

Inaugural Concerts

IN DEDICATION OF THE SLOGGETT/WILCOX 'OHANA ORGAN

SATURDAY EVENING, MAY 15, 2021

ALL SAINTS' EPISCOPAL CHURCH 'OHANA & DONORS

SUNDAY AFTERNOON, MAY 16, 2021

GENERAL PUBLIC

DR. ADAM PAJAN

GUEST ORGANIST

ALL SAINTS'
EPISCOPAL CHURCH & PRESCHOOL

Program

DR. ADAM PAJAN
ORGAN

CORTÈGE ET LITANIE MARCEL DUPRÉ
(1886-1971)

PARTITA ON *CRUCIFER* CHARLES CALLAHAN
(b. 1951)

RHAPSODY, Op. 17, No. 1 HERBERT HOWELLS
(1892-1983)

PRELUDE AND FUGUE IN D-MAJOR, BWV 532 J. S. BACH
(1685-1750)

~ INTERMISSION ~

TOCCATA, FUGUE, ET HYMNE SUR *AVE MARIS STELLA* FLOR PEETERS
(1903-1986)

PRELUDES FOR PIANO GEORGE GERSHWIN
(1898-1937)

I. ALLEGRO BEN RITMATO E DECISO

II. ANDANTE CON MOTO E POCO RUBATO

III. ALLEGRO BEN RITMATO E DECISO

TRANSCRIBED BY ADAM PAJAN

(b. 1986)

SYMPHONIE VI IN G-MINOR, Op. 42, No. 2 CHARLES-MARIE WIDOR
(1845-1937)

II. ADAGIO

I. ALLEGRO



Adam Pajan



DR. ADAM PAJAN is Lecturer in Music for organ at the University of Oklahoma School of Music where he teaches students in organ performance, organ technology and church music. Adam received his Doctor of Musical Arts in 2014 at the University of Oklahoma following studies at Furman University and Yale University, respectively earning his degrees in Bachelor of Music and Master of Music. His performing career has taken Adam across the United States, on five tours to Germany, Switzerland, England and a performance at St. Paul's Cathedral in London.

Dr. Pajan has been recognized as the first prize recipient in three national competitions, such as Poister, Mader and Schweitzer, and has been heard at conventions of the American Institute of Organbuilders, Organ Historical Society, American Guild of Organists, American Liszt Society, and multiple times on American Public Media's radio program, PIPEDREAMS.

An enthusiastic director of choral and sacred music, Adam serves as Director of Music at St. Mark the Evangelist in Norman, Oklahoma, is Artist in Residence at St. John's Episcopal Church in Tulsa and was Conductor of the Oklahoma Master Chorale from 2015-2019. Upcoming performances include programs in Hawaii and Germany.

FOR MORE INFORMATION, VISIT ADAMPAJAN.COM

Manuel Rosales

A FEW NOTES FROM THE COMPANY FOUNDER & PRINCIPAL DESIGNER OF OPUS 41, ROSALES PIPE ORGANS, LOS ANGELES

My heartfelt greetings to the Congregation and Friends of All Saints' Episcopal Church in Kapa'a on the occasion of the dedication and inauguration of Rosales Organ Builders Opus 41. In the capable hands of Dr. Adam Pajan you will be treated to his skillful music-making with a program that will showcase Opus 41's full tonal palette. The path for organ projects from inception to completion sometimes is smooth but oftentimes we need to work through the unforeseen, and seemingly insurmountable, situations that arise. Certainly, that has been the case for Opus 41 with the relocation of the Rosales workshop, to passing the torch of ownership of the company, and the pandemic that has and continues to affect humanity as a whole. However, when entrusted with a commission for a new organ we stay focused on the goal of providing a beautiful visual statement and lovely sounding results, even if it takes longer than planned. Most importantly we focus on one that will provide the congregation with glorious musical possibilities for generations to come!

