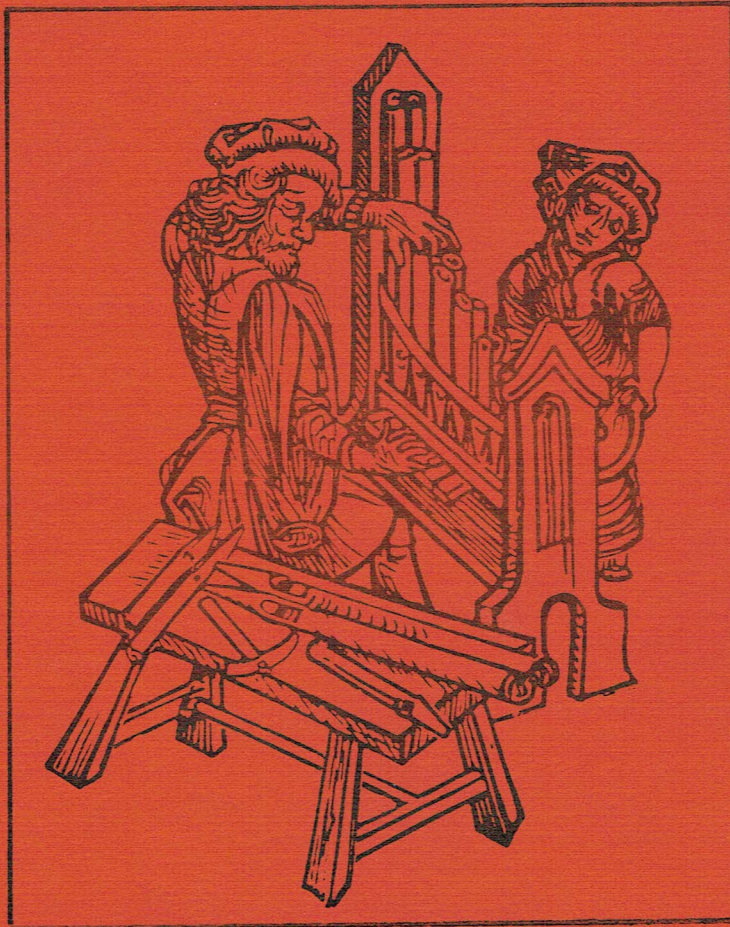


Te Deum Laudamus

Central Lutheran Church



Dedication of the Organ

Central Lutheran Church
Eugene, Oregon

November, 1976

Nov. 14 - Dedication Vespers
4:30 p.m. - Blessing of the Organ,
with Choirs and Hymns.

Nov. 21 - Organ Open House
Congregational Dinner and Organists

Nov. 28, 29, 30 - Dedication Recitals
With Harald Vogel, Organist





Dedication Vespers

TWENTY-THIRD SUNDAY AFTER PENTECOST

November 14, 1976

4:30 p.m.

The Prelude: "All Glory Be to God on High" J.P. Sweelinck

The Hymn, Number 408 "Praise to the Lord the Almighty"

The Responsory

Blessed be God: Father, Son, and Holy Spirit
AND BLESSED BE HIS KINGDOM, NOW AND FOREVER. AMEN

O Lord, my God, Thou art become exceeding glorious;
THOU ART CLOTHED WITH MAJESTY AND HONOR.

God hath clothed me with the garments of salvation.
HE HATH COVERED ME WITH THE ROBE OF RIGHTEOUSNESS.

All kings shall bow down before Him.
ALL NATIONS SHALL DO HIM SERVICE.

They take the timbrell and harp,
AND REJOICE IN THE SOUND OF THE ORGAN.

Praise Him in the sound of the trumpet;
PRAISE HIM UPON THE STRINGS AND PIPE.

The Dedication of the Organ

Pastor: Let us offer Prayer and Thanksgiving to Almighty God,
through Jesus Christ our Lord, that this Organ may be
blessed by Him and consecrated to His honor and glory.

