FOR THIS HOLY LIOUSE

THE NEW PIPE ORGAN

LUTHER PLACE

MEMORIAL CHURCH

WASHINGTON, D.C.



MEMORIAL EVANGELICAL LUTHERAN CHURCH

Luther Place is a congregation of diverse people, sharing a histor of witness and service, bound by our calling to live the Gospel individually and as a congregation of believers.

We are a congregation in communion with the Lutheran Church in America. Indeed, when organized Memorial Evangelical Lutheran Church was intended to be a national church, not unlike many other grand projects making claims to national significance in Washington. The church itself and its original parish hall were constructed through funds donated to commemorate what an early fund-raising letter called "God's goodness in preserving our Nation's life through rebellion and war."

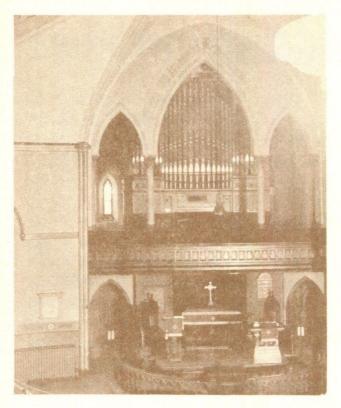
The church carries the marks of this history. Two pews bear the names of both Generals Grant and Lee, given by soldiers from both the North and South during the Civil War. The chandelier in the Nave came from the Capitol building. The first pastor of Luther Place, Rev. John G. Butler, was chaplain of both the House and Senate and it was through his efforts that it came to hang at Luther Place after being removed from the Capitol.

Recent history has further distinguished Luther Place in that it is one of the few churches that has sustained a viable congregational life in the inner city. Unlike the majority of other inner city churches, Luther Place did not disband or relocate to the suburbs. Rather, it has remained as a visible witness to make on earth a peaceable kingdom.

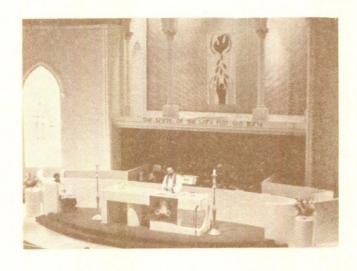
The congregation of Luther Place, in cooperation with other religious communities, believing itself to be guests in God's Creation and servants in and through this house and village of Luther Place at Thomas Circle, offers to Washington — to the gifted and giftless alike — numerous ministries of healing and hospitality: the Luther Place Youth Hospice, Day Care Center, Iguana Coffee House, Emergency Winter Night Care Shelter and Hospitality Center, and the D.C. Hotline.

The congregation also owns the townhouses across N Street which house the N Street Village. Housed there are Bonhoeffer House, the Community for Creative Non-Violence, Cornerstone House, Deborah's Place, Bread for the City, and the Zacchaeus Medical Clinic. Through these ministries Luther Place seeks to make Thomas Circle a Hospice, restoring Shalom in the midst of urban struggle.

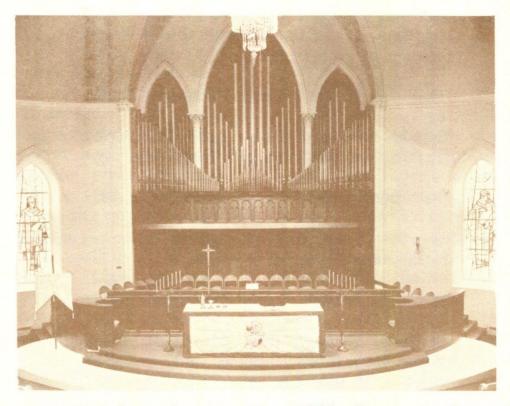
We welcome you and invite you to share the joyful responsibility of being faithful "innkeepers" who are called to make room for others... for God's presence here at Luther Place.



The original tracker organ in its setting of the Victorian Revival period at the turn of the century.



The contemporary look after the major renovation of 1969. The choir seats and organ console were moved to the Nave floor.



