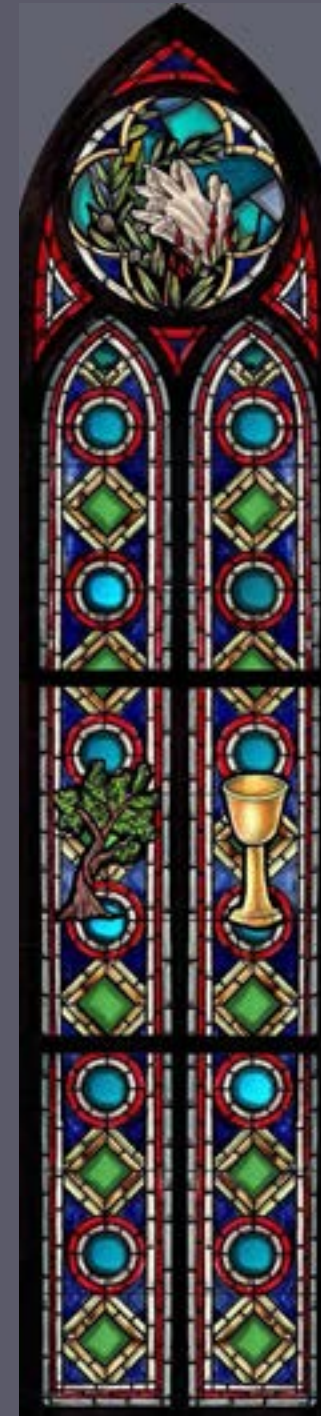
The Transfiguration Window serves to highlight the continuity in God's redemptive plan. The Transfiguration, with Christ's appearance between Moses and Elijah, speaks to Christ's coming fulfillment of the Law given to his people and emphasizes that his authority exceeds that of the greatest prophets. The window's position in the sanctuary, between the covenants of the Old Testament and the cross in the chancel, reminds us of this great truth.

In the top center quatrefoil, the Greek monogram Chi-Rho (the first two letters of the Greek word for Christ), represents Christ.

To the left and below the Chi-Rho monogram are two tablets, representing Moses by the Law given to him.

To the right of the tablets is a raven, representing Elijah by the means that the Lord used to sustain him.

The window is located opposite the cross from the Baptism of Christ Window. This location allows us to consider the two occasions in Christ's earthly ministry in which God the Father spoke from heaven about the Son - the first at the beginning of his ministry, and the second as he begins his journey to the cross.



Gethsemane

Located between the Last Supper and the Cross, the Gethsemane Window reminds us of the suffering of Christ as he took on human flesh to bear the penalty for our sins.

In the top quatrefoil can be seen a pair of praying hands, with droplets of blood. Surrounding the hands are olive branches (The Hebrew word for Gethsemane means "Olive-press"), and an olive tree is located below and to the left. The olive branch first appears in the clerestory windows as a symbol of redemption in the Creation Window (from the olive branch brought to Noah by the dove). The symbol reappears in this window both because of its association with Gethsemane and with the redemptive work of Christ heralded in his prayer to his Father at Gethsemane. In the center right is a chalice, representing the bitter cup that Christ asked be taken from him, but committed to drink at Gethsemane with the prayer, "Not my will, but thine be done."

The window is located opposite the cross from the Ascension Window. This location allows us to consider Christ's humiliation at Gethsemane in contrast with his exaltation following his victory over death and subsequent ascension, with each focused on his sacrifice on the cross.



Matthew

A angel, above an open Gospel book with a Star of David and a crown.

The Star of David symbolizes Matthew's particular focus as a Gospel to the Hebrews, and the crown tells Christ's fulfillment of the Old Testament promise of an eternal king over Israel.



Mark

A winged lion, above an open Gospel book with a quill and a passion cross (a cross where the end of each arm is a point).

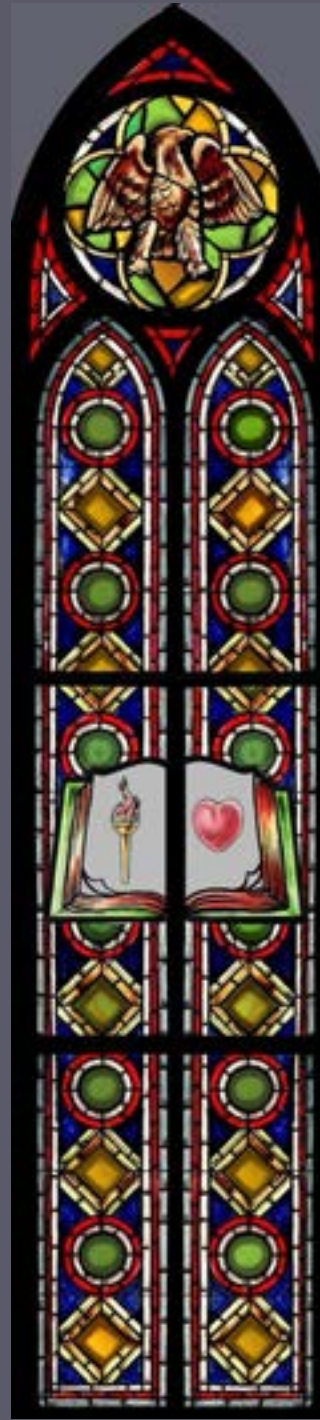
The quill reminds us that Mark was a scribe, and that scholars believe that his is the first written Gospel. Of the four Gospels, Mark's devotes the greatest percentage to the events of the passion, and the cross with nail points on the arms symbolizes Christ's sacrifice.



Luke

A winged ox, above an open Gospel book with a serpent-entwined rod and a horn of plenty.

The rod with the serpent, long associated with the medical profession, tells of Luke's profession as a doctor. As befits a doctor, Luke's Gospel has a particular focus on Christ's miracles of healing and caring for his people. The horn of plenty symbolizes Christ as the eternal source of health and abundance for his people.



John

A eagle, above an open Gospel book with a heart and a torch.

The heart symbolizes John's references to himself as "the disciple whom Jesus loved." The torch represents Christ as the Light of the World, a description set forth in the eighth chapter of John's Gospel.



Detail of Matthew Window

The four Gospel evangelists - Matthew, Mark, Luke and John - bear witness to the good news of Christ. The four lancet windows in the chancel, which surround the cross, remind us of these writers and the Gospels that they have given to the church.

In keeping with a tradition dating back to the early centuries of the church, the four evangelists are symbolized by the four winged creatures surrounding the throne in the Book of Revelation. These creatures can be seen in the top quatrefoil of each window.

In the center of each window is an open book, representing the evangelist's Gospel. On the pages of each book are two symbols - one that tells us something of the Gospel writer (located on the congregational side of the book) and one that tells us of Christ as he is particularly described in that evangelist's writings (located on the organ side of the book).

The windows are arranged in canonical order, beginning with Matthew nearest the pulpit, and continuing in a clockwise direction to John nearest the lectern.



The Rose Window above the chancel focuses on the telling of the triune nature of the God of the covenant, who is the God of both the Old and New Testaments, and the eternal author of salvation.

The Central Symbol:
The One God, the Trinity

A

Symbol of the Trinity with the Tetragrammaton

(The Tetragrammaton is the covenant name of God written in Hebrew Masoretic text. Including it with the symbol for the Trinity emphasizes the continuity of the God of the Old and New Covenants and that all three persons of the Godhead are "I Am.")

The Outer Cinquefoils:
Symbol for Each Person of the Trinity

B-1

God the Father:
The Hand of the Father descending from the clouds.

B-2

God the Holy Spirit:
The Descending Dove.

B-3

God the Son:
The Lamb of God.

The Outer Cinquefoils:
The Unity of Our Triune God

B-4,5,6

B-7,8,9

B-10,11,12

The remaining nine outer cinquefoils (itemized on the next page) speak about the nature of the three persons of the Trinity and the unity of our triune God. They do so by including three symbols for each person of the Godhead - one symbol for each of the three following themes:

God Reveals Himself to His People
God Reconciles His People to Himself
God Rules over His Creation

(These cinquefoils are labeled in yellow)
(These cinquefoils are labeled in purple)
(These cinquefoils are labeled in blue)

The three symbols for each person are located opposite the "main" symbol for that person. This causes all the symbols to be interspersed together in order to emphasize God's unity. (For example, the symbols for Christ are found at B-3, B-4, B-7, and B-10.)



A



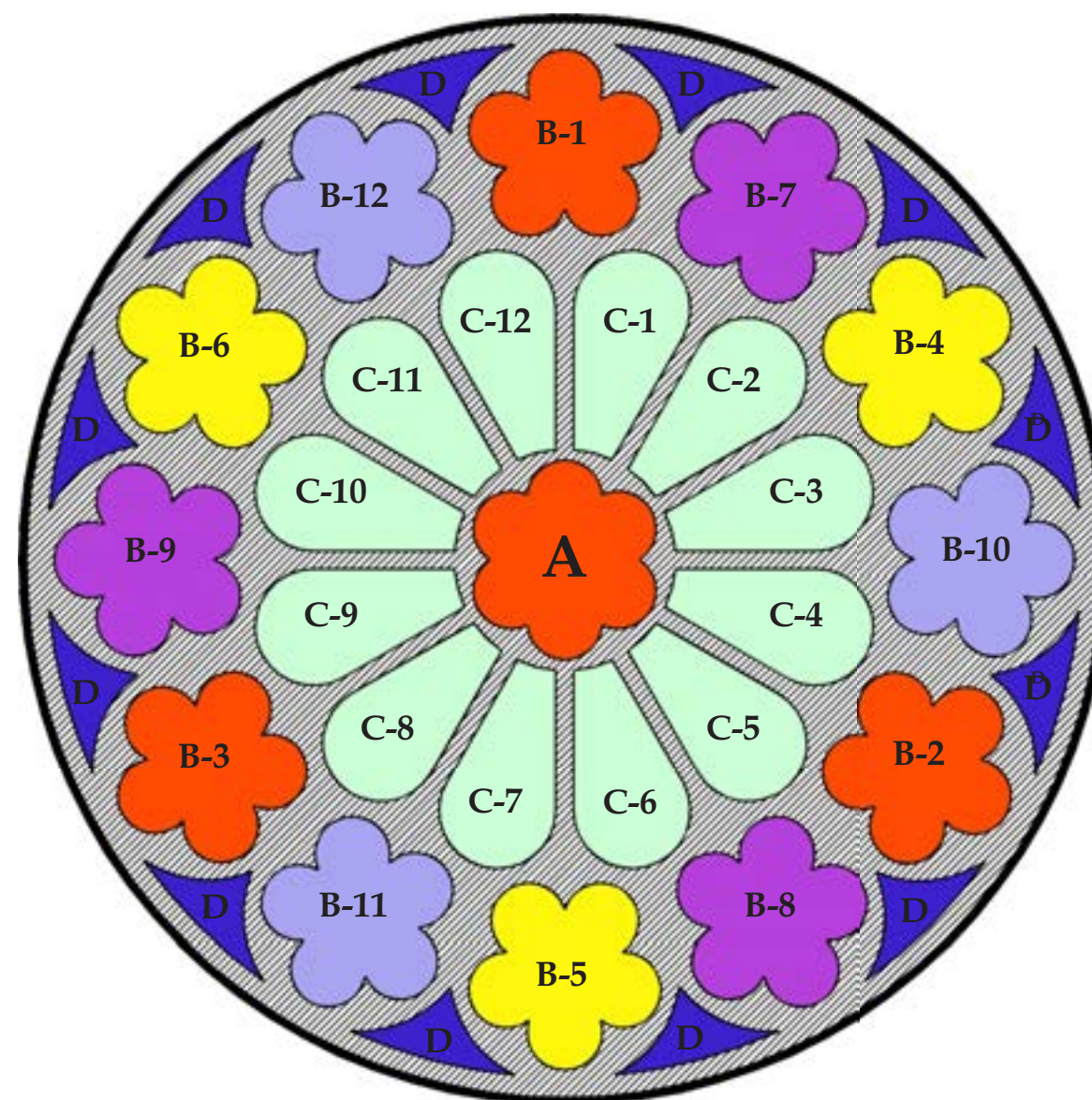
B-1



B-2



B-3



The Outer Cinquefoils:
God Reveals Himself to His People

- B-4** God the Son: **The Light of the World**
(The Son fulfills the Office of Prophet, proclaiming the truth to his people.)
- B-5** God the Father: **The Burning Bush**
(The Father reveals his covenant name to his people.)
- B-6** God the Holy Spirit: **The Flaming Sword**
(The Holy Spirit, through the Word, reveals his truth to his people within their hearts.)