When Shane Morris Wise wrote to me about the possibility of an organ project for All Saints' it was unclear where our initial discussions would lead us. However, from the years that he worked for Rosales Organ Builders I knew that Morris always set his sights high and that something wonderful was going to be the result. His beautiful design for the organ's façade is inviting to the eye and ear. The planning and design began with the purchase of a Schlicker Organ in Timonium, Maryland that was built by the company in Buffalo, New York, at which I was an apprentice in the early 1970s. The quality of their work would provide us with a solid core for a new instrument but would allow us the freedom to create a new and unique result for All Saints'. As the project's scope increased, we have filled the newly rebuilt organ chamber space with a sumptuous colorful pallet of sounds whose dynamics are from whisper soft to a rich tutti.

We thank the Clergy and Congregation of All Saints' for their support, patience and confidence that we would create an instrument of which they could be proud. With the installation and tonal finishing now completed congratulations are due to Kevin Cartwright, Aaron Doyle, Morgan Byrd and Tobias Washburn for their on-site work and for bringing to fruition the efforts of the entire Rosales Organ Builders' staff.

SOLI DEO GLORIA



Noteworthy Notes

REVEREND DAVID JACKSON, PRIEST-IN-CHARGE & HEAD OF SCHOOL, ALL SAINTS' EPISCOPAL CHURCH & PRESCHOOL, KAUAI HI

*PRAISE GOD IN THE SANCTUARY! PRAISE GOD WITH THE BLAST OF THE RAM'S HORN! PRAISE GOD WITH LUTE AND LYRE! PRAISE GOD WITH DRUM AND DANCE!
PRAISE GOD WITH STRINGS AND PIPE! PRAISE GOD WITH LOUD CYMBALS! PRAISE GOD WITH CLASHING CYMBALS! LET EVERY LIVING THING PRAISE THE LORD! PRAISE THE LORD!*
PSALM 100:1A, 3-6

Nearly 3,000 years ago, King David penned these words. He was also a musician who could appreciate the ineffable ways music can speak to, through and for us, to express our praises beyond what we can think or imagine. THE VISION of All Saints' Church & Preschool is to be a gathering place for the people of Kaua'i as a center for Worship, Education, Outreach & the Arts. We have come to this glorious point where we can praise God in the Arts, and in the form of our new Sloggett/Wilcox 'Ohana Organ, to express the praises of all God's people as they gather for worship, as well as to be a focal point of artistic expression for our Kaua'i community and beyond. Our new organ combines the traditional features of a pipe organ with an ear to Hawaii's indigenous roots and historic culture. We praise God for bringing us to this point after six years of dreaming: Planning, praying, fundraising, challenges, a pandemic, building, and finally to this amazing culmination.

As the beneficiary of this profound achievement, I wish to thank Morris Wise, The Rev. Ryan Newman, the Vestry of All Saints', the Organ Project Committee, and all those who donated their time, talent and treasure to make this happen.

I close with this prayer: O God, who through your mercy and your servant David appointed for the Levites instruments of music to praise you, we thank you for graciously bringing about the completion of the building of this organ, which we dedicate to your service. May it adorn your worship, assist the praises of your people, and be a means of blessing to our Island home and beyond. Grant us so to sing with your Spirit, and eventually be numbered at the last among the blessed who shall sing that song which is ever new before your heavenly throne. Through Jesus Christ our Lord, 'Amen.

THE REVEREND RYAN D. NEWMAN (PREVIOUS RECTOR, ALL SAINTS' EPISCOPAL CHURCH & PRESCHOOL, KAPAA), LAGUNA NIGUEL CA

Dear All Saints' 'Ohana: The vision is now a reality! It is such a joy and a privilege to witness the completion of the All Saints' Organ Project. This musical manna from heaven is not only a gift for the Episcopal Church; it is also a ho'omaika'i (blessing) shared with the people of Kaua'i and future generations of the faithful. Mahalo nui loa to everyone who helped to make this extraordinary project possible. May all who hear the magnificent sounds of this majestic instrument experience the beauty of God's transformational and unconditional love. 'Amen.

