



# DEDICATION

Pilgrim Evangelical Lutheran Church

Beaverton, Oregon

*Next to the Word of God,  
 the noble art of music is the greatest treasure  
 in this world.  
 It controls our thoughts, minds, hearts and spirits.  
 This precious gift has been given to man alone  
 that he might thereby remind himself of the fact  
 that God has created man for himself  
 for the express purpose  
 of extolling and praising God.  
 Martin Luther*

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# PILGRIM EVANGELICAL LUTHERAN CHURCH

5650 S.W. Hall Blvd.  
Beaverton, Oregon

A Member of The Lutheran Church-Missouri Synod

## O R G A N     D E D I C A T I O N

Sunday, September 27, 1987

### SCHEDULE OF EVENTS

9:15 a.m.     Sunday School & Bible Classes  
10:30 a.m.     Dedicatory Service  
4:00 p.m.     Dedicatory Recital

### CHURCH STAFF

Pastor	Rev. Walter A. Anderson
Pastoral Assistant	Rev. Martin Stuebe
Director of Christian Education	Mr. Bradford Loseke
Parish Secretary	Mrs. Evelyn Wohl
Assistant Secretary	Mrs. Mary Ley
Music Director	Mrs. Naomi Northrop
(Organist-Choir Director)	
Handbell Choir Director	Mrs. Lenora Wollmuth

### SCHOOL STAFF

Principal	Mr. Bradford Loseke
Secretary	Mrs. Jean Marie Herkamp
Preschool Teacher	Mrs. Jean Reitmeier
Preschool Aide	Mrs. Ellen Moses
Kindergarten Teacher	Mrs. Ruby Twenhafel
First Grade Teacher	Mrs. Naomi Northrop
Second Grade Teacher	Mr. Timothy Northrop
Third/Fourth Grade Teacher	Mr. George Bredehoft
Fifth/Sixth Grade Teacher	Miss Lois Ramsey
Custodian	Mr. Curtis Bickel
Librarian	Mrs. Deni Reitmeier



SERVICE OF DEDICATION

THE PRELUDE: *Praeludium und Fuge*

- Georg Böhm

THE INVOCATION (please rise)

Versicle: In the Name of the Father, and of the  
Son, and of the Holy Ghost,

Response: Amen.

THE HYMN OF INVOCATION: *Come, Holy Ghost, God and Lord!* #224

The Prelude

- D. Buxtehude

1. Come, Holy Ghost, God and Lord!  
Be all Thy graces now outpoured  
On each believer's mind and heart;  
Thy fervent love to them impart  
Lord, by the brightness of Thy light  
Thou in the faith dost men unite  
Of every land and every tongue;  
This to Thy praise, O Lord, our God, be sung.  
Hallelujah! Hallelujah!

2. Thou holy, Light, Guide Divine,  
Oh, cause the Word of Life to shine!  
Teach us to know our God aright  
And call Him Father with delight  
From every error keep us free;  
Let none but Christ our Master be  
That we in living faith abide,  
In Him, our Lord, with all our might confide.  
Hallelujah! Hallelujah!

3. Thou holy Fire, Comfort true,  
Grant us the will Thy work to do  
And in Thy service to abide;  
Let trials turn us not aside.  
Lord, by Thy power prepare each heart  
And to our weakness strength impart  
That bravely here we may contend,  
Through life and death to Thee, our Lord, ascend.  
Hallelujah! Hallelujah!

THE LITURGY (please rise)

V: O Lord, open Thou my lips

R: Any my mouth shall show forth Thy praise.

V: Make haste, O God, to deliver me.

R: Make haste to help me, O Lord.

Glory be to the Father and to the Son and to the  
Holy Ghost; As it was in the beginning is now,  
and ever shall be, world without end. Amen.  
Hallelujah!

THE PSALM

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THE PSALMODY

V: Oh, come, let us worship the Lord:

R: For He is our Maker.