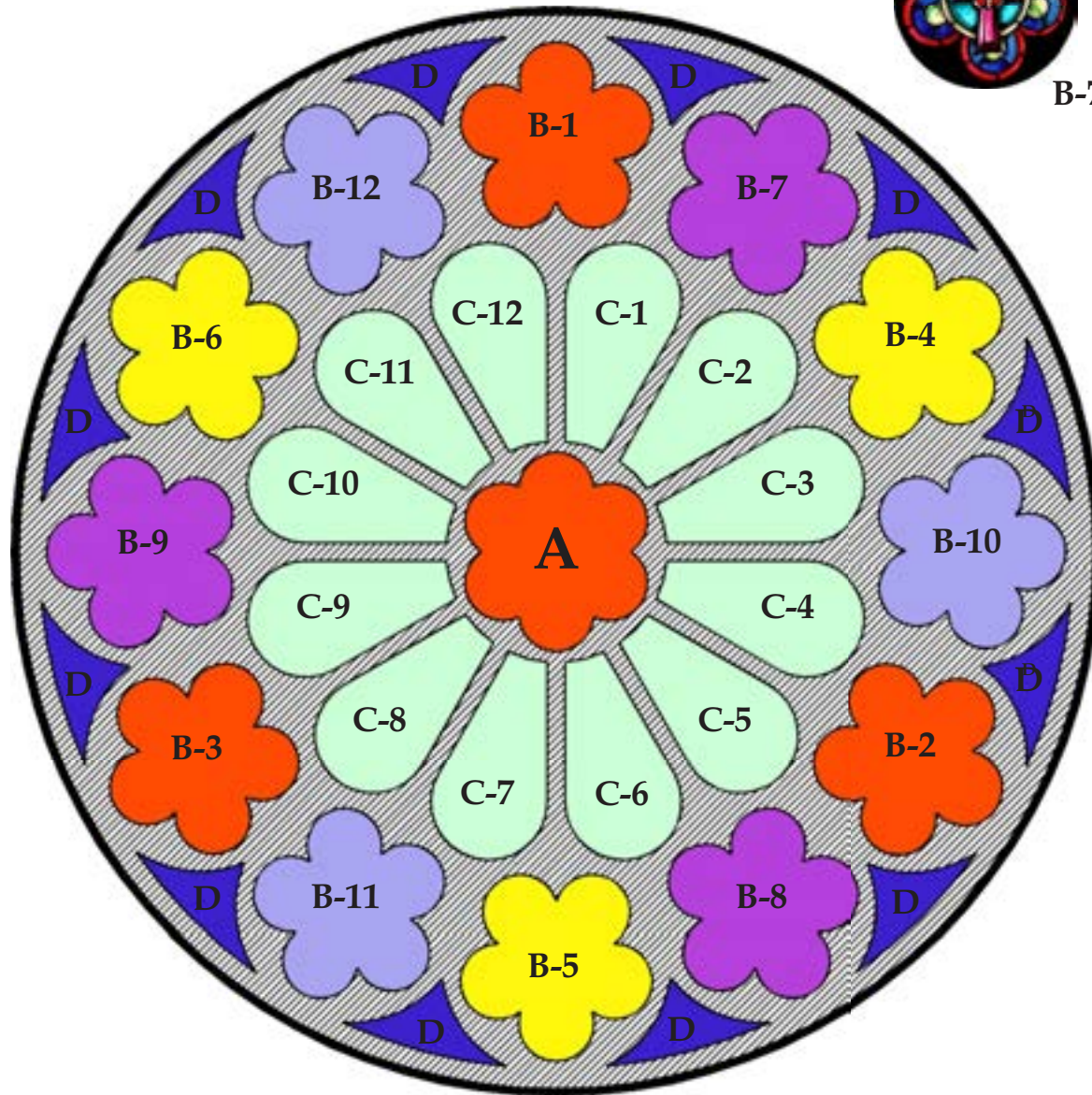
The Outer Cinquefoils:
God Reconciles His People to Himself

- B-7** God the Son: **The Cross**
(The Son fulfills the Office of Priest at the cross, fulfilling the Law and becoming the perfect sacrifice for his people.)
- B-8** God the Father: **The Ram's Horn/Mountain**
(The sacrifice given for Abraham, and the place-name that Abraham gave it, Jehovah-Jireh, or "God Will Provide.")
- B-9** God the Holy Spirit: **The Golden Censer**
(The Spirit constantly intercedes for us before the throne, transforming our prayers. In Revelation, the prayers of the people are offered to the Lord with incense in a golden censer.)



The Outer Cinquefoils:
God Rules over His Creation

- B-10** God the Son: **The Crown**
(The sign of the Son in the Office of King, being given power and dominion as the Lamb of God.)
- B-11** God the Father: **The All-Seeing Eye in an Orb**
(The all-seeing eye is a traditional symbol of the Father and his knowledge of all. Combining with an orb symbolizes this sovereign knowledge over the entire world.)
- B-12** God the Holy Spirit: **The Throne over a Heart**
(The Spirit dwells within us as Christians, and this symbol reminds us of our submission to God in our hearts.)



Inner "Petals" of the Rose and the Triangular Elements

Circling around the covenant name of God, the inner petals and outer triangles relate to the themes in the Christ the King Window from Revelation 22:1-4. The twelve healing crops of the tree of life are represented by twelve crops mentioned in Scripture, and the water of the river of life is represented by the blue in outer triangular elements.



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|  | C-1 Coriander
(Manna was said to resemble the seeds of coriander.) |  | C-7 Grapes
(Used to make the wine for the Lord's Supper.) |
|  | C-2 Barley
(A crop that feeds the poor in the story of Ruth.) |  | C-8 Wheat
(Used to make the bread for the Lord's Supper.) |
|  | C-3 Flax
(A crop that provides both food and clothing to the Israelites.) |  | C-9 Olives
(Symbolize redemption in the story of Noah and at the Mt. of Olives.) |
|  | C-4 Sweet Cane
(A food, but also part of the holy ointments used by the priests.) |  | C-10 Mustard
(A food that is also a symbol of the seed of faith.) |
|  | C-5 Lentils
(Among the foods brought to David and his men when they are "tired and hungry in the desert.") |  | C-11 Pomegranates
(Bronze pomegranates are used in the ornamentation of the temple.) |
|  | C-6 Figs
(A food and sign of abundance, Isaiah also uses it for healing.) |  | C-12 Almonds
(Aaron's staff sprouted with almonds to indicate God's favor.) |



The Empty Tomb

The East Transept Windows:

While the windows of the west transept focus on Christ's humiliation as he became a sacrifice for his people, the windows in the east transept focus on Christ's exaltation as he has defeated sin and death.

The symbols for the Baptism of Christ, the Empty Tomb, and the Ascension point to the victory of the cross.

In the center of the east transept is the Empty Tomb Window - the central placement of its message of victory and joy in Christ's resurrection reflects the central importance of this great truth in the life of every Christian.

The window shows the stone in front of the tomb beginning to roll away, with rays of light emanating from within the tomb. White lilies, symbols of the resurrection and purity, surround the tomb.

The rose windows of the east and west transepts are balanced on each side of the table. As the congregation comes together to celebrate Christ's death on the cross until he comes in glory, the sacrament is celebrated between symbols of our Lord's sacrifice and exaltation.



The Baptism of Christ

The Baptism of Christ Window contains symbols pointing to the baptism of Jesus by John the Baptist at the beginning of Christ's ministry.

In the left center of the window, John the Baptist is represented by locusts in front of a beehive. These elements are a reminder of John's diet as he undertook his ministry of preparation. The right center panel depicts water being poured from a scallop shell, an ancient Christian symbol for baptism.

The Gospels record that as Jesus came out of the water, the Spirit of God came down upon him like a dove, and the Father spoke from heaven:

"This is my beloved Son, in whom I am well pleased."

All three persons of the Trinity are present in the narrative - and so a triangle symbolizing the Trinity can be found in the top quatrefoil. With the triangle are rays of glory representing the opening of heaven. Above both the triangle and rays is a descending dove.



The Ascension

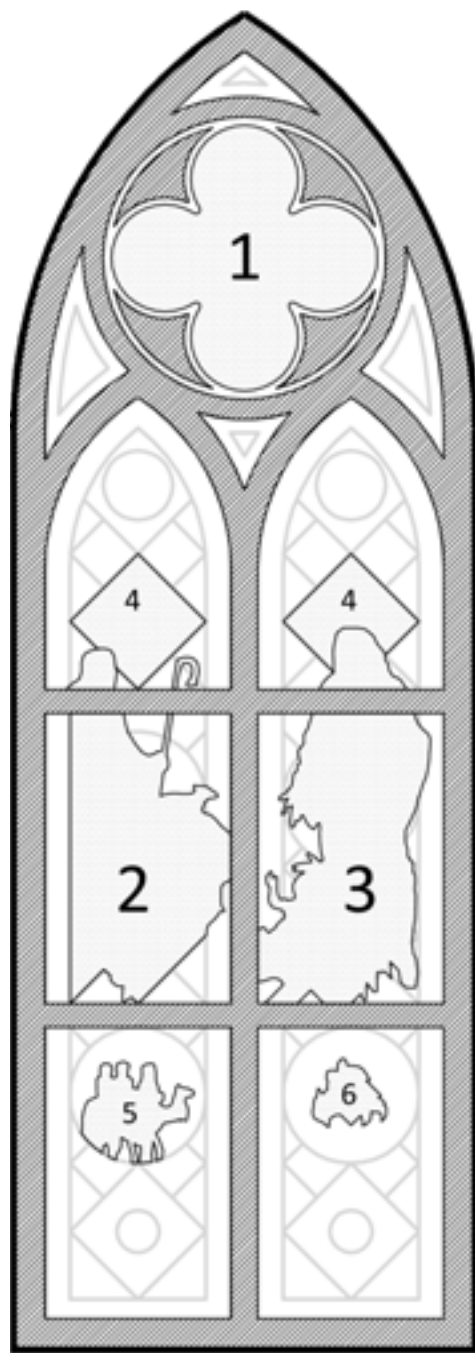
The Ascension Window symbolizes Christ's giving of authority to his church through the Great Commission, and his subsequent ascension into heaven.

The Gospel of Matthew records:

"And Jesus came and said to them, 'All authority in heaven and on earth has been given to me. Go therefore and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, teaching them to observe all that I have commanded you. And behold, I am with you always, to the end of the age.'"

In the right center panel, a globe represents the command to go out to all nations. The left center panel depicts two crossed keys, a traditional symbol of authority deriving from Christ's giving of the keys of heaven in the sixteenth chapter of Matthew.

