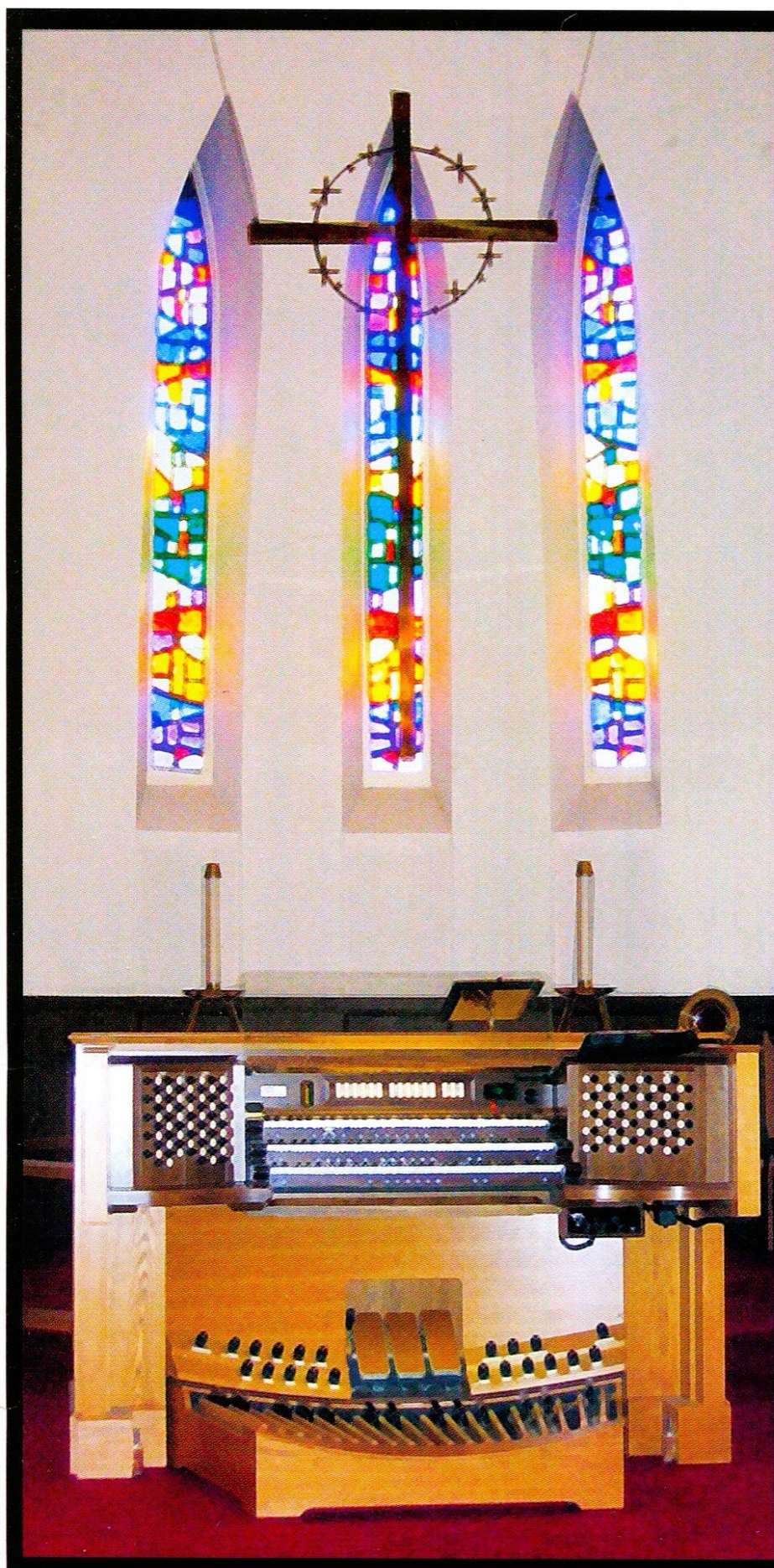


# *Soli Deo Gloria*



The Congregation  
of  
Trinity  
Lutheran  
Church  
in Perkasio, Pa  
dedicates  
its new  
Reuter  
Organ

On this  
twenty sixth day  
of September  
in the year  
of our Lord  
Two Thousand  
and Four.