The new organ and chancel renovation, 1977. Symmetry is emphasized in the pipe display. The gothic theme is carried into the paneling and the warmth of natural materials and color is seen throughout. Removal of the choir wall and the liturgical furnishing permits an unimpeded view of organist, singers and instrumentalists for concerts.

THE CALL TO GIVE THANKS

(from the Service of Dedication, September 25, 1977)

Pastor: Beloved in Christ: Because God set our hearts to acquire

this instrument as an aid to our worship of him in this Holy House, it is right that we should now dedicate this

instrument and our lives to Him.

Pastor: Heavenly Father, you have created this world as a thing of

beauty. You have created men and women and given them the gift of music, so they might amplify the beauty of your creation. Direct us, O Lord, and the use of this new

organ, in new songs of praise.

People: You have called us, O God, to transform discord into

harmony. Help us, through this instrument, to sense the

fullness of your peace.

Pastor: Hear this Prayer of your People, O God.

People: Help us to see this new instrument not only as the handi-

craft of man but as a gift from You.

Pastor: Hear this Prayer of your People, O Lord.

People: Help us to see this instrument as an offering to you and

not a thing of vanity or pride.

Pastor: Hear this Prayer of your People, O Lord.

Pastor: Help us, through this, your gift, O Lord, to be drawn

closer together. Bring our congregation and choir together in worship. Help those who play it to offer their finest, as if in thy presence alone, disregarding applause of men. Let it accompany the joy and gladness in our hearts, O Lord, calling us to serve You with thanksgiving,

through Jesus Christ our Lord.

People: Amen. Thanks be to God.

FROM THE PASTOR

"Solemn assemblies" make all kinds of noise in this world. Ours would be the joyful praise of the Creator who has covenanted with us to do his work of mercy and justice. That we have been called to service in the name and company of the Servant Lord -- and that "neither death nor life, principalities nor powers, things present nor things to come" can sever or break our eternal relationship with the Source and reason for our being -- is reason to celebrate and worship. It is our irresistible impulse to sing, give praise and make music that inspires and enables us to transcend the common and the or-Towards that end we dinary. create and dedicate the new organ.

Worship is of special significance here at this intersection of Thomas Circle. In the midst of hunger, homelessness, sickness, death and dying, it is of critical importance to offer hope and light in such a darkened environment. We must also cry out to commuters, visitors and to the powerful of the nation's capital . . . "Is it nothing to you who pass by?" Worship generates such Light to the world and initiates the compassionate-prophetic action of the Baptized to manifest Christ's presence.

Worship...gathering about the altar-table to receive the Bread of Life... is the source of strength, life, hope, light and "good news" to the weak and oppressed. In worship One comes to commune with us, lift us from despair, heal our



brokenness and empower us to do the liturgy, the work of the serving Kingdom community in Christ. In a word, worship is the foundation of our Life together with the man named Jesus -- "He who will save".

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> John F. Steinbruck, Pastor Luther Place Memorial Church

MUCH MORE THAN PIPES AND KEYS

In my second year as organist and choirmaster of Luther Place, I was practicing one Saturday afternoon when the Council president came up to the organ just to say "hi". Frustration must have been evident on my face, as we were soon involved in a conversation on all of the organ problems. I asked if there were even the remotest chance that the organ could be replaced. Without trying to discourage me he spoke of all the pressing problems and priorities before our very small congregation. I felt I could only "dream on."

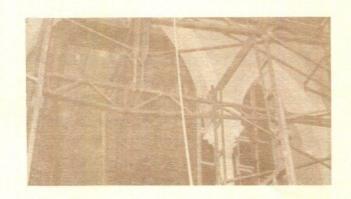
Little by little the organ problems moved up the ladder of priorities as technical problems emerged during Sunday services instead of just during weekday practice sessions. In June of 1974 a committee was formally appointed by Council to study the problem and the project was on its way.

Two years went by with an endless stream of committee meetings with organ representatives and our consultant, trips to hear organs, congregational meetings, and a fund raising campaign. Having received pledges for the full amount, the contract was finally signed on October 6, 1976. I thought I could sit back and wait at the front door for the new organ to arrive. Little did I know the chain of events to come.