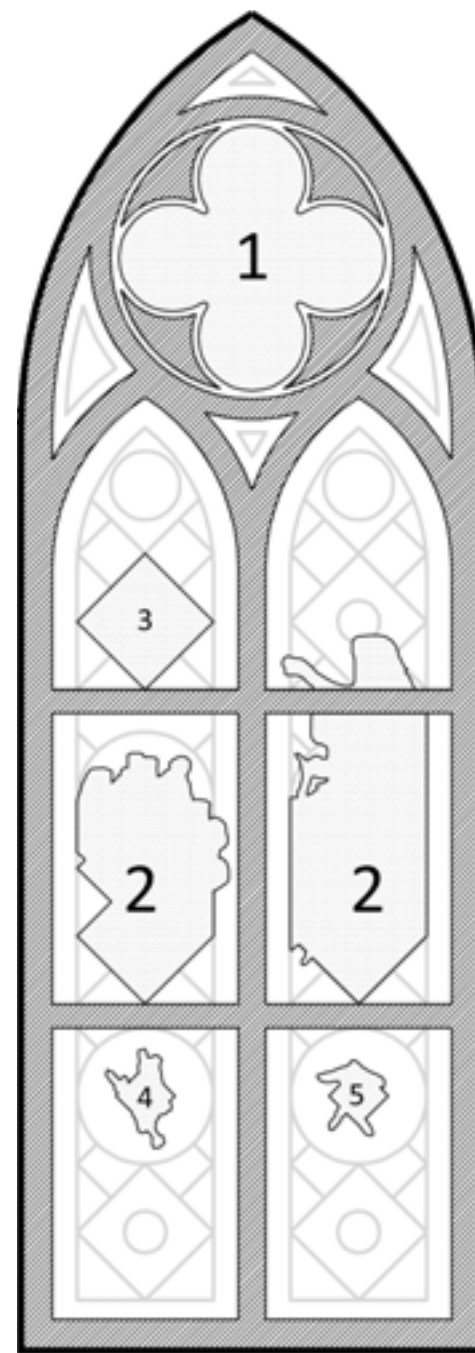
The ascension itself is represented metaphorically in the top quatrefoil with a pair of outstretched wings over a blue sky with a sun.



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| <p>1 The Star of Bethlehem, leading the Magi to Jesus, born King of the Jews.</p> <p>2 Shepherds in the fields tending their flocks, hearing the news of the Messiah's birth.</p> <p>3 Mary and Joseph in the stable, with the infant Jesus lying in a manger.</p> | <p>4 The heavenly hosts announcing the birth of Jesus to the shepherds and praising God.</p> <p>5 The Magi from the East travel to seek the child.</p> <p>6 White lilies, symbolizing purity, are a symbol of the virgin birth. The lilies also look forward to the purpose of that birth, as they also symbolize the resurrection of Christ.</p> |
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The Nativity - East Nave

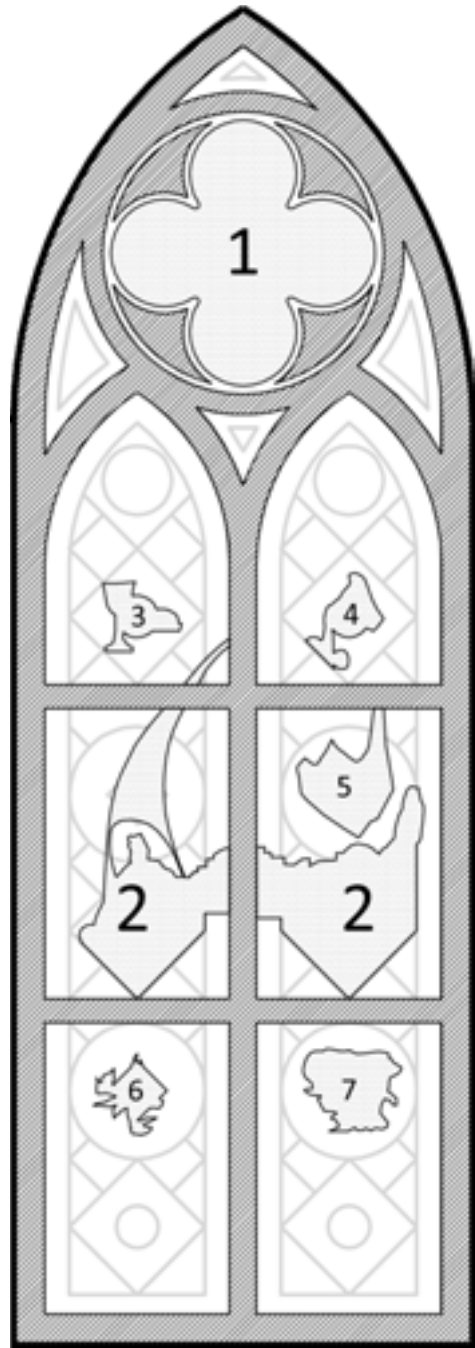


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| <p>1 Six stone water jars, from which a stream of water turning into wine pours into a cup. The scene represents Christ's first miracle and is a reminder of the extraordinary blessings that would flow from Christ's ministry.</p> <p>2 Christ teaches to the multitude, and is offered loaves and fish for the feeding of the crowds.</p> | <p>3 The parable of the sower, representing the planting and growth of the gospel of Christ.</p> <p>4 A scroll, symbolizing the teaching ministry of Christ.</p> <p>5 A pair of crutches, symbolizing the healing ministry of Christ.</p> |
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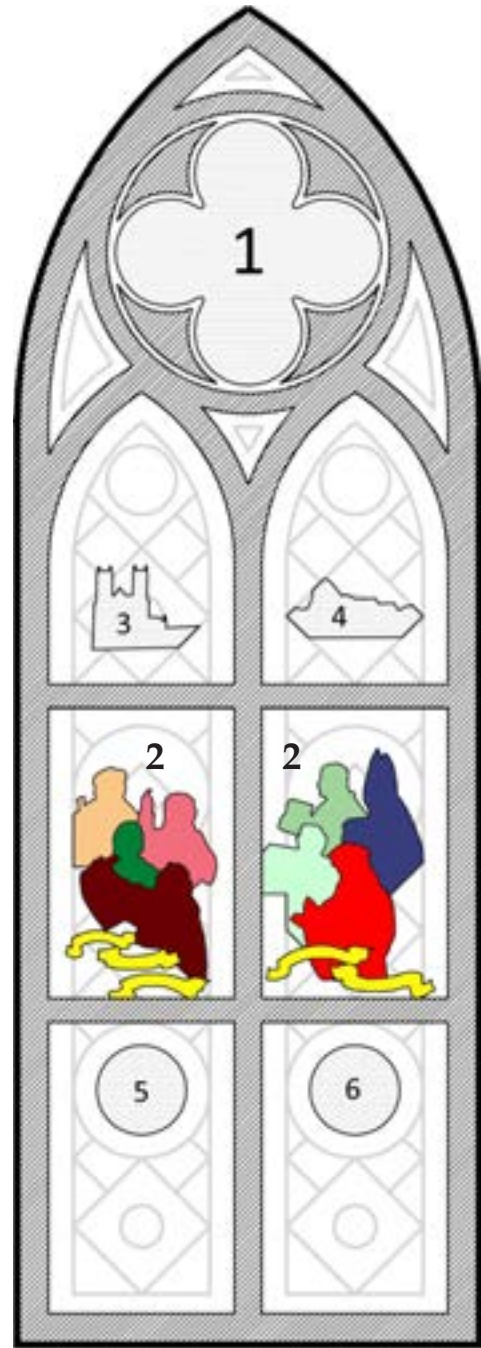
The Life & Works of Christ - East Nave

Pentecost & The Early Church - East Nave



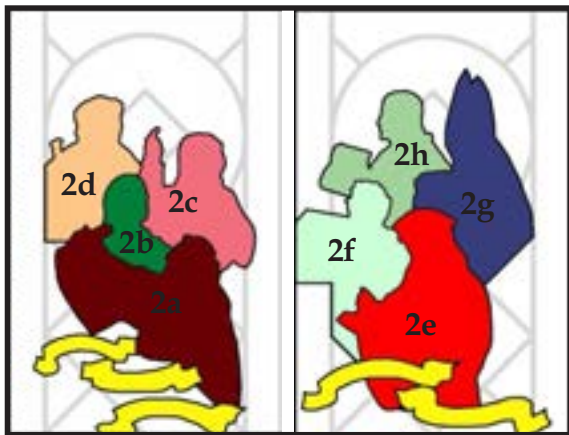
- 1 A dove descending in flames represents the coming of the Spirit at Pentecost.
- 2 A ship setting forth on a journey, alluding to Paul's journeys and celebrating the going forth of the gospel.
- 3,4 Symbols for the sacraments of the Lord's Supper (3) and Baptism (4).
- 5 Peter's vision of a sheet lowered from heaven, filled with animals. This vision, with its removal of the Jewish dietary restrictions, symbolizes the gospel going forth to the gentiles.
- 6,7 Symbols of martyrdom (6) and a map of the eastern Mediterranean (7), each surrounded by vines. Together they remind us of the church father Tertullian's words "The blood of the martyrs is the seed of the church," and the growth of the church beginning in the eastern Mediterranean.

The Ongoing Church - East Nave



- 1 The seven lampstands from Revelation representing Christ's continued call for his church to be faithful.
- 2 Figures of particular note in Covenant's historical identity as a Reformed, Presbyterian, American congregation. (See following page). The banners below feature the five solas of the Reformation.
- 3 Westminster Abbey, meeting location of the assembly that crafted the Westminster Confession of Faith.
- 4 The clubhouse at Sugartree, site of the first gathering of our congregation.
- 5 The seal of Martin Luther, with a cross on a heart, over a white rose.
- 6 The seal of John Calvin, with a heart in an outstretched hand, and a Latin inscription meaning "My heart I offer to you, O Lord, promptly and sincerely."

Covenant Presbyterian - Sanctuary Windows



Center Panel Enlargement

Covenant Presbyterian Church is a part of the larger Reformed tradition in America, which itself is a part of the great stream of Christianity throughout the world - we owe much to those who have gone before us. The Ongoing Church Window includes eight figures as representatives of the great cloud of witnesses whose faithful witness and godly service have helped shape who we are as a congregation.

2a Martin Luther (1483-1546): Luther's nailing of his 95 theses to the door of the church in Wittenberg marked the beginning of the Protestant Reformation. Initially motivated by his objections to the sale of indulgences, Luther went on to expand his writings against the abuses of the church and become a central figure in the Reformation. He translated the Bible into German, wrote hymns for worship, and put forth many of the ideas that form the foundation for the Reformed tradition. Luther is shown with his hand outstretched, posting his theses to the church door.

2b Jonathan Edwards (1703-1758): Perhaps best known for his classic sermon *Sinners in the Hands of an Angry God*, Edwards was a New England pastor who led in the first Great Awakening. While his preaching style was quiet and methodical, the content of his sermons were dynamic descriptions of the sinful nature of man and the need for salvation and revival. A firm proponent of Reformed theology, he served in both Congregational and Presbyterian churches during his career. His final post was that of President of Princeton University. Edwards is on the left, and can be recognized by his colonial attire.

2c John Knox (1514-1572): After an adventurous early career (including time spent as a galley slave!), Scottish Reformer John Knox served as a pastor to the English-speaking congregation in Calvin's Geneva. Upon his return to Scotland, Knox's leadership and teaching were instrumental in growing Reformed and Calvinist teaching in Scotland, establishing Presbyterianism as the national church of Scotland. Knox is drawn with his hand raised as he preaches.

2d John Wycliffe (1320-1384): Wycliffe was a scholar at Oxford whose teachings led him to advocate for significant reform in the church over a century before the Protestant Reformation. Later writers referred to him as "The Morningstar of the Reformation" in acknowledgment of his contribution to subsequent Reformers such as Jan Hus and Martin Luther. Wycliffe spoke and wrote against the authority of the papacy, the wealth of the clergy, and the temporal power pursued by the church. His efforts at reform led to the first complete and widely distributed English translation of the Bible. Wycliffe is depicted with a staff in hand, associated with the itinerant preachers who followed his teachings and walked the countryside carrying the new Bible translations.

2e John Calvin (1509-1564): The French theologian, pastor, and writer John Calvin was one of the most influential figures of the Reformation. For much of his career, he was a leader of the Protestant community in Geneva, Switzerland. His *Institutes of the Christian Religion* represents the first systematic written defense of the ideas of the Reformation, and along with his other writings articulate the core of the theology of the Reformed tradition. Calvin is shown in Geneva garb, teaching from a book.