*To God alone be the glory.*



# Trinity Lutheran Church

19 South Fifth Street  
Perkasie, PA 18944

## September 26, 2004

*3:30 p.m. Organ Dedication Program*



The Rev. John Berntsen  
The Rev. D. Craig Landis  
Debra Detweiler, AIM  
Ethel Geist, AIM

Senior Pastor  
Visitation Pastor  
Director of Christian Education  
Director of Music/Organist



## A Message from Our Pastor

Martin Luther once said, "Next to the Word of God only music deserves to be extolled as the mistress and governess of the feelings of the human heart." He also said, "God has preached the gospel through music, too."

One of the hallmarks of the protestant Reformation was to restore to the public worship a greater participation by the people. This was in keeping with the biblical principle of "the priesthood of all believers." Among other things, the form this greater participation took was congregational song. And so, there was a new birth of singing and the ongoing creation of the great body of hymns we have come to know and love.

For believers, then, music is a ministry if the Word. And at its best, the pipe organ is truly the servant of this mission. The versatility of the organ in support of the public worship has yet to be surpassed.

As I have experienced Trinity's new pipe organ in its early days, I not only have been carried away by its beauty, but I have also begun to note its impact on the very way we are singing and praising God. We are singing more freely and openly than I can recall. No wonder. We have a new partner in our praise and thanksgiving.

My fervent prayer is that Trinity's new Reuter organ will prove to be a faithful and graceful partner in ministry for generations yet unborn.

Yours in Christ,  
**The Rev. John A. Berntsen**  
*Senior Pastor*



## The Organ Journey

Anyone who is familiar with organ projects surely knows the journey from recognition of a need, to a dedicatory recital can be long and difficult. Trinity's process was such a journey.

The shortcomings of the prior organ had become apparent by the late 1980s. Our previous Director of Music, Susan Frickert, formed an organ committee that was chaired by Donald Smith Jr. The committee developed a unique opportunity to purchase an existing tracker organ and have it rebuilt in Trinity's chancel. However, the owner of the organ turned down Trinity's offer. Other options were explored, but deemed too expensive at that time. The committee dissolved in 1990.

By the late 1990s, the existing organ continued to deteriorate. It was soon determined that some significant maintenance would be needed to keep the instrument functioning. Also, an Organ Fund, which had been established by the prior committee, was beginning to acquire some significant money, which had been raised through memorials and fund raising activities.

Ms. Frickert formed a new Committee and it met for the first time on June 10, 1998. Jim Garcia became Chairman and this Committee held together to the end of the project.

In the beginning, the Committee developed a Mission Statement and a Plan of Action. The Committee researched costs and benefits to repair the existing organ, to replace the existing organ with an electronic organ, or to replace the existing organ with a new pipe organ. Trying to hear and gain knowledge of organs, the Committee met with several organ builders and traveled to numerous locations from tiny Rebeck, Pa (north of Harrisburg) to Baltimore. Independent performance assessments were gathered from various musicians.

In the Fall of 1999, Director of Music Susan Frickert, resigned her position at Trinity and the Committee was left without a very key member. Ethel Geist was hired as Trinity's new Director of Music and she attended her first Committee meeting on January 13, 2000. A recommendation from Ms. Geist led the Committee to the



hiring of Dennis Elwell as an independent consultant for the Committee. Mr. Elwell brought experience and fresh "outside" guidance to the Committee.

Mr. Elwell met with the Committee on April 24, 2000. He was instrumental in refocusing the committee's goals and objectives. The committee traveled with Mr. Elwell to visit additional organs and finally settled on the Reuter Organ Company. At this point, Mr. Elwell creatively brought Walker Technical Company into the plan as a key cost saving measure.

On December 10, 2000, the Committee presented its recommendation to Church Council for the purchase of the Reuter design. Over the next 3 years, the organ project was folded into other pressing renovation projects and fund raising for the total project was conducted.

Finally on March 6, 2003, Trinity entered into contract with Reuter and Walker. The new instrument arrived at 3:00 on a rainy April 13, 2004, and after installation and finishing, led its first worship service on June 6.

I want to personally thank the Committee, which held together right through to the planning of today's event – it was a long commitment. On behalf of the Congregation, I also want to recognize and thank the volunteers who donated their time and talents to the removal of the old organ and the complete remodeling of the organ chambers per Reuter's specifications. This provided a considerable cost saving to the Congregation.

May this instrument serve to praise the glory of God for years to come.