A maintenance project had been on the drawing board for some time which included the painting of the nave. It was considered expedient to move this project ahead a couple of years and have it done before the installation of the new organ. In January 1977 a new committee was formed to oversee the installation.

In the midst of preparing the proposal to paint the Nave word came from Möller that the new console would not fit the old console space. With the choir area already terribly inadequate due to limited space and poor structure, we could not take away more space. In a matter of days I submitted a plan for a new chancel area that would have flexible seating for 40 singers, a full orchestra, and, oh yes, the organ console. On March 27, with the understanding that all the labor of the renovation would be done by volunteers at tremendous savings, the congregation approved the new undertaking.

The ensuing weeks at Luther Place became a three ring circus. The congregation moved to the basement for worship and the volunteers moved to the Nave. The old 35 rank organ was being removed by its new owner for installation in his home. Much of the old





chancel area was torn out. The old organ chamber walls (two at 12'x15' by 25' high) of wood and plaster came down. The painters arrived in the midst of all this with their miles of scaffolding. Like birds in a gilded cage, we worked feverishly during the day to rock music provided by the painters; the hammering and sawing went on into the night.

The project seemed endless, but end it must for the date was set for the first shipment from the organ factory. I will probably never know if the congregation had faith that I could actually manage such a project; if they had really recovered from the cost of the whole thing, or were just panic-stricken beyond words when they saw the chancel and organ loft in an unrecognizable shamble. Only a couple of weeks were left and the Nave floors needed to be refinished, yet the new choir floor was not installed, the painters were not finished, and



a new blower room needed to be built in the basement. Even as parts of the new organ were set in place, the last stage of the project was being finished. But finish we did.

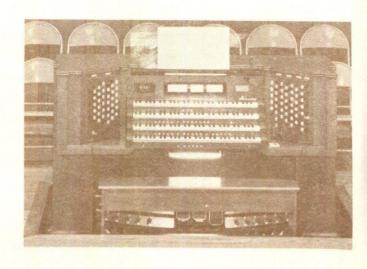
The organ project became a magnificent obsession. And as I look back over those weeks, forgetting the smashed fingers and long days, I reflect on what was probably my finest summer. People, that's what Luther Place is all about: that's what life on this plane is all about. Working together toward a common goal, people from 7 to 70, with only a little coaxing, poured hours of their time and energy into this massive project not meant for laymen. New friendships were formed in a way not available just sitting side by side on Sunday morning in a comfortable pew.



A peculiar pride has developed in our church, and an acute awarenes of the values of all the ministries offered here, music being only one. So, the new organ at Luther Place is indeed much more than pipes and keys!

Frank Richardson
Organist and Choirmaster

MÖLLER OPUS NUMBER 11205



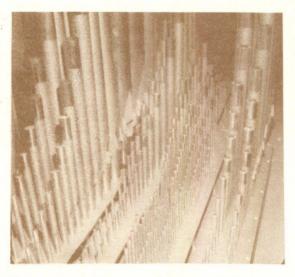
The four manual 47 rank organ was built by M. P. Möller Company of Hagerstown, Maryland for Luther Place Memorial Church. The new instrument, which bears Möller Opus Number 11205, has been made possible by gifts from many members and friends of Luther Place.

This instrument, as with every other well planned organ, represents careful tailoring to unique situations and requirements. design was conceived by Möller representatives together with Frank Richardson, Organist Choirmaster of Luther Place, and Eugene Roan, organ consultant from Westminster Choir College. The design was informed by the desire to have an instrument that would meet the needs of a growing music program in a growing urban congregation; that would support the requirements of Lutheran liturgy and hymnody; that would provide resources for authentic performance of all organ literature; and that would accompany vocal and instrumental soloists as well as full orchestra and chorus. When completed the Luther Place organ will possess all these requirements.