2f Francis Makemie (1658-1708): Makemie was an Irish clergyman who became a missionary to the North American colonies, and is often considered to be the founder of Presbyterianism in America. A graduate of Glasgow University, he was ordained and commissioned as a missionary by the Presbyterian of Laggan in Ireland. He arrived in America in 1683, where he founded churches in Maryland, and traveled from New York to the Carolinas assisting with the organization of other churches. He traveled back to London in 1704 to raise support and recruit additional pastors. His efforts were instrumental in developing the community of Presbyterian churches that gathered together to create the first General Assembly in 1706. He was arrested in 1707 in New York for preaching without a license, as the official religion was the Church of England. His subsequent acquittal is a landmark case in the history of religious freedom in America. Makemie is shown in front of the Old Meeting House in Ramelton, Ireland, where he worshiped before coming to the New World.

2g Augustine of Hippo (354-430): Perhaps the most important of the early church fathers, Augustine was a bishop of Hippo Regius in North Africa whose writings were influential in his own time and have continued to be so to the present day. He wrote extensively on a variety of subjects, including *Confessions* describing his personal life and conversion. The Protestant Reformers drew heavily on his teachings, especially regarding grace and salvation. Augustine is shown holding a book, attired in the robe and mitre of a bishop.

2h Anselm of Canterbury (1033-1109): Anselm was born in what is now northern Italy, but rose through the church's ranks in Normandy, and then became Archbishop of Canterbury. His writings combine spiritual matters with philosophical inquiry. Of particular importance to subsequent generations have been his writings on the necessity of the existence of God and on Christ's sacrifice as propitiation for our sins. Anselm is seen in profile, wearing a monk's robe, at the back of the right grouping of figures.

As Luther, Calvin, and other leaders in the Reformation articulated the core beliefs of the Protestant Reformation, five "Sola" statements (Latin for "Alone") came to be seen as a succinct summary of the great biblical truths emphasized by Reformed teaching. These statements are shown in Latin on yellow banners below the historical figures in the center of the window.

Sola Gratia (Grace Alone): Salvation is a gift of God's grace, not through any merited favor. God does not owe salvation to man, but rather gives it as a gift of grace through the redeeming work of his Son.

Sola Fide (Faith Alone): Justification is through faith alone, and is not due to works. Saving faith is never found without good works, but these works are the result of faith, and do not justify man before God.

Solus Christus (Christ Alone): Christ alone is mediator between God and man, and through his redeeming work alone comes salvation. (This is sometimes rendered as Solo Christo, meaning "through Christ alone.")

Sola Scriptura (Scripture Alone): Scripture alone is the ultimate authoritative rule of faith and practice, and all other teaching, tradition, and authority is subordinate to it.

Soli Deo Gloria (To God Alone Be the Glory): All things are from God, and therefore all glory is due to God alone, not to any others on earth or in heaven.



The theme of the Christ the King Window extends to the adjacent Alpha and Omega Windows, which echo the Alpha and Omega on either side of the throne. They also serve as a transition to the windows of the nave, with the Alpha Window next to the Creation Window, and the Omega Window next to the Ongoing Church Window.



Holy, holy, holy, is the Lord God Almighty, who was and is and is to come!

The Book of Revelation is filled with a kaleidoscope of visual images that convey the glory of God and the enthroned Christ at the end of the age - when the covenant is ultimately fulfilled as the triune God lives with his people in New Jerusalem. The Christ the King Window is inspired by a selection of these images, which can be found in the following chapters:

Chapter 4: A heavenly throne, surrounded by a rainbow, with a crystal sea before the throne, and four living creatures worshipping.

Chapter 5: The Lion of the tribe of Judah, and the Lamb as if slain.

Chapter 21: The New Jerusalem.

Chapter 22: The river of life, the tree of life, and the Alpha and Omega.

1, 2

A throne filled with a radiant glory (1), surrounded by a rainbow (2).

3

One of the four living creatures, full of eyes, in the likeness of a lion.

4

One of the four living creatures, full of eyes, in the likeness of a calf.

5

One of the four living creatures, full of eyes, in the likeness of an eagle.

6

One of the four living creatures, full of eyes, in the likeness of a man.

7

A lamb, as if slain, on a book of seven seals. The flag above is the sign of the cross.

8

A lion of Judah, on a scroll. The flag above is a menorah, a sign of Israel.

9

The tree of life, growing up on each side of the river of life.

10

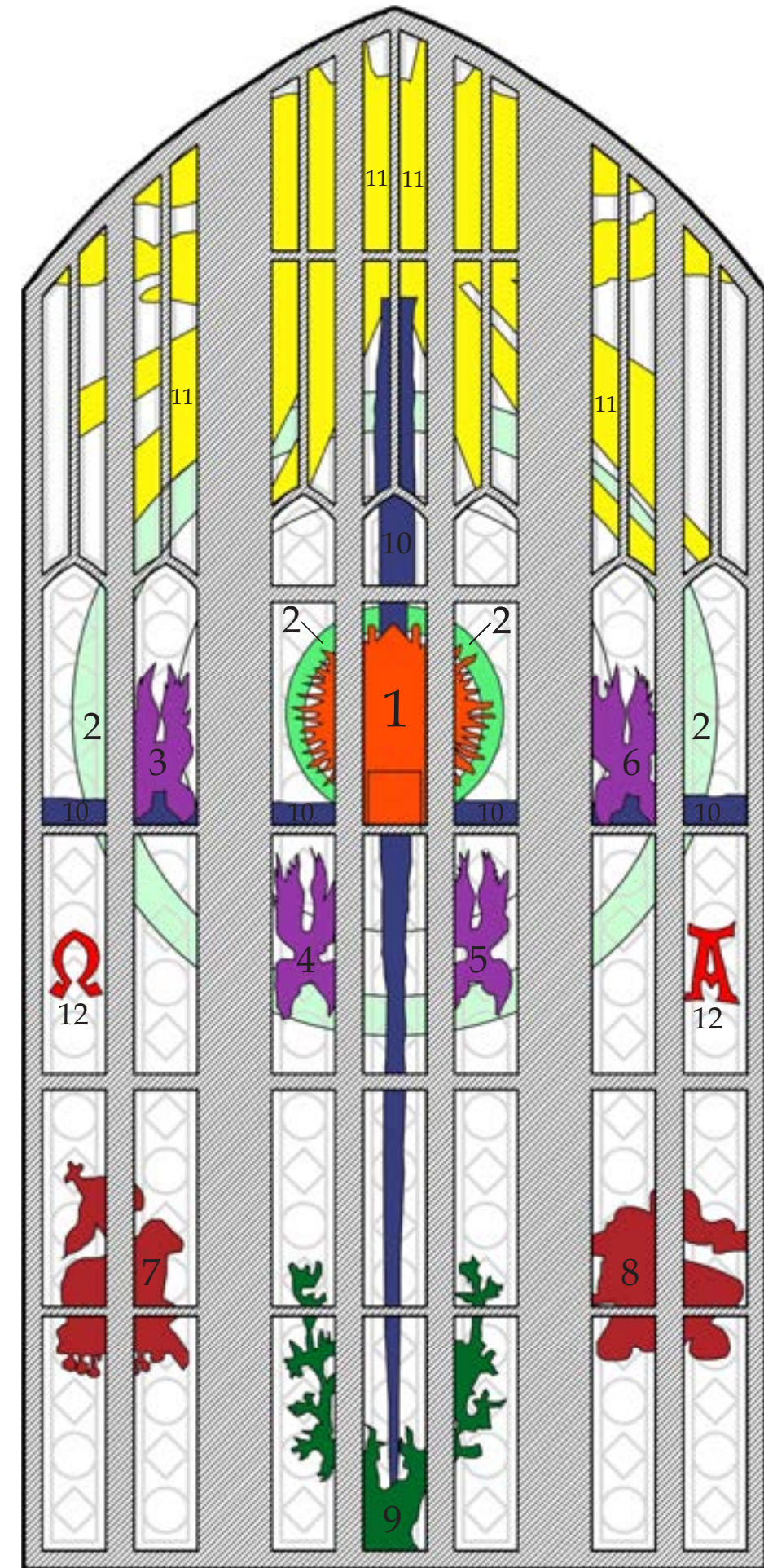
Water flowing from the throne, symbolizing both the crystal sea and the river of life.

11

The New Jerusalem, coming down from heaven amidst rays of glory.

12

The Alpha and Omega, the beginning and the end.



The Church Year

The church year is the observance of different seasons throughout the year in order to remind God’s people of important events in the life and work of Christ, and in the life of the church. These seasons are familiar to all of us in the form of holidays such as Christmas and Easter, which have been passed on to our society at large. The liturgical calendar is organized to include not only celebrational days, but also seasons of preparation before them and festival seasons following them. As a reminder to congregants of the passing of the church calendar from season to season, the colored pulpit and lectern hangings, called paraments, are changed periodically. This use of color to indicate the passing of church seasons has been used in the church around the world for centuries, and wide variations of usage exist for which seasons are observed, when they are celebrated, and what colors are utilized. These pages include a description of the seasons and associated paraments as they are generally used at Covenant Presbyterian Church.

Christograms

A Christogram is a set of letters (either abbreviations or monograms) used as a symbol for Jesus Christ. These symbols have been widely used from the earliest centuries of the church. Some of these symbols are simply drawn from the letters of the Greek word for Christ, while others are drawn from the letters of longer phrases or related words like the Greek word for cross. Linguistic differences in Greek, Latin, and English over the centuries have added additional variations - hence the Greek XP, TP, ICXC and the Latin IHC and IHS are all part of the same family of symbols. In the early church, the Christogram was used much as the cross is today - a broadly recognized symbol of Christ and his church.



Chi-Rho
Symbol

The Chi-Rho symbol is one of the earliest and best known of the various Christograms, and is derived from superimposing the first two letters of the Greek word for Christ. (This abbreviation was actually in regular use before being adopted by Christians. Originally its use in the margin of a scroll indicated the marked passage was of particular value or usefulness, somewhat like a modern asterisk.) While already in use as a Christogram within the Christian community, the Emperor Constantine's adoption of the symbol and Christianity in the year 312 A.D. led to its widespread use throughout the Roman world, both for Christian art and for governmental insignia.

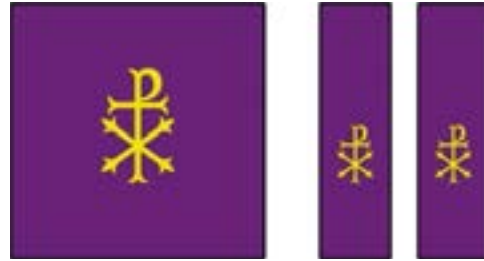


Tau-Rho
Symbol

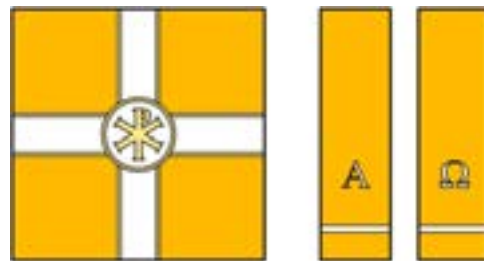
The Tau-Rho symbol is visually similar to the Chi-Rho, but originates from combining two letters within the Greek word for either cross or crucify. The two letters are superimposed on each other, and were likely originally an abstract visual symbol for the crucifixion. The visual similarity to the Chi-Rho led to it being used interchangeably with it as a Christogram as early Christian art developed.

The Parament Sets

The church year begins with Advent, the season of preparation for the celebration of the birth of our Savior. The liturgical color associated with advent is purple, which in the church calendar is associated with seasons of preparation and penance. Covenant's purple paraments are of purple silk brocade, with a Chi-Rho symbol that has been superimposed over a cross. Both the Chi-Rho and the cross are in gold. These symbols encourage us to focus on the person of Christ, and his sacrifice on the cross, during our seasons of preparation. These purple paraments are also used during Holy Week.



The season of Christmastide follows Advent, and is a celebration of the coming of Jesus Christ into the world. Christmas paraments are traditionally of white and gold. Covenant has two sets of white and gold paraments, and the more elaborate of the two is used for the festival celebrations of Christmas and Easter. These celebratory paraments are of gold brocade, with a cross pattern woven into the fabric. The pulpit fall has a white silk cross, edged in gold, over which is a Chi-Rho inscribed within a circle. The lectern scarves include an Alpha and Omega in white silk.



