

**Dedication of the Faith Lutheran Pipe Organ
Sunday, June 5, 2022, at 7:00 p.m.**

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Many years of imagination, planning, and future expectation has surrounded the installation of our new-old organ. It is a gift of refurbishment that honors stewardship of creation. It honors the skills and giftedness of the people who first designed it as well as the skills and giftedness of the people who have redesigned it. It is a gift of engagement for worship and spirituality through music. It connects people with God through music's form of prayer, conversation, and scripture. It honors the possibilities of what we have to offer now and in the future for both our worshipping community and the community at large.

In true Faith Lutheran fashion, the organ project was a collective effort. It involved the hard work of numerous volunteers and the efforts of staff over many years. The outcome of refurbishing this gorgeous instrument required countless hours invested by leaders from our various committees, our Music Director David Buice, and the Organ Foundation.

As we say, "the facility facilitates ministry," and this is one more way that we will engage ministry from our worship space. We welcome you to Faith Lutheran as we dedicate the organ, celebrate our collective ministry, and give thanks for the work of God's people.

With joy,
Pastor Shanyn Fuerst

WELCOME – Pastor Shannyn Fuerst

PSALM 33:1, 3-5

P: Sing joyfully to the Lord, you righteous;

C: It is fitting for the upright to praise him.

P: Sing to the Lord a new song;

C: Play skillfully, and shout for joy.

P: For the word of the Lord is right and true;

C: The Lord is faithful in all things.

P: The Lord loves righteousness and justice;

C: The earth is full of God's unfailing love.

PRAYER

P: Let us pray:

Almighty and everlasting God, you open our mouths to sing salvation's new song. Your Spirit is the breath of such music. We praise you for giving us this pipe organ, which we dedicate to your glory alone. Sanctify the art which awakens its harmonies in leading us to worship you. Be with your servants who will use this beautiful instrument to make music for your people as you prepare us on earth to sing your praises in heaven, through Jesus Christ, your Son, our Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever,

C: Amen.

THE DREAM OF A PIPE ORGAN FOR FAITH LUTHERAN – Nan Beth Walton

THE FULFILLMENT OF THE DREAM – Carl Dodrill

DEDICATION OF THE ORGAN

P: Siblings in Christ, we come together in this church to worship the almighty God and build up of the body of Christ. We bless this new pipe organ as an instrument to offer honor and praise to God. The purpose of music is to give glory to God and to engage us in holy worship. Therefore, the music of the organ wonderfully expresses the new song that Scripture tells us to sing to the Lord.

C: We dedicate this organ to the service of God the Father, Son + , and Holy Spirit.

BLESSING OF THE ORGAN

P: Almighty God, we your people, joyously gathered in this church, present this organ for your blessing:

Grant that its music may lead us to express our prayer and praise in melodies that are pleasing to you.

O organ, sacred instrument,

you will sing the glory of the angels,

you will fill the sanctuary with song,

you will evoke the mercy of God, which is everywhere over heaven and earth,

you will sing the sacrifice of our Lord Jesus Christ,

you will console the affliction of the aggrieved,

and you will magnify the power, majesty, and glory of the Holy Trinity.

We ask this through Christ our Lord.

C: Amen. Let the sounds of the organ be heard!

Be seated.

Recital by David Buice, Organist

Toccata nona.....Girolamo Frescobaldi (1583 – 1643)

All roads lead from Rome...

Frescobaldi's toccatas marked a new direction in keyboard music: Freedom of expression within highly sectional writing, dramatic contrasts of virtuosity with mystical introspection, sometimes startling musical gestures and harmonic progressions -- such are the hallmarks of Frescobaldi's "modernity" in the *stile nuovo* of the early seventeenth century.

The registrations have been deliberately limited to those similar to what would be available on the gallery organ that has faithfully served Faith Lutheran in worship prior to the installation of the new organ: Solo flute, and small choruses of diapasons (also known as principals), flutes and strings, including two sections in which a rank of "viola" pipes, tuned slightly sharp (a *celeste* stop), yields an undulating, otherworldly effect.

Marche Pontificale..... Fernand de La Tombelle (1854 – 1928)

Born in Paris, Fernand de La Tombelle studied piano during his childhood with his mother, Louise Gueyraud, a pupil of Franz Liszt. In his late teens, La Tombelle took private organ and harmony lessons with Alexandre Guilmant, and at the Paris Conservatory he studied counterpoint, fugue and composition with Théodore Dubois; in the following years he performed as a concert organist throughout France, and from 1896 to 1904, he taught harmony at the Schola Cantorum. La Tombelle was the complete "Renaissance Man", active as a writer and columnist, sculptor and painter, art photographer, music ethnologist and astronomer.