S. MORRIS WISE, ORGAN PROJECT CONSULTANT, KAUAI HI

It's the day after Thanksgiving 2009, and I'm at LAX catching a flight to our new home, Kauai island. I bid adieu to the most interesting and intellectually fulfilling job I'd ever had, working for Manuel Rosales and Rosales Organ Builders in Los Angeles. Though my husband, Byron, and I did not know exactly what we'd do on the Island, we knew we wanted to move to a place where the pace was slower. I had to make peace with giving up access to big city arts (and pipe organs) and knew I would find contentment in whatever music endeavors Kauai had to offer.

Fast forward (or rather slow forward) to February 2012 (well not just yet...) When we first arrived, Byron and I lived in Princeville on Kauai's North Shore. In 2010, we moved to the Wailua Homesteads on Kauai's East Side. With Byron's busy 25 years as a member of the Crystal Cathedral Choir, and myself having been either music director or organist in churches since I was 14 years old, we both decided it was time for a break from Sunday morning responsibilities. We did visit churches occasionally and loved the congregations on Kauai. I did not think there were any pipe organs on the Island (and I did not search for one) until late 2011, when I was surprised to learn of a small pipe organ at All Saints' Episcopal Church in Kapaa. We decided to visit one Sunday. I did not tell anyone about my organ work history until a later visit. I can't recall exactly how my previous occupation came up, but eventually, the priest at the time, Fr. Ben Nelson, invited me to coffee to get acquainted and to talk about the organ. After schedule challenges and weather delays (it's Kauai!) we finally had coffee and I agreed to speak with the church about some maintenance of the organ. I inquired and found out that maintenance was currently being done by Terrance Schoenstein on Oahu. Terrance provided information that the organ was installed by Ernst Gieseke and that Terrance's grandfather had cared for the organ. I arranged to do an evaluation and some deferred maintenance work with Terrance in April.

Austin Organ's Opus 1351, a 4-rank Chorophone unit, was at that point 87 years old. Many age and environmentally related problems were developing. My first real in-depth look at the organ was in July of 2012. Although the original pipework, which had essentially disintegrated over 50+ years due to ocean proximity on the windward side of the island, was replaced in 1982 by Terrance, the chest leather was still original. The leather valves were cracking and failing regularly, and if you happened to accidentally touch a valve during repair work, it fell apart like tissue paper. The inside of the Austin Universal Air Chest was covered in silicone, but cracks in the wood created wind leaks and runs (air leaks between and leading to and between pipes). Most annoyingly, there was a run between notes middle c, d, and e, and also c#, d# and f of the 8' Principal which made anything played on that rank sound, well RANK, as cluster chords took over hymns.

All things withstanding, the most common complaint I heard nearly every time I visited with the church members, is that they could not hear the organ in the back half of the church. Therefore, no matter what was done to repair this little organ, it could not overcome its primary challenge, that it could not effectively lead congregational singing in a church where members sing with gusto! Suffice it to say that even though anything CAN be fixed, it did not seem like a good idea in this instance and coupled with the fact that the original pipework had been lost, I advised the church to consider other options.

By December of 2012, I was already talking to then Jr. Warden, David Murray, about the future of the organ at the church. By May of 2014, I was looking for a used instrument that could be the core of an updated instrument for the church, while at the same time communicating with Manuel Rosales about a future organ for All Saints'. I proposed a new design of the façade that would encompass the entire wall between three trusses with a Sapele screen and a case design that honored the original proportions of the Austin Chorophone casework (a suggestion made by Manuel Rosales). The façade renderings produced by Dan The Pipe Shader from my drawings, were then transformed into a workable plan. Brian Bramel, whose carpenter shop was about a mile from the church,



S. MORRIS WISE, CONTINUED...

took apart and rebuilt and veneered the old casework to produce the excellent façade we see today. With the aid of Cece Caldwell, polychrome and gilded elements were added. Help came from so many church members, Bill Brown, David Murray, David Crocker, Mary Margaret Smith, and I'm sure I'm forgetting someone. Suffice it to say, that nearly everyone at the church has had a part, and we could not have moved forward without this participation.