O Lord before whose throne angelic trumpets sound, Angels
and archangels singing the song of the Lamb of God who
takes away the sins of the world, Accept + and bless +
this organ for the worship of Thy Holy Church. May we
and those who follow us find joy and gladness in its
sound. May it always assist us to give thanks to Thee
with the voice of melody in our hearts, through Jesus
Christ our Lord. PEOPLE: AMEN

THE INTROIT A

The Service o

The Psalm: N

O Praise
For God,

The Lessons:

Ecclesiast
Revelatio

The Hymn Numb

The Offering:

The Doxology,

The Canticles

"Magnific

"Festival

The Prayers:

The Benedicti

The Recession

The Postlude:

O God, who didst command thy servant Moses that trumpets should be sounded at the offering of sacrifices in thy Name, and who didst will that the children of Israel should proclaim the glory of thy Name with trumpets also shawms, bless, we beseech thee, this Organ now consecrated to thy glory. Grant that thy faithful people who praise thee on earth with joyful songs may be made worthy to attain to eternal joy in the life which is to come: through thy Son, Jesus Christ our Lord, who with thee and the Holy Spirit, liveth and reigneth God forever, world without end.

PEOPLE: AMEN

THE INTROIT AND PROCESSIONAL "Lift Up Your Heads, O Gates" H. Hopson
Children's and Youth Choirs and Brass

+

The Service of Vespers: Versicles and Gloria (Page 141)

The Psalm: Number 117 J.S. Bach

O Praise the Lord all ye nations: Praise Him all ye people;
For God, so gracious and righteous Watcheth over us for evermore.
Alleluia Senior Choir & strings

The Lessons:

Ecclesiasticus 44: 1-15
Revelation 5

The Hymn Number 443 - "Now Thank We All Our God"

The Offering: "Chaconne in e minor" D. Buxtehude

The Doxology, Number 602 "Praise God From Whom All Blessings Flow"

The Canticles:

"Magnificat" -- Youth Choir

"Festival Te Deum" -- Senior Choir Ralph V. Williams

The Prayers: Turn to page 146, please

The Benediction

The Recessional Hymn, Number 144 - "For All the Saints:

The Postlude: "Fugue in E^b Major" J.S. Bach

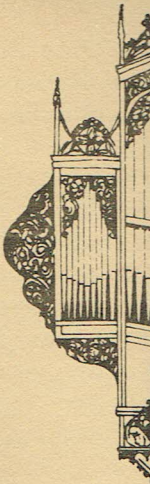
Please remain seated for the postlude

....from the Builder

The pipe organ as the principal musical instrument for the Christian Church is the result of development extending back over a thousand years. Changes from country to country varying with the requirements and musical needs of various congregations have resulted in a number of national styles. Congregations influenced by Luther's Reformation have led the development of the organ in its use with the singing of chorales and hymns, the liturgy of the Church, and in music such as that which Johann Sebastian Bach composed to inspire the people in their offering of praise and thanksgiving to God.

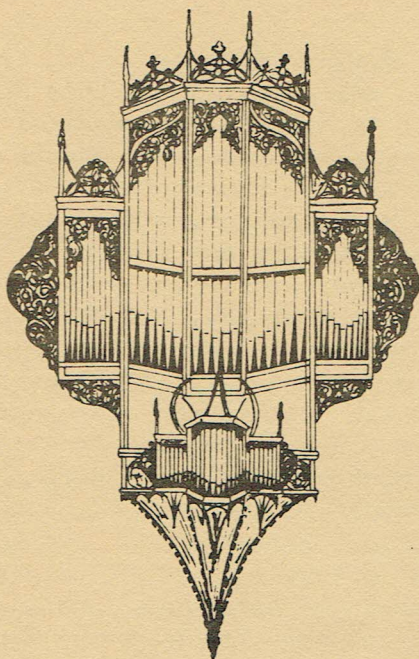
The instrument our shop has made for Central Lutheran Church is strongly influenced by the historical development of the organ, especially that found in northwestern Europe in the 16th through 18th Centuries. This influence notwithstanding, this organ was entirely made here in the United States during the year of our Bicentennial celebration, and consequently must be considered to be an American organ of 1976 designed for the musical and spiritual enrichment of a Christian congregation in the Pacific Northwest of our country.