Registrations for La Tombelle's grand march of 1888 – from his Opus 23, six-volume collection of organ compositions – include the full choruses of the Great and Swell divisions, smaller ensembles in dialogue, a section featuring the velvet tones of the Salicional, Viola and Celeste stops, and a stormy sequence of "call and response" between the Great principal chorus and the Swell reed battery.

Ei, du feiner Reiter.....Samuel Scheidt (1587 – 1654)

A set of variations on a Dutch folksong, by the most notable student of the great Jan Sweelinck of Amsterdam, showcases the organ's reed stops – Vox Humana, Clarinet (accompanied by the Zimbelstern, a circle of bells struck by clappers spun by a centrifuge), Oboe/Bassoon, and Trumpet – in solo and ensemble registrations.

Polyphonic Fantasia.....Jan Sweelinck (1562 – 1621)

Sweelinck's polyphonic *Fantasia* is a powerful example of early seventeenth-century Flemish keyboard writing. Such a piece would have been played on the organ, clavichord, or harpsichord, with the organ providing a variety of contrasting sounds as well as the ability, at the player's discretion, to "solo out", on the pedals, the chromatic motif heard throughout the piece.

Combinations of stops include the Great principal chorus, the smaller Swell chorus, lighter combinations of principals, flutes & strings, appearances by the Oboe and Trumpet in passages that include double-pedaling, and a climactic section that merges principal and reed choruses.

Tierce en taille.....François Couperin le grand (1668 – 1733)

François Couperin *le grand* ("The Great" – apparently to distinguish him from a lesser-accomplished uncle with the same name) was a member of a musical dynasty going back generations, over which his forebears – including his father, Charles, and his more notable uncle Louis – served the kings of France as Royal Harpsichordist and Organist. *Tierce en taille* is from Couperin's *Messe pour les Couvents*, in which the organ, from a rear gallery, alternates verses of the liturgy with the choir, singing from the front of the church. *Tierce en taille* can be heard as a rhapsodic prayer or "musical incense", the ornamented melody twisting and turning, rising and falling over an altar.

The *jeu de tierce* – a combination of "mutation" stops reenforcing the harmonic overtones of octave (4'), twelfth (2 2/3'), fifteenth (2'), seventeenth (1 3/5'), and nineteenth (1 1/3') – is an instantly identifiable sound – colorful and "reedy" – in classic French organ music. In this recital, the combination is that of a *grand jeu de tierce*, adding the sub octave (16') and *grosse tierce* (3 1/5') pitches; these registers, and the employment of the tremulant (which "shakes" the wind supply on its way to the pipes), produce a richly sonorous solo line in the tenor range (*en taille*), against an accompaniment of flutes.

Grand Dialogue in C Major.....Louis Marchand (1669 – 1732)

The *Grand Dialogue in C Major* constitutes Louis Marchand's *Troisième Livre* for organ, published in the late 17th century. The "dialogue" character of the music can be heard in the conversation between the upper and lower ranges of the keyboard, echo passages between louder and softer keyboards, dialogue between the left and right hands in the trio, and the fugal writing that constitutes the bulk of the *sortie*.

Marchand was a colorful figure in the French court of Louis XIV; after the king garnished Marchand's church organist wages to pay alimony to the estranged *Madame de Marchand*, the organist walked out of a half-completed worship service, saying his wife could play the remainder of the service! Soon after this, Marchand undertook a concert tour of cities *outside* France – allowing time for the king's anger to subside – including a legendary organ playing competition with none other than J. S. Bach.

The stops and combinations heard are reflective of the classic French concept of *les grands jeux*, utilizing flute, principal and reed stops, with the reed stops – Trumpet, Clarinet – and *jeu de tierce* providing both color and intensity.

Largo from the New World Symphony.....Antonín Dvořák (1841 – 1904)

The famous theme *Goin' Home* is heard in this stand-alone transcription of the second movement of Dvořák's 1893 symphony *From the New World*, the *Symphony No. 9 in E Minor*. The registrations highlight the organ's orchestral capabilities, including woodwinds (Clarinet, Oboe and flutes), strings (Salicional and Viola, with their companion, sharp-tuned *celestes* ranks), brass (Trumpet), and percussion (Chime).