**Alan Bruzas**

*Chairman*

The Organ Committee

### Additional Organ Committee Members

Jim Garcia

Donna Heist

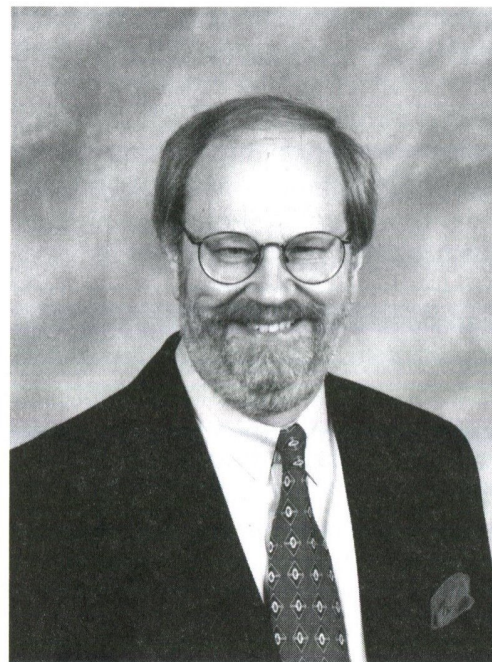
Grace Mann

Art Heist

Julia Holzman

Donna Marsee

Betty Lynn Snyder



## Thoughts About the Trinity Lutheran Church, Perkasie, PA Organ Project

**Dennis Elwell**  
*Organ Consultant  
& Today's Recitalist*

When I was invited to serve as Organ Consultant for Trinity Lutheran Church in 2000, an Organ Search Committee initially chaired by Jim Garcia, and later by Alan Bruzas, had already been designated by the church Council, and established with approximately ten members, including the church's Director of Music/Organist, Ethel Geist and Senior Pastor, John Berntsen, as Ex-Officio.

At that time, the Search Committee of wonderfully dedicated people began to realize that understanding the language of the organ building profession was a great challenge, which made it difficult to sort out all of the information that in good faith had been offered from several organ builders. With the Council's support to pursue a new instrument, the committee now needed guidance to take the next steps in the process, which is where I entered the picture.

In my role as Consultant, I generally set my work with a committee in two or three stages, depending on how much activity the committee has or has not experienced prior to my involvement, and in this case I determined that two stages would be appropriate: one, an educational stage to decipher the language, develop ways for critical listening in conjunction with the nomenclature of the instrument and its relation to organ building, both historical and contemporary; and two: look to which builders would potentially be the most



appropriate pending economic and space considerations. Then after careful consideration and a majority consensus of the committee, work to sign a contract with the builder of the committee's choice, follow through with all necessary organ specification's decisions, and monitor final installation and tonal finishing. Since the committee had already had significant discussions about the organ's role in Trinity's worship life, that step, often an initial stage, was not significantly necessary for my role.

Economic considerations limited somewhat the amount of travel and distance possible for the committee to experience instruments, though significant organs by major and smaller builders within about a 75 mile radius were visited. Using acquired listening techniques confirmed by evaluation questionnaires which each committee member independently filled out for each organ visited, helped bring into focus the committee's opinion about various instruments. Three builders came to the fore in the committee's process.

Two significant factors impacted in discussions about a new instrument: limited chamber space on both sides of the chancel for a new all pipe instrument, and the downturn in the economy in 2001 and 2002. Though the organ project was one part of a larger capital campaign of the church during this time, plans for all the campaign's projects had to be trimmed to meet the realities of lesser than anticipated financial resources. The possibility of a combination pipe and digital instrument seemed a realistic compromise both financially and physically. Of the three builders which the committee favored and which submitted proposals for a new instrument relative to the proposal I presented to them and to the committee, the Reuter Company was the pipe builder which was most comfortable with exploring a predominantly pipe with a potential digital combination option. This instrument is the first one for Reuter to incorporate one entirely digital division (approximately one third of the organ's total tonal properties).

A four division, three manual and pedal instrument of 45 ranks (25 pipe ranks built by Reuter, and 20 digital ranks built by the Walker Technical Company of Zionsville, Pennsylvania) was contracted for in March, 2003. The Great and Swell are pipe divisions with one or two exceptions, the Choir division is totally digital, and the Pedal is a creative blend of pipe and digital. Flexibility in the organ design provides a wonderful versatility.