By March of 2015, the church was full throttle into the organ project, and by July of 2015, I was having discussions with East Coast organbuilder, David Storey, about an instrument he had listed to sell that fit much of the church's needs. This 1986 Schlicker organ would become the foundation of Rosales Opus 41. Once the church approved, I contacted Organ Clearing House's John Bishop who removed the organ, packed and shipped to Rosales Organ Builders in L.A.

As all of this was taking shape, the church's new Rector, Rev. Ryan Newman, saw value in a host of projects for the building which would improve the space for services and make it a venue on the East Side. As the church pondered its mission, it went forward with a new understanding of its role in the community and set out to be a gathering place for the people of Kauai, a center for worship, education, outreach and, the arts just like thriving cathedrals have always been. The enhanced organ would take up the entire North ante room and old blower room. The storage/sacristy (mostly comprised of a farm sink, cold water spigot and an old dresser) would move to the South ante room with appropriate vesting and sacristy storage, as well as cold and hot running water. The new South space would also house a high tech sound system and a new chapel devoted to Hawaii's queens whose support brought and solidified the Anglican church in Hawaii. The worn and stained carpet would be removed, and the interior would be returned to original appearance with concrete floors, which we assumed to be in terrible condition under the carpet. Father Newman was savvy enough from his Southern California building projects to recognize the value in a mirror polished concrete for best sound reflection. By January of 2016, we were in full swing into a renovation/restoration project of the church via capital campaigns. *THE HENRY DIGBY SLOGGETT MEMORIAL FUND* most generously, honored the original gift of the 1925 organ by Mrs. S. W. Wilcox, by giving the lead gift to the new project. Future generations will know Rosales Opus 41 as the Sloggett/Wilcox 'Ohana Organ.

Along the journey there were many surprises, the most expensive of which was the need for complete electrical rewiring. The rector viewed this as an opportunity to add much needed circuits and protection from electrical faults or failures in the historic structure. A new composite shake shingle roof was installed to protect the property from water incursions. The building got a complete makeover that will take it well into the future and protect the heritage site for years to come.

In the organ room, headers are now reinforced with steel and the entire room has a generous coating of closed-cell spray foam for temperature control, sound bleed suppression, and most importantly to glue the room together in the event of a hurricane. Under the direction of advice from a prominent acoustician, the single wall construction got layers of termite-treated plywood over layers of concrete board which are completely bonded together to make thick, solid walls to project the bass of the organ into the room. The concrete floors in the chamber/organ room were sealed with hard acrylic to prevent moisture incursions and the entire room was sealed to best of our ability to prevent "critter" entry. This included both window screen and acoustically transparent cloth over the organ's expression shutters to keep critters and salty air at bay.

As I mulled over what tonal design the church needed to accommodate their ambitious new music programs, I was constrained by a modest budget, and by an historic space which could not be enlarged. The organ room is reverse-height challenged because of the sloping roof line. Those large pipes normally at the back of the chamber would have to be either horizontal, or in toward the front near the sound egress. The church had nearly quadrupled the area available for the organ, and it would have to do. The last large project I helped with in Los Angeles was Rosales Opus 37. For a medium sized organ of 45 ranks, it had lots of color, bold choruses and interesting and exciting reeds. I thought a smaller version of that would serve nicely. Since it would be the only pipe organ on Kauai, I felt it was important that it not only favored the Anglican service and congregational participation but could also acceptably perform a reasonable amount of organ literature from diverse dates, regions, and composers. And because of the space challenged chambers, some digital pipes samples are planned for a project Phase 2 to fill out the instrument and maximize versatility. The specification you see in this program is the result of collaborative efforts with Manuel and the Rosales staff. Of note, the 21-rank organ has 4 reeds enabling color, variation, and thrilling full organ, and although there is duplication of pipe ranks between the divisions, each division has discreet ranks which provide its foundation of tone. The primary Principal Chorus on the Great has a generously scaled 8' Principal (allowing sound to envelop the side lanais during overflow services), and an Octave 4' extended to 2'. There is a secondary Principal Chorus in the Swell with the Geigen (String) Principal. The Pedal has an independent 4' Principal (Choral Bass) and plays at the Octave 8' by borrowing the lowest 12 notes of the Great Principal 8'. The design allows for clear contrapuntal lines and most importantly, supportive congregational singing.