Display pipes include the following: the pedal principal 16' in the center arch; the 32' contra bombarde centered in the two smaller arches; gedackt pommer 16' flanking the left; pedal octave flanking the right; and the IV rank pedal mixture in the center.

The instrument might, as such, be called eclectic. The "great" and "positive" divisions are voiced in the Germanic classical tradition. ideally suited for the polyphonic requirements of the great historic Beyond this, however. literature. the great division provides the structural timbers sustaining the remainder of the organ design. The swell division follows the French tradition. It is enclosed in a box with the division speaking through a system of swell shutters, allowing the organist to change dynamic level.



The pedal organ provides the "footings" that will support the great variety of tonal combinations of the manuals. This does not mean that it is used merely to extend the compass of the instrument. Its structure, including both 32 foot bourdon and contre bombarde up through a four rank mixture, is designed to add depth and dimension to each manual division.

Provisions for expansion will largely focus on the development of the choir and antiphonal divi-

sions. The choir will be expressive and located above the swell division. Included will be lighter accompaniment voices, solo reeds, and the stately bombarde and harmonic trumpette. The antiphonal organ will be located high above the Nave floor on the back wall. This division will include a dramatic "trumpette en chamade" (mounted horizontally) which will fanfare over the full organ.

Designing an organ for future expansion is not an easy job. Much care was given in choosing the first stage of the project so that the future additions will add color and flexibility, but will in no way detract from the success of the completed portions. The accompanying specifications show the organ expanded to its maximum potential.

At present, the organ has a total of 2,650 pipes organized into 47 ranks. 181 of the pipes were recycled from our old instrument. In addition, three other ranks are being stored to become a part of the future "choir" division. The large principal pipes in the center of the facade come from the old instrument. Only 266 of the 2,650 pipes are visible from the Nave and all are functional or "speaking" pipes.

The organ sounded for the first time at the Service of Dedication on September 25, 1977, 11:00 A.M. While the organ was tuned and mechanically ready for use, yet another six weeks were spent in final voicing and regulation.

SPECIFICATIONS

GRE	EAT O	RGAN	
Manual T	T II	nanclosed	

16'	Gedackt Pommer	61 pipes
8'	Principal	61 pipes
8 1	Bordun	12 pipes
4'	Octave	61 pipes
4 1	Spitzflöte	61 pipes
2'	Super Octave	61 pipes
	Mixture (III-V Ranks)	257 pipes
	Cymbel (III Ranks)	183 pipes
*	Mixture (IV Ranks)	244 pipes
*	Cornet de Recit (V Ranks)	245 pipes
8'	Trompete	61 pipes
*	Chimes	25 tubes
	Tremulant	

POSITIV ORGAN

Manuals I, II or III Unenclosed

	8'	Holzgedackt		pipes
		Prinzipal		pipes
		Spillflöte	61	pipes
	2-2/3	Rohr Nazard	61	pipes
	2'	Waldflöte	61	pipes
	1-3/5	Terz	49	pipes
*	1-1/3	Larigot	61	pipes
	1'	Sifflöte	12	pipes
*		Jeu de Clochette (II Ranks)	122	pipes
		Zimbel (III-V Ranks)	220	pipes
	16'	Dulzian	12	pipes
	8 '	Krummhorn	61	pipes
*	41	Musette	61	pipes
		Zimbelstern	5	bells
		Tremulant		

SWELL ORGAN Manual III Expressive

16'	Rohrbass	12 pipes
8 '	Rohrflöte	61 pipes
* 81	Flute Celeste (II Ranks)	110 pipes
8'	Viole	61 pipes
8'	Viole Celeste	49 pipes
41	Spitzprincipal	61 pipes
4 '	Flachflöte	61 pipes
2'	Blockflöte	61 pipes
*	Sesquialtera (II Ranks)	110 pipes
	Scharf (III-IV Ranks)	220 pipes
16'	Fagott	61 pipes
8 1	Trompette	61 pipes
8 '	Hautbois	12 pipes
8 '	Vox Humaine	61 pipes
4 "	Clairon	61 pipes