The Venite

*Oh, come, let us sing unto the Lord; let us make a joyful noise to the Rock of our salvation. Let us come before His presence with thanksgiving; and make a joyful noise unto Him with psalms.*

*For the Lord is a great God: and a great King above all gods. In His hand are the deep places of the earth: the strength of the hills is His also.*

*The sea is His, and He made it: and His hands formed the dry land. Oh, come, let us worship and bow down: let us kneel before the Lord, our Maker.*

*For He is our God: and we are the people of His pasture and the sheep of His hand. Glory be to the Father and to the Son: and to the Holy Ghost; As it was in the beginning, is now, and ever shall be, world without end.*

*Amen. (be seated)*

Jubilate Deo (Psalm 100)

- Dale Wood

THE OLD TESTAMENT LESSON: II Chronicles 29:25-30

THE CHORAL RESPONSE:

*When In Our Music God Is Glorified*

- Richard Hillert

THE NEW TESTAMENT LESSON: Revelation 5:6-14

THE INSTRUMENTAL RESPONSE:

*All Creatures of Our God and King*

- Martha Lynn Thompson

THE GOSPEL LESSON: Luke 2:8-14 (please rise)

- (Choir-unison)
1. We all believe in one true God,  
Who created earth and heaven,  
The Father, who to us in love  
Hath the right of children given.  
He both soul and body feedeth,  
All we need He doth provide us;  
He thro' snare and perils leadeth,  
Watching that no harm betide us.  
He careth for us day and night,  
All things are governed by His might.
  2. We all believe in Jesus Christ,  
His own Son, our Lord, possessing  
An equal Godhead, throne, and might,  
Source of ev'ry grace and blessing.  
Born of Mary, virgin mother,  
By the power of the Spirit,  
Made true man, our elder Brother,  
That the lost might life inherit;  
Was crucified for sinful men  
And raised by God to life again.
  3. We all confess the Holy Ghost,  
Who sweet grace and comfort giveth  
And with the Father and the Son  
In eternal glory liveth;  
Who the Church, His own creation,  
Keeps in unity of spirit.  
Here forgiveness and salvation  
Daily come thro' Jesus' merit.  
All flesh shall rise, and we shall be  
In bliss with God eternally. Amen.

1. Praise to the Lord  
O My soul, praise  
Join the full thro  
Sound forth in gla
2. (Choir only)  
Praise to the Lord  
reigneth,  
Who, as on wings o  
Hast thou not seen  
Granted in what He

PSALM 150 (spoken responsively)

Leader: Praise the Lord!  
 Choir: Praise God in His sanctuary;  
 Congregation: Praise Him in the firmament of His power!  
 Choir: Praise Him for His mighty acts;  
 Leader: Praise Him for His excellent greatness!  
 Choir: Praise Him with a trumpet blast.  
 Congregation: Praise Him with the lute and lyre!  
 Leader: Praise Him with the drum and dance;  
 Choir: Praise Him with stringed instruments  
 and organs!  
 Congregation: Praise Him with resounding cymbals;  
 Choir: Praise Him with the clash of cymbals!  
 Congregation: Let everything that breathes praise  
 the Lord!  
 All: Praise the Lord! (be seated)

THE SERMO

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## (Setting by Paul Manz)

1. Praise to the Lord, the Almighty, the King of Creation!  
O My soul, praise Him, for He is thy Health and Salvation!  
Join the full throng; wake, harp and psalter and song;  
Sound forth in glad adoration!
2. (Choir only)  
Praise to the Lord, who o'er all things so wondrously  
reigneth,  
Who, as on wings of an eagle, uplifteth, sustaineth.  
Hast thou not seen How thy desires all have been  
Granted in what He ordaineth?
3. Praise to the Lord, who hath fearfully, wondrously,  
made thee;  
Health hath vouchsafed and, when heedlessly falling,  
hath stayed thee.  
What need or grief Ever hath failed of relief?  
Wings of His mercy did shade thee.
4. (Choir only)  
Praise to the Lord, who doth prosper thy work and  
defend thee,  
Who from the heavens the streams of His mercy doth  
send thee.  
Ponder anew What the Almighty can do,  
Who with His love doth befriend thee.
5. Praise to the Lord! Oh, let all that is in me adore Him!  
All that hath life and breath, come now with praises before Him!  
Let the Amen Sound from His people again;  
Gladly for aye we adore Him. Amen.