Other features which deserve mention are a special effect set (not yet complete) of a Train Whistle, Tugboat, and Birds. The train whistle was made, by me on Island with pipes from the 1925 organ, which I discovered derelict under the Gym building. There is also a Zimbelstern (tinkling bells). The entire organ is enclosed behind expression shutters except for the Great Principal 8' and the Pedal Choral Bass 4'. Additionally, the high-pressure Great Reed, the Swann Tromba named in honor of the great organist, Fred Swann, who donated the stop to the church, is enclosed within the chamber in its own expression box. This enables it to go from very distant echo, to an ensemble crowning forte. The console (what you see the organist seated at) has a state-of-the-art operating system which enables vast memories of stop combinations for the organist to use for services and concerts. Much thought was given to making as much of this opportunity as possible so that this fine instrument would be beloved by the islands, the church members and would have a long, useful, meaningful and very importantly, RENEWABLE life. Here's to the next 100 years of service for Rosales Opus 41.

NOAH HA'ALILIO SOLOMON, 'ŌLELO HAWAII' TRANSLATION CONSULTANT, OAHU HI

Beyond simple vocabulary translation, this project was challenging because it required some terms that were either quite antiquated and difficult to recover, or likely never translated into 'ōlelo Hawai'i before. The absence of a Hawaiian translation required us to consider the most proper and appropriate way to translate, which entailed a discussion about the functions of each item that had an English name. If the functionality did not help in translating the term, then transliteration was considered, which borrowed the English term but rendered it with Hawaiian sounds. Ultimately, it was important to maintain the integrity of the English language taxonomy when translating it into 'ōlelo Hawai'i. Some of these terms may be familiar to speakers, others will likely be brand new, but we hope our translation process brings honor to 'ōlelo Hawai'i, this church, this instrument, and the history in which all three interact.

Ha'a (as he is known), is an Instructor at the University of Hawai'i at Mānoa at Kawaihuelani Center for Hawaiian Language. He is also a PhD candidate in Linguistics and is a translator for 'ōlelo Hawai'i for Awaiaulu and Ho'opulapula. His studies involve language documentation and revitalization, linguistic ideologies and attitudes surrounding 'ōlelo Hawai'i, and the role of linguistic trauma in language reclamation. Ha'a speaks other languages, and his multilingualism shapes his pedagogical approach as well as his academic endeavors.

BYRON BARTH, PROJECT MANAGER SANCTUARY REMODEL, KAUAI HI

The day Father Ryan asked me to be Project Manager of the sanctuary remodel still rings clear in my mind! It was fall 2016 and most of the physical work had not started yet. I was basically being handed a blank page logistics-wise. Our first phase was to invest in a new roof that was replaced while the congregation worshiped inside each Sunday (later moved to the gym for several months). When the electrical went in, we ended up re-drywalling the interior, which of course meant new plaster and paint. The interior ceiling was a head-scratcher in matching the old color. With decades of oxidation and layered dust, the dark brown had become inconsistent. The painter did their best to match, taking into consideration the age of the original, and newer paint regulations in their chemical make-up. Soon, the concrete floor was polished. A new carpet runner and altar flooring were installed. One of the biggest challenges was deciding on new chandeliers. After a committee looked at 1,000s of examples over a two year period, the Vestry unanimously voted on the exquisite fixtures above, offering one a grand entrance. I had no idea my volunteered duties would require three years. In all humility, I thank those who helped this project become the shining jewel it is today.