Präludium in G Minor.....Dietrich Buxtehude (1637 – 1707)

Legend has it that the twenty year old Johann Sebastian Bach walked over two-hundred fifty miles to study for nearly three months with Dietrich Buxtehude, the Danish-born master of the "fantastic style" (*stylus fantasticus*) of composition and improvisation holding sway in northern

Germany. Bach might well have inherited Buxtehude's organist position at the Marienkirche of Lübeck, had not the post required marrying Buxtehude's eldest daughter!

Buxtehude's free organ works display a virtuosity of manual and pedal keyboard writing unique to the North German school of organ composition; his great *Präludium in G Minor* follows a dramatic plan – *exordium, narratio, propositio, confutatio, confirmatio, peroratio* – influenced by formal traditions of classical oration and the Renaissance *commedia dell'arte compagne*; used in the mid-sixteenth century by Shakespeare and other writers, it would be employed at least as late as the late eighteenth century, in the first movement of Beethoven's Opus 13, the *Pathétique* piano sonata.

This formal procedure provides a framework for extreme contrasts of registration and moods: A high energy *exordium*, reflective *narratio*, dramatically rhetorical *propositio* and chaotic *confutatio*, an intense *confirmatio* that begins with resolution and ends in cataclysm, and a flamboyant *peroratio* to bring the "musical play" to its end.

Nun bitten wir den heiligen Geist.....Dietrich Buxtehude

Buxtehude's chorale prelude on *Now to the Holy Spirit Let Us Pray* (ELW 743) is an eloquent example of the composer at his most poetic, in contrast to the "mad flamboyance" associated with the North German *stylus fantasticus* and reflected in the preceding *präludium*.

The registration is correspondingly simple, with quiet foundations supporting a solo combination of 8' flute and Nasard (2 2/3' mutation), which imparts a gently piquant quality to the ornamented chorale melody.

David Buice, Organist



David Buice is Organist & Director of Music at Faith Lutheran Church, Seattle. Before relocating to the Pacific Northwest in 2017, he was Performing Artist-in-Residence at Oglethorpe University and Harpsichordist-in-Residence at the Oglethorpe University Museum of Art in Atlanta, Georgia. Since his move to Whidbey Island, Washington, he has performed his recital *Lautenwerck Christmas* for the Annacortes Arts Foundation, as well as chamber music with resident instrumentalists at Faith Lutheran Church, and a series of thirteen livestreamed recitals on harpsichord, lautenwerck, and pipe organ, during the first year of the Covid-19 pandemic.

His collegiate organ studies were with Warren Hutton at The University of Alabama, with Larry Smith at Converse College, and with John Hamilton at The University of Oregon. His harpsichord studies were with George Lucktenberg at Converse College and with John Hamilton at The University of Oregon. In Atlanta, he studied acting and theater with Eddie Levi Lee and at The Academy Theatre with Kerrie Osborne, Chris Kayser, and Frank Wittow.

He made his New York City debut in two recitals at The Metropolitan Museum of Art, playing the Museum's historic 1830 Appleton pipe organ, as well as becoming the first solo harpsichordist to be presented on the exclusive Patrons Lounge Recital Series. He returned to The Metropolitan Museum of Art in 2004 to play a lautenwerck (lute-harpsichord) recital for the Patrons Lounge Series.

Other performances have included recitals and master classes at The University of Memphis and The University of Mississippi, and up the Atlantic coast to Washington, D.C. and New England, while his West Coast tours have taken him to Las Vegas, Nevada, and to numerous venues in California, including Berkeley, Claremont (Pomona College), Monterey, Oakland, San Diego, San Francisco, Redlands, and Malibu (Pepperdine University). His performances have been broadcast on Public Radio and Television as well as on the Turner Broadcast System. From 2001 to 2017, he played numerous historic keyboard performances on harpsichords, lautenwerck, clavichord and fortepiano, at Oglethorpe University's Museum of Art.

David Buice was a founding member of the Southeastern Historical Keyboard Society; he has also served on the Board of Directors for the Atlanta Early Music Alliance. His numerous awards and honors include a major grant from the Georgia Council for the Arts and the National Endowment, which commissioned for his use a concert harpsichord by Richard Kingston, heard in recitals and master classes throughout the southeast.

Recordings include *La Sylva and Other Seductions*, featuring his large Kingston harpsichord, *Go Calmly into Christmas* with Sally Chapman Phillips, Soprano, and *Heaven and Earth: Ancient Music for Relaxation and Meditation*, in which his playing of a lautenwerck by Anden Houben evokes the 17th-century use of the lute and its music to induce altered states for healing and enlightenment.