## THE SERMON

## THE OFFERING

THE VOLUNTARY: *Trio Sonata V- first movement*

- J.S. Bach

## THE RITE OF DEDICATION

## The Dedication

V: The importance of music in worship has long been recognized by the people of God. From the early history of the Old Testament we see that men have used their voices and have built instruments to glorify the true God and to inspire all mankind to worship Him.

At the dedication of the Temple built by King Solomon, we read that "all the Levites who were musicians...stood on the east side of the altar, dressed in fine linen and playing cymbals, harps and lyres. They were accompanied by 120 priests sounding trumpets. The trumpeters and singers joined in unison, as with one voice, to give praise and thanksgiving to the Lord. Accompanied by trumpets, cymbals and other instruments, they raised their voices in praise to the Lord and sang:

R: *He is good: His love endures forever!*



V: Then the temple of the Lord was filled with a cloud, and the priests could not perform their service because of the cloud, for the glory of the Lord filled the temple of God" (II Chronicles 5:12-14).

May the glory of our great and gracious God fill this house as we dedicate this organ, and our lives as well, to Him and to His service.

R: *With gratitude in our hearts we have come to this day.*

V: To the glory of God the Father, before Whom the morning stars sang together and all the sons of God shouted for joy when the foundations of the earth were laid. Who for us and for our salvation gave His only-begotten Son, and Who places into our hearts the new song of life and salvation:

R: *We dedicate this organ.*

V: To the praise of Christ Jesus, our Lord and Savior, Whose birth the angels proclaimed and to Whom the heavenly host unendingly sings, "Worthy is the Lamb that was slain to receive power, and wisdom, and strength, and honor, and glory, and blessing":

R: *We dedicate this organ.*

V: To the Holy Spirit, our Comforter and ever-present Helper, Who alone can move us to praise, and Who with the Father and the Son we worship and glorify as One God, world without end:

R: *We dedicate this organ.*

V: To enable Your people, as they lift their voices in praise and prayer, to worthily magnify Your great and holy Name:

R: *We dedicate this organ.*

V: To awaken within us a greater vision of Your glory and a deeper sense of Your gracious love for us, and to inspire us to higher devotion to You and greater service in Your Church:

R: *We dedicate this organ.*

V: For winning the lost, lifting the fallen, comforting the sorrowing, strengthening the weak, challenging the strong, teaching the young and bringing blessing and joy to all who pass this way:

R: *We dedicate this organ.* (be seated)

## THE HYMN OF

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- (Congregatio  
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## THE PRAYERS

## THE LORD'S

## THE SALUTAT

V: T  
R: A

## THE COLLECT

## THE BENEDIC

V: I  
R: T

## THE CHORAL

## THE CLOSING

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(Congregation)

1. We dedicate this day to Thee  
This organ, blessed Trinity,  
O may it serve to glorify  
Thy name, Thy people edify,  
That from their hearts sound, grand and strong,  
Their melodies of grateful song.

(Congregation)

3. Bless those who play this instrument,  
That ever they may be intent  
On raising hearts and voice to Thee  
Through sacred, rev'rent melody,  
Thus to enkindle fear and love  
Within their hearts for Thee above.

(Choir)

2. May it sound forth in beaut'ous praise  
Its harmonies to heaven raise  
In tones of grandeur and accord.  
And, like the sacred spoken Word  
May magnify in symphony  
The Holy Blessed Trinity.
- (Congregation - please rise)
4. So, may this organ ever be  
For use set quite apart for Thee,  
To raise its voice in hallowed tone  
To Thee, the Godhead, Three in One,  
To lead those who their voice would raise  
To Thee their hymns of love and praise. Amen.

THE PRAYERS

THE LORD'S PRAYER

THE SALUTATION

V: The Lord be with you.  
R: And with thy spirit.