The musical resources are disposed over three manuals and pedal which control the slider windchests by the means of suspended tracker action and have mechanical stop action. Electricity is used to power a blower which fills a large wedge shaped bellows. The Great manual has a plenum, or chorus, of open Principal pipes extending from the low pitch of 12' F seen in the center tower of the maincase to very small pipes of high pitch comprising the Mixture and Scharff registers. Intermeshed with these and the remaining flute and reed stops of the Great are, on the same windchests, the pipes of the Pedal division which play from the pedalboard and form the supporting Bass for the entire organ as well as a variety of cantus firmus sounds. Beneath the Great and Pedal divisions which are in the wide upper maincase, and directly above the manual keyboards, are the pipes and windchest comprising the Brustwerk (or Echo) division. In addition to the needed variety supplied for a wide range of solo organ literature, this division has the important task of being the continuo instrument required for the great Lutheran choral music. Projecting from the west gallery railing at the back of the organist is the Ruckpositive. This division functions as a musical foil to the resources in the maincase and consists of a wide variety of plenum and flute registers as well as the Dulcian reed stop.



ca. 1560 and fine architectural ornament (i.e. the of that ascription was already of the pipes of water 87 m

The case that has acc The upper ba lively acoust are gilded w are plated w stop knobs, are from zebr naturals from a North Germa The keyboards bellows are r and cow leath ered with lea



The Oak Gedackt 8' and Block-flöte 4' of the Brustwerk are made from finegrained American white oak in a form used by Berendt Huss, a significant North German builder of ca. 1650. The remaining pipes in the organ are of metal cast and hammered in our shop of approximately 98% lead alloyed with tin, antimony, copper, and bismuth following ideas incorporated in 1540 by Hendrik Niehoff in his instrument for Schoonhoven, Holland. The organ contains 2828 pipes in 65 ranks for its 38 stops. Much of the scaling and building principles used for the pipes and shallots of the reeds as well as the architectural design of the case has been inspired by close study of the work of Andreas de Mare and Arp Schnitger, builders from

ca. 1560 and 1700 respectively, modified to be in good harmony with the fine architecture Pietro Belluschi provided for the church. The temperament (i.e. tuning of the musical scale) for the organ is a modification of that ascribed to J.S. Bach's student, Johann Phillip Kirnberger, which was already in use in northern Europe in the mid 16th Century. Voicing of the pipes has been done on a windpressure that will support a column of water 87 mm high.

The casework is made of hand planed white oak fumed in strong ammonia that has accelerated what would have been accomplished by natural aging. The upper back panels are of western red-cedar, a very stable wood with lively acoustical properties. Pipes, shades, moldings, and key nosings are gilded with 23 carat goldleaf. The naturals of the manual keyboards are plated with cow shinbones prepared in our shop. The manual sharps, stop knobs, and keytable moldings are from African ebony. The keychecks are from zebrawood, the pedal sharps from Brazilian rosewood, the pedal naturals from maple, the black strip in the music rack from oak sunk in a North German peatbog for many centuries, and the stop rods of beech. The keyboards and trackers are from sugar pine. The windchests and bellows are made of white oak, western red-cedar, sugar pine, and sheep and cow leather. The reed shallots and tongues are of brass, some covered with lead plates and leather.

Many have contributed to the conception and execution of this Op. 19 from our shop. Those to whom special credit is due are Pastor Natwick, Organist Gregory Teeter, Committee Chaiman Lyle Jacobson, the church men who have aided in the gallery construction, and the church families who have taken care of us during installation. My appreciation for their inspiration and advice to our organ building teachers and friends: Fritz Noack and Charles Fisk here in the United States, Rudolf von Beckerath, Jürgen Ahrend, Bram Edskes, Dirk Flentrop, Hans Steketee, and Maarten Vente in Europe, and the musicians: John Hamilton and Margaret Irwin-Brandon here in the Pacific Northwest, David Boe and William Porter at Oberlin Conservatory in Ohio, and Harald Vogel, Gustav Leonhardt, and Klaas Bolt in Europe. Very special thanks are due to my shop associates: George Taylor, John Boody, Herman Greunke, Michael Bigelow, Anderson Dupree, Ted Marks, Ralph Richards, Steven Boody, David Carkeek, Bruce Shull, Karl Oehrtman, James Morse, Shari Porter, Anne Beattie, and Roger Hornung whose blood, sweat and tears made it possible to bring this project to completion after more than 15,000 hours of hard work, and finally to my dear wife Christa, and our children Eric, Arp, and Adrienne for the enormous encouragement and support they have given throughout.