In addition to his work as a performing and teaching musician at Oglethorpe University, David Buice's years in Atlanta found him working in professional theater as an actor, producer/director, musician, and music director/composer/producer. He was associated with The Academy Theatre, The Southern Theater Conspiracy, Theatre Emory, The Theatrical Outfit, The Performance Gallery, and The Alliance Theater. He received Metropolitan Atlanta

Theater Awards for Best Director and Best Sound Design for his 2014 production of Moisés Kaufman's *33 Variations* at Northside United Methodist Church, where he directed theater from 2010 to 2017.

At NUMC, he developed an ecumenical, multi-ethnic community theater through notable productions including *The Fantasticks*, *Steel Magnolias*, *Our Town*, Phillip Depoy's *Angels*, *Twelve Angry Men*, *Driving Miss Daisy*, *The Caine Mutiny Court-Martial*, *Eleemosynary*, *The Glass Menagerie*, *Oldtimers Game*, *A Walk in the Woods*, *Sylvia*, and *Proof*. He also directed at the invitation of Mixed Revues Productions (*Venus in Fur*) and Atlanta Theatre-to-Go (*Crisis by the Sea*).

Organ by The Pipe Organ Foundation

The Pipe Organ Foundation is a 501(c)(3) nonprofit corporation which receives pipe organs which are no longer in use and which designs, adapts, and rebuilds these instruments for public settings at nominal cost using volunteer labor almost exclusively. The organ at Faith Lutheran Church is the eleventh organ which has been rebuilt and placed by the Foundation, led by Carl Dodrill, President.

Various facts about this organ and where the parts came from are included in "Faith's Pipe Organ Fun Facts" elsewhere in this program. The more than 40 volunteers who contributed time to this effort included people connected with the Foundation, people connected with the church, and some connected with both! They are listed elsewhere in this program and taken together, they contributed more than 3,600 hours to make this organ possible.

You can find more information about the Pipe Organ Foundation at its website www.pipeorganfoundation.org and you can find articles about the Faith organ there as well.

Faith Lutheran Church – Organ Specifications

Pipe Organ Foundation Opus 11, 2022

Great (Manual II; pipes in front of sanctuary; 7 ranks, 463 pipes; 21 chimes; 19 tablets)

16' Bourdon from Pedal division (notes 1-12) and Gt. 8' Rohrflute (notes 13-61)

8' Open diapason (61 pipes)

8' Rohrflute (73 pipes)

4' Octave (73 pipes)

4' Rohrflute from 8' Rohrflute

2' Fifteenth from 4' Octave

Mixture III (183 pipes; 15, 19, 22)

8' Trumpet (73 pipes in Swell chamber)

4' Clarion from 8' Trumpet

Chimes (21 chimes in Swell chamber)

Couplers: Gt to Gt 16', 4', Unison Off; Sw to Gt 16', 8', 4'; Ch to Gt 16', 8', 4'

Swell (Manual III; pipes in chamber behind wall with the cross; 9 ranks, 578 pipes; enclosed with Choir; 18 tablets)

16' Gedeckt (73 pipes)

8' Gedeckt from 16' Gedeckt

8' Salicional (73 pipes)

8' Voix Celeste (starts with 8' G; 54 pipes)

4' Principal (61 pipes)

4' Harmonic Flute (73 pipes)

2 2/3' Nasard (61 pipes)

2' Harmonic Piccolo from Harmonic Flute

1 3/5' Tierce (49 pipes) (top octave doubles back)

1 1/3' Quint from Nasard 2 2/3' (top octave doubles back)

16' Fagotto (73 pipes)

8' Trumpet (part of the Great division but located in the Swell chamber)

8' Oboe from Fagotto

8' Vox Humana (61 pipes)

Tremulant

Couplers: Sw to Sw 16', 4', Unison Off

Choir (Manual I; 3 ranks, 176 pipes; enclosed with Swell; 20 tablets)

16' Gedeckt Sw

8' Principal (bottom octave from 8' Viola Pomposa and 8' Gedeckt combined; remainder from Sw 4' Principal)

8' Gedeckt from Gedeckt Sw

8' Viola Pomposa (61 pipes)

8' Viola Pomposa Celeste (starts with 8' G; 54 pipes)

4' Principal Sw

4' Salicet from Salicional Sw

4' Harmonic Flute Sw

2' Harmonic Piccolo from Harmonic Flute Sw

16' Trumpet (bottom octave is from Fagotto)

8' Clarinet (61 pipes)