THE COLLECT

THE BENEDICAMUS

V: Bless we the Lord  
R: Thanks be to God!

THE CHORAL BENEDICTION by the Pilgrim Choir

THE CLOSING HYMN: *The Lord, My God, be Praised!*

#38

1. The Lord, my God, be praised,  
My Light, my Life from heaven;  
My Maker, who to me  
Hath soul and body given;  
My Father, who doth shield  
And keep me day by day,  
Doth make each moment yield  
New blessings on my way.
2. The Lord, my God, be praised,  
My God, who ever liveth,  
To whom the heavenly host  
All praise and honor giveth.  
The Lord, my God, be praised,  
In whose great name I boast,  
God Father, God the Son,  
And God the Holy Ghost.

3. To Him with joyful song  
 Our praises we are bringing  
 And with the angel throng  
 Thrice "Holy" we are singing.  
 With one united voice  
 The Church doth Him adore.  
 The Lord, my God, be praised  
 Now and forevermore. Amen.

THE PROGRAM

Prelude, Fu

Chorale Pre

Cantio Sacr

Verse for

Verse for

Verse for

Bicinium

Verse for

Verse for

Verse for

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Sonata, op.

Chorale - A

Prelude and

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Fantasia in

(realized

Martyrs, Di

for organ

Nancy LeE

Timothy M

THE POSTLUDE: *Praise to the Lord, the Almighty*

- Jan Bender

The Instrumentalists: Trumpet - Doug Reitmeier  
 Mike Brown  
 Tuba - John Falk  
 Trombone - Jim Vogeltanz



OUR DEDICATION ORGANIST

Naomi Northrop, a native of Omro, Wisconsin, received her undergraduate degree and teaching certificate from Concordia College, River Forest, Illinois, where she will complete the Master of Church Music degree next summer. She has studied with Dr. Carl Waldschmidt and is currently studying with Professor Steven Wenthe at Concordia. She teaches first grade and the music education classes in Pilgrim Lutheran School, directs the senior choir and two children's choirs, and serves as organist at Pilgrim. She also gives private piano lessons. Her husband, Timothy, also teaches in Pilgrim's school.



## DEDICATION RECITAL

### THE PROGRAM

- Prelude, Fugue, and Chaconne - Dietrich Buxtehude  
(1637-1707)
- Chorale Prelude: "Vater Unser im Himmelreich" - Buxtehude
- Cantio Sacra: "Vater Unser im Himmelreich" - Samuel Scheidt  
(1587-1654)
- Verse for 4 voices, chorale in soprano  
Verse for 4 voices, chorale in tenor  
Verse for 3 voices, chorale in soprano  
Bicinium (2 voices), chorale duplicated in lower voice by phrase  
Verse for 3 voices, chorale in tenor  
Verse for 3 voices, chorale in bass  
Verse for 3 voices, chorale in bass  
Verse for 3 voices, ornamented chorale in bass  
Verse for 4 voices, ornamented chorale in soprano
- Sonata, op. 65 no. 6 in D minor "Vater Unser" - Felix Mendelssohn  
(1809-1847)
- Chorale - Andante sostenuto - Allegro molto - Fuga - Finale (Andante)

### INTERMISSION

- Prelude and Fugue in E minor, BWV 548 - Johann Sebastian Bach  
("The Wedge") (1685-1750)
- Trio: "Herr Jesu Christ, dich zu uns wend" BWV 655 - Bach
- Fantasia in F minor, K. 594 - Wolfgang Amadeus Mozart  
(realized for organ duet) (1756-1791)
- Martyrs, Dialogues on a Scottish Psalm Tune - Kenneth Leighton  
for organ duet (1976) (b. 1929)

Nancy LeRoi Nickel, organist

Timothy Nickel, assisting organist in the final two selections

## RECITAL PROGRAM NOTES

1987 marks the 350th birthday year of Dietrich Buxtehude, the most important north-German Lutheran church musician and composer before Bach. The young Bach was highly influenced by his elder contemporary and is thought to have made a 200 mile pilgrimage on foot at the expense of his first church job to hear Buxtehude play in Lübeck. Buxtehude wrote a great deal of organ music as well as cantatas and keyboard suites. The Prelude, Fugue, and Chaconne is probably his best known organ work. The setting of Martin Luther's hymnic version of the Lord's Prayer, "Our Father, Thou in Heaven Above," is a fine example of Buxtehude's chorale preludes in which each phrase of the highly ornamented hymn tune is introduced by short, imitative passages.