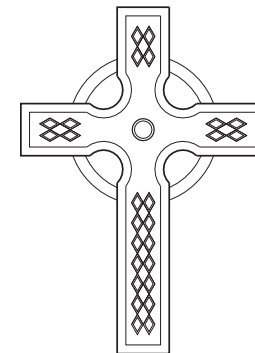
Christmastide concludes with Epiphany, the celebration of Christ's manifestation in human form to mankind. (Traditionally, this is also associated with the arrival of the wise men, and hence the appearance of Christ to the gentiles.) As the traditional color for this holiday is also white, Covenant changes to another set of white paraments. The white silk brocade of these paraments includes the Christogram IHS worked into the fabric. The IHS is a Latin transliteration of the first three letters of the Greek word for Jesus. The pulpit fall has a Trinity symbol made of three gold rings, and the lectern scarves each have a gold cross. These symbols reflect their use for both Trinity Sunday (Trinitarian symbol) and weddings (golden rings) at the church. The white backgrounds, symbolizing purity and resurrection, are also appropriate for their use at celebrations of the homegoings of the saints, both individually and at All Saints Day.



Following Epiphany, the church marks “ordinary time.” Traditionally these Sundays are described with an ordinal number (the 1st Sunday after Epiphany), and the term “ordinary time” comes from their association with these ordinal numbers, and means “ordered time.” The color for ordinary time is green, symbolizing growth and life in the church. The green paraments feature a gold Celtic cross on the pulpit fall, and two smaller gold crosses on the lectern scarves.

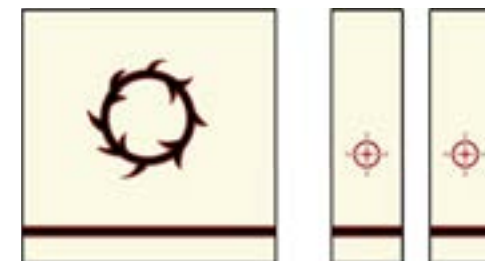


The Celtic cross, consisting of a cross with an annulet (ring) around the center of the arms, originated in the Gaelic-speaking areas of the British Isles. In the 9th and 10th centuries, large stone-carved Celtic crosses were erected to mark important religious sites. Later churches have been inspired by these High Crosses, and used the symbols in their ornamentation. In particular, Presbyterianism's roots in the Church of Scotland have led to the widespread adoption of the Celtic cross in Presbyterian churches around the world.



Detail of the Celtic cross on Pulpit Fall

Lent is the season of penitence and introspection in preparation for Easter. Several traditions exist for liturgical colors during Lent. One tradition is penitential purple, like Advent. This parament is used at Covenant during Holy Week. Another tradition is from the British Isles where the decorations in the church were shrouded with plain linen stenciled with symbols of the passion in red and black. These plain linen hangings are collectively known as the “Lenten Array.” Covenant's Lent paraments are drawn from this tradition. These paraments are of a rough white fabric trimmed in red and black. The pulpit fall has a black crown of thorns, trimmed in red. The lectern scarves each have a cross made of four red-tipped nails surrounded by a red and black annulet.



The Lenten Array is used beginning with Ash Wednesday, continuing through the Lenten Season until Holy Week.



Detail of the cross on Lenten Array Scarves

During Holy Week, the Lenten Array gives way to purple for Palm Sunday and Maundy Thursday, and all paraments are completely removed for Good Friday.

The festival white and gold paraments are then returned to celebrate the Day of Resurrection, and continue to be used for the fifty days of Eastertide. (The fortieth day of Eastertide is celebrated as the Day of Ascension, but the color of the paraments is not changed.)

Pentecost Sunday marks the end of the Easter season. Pentecost is celebrated with the color red, which is also the color of festivals of the church, including ordinations and Reformation Sunday. Red is associated with the Holy Spirit because of the Scripture’s description of tongues of fire descending upon the fellowship of believers on the day of Pentecost. The symbol on the pulpit fall is a Tau-Rho Christogram, surrounded by flames. The five small blue diamonds on the Tau cross represent the five wounds of Christ on the cross. The lectern scarves have an Alpha and Omega in gold.

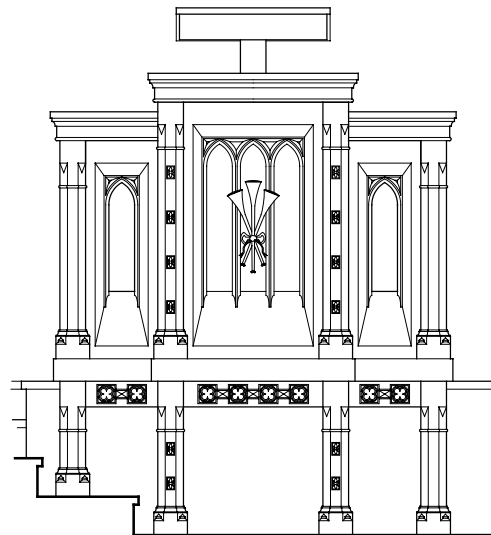


Following Pentecost, the church observes another period of ordinary time. During this time, the paraments continue to be changed for special occasions such as weddings or ordinations. This period stretches until the last Sunday of October, which is celebrated as Reformation Sunday. The following Sunday is then All Saints Day. A brief period of ordinary time returns, and then the church calendar begins again with the first Sunday of Advent.

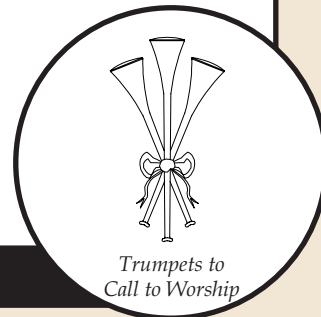


Detail of the Tau-Rho on Pulpit Fall

The Lectern

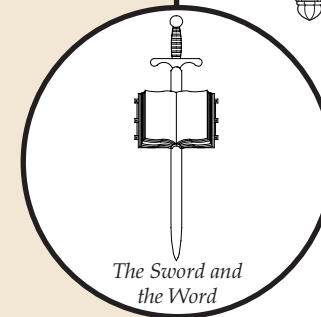


Like the pulpit, the lectern is crafted of white oak. Here, the lancet tracery is a mixture of open and closed panels to produce optimal acoustics for the square lectern layout. The central panel features a carving of a trio of trumpets, reminding us of the role of the trumpet in calling Israel to the tent of meeting, and celebrating the lectern's use in the leading of worship.



Speakers entering the pulpit will find the carving: **"SIR, WE WOULD SEE JESUS."** These words were first spoken to the apostle Philip (John 12:20-21). The carving is placed on the bookrest to be visible whenever speaking to the congregation.

This plea was famously carved into the pulpit at the Holy Trinity Church in Cambridge by the 18th century evangelist Charles Simeon. Here at Covenant, just as they did for Rev. Simeon and the pastors who visited his pulpit, the words serve to remind any speaker that the purpose of all preaching and teaching is to share the truth of our Lord Jesus Christ with his people.

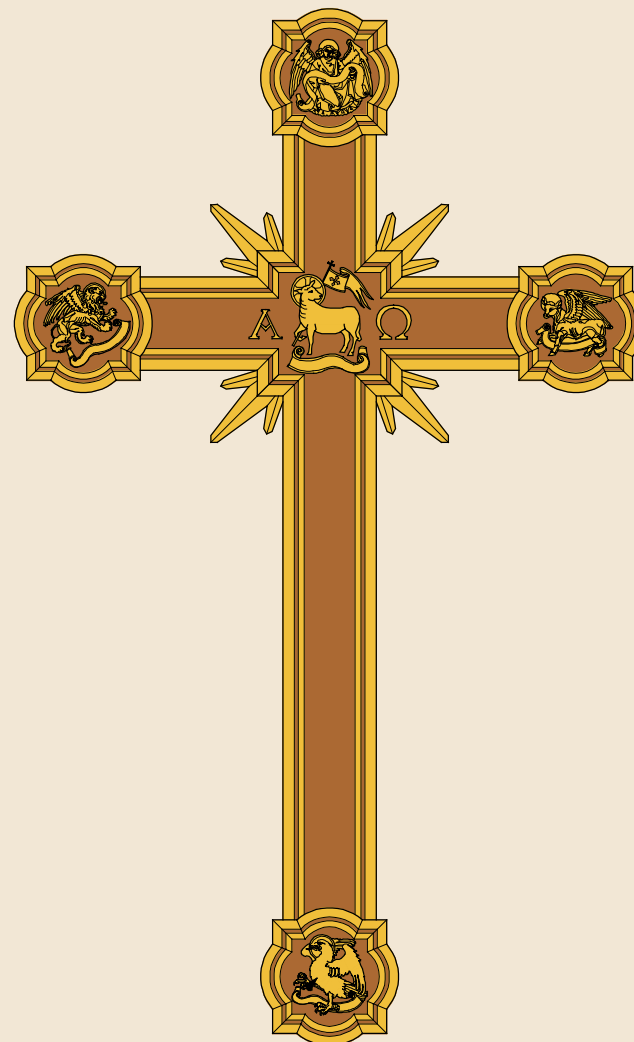


The Cross

Covenant's worship centers on the good news of our risen Savior, who has completed the work of salvation with his death on the cross and his resurrection.

As a visual reminder of this great truth, an eight-foot high cross is suspended above the chancel floor, in order to be seen above the communion table. This cross is made of white oak, hand carved with gold-leafed detail. Rays of light extend from the center of the cross, symbolizing that this is a cross of victory and of triumph over death.

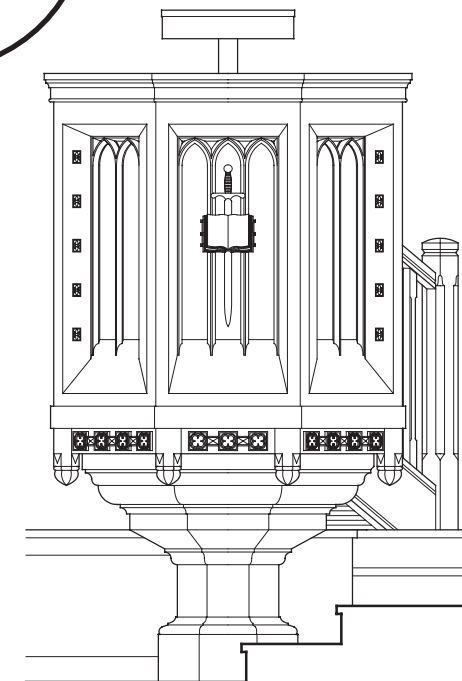
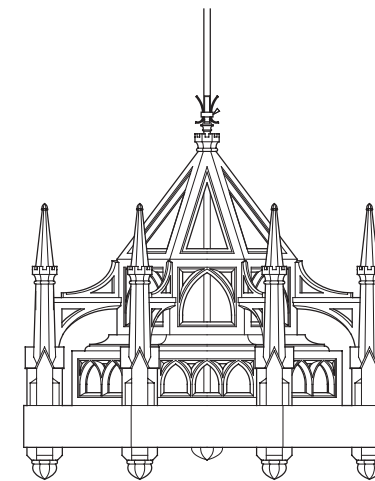
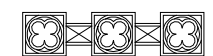
At the center of the cross is a carved lamb with the banner of the cross, below which is the title "Lamb of God." At the end of each arm of the cross, carved within a barbed quatrefoil, is one of the four worshipping creatures from the Book of Revelation, each with a banner proclaiming "Holy." Beginning at the top and proceeding clockwise, the creatures are: an angel, a winged ox, an eagle, and a winged lion. Taken together, these symbols remind us that we gather together at the foot of the cross to worship the holy, victorious and risen Lamb of God.



The Chancel Furnishings

The chancel furnishings address the practical needs and provide an aesthetic backdrop for the central elements of our worship - the preaching of the Word and administration of the sacraments. The details of the furniture represent some of the most exuberant use of Gothic elements in the sanctuary, and highlight the importance of the worship activities that they support.

The design of all of the liturgical furnishings was created by Terry Byrd Eason Design, in consultation with the sanctuary architects. The wood furniture and cross were built by craftsmen and carvers working with the New Holland Furniture Company in Lancaster County, Pennsylvania.