8' Trumpet Gt

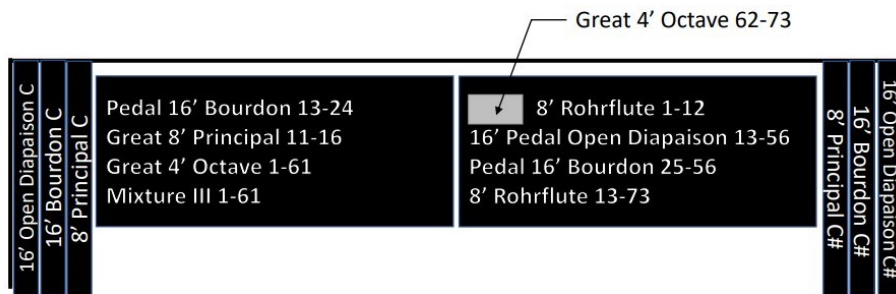
4' Clarion from Gt Trumpet

Couplers: Ch to Ch 16', 4', Unison off; Sw to Ch 16', 8', 4'; Gt to Ch 8'

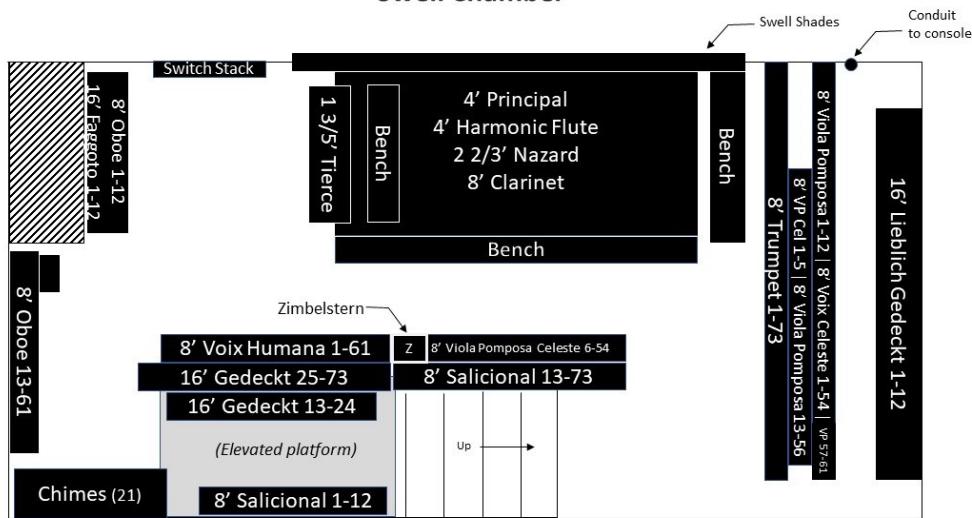
- Pedal (Pipes in front of sanctuary with Great; 2 ranks, 112 pipes; 24 tablets)
- 32' Resultant (1-12 is 16' Bourdon plus 16' Gedeckt on the 5th; 13-32 is 16' Bourdon)
 - 16' Open Diapason (56 pipes)
 - 16' Bourdon (56 pipes)
 - 16' Gedeckt Sw
 - 8' Octave from 16' Open Diapason
 - 8' Major Flute from 16' Bourdon
 - 8' Viola Pomposa Ch
 - 4' Super Octave from 16' Open Diapason
 - 4' Flute from 16' Bourdon
 - Mixture III Gt
 - 2' Principal Gt
 - 16' Fagotto Sw
 - 8' Trumpet Gt
 - 8' Oboe Sw
 - 4' Clarion from 8' Trumpet Sw
 - Zimbelstern—8 bells operated by reversible toe stud
 - Chimes
 - Couplers: Gt to Ped 8, 4; Sw to Ped 8, 4; Ch to Ped 8, 4

SUMMARY: 21 ranks, 1,329 pipes, 21 chimes, 8 bells; 502 pipes in sanctuary, 827 pipes in chamber.

Faith Lutheran Church Great and Pedal



Swell Chamber



03May2022

* VP = Viola Pomposa

Thanks and Appreciation

An honor and a privilege may be a *cliché* expression, but it absolutely applies to my experience in collaborating, with Faith Lutheran and the Pipe Organ Foundation, towards the realization of the church's dream for a new, significantly larger and more versatile Sanctuary pipe organ.

Years ago, during the planning of the Sanctuary, space was allocated for pipes in the chamber behind the illuminated chancel cross. That planned space, added to the additional chancel space after moving the altar forward, has allowed installation of an instrument more than seventy percent larger than the small organ in the rear gallery.