Thanks to a number of skilled Trinity Church congregation members, the organ chambers on either side of the Chancel were beautifully renovated and finished according to The Reuter Organ Company's specifications to house the new instrument prior to its installation. New insulation, walls, floors and electrical wiring were installed to provide the chambers a much greater focus and resonance for the organ's sound.

After construction of the instrument, excellent tonal voicing of both the Reuter pipe ranks by Bill Klimas, and digital ranks by Robert Walker, were integrated together at the appropriate times during the installation beginning in April, 2004, to allow for a consistency in finishing of the instrument. The final result is an instrument of beautiful singing tone with an 8" Principal in each division (a prerequisite for this Consultant if at all possible in any organ design), a variety of open and stopped flutes, warm engaging strings and celestes, colorful solo reeds and choruses including a brilliant Festival Trumpet, and bright though not harsh mixtures and mutations. The new instrument speaks well into the nave of the sanctuary, and has already been appreciated and described by a number of church members as possessing sounds with great clarity and presence.

The solid state console, which both incorporates a Walker combination system with hundreds of memories (again a first cooperative venture for Reuter with the latest Walker technology), and accommodates the Director of Music/Organist's desire to included MIDI capability, is moveable via its umbilical cord so that it can be placed in several locations and positions in the chancel.

The 21<sup>st</sup> century is presenting a great variety of options for churches to consider when replacing aging organs. Now having completed its work over a period of over five years, the Trinity Lutheran Church's Organ Search Committee's best option has brought to light an appropriate and exciting fulfillment of the church Council's 1999 charge, with an instrument that will sing its song will into this new millennium. The Organ Search Committee should be congratulated for its time, efforts and commitment, and the Reuter and Walker Companies for their courage and vision to explore new territory together now possible and available in this century. All should be congratulated for their commitment to excellence! Perhaps it is only fitting to end with the acknowledged greatest musician of all time and humble Lutheran, Johann Sebastian Bach's, appropriate dedication, "Soli Deo Gloria!"



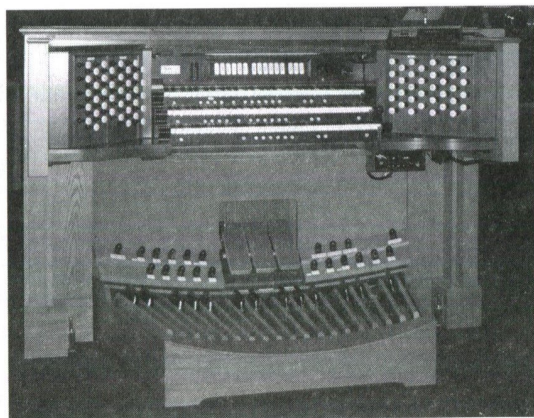
## Reuter Opus 2214, Installed 2004

Great		Swell	
16' Violone	*	16' Rohrflute(1-12)	*
8' Principal	61	8' Geigen Principal	61
8' Harmonic Flute	61	8' Rohrflute	61
8' Bourdon	*	8' Viole	61
4' Octave	61	8' Viole Celeste	61
4' Spillflute	61	4' Principal	61
2' Super Octave	61	4' Hohlflute	61
IV Fourniture	244	2 2/3' Nazard	61
16' Oboe	Sw	2' Recorder	61
8' Trumpet	Sw	1 3/5 Tierce	61
8' Festival Trumpet	Ch	III Plein Jeu	183
8' Cromorne	Ch	16' Oboe	12
Tremolo		8' Trumpet	61
Chimes		8' Oboe	61
MIDI		4' Clarion	Ext
Great 4		Tremolo	
Great 16		MIDI	
Great Unison Off		Swell 4	
		Swell 16	
		Swell Unison Off	

\*Digital stops by Walker Technical Company

### Couplers:

Great to Pedal 8  
Great to Pedal 4  
Swell to Pedal 8  
Swell to Pedal 4  
Choir to Pedal 8  
Choir to Pedal 4  
Swell to Great 16  
Swell to Great 8  
Swell to Great 4  
Choir to Great 16  
Choir to Great 8  
Choir to Great 4  
Swell to Choir 16  
Swell to Choir 8  
Swell to Choir 4