It is the hope of all of us who have participated in building this instrument for Central Lutheran Church in Eugene that it will bring musical and spiritual inspiration here in the Pacific Northwest and Praise and Thanksgiving to our Lord and Saviour for many generations to come.

IN NOMINE JESU

John Brombaugh, Organbuilder

November 1976

Disposition:

Great

Praestant
Octave
Rohrflöte
Octave
Spitzflöte
Quinte
Octave
Tierce
Mixture
Scharff
Trumpet
Vox Humana

Brustwerk

Oak Gedackt
Blockflöte
Principal
Cornet
Cimbel
Rankett
Trescherregal

Tremulant to wh

Couplers: GT/P

Compass: 56 no

Pipes from ham
have soldered t

Wind pressure 8

Temperament aft

The Organ

CENTRAL LUTHERAN CHURCH

Disposition:

<u>Great</u>			<u>Ruckpositive</u>		
Praestant	16	from F in	Quintadena	16	
Octave	8	facade	Praestant	8	(II ranks a'-c''')
Rohrflöte	8		Gedackt	8	
Octave	4		Octave	4	
Spitzflöte	4		Rohrflöte	4	
Quinte	3		Waldflöte	2	
Octave	2		Sifflet	1-1/3	
Tierce	1-3/5		Sesquialter	II	
Mixture	II-VI		Scharff	III-VI	
Scharff	IV-VIII		Dulcian	8	
Trumpet	8				
Vox Humana	8				
<u>Brustwerk</u>			<u>Pedal</u>		
Oak Gedackt	8		Subbass	16	
Blockflöte	4		Octave	8	
Principal	2		Praestant	4	(upper flats)
Cornet	IV (from c̄ or c̄s,		Nachthorn	2	
Cimbel	III selectable)		Mixture	V	
Rankett	16		Posaune	16	
Trechterregal	8		Trumpet	8	(common w/GT)
			Trumpet	4	
			Cornett	2	

Tremulant to whole organ is in Schnitger form

Couplers: GT/PED, RP/PED, RP/GT, BW/GT. (couples to PED through GT)

Compass: 56 notes, pedal 30 notes; Flat, non-radiating pedalboard

Pipes from hammered lead, open pipes are cone tuned, stopped pipes have soldered tops

Wind pressure 87 mm.

Temperament after Kirnberger III, modified

This instrument given by the congregation
of Central Lutheran Church, anno domini 1976,
to the Glory of God and in memory of our
loved ones, some of whom are:

Orvean Johnson	Anna Hildebrant	Albert Vik
Lorin B. Carmichael	Bismark Carlson	Berta Vik
Maynard Lunning	Milo Gubrud	Ben Everson
John I. Fischer	Sophie Hanson	Mabel Everson
Rhoda K. McNutt	Vanja Peterson	Elizabeth Mellum
Robert Larson	Hans J. Redahl	Bertha Twite
Mabel Marcott	Hansine Redahl	Carl Youngquist
Melvin Nycklemoe	Lee Jordan	John E. Loftesness
Karoline Erickson	Lola Jordan	Edwin Hansen
Lloyd R. Acker	Howard Christenson	Willie Lee
Lee Henningsgaard	Christine Christenson	Minnie Lee
William A. Monge	John Vettrus	William R. Wilson
James C. Jensen	Albert Sather	Earl Ringsdorf
Grace Graville	Lena Tjon	Mrs. Otto G. Olson
Martin Tollefson	Ann Taylor	Daphne Carlson
Hilda Tollefson	Orie Etherington	Philip McSorley
Shelly Sievers	Ethel Etherington	Martin Berg
Walter F. Huelzman	Frederick Long	Tom Kaarhus
Milford Smith	Ole Jacobson	Bertha Flolo
Carl Sletten	Lydia Jacobson	Amelia Bennet
Amelia Sletten	Kenneth Hopkinson	Leonard Ledahl
Antony Triolo	Theresa Weber	John Ira McNutt
Erick Johnson	Alma Jederberg	Gilma C. McNutt
Rikka Ness Johnson	Alma Paulson	Clara Skilbred
H. Bert Jensen	Lewis R. Ledahl	Howard Molter