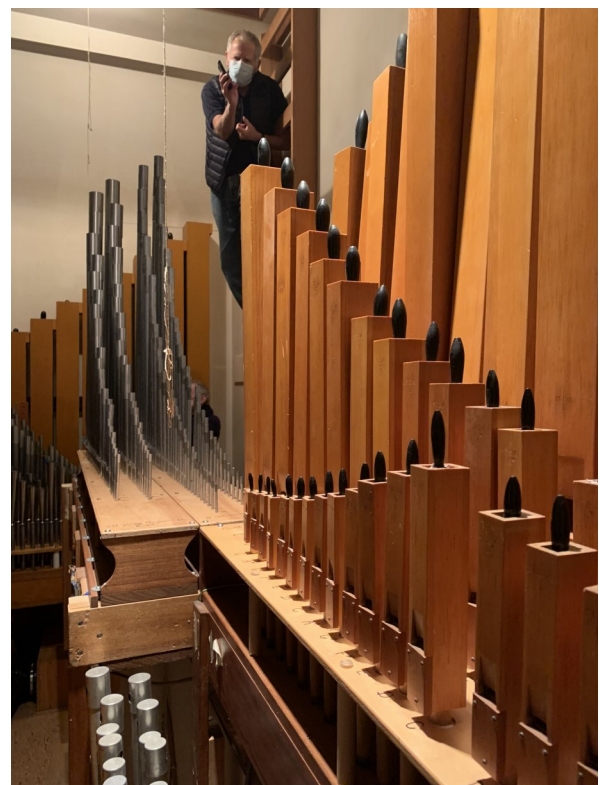


Thanks to former Music Director Nan Beth Walton, leadership was in place, almost twenty years ago, to take the next significant step towards an appropriate Sanctuary pipe organ. Nan Beth initiated Faith's relationship with the Pipe Organ Foundation, which led first to the placing of the Schlicker organ in the rear gallery, with the intention that it would serve for a few years until the installation of a larger organ in the front of the Sanctuary.

A focus on paying off the mortgage on the addition to the church complex resulted in the Schlicker organ serving for years longer than initially anticipated, but this has ultimately made today's dedication an even more gratifying event, following close on the heels of the burning of the mortgage, last month.

My deep appreciation goes to those with whom I have worked, over the past four years, on this once-in-a-lifetime opportunity. The Organ Advisory Committee – Peter Cohan, Leslie Edgerton, David Foster-Koth, Wally Powelson and Carl Presley – spent many hours meeting and reviewing plans for the organ, as well as choosing David Olmsted and Moon Construction Company to perform the desired alterations to the Chancel and East Transept.

I am particularly grateful to Carl Dodrill and the Pipe Organ Foundation, for their commitment and dedication to the project, and to the graciousness that met nearly every one of my requests regarding the design of the instrument. It takes special people to work congenially with an organist who has "clear and definite" ideas of what a pipe organ should possess, and Carl Dodrill is indeed such an organbuilder.



At Faith, my special thanks goes to Carl Presley, who served as a liaison between the church and the Foundation. Carl performed true yeoman's work over the past four years, and I believe that his participation in the project has made a crucial difference in its success.

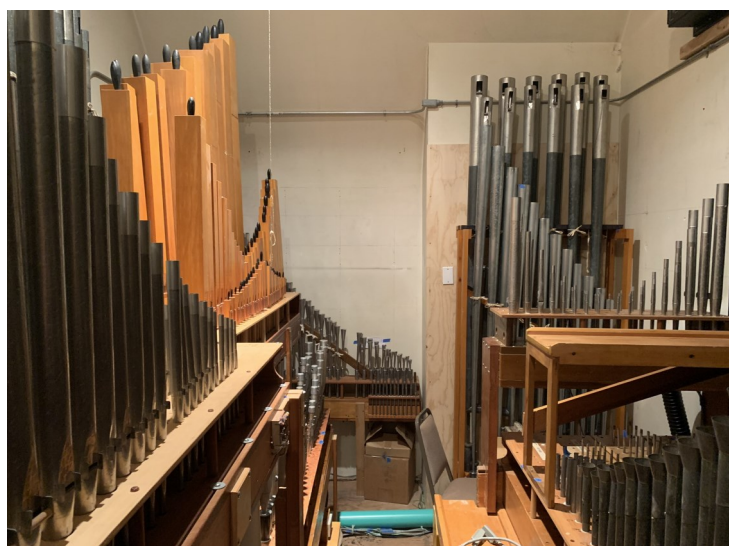
The congregation of Faith Lutheran Church, and donors beyond the membership, have provided the funds through contributions and loans, and sweat equity through volunteering at both church and organ shop, that have allowed the project to go forward to completion. My hope is that everyone who has contributed to this project through funds and/or volunteering will have opportunity, either in the room or via Zoom, to hear the wonderful sounds that their gifts have made possible.