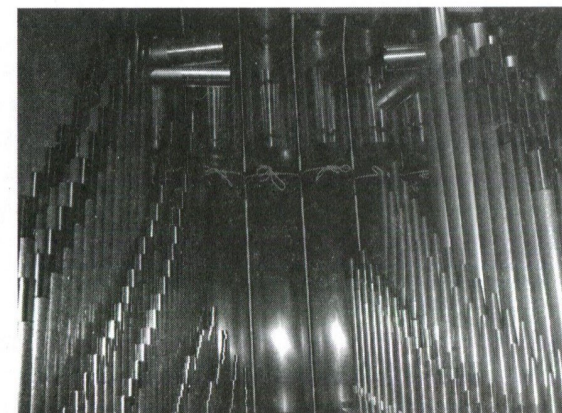
System By Walker Technical Company PR300S MIDI

## Trinity Lutheran Church – Perkasio, Pennsylvania

Choir		Pedal	
16' Erzahler	*	32' Untersatz	*
8' Gedeckt	*	16' Principal	32
8' Gemshorn	*	16' Violone	Gt
8' Gemshorn Celeste	*	16' Bourdon	*
4' Spitz Principal	*	16' Rohrflute	Sw
4' Koppelflute	*	16' Erzahler	Ch
2' Octavin	*	8' Principal	12
1 1/3 Larigot	*	8' Violone	Gt
III Scharf	*	8' Flute	*
16' Festival Trumpet	*	8' Rohrflute	Sw
8' Festival Trumpet	*	4' Principal	12
8' Cromorne	*	4' Flute	*
Tremolo		16' Posaune	*
Zymbelstern		16' Oboe	Sw
MIDI		8' Festival Trumpet	Ch
Choir 4		8' Trumpet	Sw
Choir 16		8' Oboe	Sw
Choir Unison Off		4' Cromorne	Ch
		MIDI	

### Pistons:

10 General  
6 Divisional – Swell  
6 Divisional – Great  
6 Divisional – Choir  
Restore  
Pedal to Great  
Swell to Pedal  
Great to Pedal  
Choir to Pedal  
Memory Level Down  
Memory Level Up  
Sequencer Down  
Sequencer Up  
Zimblestern  
Tutti  
Set  
General Cancel  
304 levels of memory





## Our Recitalist

Dennis Elwell has appeared as organ soloist or guest artist with orchestras and choral ensembles in concert halls, churches and synagogues in the United States and Europe for more than forty years. His lengthy list of recitals has included many organ dedications in addition to a ten-year tenure from 1971-1981 as a Staff Organist at the Wanamaker Organ Grand Court at Lord and Taylor, where he performed hundreds of recitals. He is the first Philadelphia based organist to be included in the 1989 First Edition of American Keyboard Artists published in Chicago. As an organ accompanist, Mr. Elwell has performed more than seventy-five different oratorios and cantatas, often unitizing his own transcriptions or arrangements of orchestral or instrumental ensemble accompaniments.

Now in his 32<sup>nd</sup> year as the Music Director/Organist at the Overbrook Presbyterian Church in Philadelphia, Mr. Elwell directs a Music Program which has seen his Overbrook Choir perform in Europe and has had many of its professional musicians, both instrumentalists and singers, achieve national and international recognition. Mr. Elwell also teaches on the faculties of Rowan University in Glassboro, New Jersey, and Temple University Center City in Philadelphia.

A past Dean of the Philadelphia Chapter of the American Guild of Organists, he had the honor of serving as the Convention Coordinator for the 1989 Region III Convention in Philadelphia, and more recently the 46<sup>th</sup> National Convention of the Guild in Philadelphia in July 2002, an event which was attended by over 2,500 organists and guests from five continents. Mr. Elwell is presently the Guild's Director of the Committee on National Conventions. In 1977, he performed at the 3<sup>rd</sup> International Congress of Organists, an event sponsored by the American Guild Organists, the Royal Canadian College of Organists, and the Royal College of Organists of Great Britain.

Mr. Elwell has led many workshops and seminars on a variety of musical topics related to the organ and sacred music field. In addition, he enjoys working with organizations and religious institutions as an Organ Consultant. He is particularly pleased to have had the opportunity to work with the wonderfully dedicated members of the Trinity Lutheran Church Organ Search Committee in helping bring this new Reuter Organ to light for the church and the community.