The Pulpit and Tester

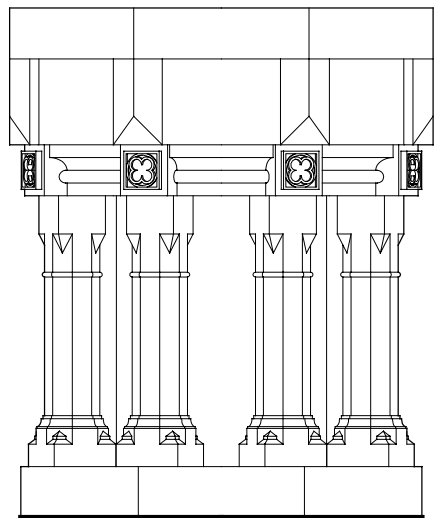
The octagonal pulpit allows the spoken word to be delivered to the congregation from a prominent visual and acoustic position, reflecting the importance of preaching and teaching in the worship of the church. The tester above visually highlights the pulpit within the large volume of the chancel, and serves as a sounding board to project the preacher's voice forward to the people.

Crafted of white oak, the pulpit rises from a central octagonal pedestal, and the speaker's platform is enclosed by panels with inset lancet tracery. The central panel has a raised carved emblem of a sword over an open book, representing the Spirit and the Word. A small, graceful curved stairway leads from the chancel up into the pulpit.

The tester, suspended from the ceiling forty feet above, echoes the pulpit in shape. The canopy is formed of open tracery spanning between eight octagonal corner posts, which terminate in Gothic-style finials.



The Font

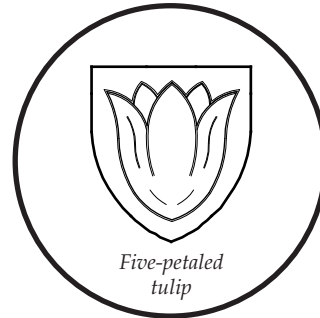


The stone font is located in front of the lectern. It is supported by an octagonal pillar which is surrounded by eight columns. The inscription around the perimeter of the bowl is taken from the words of Peter in the second chapter of Acts:

*"Peter said to them, 'Repent, and each of you be baptized in the name of Jesus Christ for the forgiveness of your sins; and you will receive the gift of the Holy Spirit. For **THIS PROMISE IS FOR YOU AND YOUR CHILDREN, AND FOR THOSE WHO ARE FAR OFF,** as many as the Lord our God will call to Himself.'"*

Chancel Chairs

Eight white oak carved chairs are placed in the chancel to serve pastors and celebrants of the Lord's Supper. The chairs have been designed to coordinate with the chancel rail, and if desired, can be arranged to be one of the chancel rail elements (note the similarity of the ends of the rail and the arms of the chairs.) Each chair includes a small coat of arms with a unique hand-carved five-petaled tulip as a reference to our Calvinist heritage.

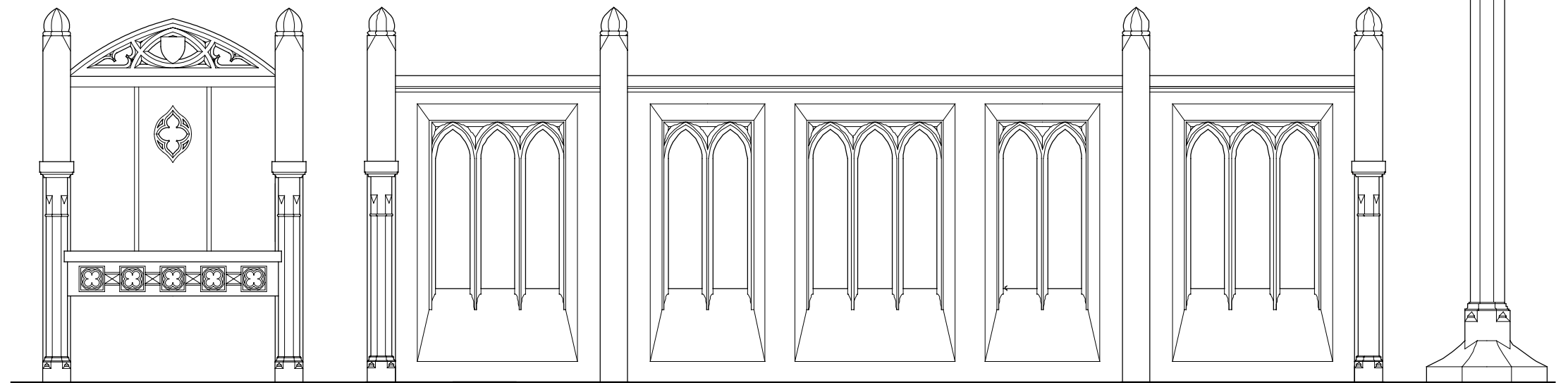
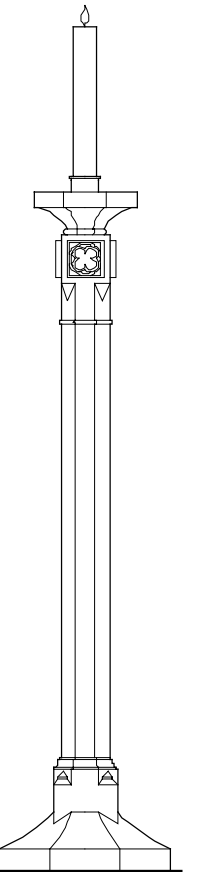


Chancel Rail

Unlike its medieval predecessors, the rail does not separate the people from the celebration of the sacraments. Instead, the chancel rail provides a visual backdrop for the communion table, highlighting the liturgical center of the church. Crafted in white oak, the rail is constructed in sections that allow it to be reconfigured for different types of service needs. Tall lancet arches alternate between groups of two and three, echoing the design of the pulpit. The lancets are open to facilitate the passage of sound from the musicians in the chancel out into the nave.

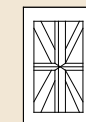
Pavement Light

Symbolizing Christ's light to the world, candles have long been a part of Christian church services. A pavement light is simply a large, free-standing candle holder. Covenant has four moveable pavement lights to accommodate different service arrangements. Each is octagonal in shape, and made of white oak with gold-leaf decorative elements.



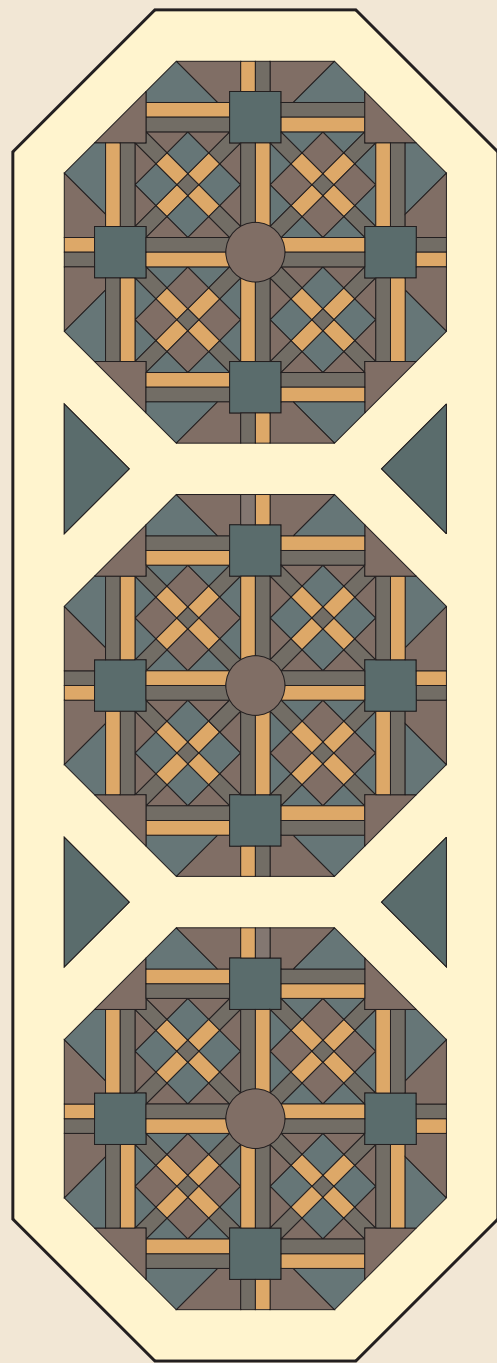
Light Fixtures

Specialized lighting is required to light a tall, vertical space like Covenant's sanctuary. The custom fixtures for the nave are made of iron and brass, and hold mica sheets to create a warm, amber glow. Small areas of red glass echo the stained glass windows, and small quatrefoils reflect the furnishings in the chancel. Similar fixtures hang in the transepts, and matching sconces are found on the nave piers.



Decorative Motifs

The furnishings, woodwork, pipe organ, and windows all employ smaller decorative motifs drawn from the decorative language of the Gothic style. These trefoils, quatrefoils and crosses are a reminder of the rich symbolic history of Gothic style. These motifs, while not part of the formal narrative of the sanctuary, work to provide visual consistency in its details.



Pavement Pattern at Table

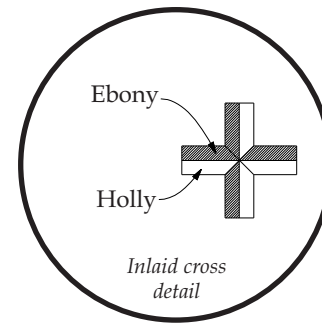
The font and the communion table are each visually highlighted by an area of inlaid marble set in the slate tile of the sanctuary floor. The octagonal geometry of these areas reflect the octagonal shape of the pulpit - highlighting that the preaching of the Word points to the celebration of the sacraments, and the importance of each in our worship. The inlay patterns are created from five different types of marble.

Covenant's communion table is placed in the crossing of the chancel, nave, and transepts so that it is visible and accessible to all the people.

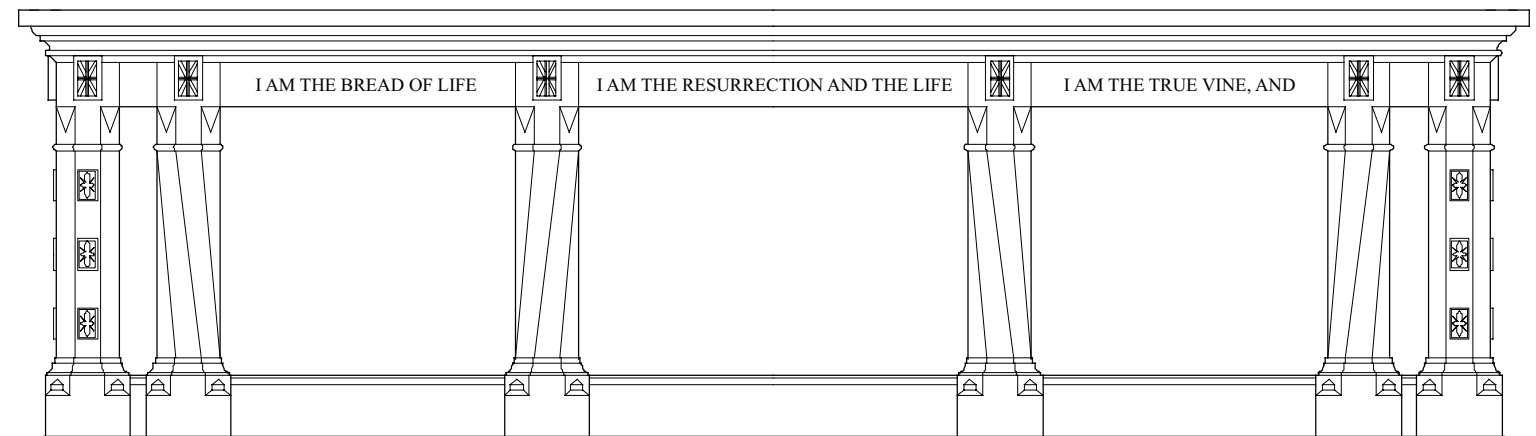
The table itself is crafted from white oak, and is supported by twelve columns, a reminder of the twelve apostles present at Christ's celebration of the Last Supper.