Kenneth C.
Family & Pa
Donald & Mo
Mr. & Mrs.
Christ Chri
Ragna Chris
Helen Lawre
Rev. & Mrs.
Family & Pa
Donald & Do
Mr. & Mrs.
Gary Matthe
Ella & Lau

Kenneth C. Jacobson
Family & Parents of
Donald & Molly Remlinger
Mr. & Mrs. E.G. Brown
Christ Christofferson
Ragna Christofferson
Helen Lawrence Murdock
Rev. & Mrs. K.O. Storli
Family & Parents of
Donald & Dorothy Nelson
Mr. & Mrs. O.H. Callies
Gary Matthew Madden
Ella & Lauritzh Gubrud family

Chester Marcus Jackson
John Hendrickson
Paul O. Hanson
Arthur Warberg
Ethel Hansen
Ella Leum
Milton T. Hefty
Lyle Benson
Wilhelm Karl Vetter
Mr. & Mrs. George G. Randall

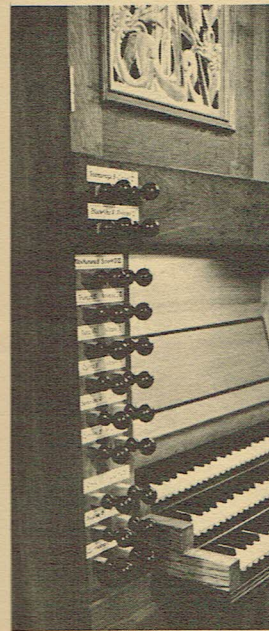
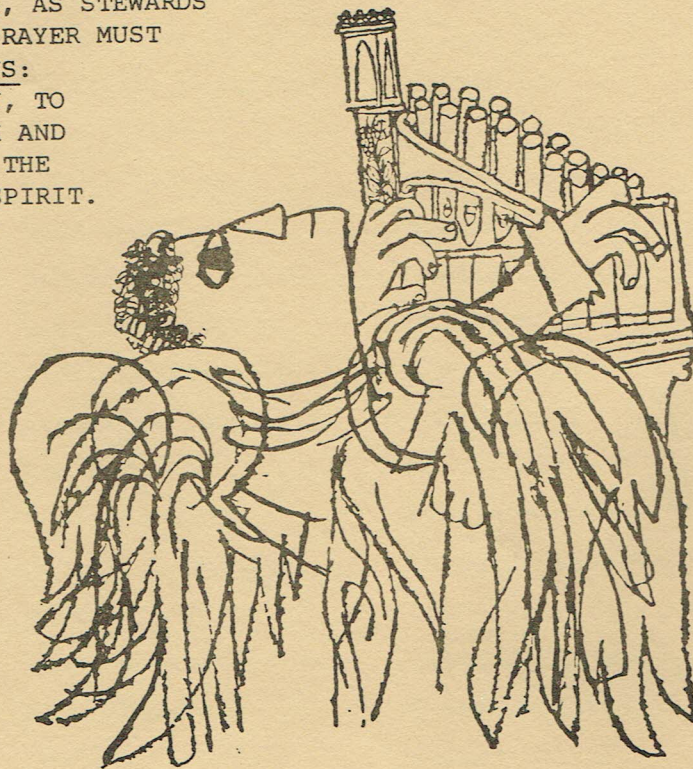
IT IS WITH THANKFUL HEARTS THAT EVERY MEMBER OF THE CENTRAL FAMILY JOINS TO THANK GOD WITH JUBILANT SONGS OF PRAISE FOR THE GIFT OF THIS ORGAN.

THIS ORGAN IS THE FULFILLMENT OF ALMOST TWENTY-FIVE YEARS OF PLANNING, PRAYER AND DREAMING--BY A GROUP OF PEOPLE WHO NEVER LOST THEIR DREAM THAT AN ORGAN SHOULD LEAD US IN WORSHIP. THROUGH SUCCEEDING YEARS AND SUCCESSIVE COMMITTEES, THE TIME FOR ACTION NEVER SEEMED TO BE RIGHT. WE CAN CORRECTLY SAY THAT THE BROMBAUGH ORGAN WAS MEANT FOR US, AS ALL OF THE PREVIOUS ATTEMPTS FOR INFERIOR INSTRUMENTS ENDED IN FAILURE.