I am grateful for the serendipity that resulted in Aaron Reichert's role in the development and tonal finishing of the organ. Aaron grew up at Faith – his mom continues as one of my choir altos – before eventually joining Taylor & Boody Organbuilders of Staunton, Virginia, one of the world's most respected organbuilding workshops. Aaron's interest in the project, and his willingness to be involved, was met with Carl Dodrill's graciousness and appreciation; their collaboration has resulted in an organ capable of great power as well as subtle and colorful effects, an organ that should serve Faith for many years to come.

Last but not least, I am grateful for the encouragement I received, at the beginning of my tenure at Faith, from Pastor Shannyn Fuerst and Eric Lansverk, who were the first to suggest that the time was right for a renewed energy toward moving forward with the pipe organ project.

Our new pipe organ will be a centerpiece, along with our wonderful Grotrian-Steinweg piano (and, very possibly, the eventual addition of a concert harpsichord), for a future concert series, in addition to the organ's role in worship. There is so much music – from over four centuries! – that I look forward to playing, hearing and sharing on our new organ. This evening's program features some favorite pieces that I hope will serve as an engaging introduction to the capabilities of an extraordinary musical instrument.

~ David Buice, Music Director



Pipe Organ Foundation Volunteers

Bruce Cozens – Pipe work, electrical

Bart Dawson – Windchest wiring

Carl Dodrill – Organ Designer and Builder, Foundation President

Halie Dodrill – Pipe cleaning and packing, Organ voicing, Foundation Board Member

Kyly Hiatt – Windchest wiring

Chuck Huffington – Electronics, Foundation Board Member

Jim Johnston – Woodwork finishing and building

Jay Keehan – General organ work

Jonathan Kipper –General organ work

David Lapse –Assisted with tonal finishing

Roger Meers – Organ design, Console layout and wiring/programming, General organ work,
Assisted with tonal finishing, Organist, Foundation Board Member

Sara Morrison – Windchest wiring

Aaron Reichert – Organ design consultation, Tonal finisher

Beverly Roecker – Organist, Pipe cleaning and packing, Foundation Board Member

Ben Weyhing – Heavy wood construction

NOTE: Faith members who also regularly volunteered at the Pipe Organ Foundation shop included Kathy and Rick Brandstetter, Jim Johnson, and Carl Presley (Foundation Vice President and Board Member). Marceau Pipe Organ Builders and Paul Fritts & Company Organ Builders, provided important pipe work. The entire organ is run by an advanced system made by the Syndyne Corporation in Vancouver WA.



Contractors

Moon Construction: Dave Olmstead and Hugh Sauer

Ashford Electric: Michael Ashford and Gary Storie

PacWest Floors & More: Eric Kragerud

Faith Member Organ Volunteers

Jean Bergo - Swell Chamber pipe move

John Bergo - church site prep, Swell Chamber installation, Swell Chamber pipe move, pipe installation

Kathy Brandstetter - Mercer Island workshop (wiring, packing, etc.), Swell Chamber pipe move organizer, pipe installation, curtain stitching, and more...

Rick Brandstetter - Mercer Island workshop (tuning assist, etc.), site prep, photographer, and more...

David Buice - music director, organ committee

Peter Cohan - organ committee

Stacey Dillon - photography

Leslie Edgerton - organ committee

David Foster-Koth - organ committee, blower move, chimes mounting

Merle Harris - Swell Chamber sound test

Rebecca Keith - Swell Chamber sound test

Barb Lovseth - Sacristy organizer, curtain stitching

Greg Johnson - cross lighting

Jim Johnson - Mercer Island workshop, swell shade installation, Swell Chamber site prep & installation, Swell Chamber pipe move

Wally Powelson - organ committee, church site prep, Swell Chamber pipe move, pipe installation

Kari Monsen - Swell Chamber pipe move

John Monson - Swell Chamber pipe move, pipe installation

Suzanne Phillips - Swell Chamber pipe move

Carl Presley - Mercer Island workshop, organ installation, site prep project manager, Foundation Board Member

Dallas Presley - Swell Chamber pipe move, swell shade photographer, curtain stitching

Mike Richards - blower move

Theo Roe - Swell chamber clearing, blower move

Pam Russell - Swell Chamber pipe move

Sheryl Schmeling - Swell Chamber pipe move

Vicki Schafer - Swell Chamber pipe move

Gary Sievert - Swell Chamber pipe move

Todd Wagner - Swell Chamber clearing

Eric Lansverk - Organ Committee

Alex Keith - Organ Committee

Note: Profound apologies to any who contributed their labor that we have inadvertently overlooked. All are deeply appreciated, as are those who supported the project financially or in prayer.