The table top is inlaid with holly and ebony wood crosses at each corner and in the center. The inclusion of five crosses in the table's top is a traditional reminder of the five wounds Christ bore at Calvary.

Around the perimeter of the table's top are carved the seven "I Am" statements made by Christ and recorded in the Gospel of John.



The Communion Table



South Face

South Face, Left Panel:

"**I AM THE BREAD OF LIFE**; he who comes to me will not hunger, and he who believes in me will never thirst."

-John 6:35

South Face, Center Panel:

"**I AM THE RESURRECTION AND THE LIFE**; he who believes in Me will live even if he dies, and everyone who lives and believes in Me will never die."

-John 11:25-26

South Face, Right Panel, and East Face:

"**I AM THE TRUE VINE, AND MY FATHER IS THE VINEDRESSER**. Every branch in me that does not bear fruit, he takes away; and every branch that bears fruit, he prunes it so that it may bear more fruit. You are already clean because of the word which I have spoken to you. Abide in me, and I in you. As the branch cannot bear fruit of itself unless it abides in the vine, so neither can you unless you abide in me. I am the vine, you are the branches; he who abides in me and I in him, he bears much fruit, for apart from me you can do nothing."

-John 15:1-5

North Face, Left Panel

"Truly, truly, I say to you, **I AM THE DOOR OF THE SHEEP**. All who came before me are thieves and robbers, but the sheep did not hear them. I am the door; if anyone enters through me, he will be saved, and will go in and out and find pasture. The thief comes only to steal and kill and destroy; I came that they may have life, and have it abundantly."

-John 10:7-10

North Face, Center Panel

"Do not let your heart be troubled; believe in God, believe also in me. In my Father's house are many dwelling places; if it were not so, I would have told you; for I go to prepare a place for you. If I go and prepare a place for you, I will come again and receive you to myself, that where I am, there you may be also."

"**I AM THE WAY, THE TRUTH, AND THE LIFE**; no one comes to the Father but through me."

-John 14:1-3,6

North Face, Right Panel:

"**I AM THE LIGHT OF THE WORLD**; he who follows me will not walk in the darkness, but will have the Light of life."

-John 8:12

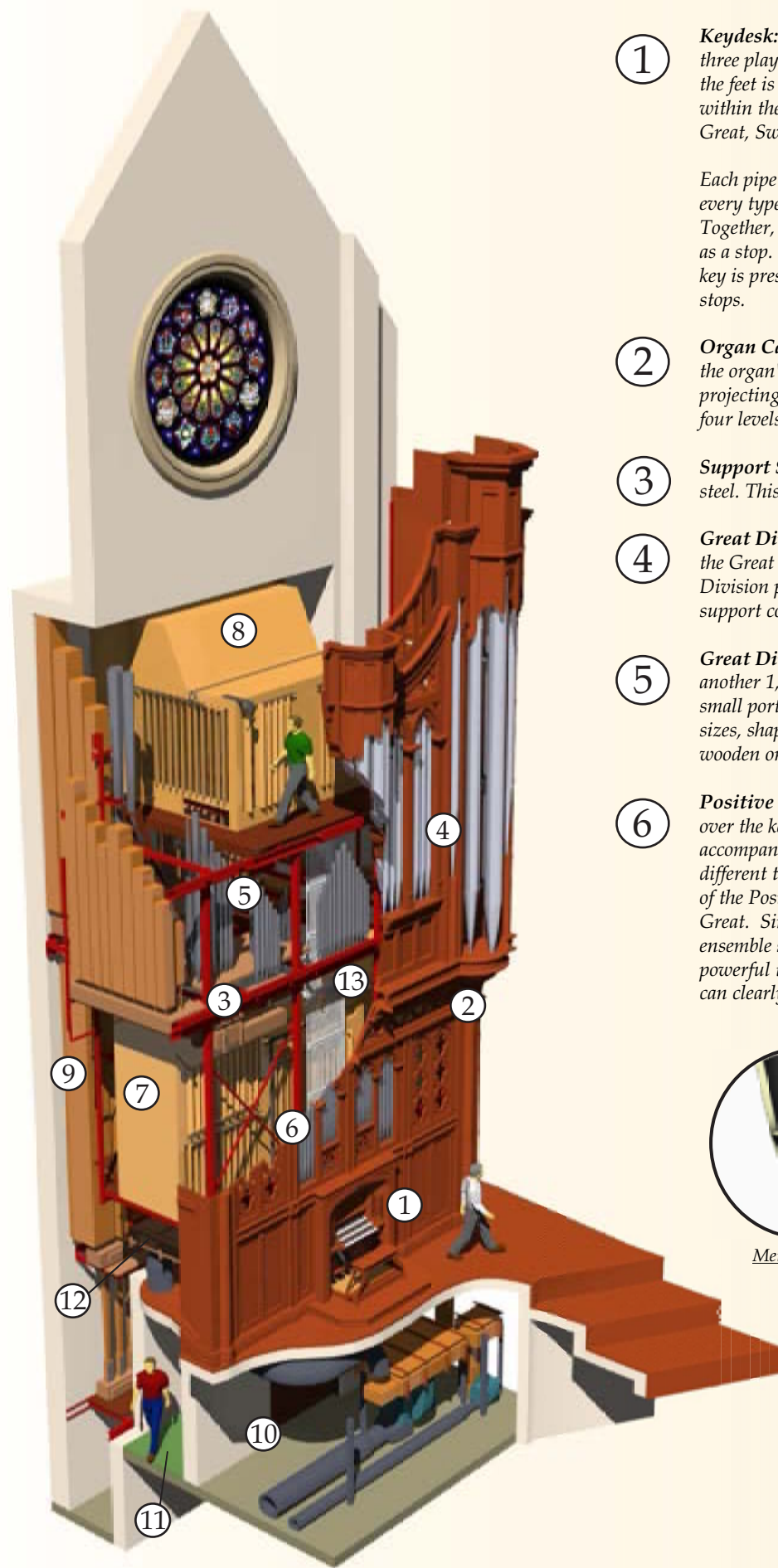
West Face:

"**I AM THE GOOD SHEPHERD**; the good shepherd lays down his life for the sheep. He who is a hired hand, and not a shepherd, who is not the owner of the sheep, sees the wolf coming, and leaves the sheep and flees, and the wolf snatches them and scatters them. He flees because he is a hired hand and is not concerned about the sheep. I am the good shepherd, and I know my own and my own know me, even as the Father knows me and I know the Father; and I lay down my life for the sheep."

-John 10:11-15



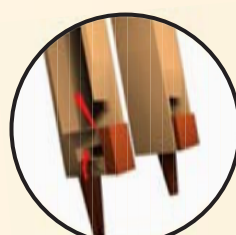
West Face



- ① **Keydesk:** The keydesk contains the four keyboards used to play the organ. The three played by the hands are called manuals (61 keys each), while the one played by the feet is the pedal (32 keys). Each keyboard controls a separate group of pipes within the organ, known as a division. The divisions in Covenant's organ are the Great, Swell, Positive, and Pedal.
- ② **Organ Case:** Crafted of red oak, the organ case acts as a type of orchestral shell for the organ's pipes, simultaneously concealing mechanical parts and acoustically projecting the sound of the pipes into the nave. Internally, the case is divided into four levels, essentially creating a small four-story building towering over the chancel.
- ③ **Support Steel:** The wood of the organ case is supported by a framework of structural steel. This steel frame also supports the walkways and equipment inside the organ.
- ④ **Great Division Façade Pipes:** The 31 large burnished tin pipes are drawn from the Great Division's principal ranks (8', 16', and 32' pedal extension). The Great Division provides the main sound for the organ, sized to fill the nave with sound and support congregational singing.
- ⑤ **Great Division Pipes:** With only 31 pipes of the Great displayed on the façade, another 1,089 pipes are found in ranks immediately behind them (for clarity, only a small portion of them are shown in the diagram!). The pipes are made in various sizes, shapes, and materials (mostly lead/tin alloys for metal pipes, and poplar for wooden ones) to create a variety of musical tone colors.
- ⑥ **Positive Division Façade Pipes:** The pipes of the Positive are located directly over the keydesk, close to the choir, which supports the Positive's role as an accompanimental division. These pipes are hammered lead, and so have a very different tone than the burnished tin of the pipes of the Great above. The main chorus of the Positive is an octave higher, and more gently voiced, than the chorus of the Great. Similarly, most of the other stops of this division are softer in order to support ensemble singing. (An exception to this is the Tuba Mirabilis, which is the most powerful treble stop in the organ, and has been positioned in the Positive so that it can clearly call down the nave in festival music.)



Metal Flue Pipe



Wooden Flue Pipe



Reed Pipe

Organ pipes can be grouped into two major families based on how they create their sound.

Flue pipes work much like a recorder or whistle, and do not have any moving parts. The length of the pipe then determines the pitch of the sound. Flue pipes can be made of metal or wood, and different shapes create different qualities of tone.

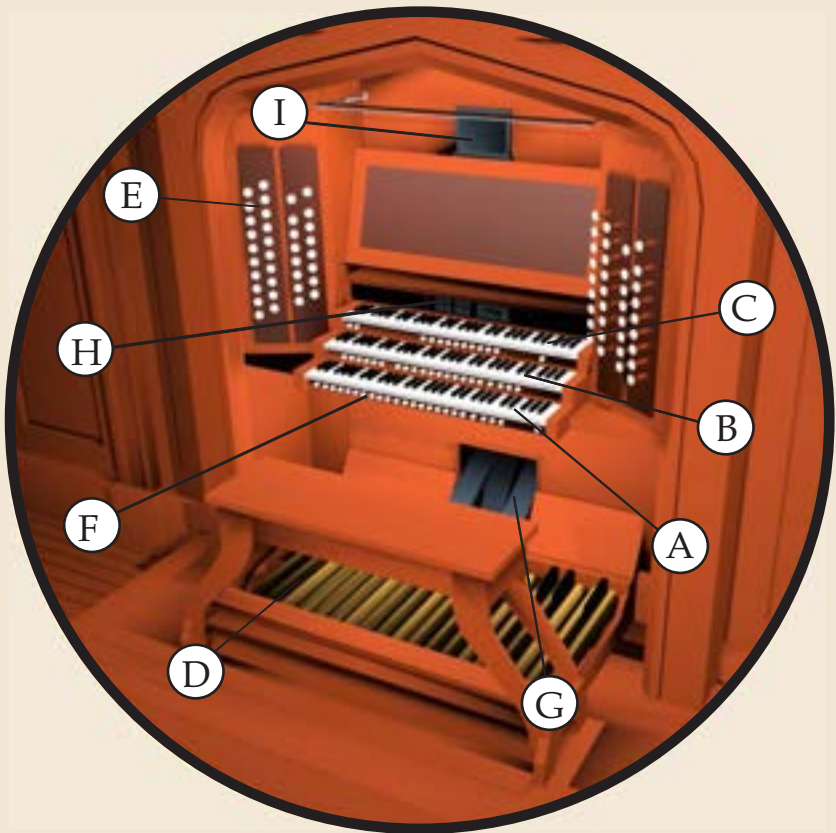
Reed pipes create their sound by a moving reed, somewhat similar to an orchestral clarinet. Air in the base of the pipe moves across a brass reed, causing it to vibrate. The resulting sound is shaped in a pipe-like extension called a resonator, which are made in a variety of shapes and materials to create different tones.