Loggert-Wilcox Chana Organ



ORGAN FAÇADE PHOTOS BY KEVIN CARTWRIGHT

Rosales Pipe 41

THE SLOGGETT/WILCOX 'OHANA ORGAN

Built & Installed by Rosales Pipe Organ Services Inc., Los Angeles, California: Manuel J. Rosales (Founder & Principle Designer), Kevin Cartwright (President & Director), Aaron Doyles (Partner & CFO), Kevin Gilchrist (Technical Director & Head Voicer), Morgan Byrd (Production Foreman), Gabriel Montes (Technology Specialist), Tobias Washburn (Organ Technician)

GREAT	LEO NUNUI	SWELL	LEO HO'EU	RESOURCES
*Contrabass	16' Waiolina Kū Nui	Bourdon	16' Paipu Pani Nehe	Principal 8' 61
Principal	8' Leo Po'o	Geigen Principal	8' Waiolina Leo Piha	Geigen Principal 8' 73
Chimney Flute	8' 'Ohe Kani Puka Uahi	Bourdon	8' Paipu Pani Nehe	Viola 8' 73
Harmonic Flute	8' 'Ohe Kani Lele Pi'i Pāwalu	Viola	8' Waiola	Viola Celeste 8' (CC) 61
Viola	8' Wiola	Viola Celeste	8' Leo Kūlani	Octave 4' 73
*Dulciana	8' 'Ohe Honehone	Gemshorn	8' Pū Kiwi	Harmonic Flute 4' 61
*Unda Maris	8' Kai Kauha'a	*Gemshorn Celeste	8' Pū Kiwi Leo Kūlani	Chimney Flute 4' 49
Octave	4' Leo Po'o Pi'i Pāwalu	Geigen Octave	4' Waiolina Leo Piha Pi'i Pāwalu	Spitzflute 4' 73
Harmonic Flute	4' 'Ohe Kani Lele Pi'i Pāwalu	Spitzflute	4' 'Ohe Kani Pu'u	Nazard 2-2/3' 61
Nasard	2-2/3' Leo Lele Lima	Violina	4' Waiolina	Tierce 1-3/5' 54
Super Octave	2' Leo Po'o Pi'i Pāwalu o Luna	Octavin	2' 'Ohe Kani Pi'i Pāwalu o Luna	Mixture III-IV 232
Sifflute	2' 'Ohe Kani Oeoe	Larigot	1-1/3' Leo Lele Lima Ki'eki'e	Tromba 8' 73
Tierce	1-3/5' Leo Lele Kolu	Plein Jeu	III Ho'okani 'Ō'ā	Trumpet 8' 61
Mixture	IV Ho'okani 'Ō'ā	Nasardos	III Papa 'Ohe Kani Leo Mau	Clarinet 8' 61
Swann Tromba	8' Pū Kani Keleawe Ho'omahana Suane	Bassoon	16' 'Ohe Kani Leo Kūli'u	Bassoon-Oboe 16' 73
Tromba Clarion	4' Pū Kani Keleawe Ho'omahana Pākolu	Trumpet	8' Pū Kani Keleawe	Bourdon 16' 73
Clarinet	8' Kalioneke	Oboe	8' 'Ohe Kani Obo	Subbass 16' 24
Chimes	8' Papa Ō Kani	*Vox Humana	8' Leo Kanaka	Choral Bass 4' 32
Harp	8' Lila	Clarion	4' Pū Kani Pākolu	
Celesta	4' Keleka	*Chimes	8' Papa Ō Kani	Total Pipe Count 1,268
Ukulele	'Ukulele	*Harp	8' Lila	
		*Celesta	8' Keleka	
		**Conchs	8' Nā Pū Kani	
		***Swann Tromba	8' Pū Kani Keleawe Ho'omahana Suane	
PEDAL	LEO HEHI WĀWAE	COUPLERS	PŪLUA	
^*Bourdon	32' Paipu Pani Nehe	GR to GR	16' Leo Nunui a he Leo Nunui	
*Contrabass	16' Waiolina Kū Nui	GR Unison Off	8' Ho'opio Leo Nunui Pūalu	
Subbass	16' Leo Uō o Lalo	GR to GR	4' Leo Nunui a he Leo Nunui	
Bourdon	16' Paipu Pani Nehe	SW to GR	16' Leo Hō'eu a he Leo Nunui	
Principal	8' Leo Po'o	SW to GR	8' Leo Hō'eu a he Leo Nunui	
Octave Bass	8' Leo Pi'i Pāwalu	SW to GR	4' Leo Hō'eu a he Leo Nunui	
Gedeckt	8' Paipu Pani	SW to SW	16' Leo Hō'eu a he Leo Hō'eu	
Quint	5-1/3' Leo Po'o Lele Lima	SW Unison Off	8' Ho'opio Leo Hō'eu Pūalu	
Choral Bass	4' Leo Uō Hui Himeni	SW to SW	4' Leo Hō'eu a he Leo Hō'eu	
Chimney Flute	4' 'Ohe Kani Puka Uahi	SW to PD	8' Leo Nunui a he Leo Hehi Wāwae	
Forest Flute	2' 'Ohe Kani Nahele	SW to PD	4' Leo Nunui a he Leo Hehi Wāwae	
^^*Contra Bassoon	32' 'Ohe Kani Leo Kūli'ula	GR to PD	8' Leo Hō'eu a he Leo Hehi Wāwae	
*Trombone	16' Pū Pūhi Uai	GR to PD	4' Leo Hō'eu a he Leo Hehi Wāwae	
Bassoon	16' 'Ohe Kani Leo Kūli'u			
Tromba	8' Pū Kani Keleawe Ho'omahana	EFFECTS	KANI	
Trumpet	8' Pū Kani Keleawe	General Tremolo	Leo 'I'i	
Clarion	4' Pū Kani Pākolu	Zimbelstern	Nā Pele Li'ili'i	
Clarinet	4' Kalioneke	Plantation Train Whistle	Ka'aahi Māla	
*Chimes	4' Papa Ō Kani	Birds	Nā Manu	
		+Coconut Castañets	Nā Niu	
		+River Rock Castanets	Ilili'i	
		+Bike Bell	Biki	
		+Gourd Rattle	'Uli'uli	