## Recital Program

### I

Carillon - Sortie	Henry Mulet (1878-1967)
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Concerto No. 2 in Bb Major a Tempo ordinario e staccato Allegro Adagio e staccato All ma non presto	George Frideric Händel (1685-1759)
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Benedictus Op. 59, No.9	Max Reger (1873-1916)
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Passacaglia & Fugue in C minor <i>BWV 582</i>	Johann Sebastian Bach (1685-1750)
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### Intermission

### II

Fantasia for Organ	John Weaver (b. 1937)
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Sacred Sounds for Organ There Is A Happy Land I Love Thee, My Lord	George Shearing (b. 1919)
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Pièces de Fantaisie: Deuxième Suite, Op. 53 V. Clair de Lune	Louis Vierne (1870-1937)
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Introduction, Passacaglia & Fugue	Healey Willan (1880-1968)
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# The Reuter Company

Since its founding in Trenton, Illinois some 87 years ago and relocation to Lawrence, Kansas in 1919, the Reuter Organ Company has grown into one of the country's leading and most respected pipe organ builders, with a highly skilled and dedicated workforce of craftspeople, designing and constructing instruments in a state-of-the-art manufacturing and corporate complex – the largest new building project for a major pipe organ builder in the last 50 years. The firm, which in its first year of business in 1917 had but a single \$1,800 contract, has become an international concern with organs in Canada, Taiwan, Korea and nearly every U.S. state. The first Reuter organ is still playing today in Mattoon, Illinois, and its success set the stage for over 2200 new instruments installed in churches, schools, synagogues, concert halls, theaters and residences. Although these many different stories fill the company's archives, Reuter has been compelled by a singular vision through the years: to craft the best the industry has to offer, dedicated to artistry and integrity, and built to the Glory of God.

Tonal direction is driven by a conscious effort to gain an understanding of a particular church's music program as it relates to worship, this with an appreciation of the acoustics and architecture of the liturgical space. Here in Perkasio, the consultant and organ builder agreed that a pipe organ, which included some digital stops, was the best solution for the church's needs. Mr. Dennis Elwell, consultant for the project, characterizes the achievement in an article for a recent issue of Reuter's newsletter, "The Great and Swell divisions are pipe divisions with one or two exceptions, the Choir division is totally digital, and the Pedal is a creative blend of pipe and digital." The combination of sounds work well together, and the carefully voiced individual ranks achieve extraordinarily well-developed ensemble, complementing each other and projecting well into the room. This work stands as an example of what is possible in a partnership between church and builder when a well-informed musical decision makes creative and efficient use of technology. When cooperation and partnership define an organ project, the results are dramatic, as can be heard in the renewed enthusiasm of congregational singing and the sense of joyful worship being guided by this new instrument.

Reuter considers the fine congregants and staff of Trinity Lutheran Church as members of its extended family. A particular note of thanks goes to Mrs. Ethel Geist. She has been a delightful presence throughout the project, and Reuter is honored to count her as one of its most enthusiastic supporters.

Organs are built by artisans, individuals who don't often get enough thanks and congratulations for a job well done. It is a pleasure to have a wonderful crew on staff at the Reuter factory in Lawrence, Kansas. We thank each one of them in a small way by listing them here in the program.

The Reuter Organ Company wishes Trinity Lutheran Church all the best on this joyous occasion of the dedication of our opus 2214.



## THE REUTER ORGAN COMPANY

Albert Neutel – *Chairman of the Board*

Albert Neutel Jr. – *President*

William Klimas – *Vice President & Artistic Director*

S. Christopher Leaver – *Chief Operating Officer*

William P. Fenimore – *Area Representative*

### Our Artisans:

Monty Amick  
John Bechen  
Paul Benner  
Trace Bunker  
Ted Burgess  
Tom Cashen  
Proctor Crow  
Rod Czerniak  
Ed Dorssom  
Eric Farnsworth  
Robert Fort  
Don Gauthier  
Fred Grammer  
David Hadl

Paul Harris  
Justin Hodson  
Mary Hulse  
Megan Hulse  
Lloyd Jensen  
Norm Kinnaugh  
John Leach  
Kay Leach  
Robert Leach  
Kay Miller  
Mike Morgan  
Jeff Noll  
Rorie Orgeron Jr.  
Vincent Perdue

George Renault  
Chris Ruhlman  
Dorothy Schaake  
Andy Siler  
Gilbert Stone  
Karl Swoyer  
Robert Vaughan  
Tom Watgen  
Steve Westphal  
Fred Whitehead Jr.  
Bard Wickkiser  
Aaron Young



## From Reuter's Local Representative

It has been a distinct pleasure for me to be so involved in the new organ project from an initial inquiry four years ago, right up to this glorious occasion. The dedication and perseverance of so many will be evident in this fine new instrument for generations to come.