All nine verses of Luther's hymn may be found in The Lutheran Hymnal #458 in the pew racks. Samuel Scheidt treats each verse in a highly original way. His setting of "Vater Unser" comes from the important 1624 publication of the Tabulatura Nova, a collection of chorale preludes, fantasias, variations, canons, fugues, and settings of Lutheran hymns, Latin chants, and secular melodies. He includes specific directions on registration and performance practice for organists making these pieces ideal to demonstrate the tonal qualities of the new Brombaugh organ. Samuel Scheidt takes us back yet another generation in the long and glorious history of Lutheran Church Music.

Felix Mendelssohn was considered the finest organist in Europe in addition to his short but brilliant career as a composer, pianist, and conductor. His family was Jewish but converted to Lutheranism for both religious and political reasons. He is credited with fueling a renewed appreciation of the music of J. S. Bach among the head-strong romantics of his day. The last of a set of six sonatas for organ completed in 1845 is based on the same Lutheran chorale "Vater Unser." It begins with a set of variations on the hymn tune and ends with a beautiful, quiet meditation.

Bach's Prelude and Fugue in E minor is one of his grandest organ works, with virtuosic, toccata-like writing even in the fugue. It is nicknamed "the Wedge" because of the opening fugue theme which begins on a solitary E and expands out to an octave leap on the dominant B. The trio setting of "Herr Jesu Christ, dich zu uns wend" begins with a motive derived from the beginning of the hymn tune (#3 in The Lutheran Hymnal) but withholds a full statement of the chorale until the final pedal passage. The Chorale Prelude is one of the famous 18 "Leipzig Chorales."

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Organists claim three major Mozart works for their repertory, two fantasias in F minor and an Andante in F major. However, all three pieces were written originally for a large mechanical flute organ placed in a clock and the two fantasias were first published as piano duets. One needs more than ten fingers and two feet to realize all the notes that originated as pins on a barrel. The fantasia, K. 594 is heard far less frequently than the K. 608. It begins and ends with a somber harmonic progression over an arpeggiated bass. The middle section is a delightful Handelian inspiration with strong rhythmic drive and fast parallel scale passages.

Kenneth Leighton is a well-known contemporary English church composer. His impressive duet based on the Scottish psalm tune "Martyrs" was published in 1980. The music fully explores the possibilities of two performers at one organ, four hands and four feet. The psalm tune will be played before the soft, mysterious beginning of the piece. It may be found in The Episcopal Hymnal 1940.

Notes by T. Nickel

### THE RECITAL ORGANIST

Nancy LeRoi Nickel is Director of Organ Studies at Marylhurst College and teaches music history, literature, and service playing classes at the school. She is also on the organ faculty at Lewis & Clark College. She received performance degrees from Valparaiso University and the University of Portland and the Certificate of Advanced Study from the Guildhall School in London. She studied privately with the French master Andre Marchal in Paris and spent some time with Harald Vogel at the Norddeutsche Orgelakademie in Aurich, West Germany. With her husband Timothy Nickel, she served as consultant on the opus 30 Brombaugh organ. The Nickels perform frequently together and played their New York piano duet debut recital last March at Weill Recital Hall at Carnegie Hall. They were featured in a program of organ duets last July on the nationally-aired radio show PIPEDREAMS.



FROM THE PASTOR

"Bless the Lord, O my soul, and all that is within me, bless His holy Name!" So begins that great musician of old, David, a harpist and singer, in his 103rd Psalm. We join with him in offering our praise and thanksgiving to God as we here at Pilgrim dedicate our new organ to His glory and to the edification of His people!