- ⑦ **Positive Division Enclosure Box:** Since the volume of an individual pipe cannot be controlled by the organist, the pipes of the Positive (except those on the façade) are grouped together in a thick-walled wooden box. The front of the box is then equipped with vertical wooden louvers, which can be opened and closed by the organist using a foot pedal. As the louvers open or close, the apparent volume of the pipes changes in the sanctuary. (889 of the organ's 3,394 pipes are contained within this enclosure.)
- ⑧ **Swell Division Enclosure Box:** Unlike the other two manual divisions, the Swell Division has no pipes visible on the façade, and is entirely contained within an enclosure box. The Swell features color stops that contrast with the sounds of the other divisions. The enclosure box allows dynamic contrast in addition to tonal contrast. Like the Positive, the Swell box has wooden louvers that can be opened and closed to allow crescendos and decrescendos in the music. (1,084 of the organ's 3,390 pipes are contained within this enclosure.)
- ⑨ **Pedal Division:** The Pedal Division contains the largest pipes of the organ, which create the deepest pitches. The very lowest of these notes consist of vibrations nearly below the human ability to hear musical pitch. Instead, they create a profound vibration that can be felt as much as heard, and dramatically reinforce the sounds of the chords above. These large pipes (the longest is 32 feet, while the largest is about 24 inches square) wrap around three sides of the organ. An alcove beyond the chancel wall provides additional space. The bottom of some of the largest pipes (the 32' Contra-Bombarde) extend below the floor.
- ⑩ **Blower Motor Room:** Located below the choir risers, two blowers provide air to the pipes above.
- ⑪ **Ambulatory:** The ambulatory corridor behind the chancel steps down under the organ, and provides access to both the blower motor room and the base of the 32' reed pipes.
- ⑫ **Wind Ducts and Reservoirs:** Air from the blower motors is distributed via regulating reservoirs to pipe chests at the base of the pipes. The organ is equipped with a system that either provides slightly changing wind pressure to simulate hand-pumped bellows for older music, or constant wind for romantic and modern pieces.
- ⑬ **Tracker Key Action:** The keys of the organ are mechanically connected to a series of thin carbon-fiber elements called trackers. These trackers move when a key is pressed, and through a series of mechanical devices allow air into key channels below the pipes. This traditional method of mechanical connection allows the organist subtle control of the attack and release of each note played.

A glimpse inside...

Soaring nearly fifty feet above the top choral riser, the red-oak case of the C. B. Fisk pipe organ provides an impressive backdrop for the chancel at Covenant. However, the façade's burnished tin and hammered pipes only hint at the complexity and size of the full instrument. Less than two percent of the organ's pipes can be seen from the sanctuary, and the keydesk's array of stopknobs and controls are only a small part of the organ's mechanical control system.

Born of a relatively simple concept (after all, the largest differences between a single organ pipe and a tin whistle are simply size and sophistication), a full pipe organ is the most complex musical instrument ever created. This page illustrates a number of the major components that allow its rich sound to lead in worship.



Keydesk Detail

- A Great Division Manual

B Positive Division Manual

C Swell Division Manual

D Pedalboard

E Stop Drawknobs
- F Combination Pistons (to control multiple stops)

G Expression and Crescendo Pedals

H Computer and Memory Controls

I Closed Circuit TV (to view conductor and nave)

C. B. Fisk - Opus #134

Pipe organs were developed in church buildings not unlike Covenant's sanctuary - large, vertical spaces with long reverberation times, carefully designed for the corporate worship of God. Over the centuries, these instruments acquired a special place in the architecture and music of the church, driven by their ability to majestically fill a church and lead in musical worship.

The organ continues to have a significant role in worship at Covenant, largely because of its ability to effectively support the congregation in traditional hymn singing. The organ's range allows it to effectively accompany any group from a small ensemble to a crowded church, all without amplification. Furthermore, its tone is designed to blend with the human voice, and much of the traditional music of the church has been composed with organ accompaniment in mind.

The pipe organ's popularity in the late 19th and early 20th centuries led to new pneumatic and electrical innovations for flexibility and mass production. Unfortunately, these changes often came at the expense of the intimate connection between the organist and the instrument, where originally the finger's touch directly moved the mechanism that sounded the pipes. By the second half of the 20th century, several pipe organ manufacturers began creating tracker (mechanical) action instruments with a historic sound and feel, but with the durability and precision that modern materials can provide. The Covenant sanctuary organ is born of this tradition, crafted by the C. B. Fisk Company of Gloucester, Massachusetts.

Reaching nearly fifty feet above the top choir risers, the sanctuary organ consists of 2,917 pipes in a majestic red-oak case. The tallest pipes measure 32' tall, and the smallest are about the size of a pencil. The console has three manuals (keyboards), a pedal keyboard, and controls for the 49 stops. The twenty-ton organ is supplied with air by equipment located under the choir risers and accessed from the ambulatory. The stops have been selected not only to reflect the organ's primary use in worship, but to also provide the flexibility to perform the extensive organ repertoire which has been written by the world's composers over the centuries.

The design of the sanctuary provided a rare opportunity for the simultaneous creation of a new large Gothic sanctuary and monumental tracker organ, and the designers worked to ensure that each enhances the other. The architects reshaped the chancel area to provide an optimal acoustic and physical environment for the organ, and the organ designers created a case that contributes to the overall design of the sanctuary.

The wooden case, which functions as a type of “orchestra shell” for the pipes, reaches up and frames the rose window with towers for the pedal pipes. The top balustrade screens a portion of the organ volume mechanism, and visually creates a graceful curve to reflect the lines of the window. The corbelled overhang of the upper organ works together with adjacent minstrel galleries to acoustically reflect the sound of the choir forward to the congregation. The trefoils and quatrefoils of the organ reflect the designs found in the woodwork and windows throughout the sanctuary. The two small tri-cuspid designs above the console symbolize the Trinity, and tie in thematically with the Trinity window above. The console area itself, under a Tudor arch, is understated and elegant reflecting the organ's role in support of the congregation. The overall result is an instrument whose sound and appearance work together with the sanctuary space and its people in the act of worship.

Great Division			
Stop #/Name	# of Pipes	Notes/Comments	
1	Principal 16'	61	Façade (burnished tin)
2	Octave 8'	61	Façade (burnished tin)
3	Gambe 8'	61	
4	Spire Flute 8'	61	
5	Harmonic Flute 8'	45	Bass (CC to D ₆ #) from stop No. 4
6	Octave 4'	61	
7	Open Flute 4'	61	
8	Quinte 2-2/3'	61	
9	Super Octave 2'	61	
10	Tierce 1-3/5'	54	Partial compass, CC to f ₃
11	Progressive Mixture II-VI/ Full Mixture	342	See composition table below
12	Bombarde 16'	61	
13	Trompette 8'	61	
14	Clarion 4'	61	

Positive Division			
Stop #/Name	# of Pipes	Notes/Comments	
15 Quintaton 16'	61		
16 Principal 8'	61	Bass (CC to GG#) from No. 17 Unenclosed (except bass) Façade (hammered lead)	
17 Diapason 8'	53	Prepared stop above GG#	
18 Salicional 8'	61		
19 Gedackt 8'	61		
20 Octave 4'	61		
21 Rohrflöte 4'	61		
22 Nasard 2-2/3'	61		
23 Doublette 2'	61		
24 Tierce 1-3/5'	54	Partial compass, CC to f ₁	
25 Mixture IV	225	See composition table	
26 Cor Anglais 16'	61		
27 Clarinette 8'	61		
28 Tuba Mirabilis 8'	61		

Swell Division			
Stop #/Name	# of Pipes	Notes/Comments	
29 Bourdon 16'	61		
30 Viole de Gambe 8'	61		
31 Voix Celeste 8'	61		
32 Flute Traversiere 8'	61		
33 Bourdon 8'	61		
34 Flute Octaviant 4'	61		
35 Octavin 2'	61		
36 Plein Jeu IV-V	256	See composition table	
37 Cornet III	96	Partial compass, from G ₄ -d ₅	
38 Basson 16'	61		
39 Trompette 8'	61		
40 Hautbois 8'	61		
41 Voix Humaine 8'	61		
42 Clairon 4'	61		

Pedal Division			
Stop #/Name	# of Pipes	Notes/Comments	
43 Principal 32'	12	12 note extension of No.1 CC to GG Wood (haskelled) Façade (tin) GG# and above	
44 Contrebasse 16'	39	Top 7 notes of this rank allow it to be used by No. 48 32 notes from No. 1 (Great)	
45 Principal 16'			
46 Soubasse 16'	32		
47 Bourdon 16'		32 notes from No. 29 (Swell)	
48 Quinte 10-2/3'		Draws from No. 44 & No. 47 (29) based on other pedal selections.	
49 Octave 8'	32		
50 Gambe 8'		32 notes from No. 3 (Great)	
51 Spire Flute 8'		32 notes from No. 4 (Great)	
52 Bourdon 8'		32 notes from No. 29 (Swell)	
53 Octave 4'	32		
54 Contre Bombarde 32'	12	12 note extension of stop No. 56 Full length (poplar) resonators	
55 Trombone 16'	32		
56 Bombard 16'		Alternates with No. 12	
57 Trompette 8'		Alternates with No. 13	
58 Clairon 4'		Alternates with No. 14	

“Prepared” divisions are indicated in italics. A total of 2,917 pipes in 55 ranks are installed, with another 473 pipes in 8 ranks planned.

Couplers & Accessories

Positive to Great Coupler
Swell to Great
Swell to Positive Coupler
Octaves Graves Coupler*
Great & Positive Tremulant
Swell Tremulant
Flexible Wind
Cymbelstern
Balanced Positive and Swell Pedals
Great to Pedal Coupler
Positive to Pedal Coupler
Swell to Pedal Coupler
Swell to Pedal 4' Coupler**

*Couples the Great, and any division coupled to the Great, to itself at sub-octaves.

**Couples the Swell to the Pedal such that the stop appears on the pedal one octave above that in the swell.

Great - Full Mixture VI/Progressive Mixture II-VI

CC				1-1/3'	1'	**2/3'	**1/2'	**1/3'	**1/4'
C ₀				1-1/3'	1'	**2/3'	**1/2'	**1/3'	
F ₀ #		2-2/3'	2'	1-1/3'	1'	**2/3'	**1/2'		
c ₁	4'	2-2/3'	2'	1-1/3'	1'	**2/3'			
f ₁ #	*5-1/3'	4'	2-2/3'	2'	1-1/3'	1'			
c ₂	*5-1/3'	4'	2-2/3'	2'	1-1/3'(x2)				
c ₃ #	*5-1/3'	4'	2-2/3'(x2)						

* Indicates a rank which appears in the mixture only if the 16' principal is drawn.
** Indicates a rank which appears in the full mixture, but not in the progressive mixture.

Positive - Mixture IV

CC					2/3'	1/2'	1/3'	1/4'
F ₀ #				1'	2/3'	1/2'	1/3'	
c ₁			1-1/3'	1'	2/3'	1/2'		
f ₁ #		2'	1-1/3'	1'	2/3'			
c ₂		2-2/3'	2'	1-1/3'	1'			
c ₃ #	4'	2-2/3'	2'					
f ₃ #	4'	2-2/3'						

Swell - Plein Jeu IV-V

CC					2'		1'	2/3'	1/2'
F ₀ #	4'			2'	1-1/3'		1'	2/3'	
f ₁ #	4'	2-2/3'	2'	1-1/3'			1'		
f ₂ #	4'	2-2/3'	2'	1-1/3'(x2)					
c ₃ #	4'	2-2/3'	2'						
f ₃ #	4'	2-2/3'							

Specifications

The adjacent lists identify for an organist which stops are available on each of the organ's four divisions. While wide variations in tone exist from instrument to instrument, there are historic conventions on the sound associated with each stop name. These specifications allow organists to see what tonal resources are available when playing the instrument.

The stained glass windows have been designed and constructed by Emmanuel Glass Studios of Nashville, under the leadership of Dennis Harmon. The color renderings shown are the original artwork pieces created by Dennis to serve as the basis for the construction of the windows. A careful tour of the sanctuary will identify some minor variations in the final designs. More information on the process utilized for the construction of the windows can be found at the following web address:

<http://www.emmanuelstudio.com/process.htm>

Thank you to Emmanuel Glass Studios (Stained Glass), Bullock Smith & Partners (Architecture), Terry Byrd Smith Design (Liturgical Furnishings), and C. B. Fisk (Pipe Organ) for sharing the artwork and drawings utilized as the basis for the illustrations in this brochure.

-Michael Speck, 2015

COVENANT

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