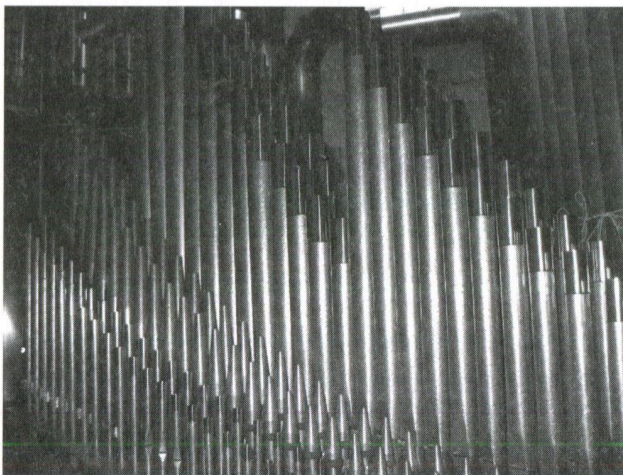
There are so many people to thank; Darwin Hendricks and Art Heist and others who helped them for organ chamber preparations second to none, Alan Bruzas and his organ committee for selecting The Reuter Organ Company and for being such a good congregational liaison, Dennis Elwell for his professionalism and good natured spirit as Trinity's organ consultant, Pastor Berntsen for his support and delicious sense of humor and finally Trinity's indefatigable director of music, Ethel Geist, who kept a watchful eye on details from start to finish.

I appreciate the opportunity of writing these few lines for this dedication program. May the music that pours forth from this wonderful organ be a blessing to all, and to quote The American Guild of Organist's motto, "SOLI DEO GLORIA"...To God Be The Glory!

**Bill Fenimore**

*Area Representative*

THE REUTER ORGAN COMPANY



## Walker System

### Development of the Walker Paradox System

Historically the core of church worship accompaniment has been the pipe organ. Recently, however, with the fast paced changes in today's society, church music styles have begun to drift. Church musicians while retaining the traditional music have introduced some contemporary styles to try to satisfy today's wider demands of variety. This broadened music repertoire has placed increased demands on the tonal resources of the instruments. Where pipe organs are used exclusively, the new organ specifications are going toward the symphonic organ with many strings and solo voices rather than the Neo- Baroque style of the 60's and 70's. In fact, many churches with existing pipe organs are moving to add strings and solo voices to their existing instruments. These symphonic sounds allow the organist to accompany some of the newer contemporary music with the thrilling fullness of sound achieved only by a pipe organ. However, space and financial considerations are typically a big issue.

Over the years electronic organ manufacturers have tried to address these problems and have achieved varying degrees of success. As funds and space continue to be a prime concern and the demands put on the organ and organist continue to grow, electronics will play a larger role in organ building.

In response to these growing needs and in frustration with what is available, Walker Technical Company has developed a very high quality, sampled sound, pipe reproduction and control system, Walker Paradox Systems, for applications in which space or funding for wind blown pipes is a problem. The system has been designed with the latest technology available and incorporates extensive software. The control system such as the one provided for Trinity's organ, is capable of controlling an organ of up to 16 divisions, six manuals and pedal, and 500 stops. The control system incorporates an enhanced MIDI system that provides the basis for recording sequences of the organ and allows extra sounds to be played from the console via a separate sound module. These can quickly become valuable tools for the organist.

In addition to the capability of controlling massive organ consoles, an extensive library of pipe rank samples has been compiled. Pipes



from some of the finest organs in the world have been recorded with a proprietary system to create a "virtual reality" of sound that is breathtakingly real. One of the advantages of utilizing this method of sound production is that distinctive sounds created by various pipe artisans who are no longer living but whose work can still be heard in these organs, can be reproduced and brought together into one instrument. This creates a pallet of sound that seldom exists in any one instrument. Additionally, through the usage of computers, the ability of doing "sound gene splicing", i.e. the grafting of the best of the pipe organ parameters together, makes the reproduced sounds of various builders work together as one instrument. The work of German, French, English and American schools of organ builders is thus incorporated in a single instrument.