Music has always played an essential role in the worship of God's people. As in David's day, so in our present time, music brings God's presence into our hearts and minds and actively involves us in praise and thanksgiving. Thus, we sing songs to the Lord not to win His favor, but to express our great gratitude for all His blessings to us.

The purpose of an organ is chiefly to assist the congregation in worship; it is not simply to provide entertainment, or be an end in itself! As Lutherans, we are blessed in that we are the inheritors of a great tradition of church music. It always seeks to put the focus on God, and not on us or our emotions. Without this heritage, our services of worship would be sadly lacking. Therefore, we must do all that we can to make the music of our worship as uplifting, beautiful, and Christ-centered as possible.

This fine organ is not a luxury, but rather a source of added power, a tool to better equip the saints for their worship and service.

It is my prayer that - with this organ as the centerpiece - Pilgrim Lutheran will continue to go forward as a leader in restoring the best in church music in the metropolitan area, all to the glory of God, the blessing of His people, and the spread of the saving Gospel as we follow our Captain Who gave us the Great Commission to go forth into all the world and "preach the Gospel to every creature!"

I invite you to come and worship with us, and join with us in praising and serving our gracious Triune God: Father, Son, and Holy Spirit!

Rev. Walter A. Anderson, Pastor

FROM THE BU

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## FROM THE BUILDER

Writings going back thousands of years describe how Judeo-Christian groups used music and musical instruments as part of their religious services and festivities. The Psalms bring many good examples to light and, of course, we know the use of the rams horn as the ancient Israelites marched around the walls of Jericho enlisting the Lord's help for survival.

Early Christians worshiped out of sight when they lived in pagan communities and avoided using ceremonial observances that might remind them of that frustrating environment. A form of pipe organ was used by the Romans during their coliseum gladiatorial contests and, consequently, seems to have been shunned by the early Christians. But in 757, centuries after those early times, a special organ came as a present from Byzantium to King Charlemagne's father and the ecclesiastical court surrounding the king in northern France took great delight in what this new-fangled musical instrument could do for the Christian worship services. From this time on, the pipe organ became imbedded as a primary means for music making in the worship services of West European Christianity.

In the Reformation period, leaders among various dissident groups sought means to distance themselves from the Roman Catholic rituals they considered harmful to their flocks, but Martin Luther considered music a special gift from our Creator to uplift people from their worldly plights. He sought participation from the common people in the worship services and gave them a whole series of new hymns we call "chorales" to sing their praises and supplications to the Lord. The result was so successful that within a century or so, musicians in the Lutheran territories had woven advanced vocal and instrumental compositions centered around the chorales for use in the services throughout the year to bring the Gospel messages to the people in many exciting ways. The pipe organ played an important role working with the congregations as they sang their chorales. It became a highly developed



instrument by the early 1600s and inspired the music of the great Lutheran composers, among them Hieronymus and Jacob Praetorius, Samuel Scheidt, Heinrich Scheidemann, Franz Tunder, Matthias Weckmann, Jan Adam Reincken, Dietrich Buxtehude, Johann Pachelbel, Georg Böhm and Johann Sebastian Bach.

Some technical advances in the 19th century added to this earlier development and the 20th century added new ideas from our electrical discoveries. But our time is also one of historic survey, and research from prominent people like Albert Schweitzer showed us that many earlier concepts can give better results than many of the later discoveries. So our time has seen a renewal of interest in historic ideas and we let our own developments be a synthesis of those ideas with our latest "high tech" discoveries.