LEGEND

+ prepared for - noted items
 * prepared for - digital
 ** prepared for - real shells
 *** non-coupling - with Tromba 8 selected Swell stops transfer to Great
 ^ Resultant
 ^^ Cornet 32'



Mahalo

WE WISH TO ACKNOWLEDGE AND DEEPLY THANK THE SLOGGETT FUND FOR THEIR ESTEEMED FINANCIAL GIFT, AND THE FOLLOWING INDIVIDUALS ORGANIZATIONS & ALL COMMUNITY MEMBERS FOR THEIR GENEROUS CONTRIBUTIONS, PRAYERFUL SUPPORT AND ONGOING KOKUA TOWARDS THE REMODEL OF ALL SAINTS' SANCTUARY AND THE REFURBISHMENT & INSTALLATION OF THE SLOGGETT/WILCOX 'OHANA ORGAN

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Dan The Pipe Shader

DaVinci Roofscapes
DeJesus Architecture & Design
Gonzales Electric
Greg's Roofing
Harris Organs
Harry Duronslet Construction
Hesse Flooring

Kauai Community College
Kauai Preservation Commission
Kilohana Lighting
Larry Richardson
Max Richardson
Lihue United Church
Noah Ha'alilio Solomon

Organ Clearing House
Pacific Audio
PDCI Flooring
Royal Hawaiian Movers
Spray Foam Hawaii
Straightedge Inc.
Timothy Howard
Tropical Millworks

VOLUNTEERS

A Heartfelt Mahalo To All Those Who Generously Volunteered Their Time, Talents & Treasures During The Remodel Of The All Saints' Sanctuary, Build-out Of The Organ Chamber And The Installation Of The Sloggett/Wilcox 'Ohana Organ