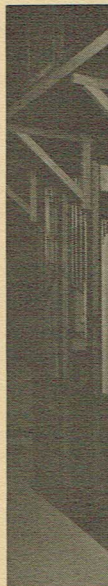
OUR GRATITUDE CAN ONLY BE DIRECTED TO OUR BOUNTIFUL LORD, WHOSE GUIDING HAND LEAD EACH OF US IN OUR CONTRIBUTIONS TO THIS HAPPY END. THEN, TO THE MANY WHO KEPT ALIVE THE DREAM AND PLANNED, WE SAY THANKS. TO THE SUPPLIERS OF MATERIALS AND TO THOSE WHO GENEROUSLY DONATED LABOR, WE ARE GRATEFUL. TO THE ORGANIZATIONS AT CENTRAL WHO WORKED AT COUNTLESS PROJECTS IN HOLY HILARITY, TO THOSE WHO GAVE MONEY TO ENABLE CONTRACT PAYMENTS TO BE MADE ON TIME, WE THANK YOU. TO THE BROMBAUGH COMPANY AND THE MANY PEOPLE WHO HAD A HAND IN CREATING OUR ORGAN, WE ARE INDEBTED. AND MOST ESPECIALLY, THANK YOU TO ALL OF YOU WHOSE PRAYERS, FAITH AND ENCOURAGEMENT KEPT ALIVE THIS DREAM.

IN THE COMING YEARS, AS STEWARDS OF THIS GREAT GIFT, OUR PRAYER MUST ALWAYS BE TE DEUM LAUDAMUS: MAY ALL THAT COME TO PLAY, TO SEE AND TO HEAR, TO TEACH AND TO LEARN, BE FILLED WITH THE INSPIRATION OF THE HOLY SPIRIT.

AMEN!



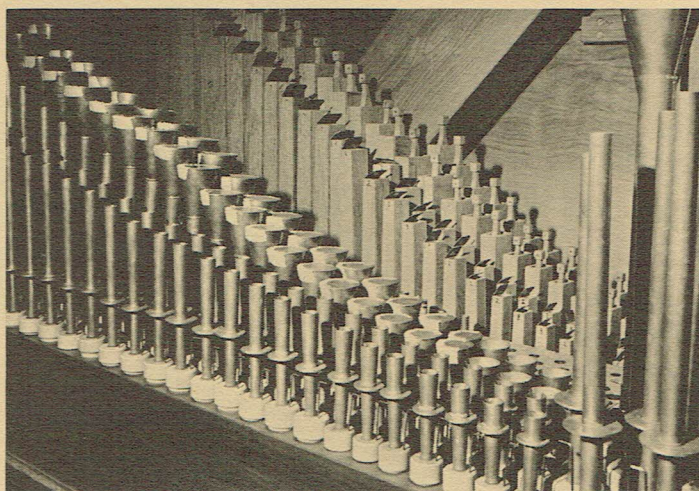
Keydesk and stop
beneath Brustwerk



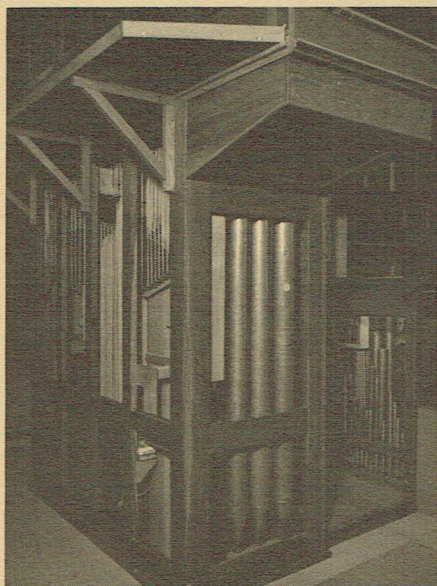
Parts of
keyaction
maincase



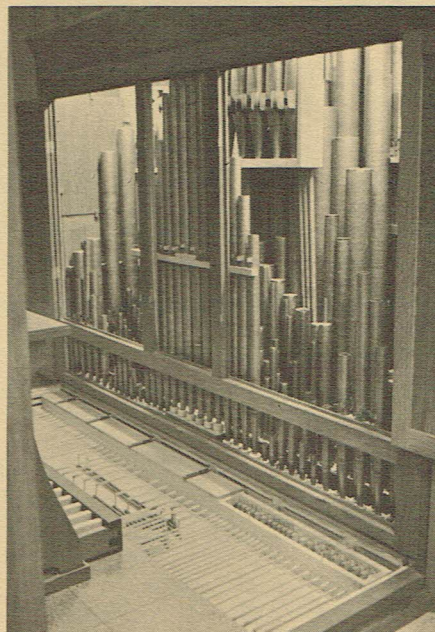
Keydesk and stop knobs
beneath Brustwerk doors