Faith's Pipe Organ Fun Facts

The official name of Faith's pipe organ is Pipe Organ Foundation Opus 11

The organ was designed and built, under the direction of Carl Dodrill, by the Pipe Organ Foundation, a non-profit organization based on Mercer Island. The Pipe Organ Foundation's mission is to promote the preservation, placement and playing of pipe organs. Using closely guided volunteer labor, it achieves its goals at low cost. The Foundation has rescued many instruments, whose components have been used to build 11 organs. They have also shipped several complete instruments to the Philippines.

The organ is comprised of 1329 pipes in 21 ranks (groupings of pipes representing the different sounds the organ makes, such as clarinet, trumpet, flute, viola, etc.) 502 pipes are visible in the front of the sanctuary. 827 pipes are in the pipe chamber, upstairs behind the cross.

The organ also has two items of percussion: a set of 21 chimes, and a Zimbelstern, containing 8 bells.

The largest pipe is 17 feet long, with a speaking length of 16 feet. It weighs about 150 lb. and took four adult men to wrestle it into place in the front of the sanctuary. The smallest pipe is about 7 inches long, with a speaking length of ½ inch.

The oldest pipes are approximately 100 years old. They are the Clarinets and were put into an organ in a residence in Florida by the Aeolian company. The newest pipes date from 1978 and were part of the organ at Spirit of Grace United Methodist Church in Everett. The pipes are made from a variety of materials. The largest are made of wood. Others are made from a variety of metals, including lead, tin and zinc.

The pipes came from about 10 instruments including Spirit of Grace United Methodist (8' Trumpet, 8' Rohrflute, 2 2/3' Nasard, Mixture III), Fourth Church of Christ, Scientist, Seattle (4' Harmonic Flute, 4' Principal), Seventh Church of Christ, Scientist (16' Open Diapason, 8' Open Diapason), St. Mark's Lutheran Tacoma (8' Salicional, 8' Voix Celeste), Ravenna United Methodist Church (16' Lieblich-Gedeckt), and three residence organs (William Fawk, 16' Faggoto/Oboe, 1 3/5' Tierce; R. Byrad Fritts, 8' Viola Pomposa, 8' Viola Pomposa Celeste; residence organ in Florida, 8' Clarinet).

Other components include the following: windchests which came from many churches with several built by the Pipe Organ Foundation; console--First Church of Christ, Scientist, Seattle; blower and chimes--First Church of Christ, Scientist, Palo Alto, California. The Zimbelstern was purchased new.

A lot of air is required to produce sound in the pipes. The blower has a 1.5 horsepower motor and it produces lightly compressed air that comes out of a 10 inch diameter pipe. The cubic feet per minute is high and the pressure is about 1/3 of one pound (8 inches of water). The blower is located in the sacristy.

Approximately 25 people volunteered on the rebuilding and assembly of the organ.

Faith's lead volunteer was Carl Presley, who worked on building the organ as well as coordinating with various subcontractors in the work to prepare the sanctuary for the organ. In addition about 10 others helped to get the pipes in place in the pipe chamber. Approximately 3,600 hours were required to do the entire job.

Tonal finishing work was headed up by Aaron Reichert who grew up at Faith and is now an employee at Taylor and Boody Organ Builders, in Virginia. His contribution to the organ was major and is greatly appreciated.

While the total time to build the organ was about 20 months, the roots of this project go back much earlier in time. Former Faith Music Director Nan Beth Walton met with the Foundation as early as March 2004. Current Music Director David Buice began his discussions with the Foundation after his arrival in 2017. He has been an active participant in the planning of this organ. The planning and preparation for this organ goes back a long way, and a lot of effort has been put into this project.

The Faith organ was featured in an important American Guild of Organists event on September 21, 2021 where it was shown, described, and played while in the shop.

Go to the Pipe Organ Foundation website to see this program.

https://www.pipeorganfoundation.org/news/current_news28.html

There is a YouTube link at the end of this news article. There is a 10 minute section on the Faith organ beginning at about minute 7, which includes the playing of the instrument by Roger Meers, an AGO member and also one of the top volunteers, who did much of the work on the Faith organ. There is also much information about the Pipe Organ Foundation on this video. The Faith organ was also featured in an article in the May 2022 Seattle AGO Chapter newsletter.

Compiled by K. Brandstetter, based on information provided by Carl Dodrill of the Pipe Organ Foundation. April 2022