The new musical instrument for Pilgrim Lutheran Church in Beaverton is exemplary of this 20th century development. It is a small pipe organ with resources to serve the normal needs for the congregation's worship services. It consists of 15 sets of pipes placed on a windchest controlled by 2 manuals and pedals with 14 stopknobs to assign these resources according to their musical function. Two stops (or sets of pipes) are made of wood, one for the upper manual from Appalachian White Oak and one in the pedal from Douglas Fir. The rest are from a lead-tin alloy that has been hammered for a vocal musical tone. A stop imitating the ancient Viola da Gamba stringed instrument has some pipes of 86% tin to aid its imitation; it tends to have a restrained, slow speech. Most pipes, whether of wood or metal, are formed like the visible front pipes and work somewhat like an orchestral flute to produce their tones. The Trumpet, however, has brass reeds and is related to a Clarinet in its internal shape. An electric blower creates the necessary wind to blow the pipes; the wind pressure is regulated by the large bellows behind the organ case. By having a mechanical connection between the keys and the valves that let the air into the pipes, the organist has a much better control over the musical resources of the organ and the organ will have less reason for physical malfunction as it serves the congregation in the years to come. The resources are

described  
this book

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way: "It



described further in the Specifications contained in this booklet.

Pilgrim's organ was built in Eugene, Oregon, by Jeff Lake, David Campbell, Ken Dieringer, Chris Fralick, Dan Brombaugh, Mark Clark, John Fisher, Trent Buhr, and Christa and John Brombaugh. We are thankful for the cooperation from Pilgrim's pastoral and school staff, their organ consultants, Tim and Nancy Nickel, the organ committee and its leaders, Elmer Morlok and Roland Wollmuth, and their wives, Francine and Lenora, for their hospitality; their organist, Naomi Northrop, and to Christopher Klein who helped during the voicing of the pipes. It is our hope that this musical instrument will fulfill the needs of Pilgrim congregation for many years to come as they raise their voices to praise the Lord. As Martin Luther said in his very down-to-earth way: "It won't let the devil have all the good tunes!"

In nomine Jesu

John Brombaugh

September, 1987

# ORGAN SPECIFICATIONS

(a small 2 manual and pedal organ with "exchange slider" configuration)

## DISPOSITION:

<u>Manual I:(only)</u>		Man I <u>or</u> Man II:		<u>Manual II:(only)</u>	
Praestant	8			Oak Gedackt	8
Holpijp	8				
		Viola da Gamba	8		
		Octave	4		
		Spitzfloete	4		
		Quinte	2 2/3		
		Octave	2		
		Tierce (c')	1 3/5		
Mixture	IV				
Trumpet	8				

A register in the middle group above may be played from either manual (but not both simultaneously) as determined by which of the three positions of its stopknob has been selected.

## Pedal:

Subbass (wood)	16		
Praestant	8	(transmitted entirely from Manual I)	
Trumpet	8	(transmitted entirely from Manual I)	

Tremulant, variable  
Coupler: Manual I to Pedal

Keyboard Compasses: Manuals: C - g<sup>'''</sup>, 56 notes  
Pedals: C - f', 30 notes

Keyaction: Mechanical, suspended  
Stopaction: Mechanical

Solid wood slider chests

Metal pipes of high lead/tin alloy selected for vocale sound.

Casework of solid white oak and western red-cedar, fumed,  
with appropriate minor ornamentation.

Wind from separate wedge bellows and blower mounted behind organ.

ORGAN COMMITTEE

Elmer Morlok  
Roland Wollmuth

Co-chairmen

Ken Lien

Lloyd Smith

Lenora Wollmuth

Rev. Walter Anderson, Pastor



## COMING EVENT

The next music event to feature the Brombaugh Opus 30: a Buxtehude-a-thon - 3 hours of the music of 350 year old Dietrich Buxtehude played by leading Portland area organists. Come and go as you wish.

November 1, 1987

3-6:00 P.M.

Freewill Offering

## PSALM 150

**P**RAISE ye the Lord.

Praise God in his sanctuary:

praise him in the firmament of his power.

2 Praise him for his mighty acts:

praise him according to his excellent greatness.

3 Praise him with the sound of the trumpet:

praise him with the psaltery and harp.

4 Praise him with the timbrel and dance:

praise him with stringed instruments and organs.

5 Praise him upon the loud cymbals:

praise him upon the high-sounding cymbals.

6 Let everything that hath breath praise the Lord.

Praise ye the Lord.