CHOIR ORGAN Manual I Expressive

Tremulant

*	16'	Contra Dulciana	61 pipes
*	8'	Geigen Principal	61 pipes
*	8 1	Harmonic Flute	61 pipes
*	81	Unda Maris (II Ranks)	110 pipes
*	4"	Fugara	61 pipes
*	21	Zauberflute	61 pipes
*		Plen Jeu (III-V Ranks)	257 pipes
×	8'	English Horn	61 pipes
*	81	Clarinet	61 pipes
*	16'	Bombarde	61 pipes
*	8'	Harmonic Trumpet	61 pipes
		Tremulant	

ANTIPHONAL ORGAN Manual IV Unenclosed

*	81	Stillgedackt	61 pipes
*	41	Principal	61 pipes
*	2"	Hohlflöte	61 pipes
*		Mixture (III-IV Ranks)	220 pipes
*	81	Trompette en Chamade	61 pipes

ANTIPHONAL PEDAL ORGAN

*	16'	Bass Gedackt	12 pipes
*	8 '	Stillgedackt	32 notes
*	8'	Trompette en Chamade	32 notes

PEDAL ORGAN

	32'	Bourdon	7 pipes
	16'	Principal	32 pipes
	16'	Subbass	32 pipes
	16'	Rohrbass (Swell)	32 notes
	16'	Gedackt pommer (Great)	32 notes
*	16'	Contra Dulciana (Choir)	32 notes
	8 '	Octave	32 pipes
*	8 1	Gedackt	32 pipes
	8'	Rohrflöte (Swell)	32 notes
	41	Choralbass	12 pipes
	4 1	Gedackt (Swell)	32 notes
		Mixture (IV Ranks)	128 pipes
*		Scharf (III Ranks)	96 pipes
	32'	Contre Bombarde	12 pipes
	16'	Bombarde	32 pipes
	16'	Fagott (Swell)	32 notes
	16'	Dulzian (Positiv)	32 notes
	8 '	Trompette	12 pipes
	4 1	Clairon	12 pipes
	4 1	Krummhorn (Positiv)	32 notes

COUPLERS

Great to Pedal 8'	Great to Choir 8'
Swell to Pedal 8'	Swell to Choir 16'
Swell to Pedal 4'	Swell to Choir 8'
Choir to Pedal 8'	Swell to Choir 4'
Antiphonal to Pedal	Great Unison Off
Positiv to Pedal 8'	Swell 16'
Swell to Great 16'	Swell Unison Off
Swell to Great 8'	Swell 4'
Swell to Great 4'	Choir 16'
Choir to Great 8'	Choir Unison Off
Positiv on Great	Choir 4'
Positiv on Choir	Antiphonal to Choir
Positiv on Swell	•

REVERSIBLES

Great to Pedal - Piston and toe stud Swell to Pedal - Piston and toe stud Choir to Pedal - Piston and toe stud Positiv to Pedal - Piston and toe stud Tutti - Piston and toe stud Zimbelstern - toe stud 32' Bourdon - toe stud 32' Countre Bombarde - toe stud

COMBINATIONS

Great	5	Adjustable	pistons
Positiv		Adjustable	
Swell	7	Adjustable	pistons
Choir	5	Adjustable	pistons
Antiphonal	3	Adjustable	pistons
Pedal	6	Adjustable	toe studs
General Cancel			

BALANCED PEDALS

Swell Choir Crescendo with indicator light

Divisional Cancel

ACCESSORIES

Locks for combination and starter switches Stops and couplers numbered consecutively 1-109

* Console Preparation Only

INAUGURAL CONCERT SERIES 1978

February

26, Sunday 4:00 p.m. 27, Monday 8:00 p.m. Hector Olivera, Organist

April

16, Sunday 4:00 p.m. A Musical Offering From The Jewish Community

May

21, Sunday 4:00p. m. The Organ With Orchestra

September

24, Sunday 4:00p.m. Frank Richardson, Organist

December

10, Sunday 4:00 p.m. The Organ With Chorus And Orchestra