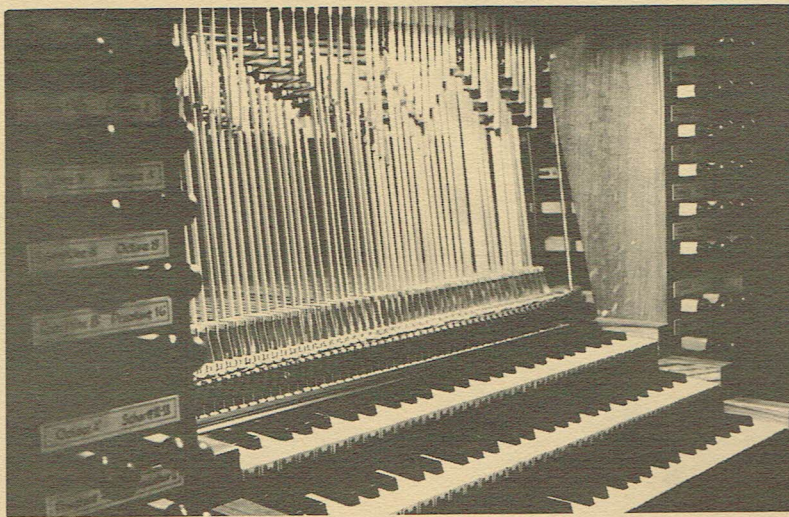
Pipes on the Brustwerk
windchest



Parts of Great and Pedal
keyaction in lower part of
maincase.



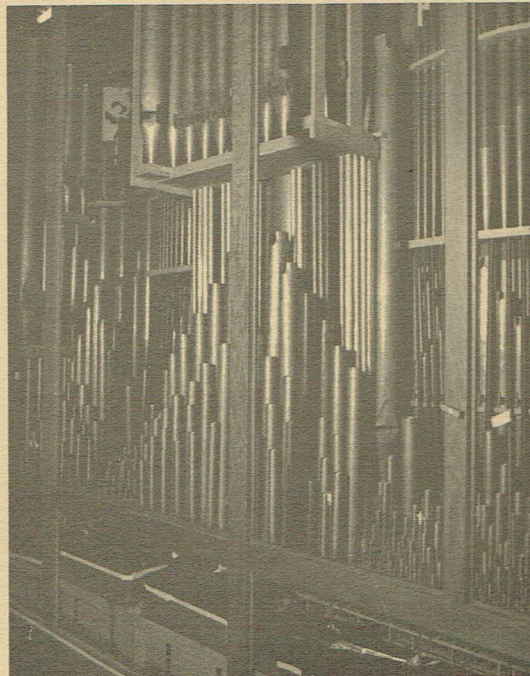
View into the Ruckpositive
showing portions of the key
action and values of windchest



Portions of Brüstwerk and
Great keyaction behind the
music desk



Brüstwerk door



Portion of pipes on
Great and Pedal windchests

SING TO THE
LORD
A NEW
CANTICLE/
ALLELUIA
FOR THE LORD HAS
DONE WONDERFUL
THINGS +
ALLELUIA

Te Deum Laudamus

We praise thee O God;
We acknowledge thee to be the Lord.
All the earth doth worship thee:
The Father ever lasting.
To thee all angels cry aloud:
The heavens and all the powers there in.
To thee cherubim and seraphim
Continually do cry:
Holy, Holy Holy
Lord God of Sabaoth;
Heaven and earth are full of the majesty
Of thy glory.
The glorious company of the apostles
Praise thee:
The goodly fellowship of the prophets
Praise thee:
The noble army of martyrs
Praise thee.
The holy Church throughout all the world
Doth acknowledge thee:
The Father of an infinite Majesty:
Thine adorable true and only Son,
Also the Holy Ghost, the Comforter.