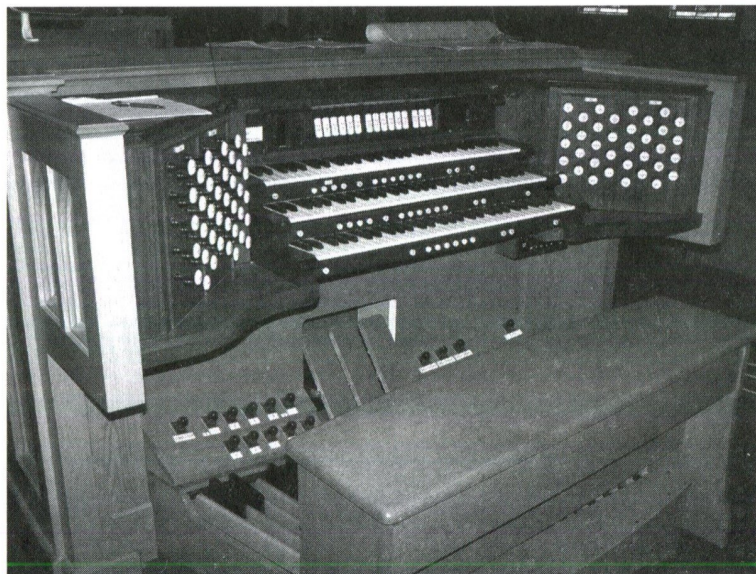
The vast tonal resources of an instrument such as Trinity's allows the organist to perform all forms of music from classical to contemporary while exhibiting the grandeur, beauty and warmth of sound of real windblown pipes.

Perhaps the organ should not only be called the King of Instruments but also the instrument for the King.

**John Carpenter**

*President*

Walker Technical Company



## Reflections from Our Organist

In the fall of 1999, I met with Pastor Berntsen, then with the Director of Music Search Committee, and eventually with Trinity's Council as part of the process that led to the call from the congregation to become Trinity's Director of Music. During this process, one of the questions asked of me was how I felt about being involved in a new organ project. Having played Trinity's organ, I was very glad to hear this question. I expressed a bit of the excitement which most organists feel about being involved in developing a plan for a new instrument to lead "the song of the people," one of the important identifiers of most Lutheran congregations.

By the time I joined the staff in December of 1999, the Organ Committee had defined priorities for an organ's use, with the most important criteria being the capability to adequately lead the musical portions of worship. After considering repairing, rebuilding, or replacing the former instrument, and after hearing a number of organs, the conclusion was that a new pipe organ would be the wisest long-term investment for Trinity's musical future. A major presentation had been made to the Council in September 1999, and the Organ Committee was ready to move toward a final recommendation.

As a student of Dennis Elwell, I was aware of the wisdom, knowledge, and sensitivity he brings to his work with individuals and groups. He agreed to guide our committee in the world of evaluating instruments built by various builders with differing philosophies, and assist us to the completion of our organ project. After hearing instruments, carefully discussing their merits as compared with our needs (and hopes and dreams), and discussions with Bill Fenimore, representing Reuter, we settled on The Reuter Organ Company as our choice.

As Trinity considered a capital campaign, the world outside of Trinity was altered by the events of September 11, 2001. With changes in the economy, we had to reconsider what was most important, and what was realistic for us to accomplish.

Although we had originally planned to enlarge the pipe chambers, one of our factors in choosing an organ builder had been our



limited space. By deciding to delay chancel renovations, we knew we had to fit a new instrument into the old space. The possibility of using Walker Technical Company's digital sounds to augment the pipe-based Great and Swell divisions became the solution to space concerns as well as financial considerations.

The deterioration of our former instrument continued, and less and less of the instrument was usable. Ciphers and other strange noises occasionally interfered with its use, and the console became increasingly unpredictable. The air supply to pipes was becoming unstable, and, with less air, the pipes couldn't maintain their tuning. Its demise was becoming a matter of time.

In March 2003, Trinity approved a redesigned proposal for a number of needed projects, and the Organ Committee and Council formalized our agreements with The Reuter Organ Company and Walker Technical Company.

Beginning on January 31, 2004, and continuing for several Saturdays, Steve Beddia, an organ builder from the Atlantic City area, led a large number of Trinity members and friends in the removal of the old organ. Pipes were carried from the chambers to temporary storage in church corners and any available space, packed in pipe trays, and ultimately placed in trucks for eventual delivery to various places. The helpfulness of so many people, and the willingness to pitch in made this monumental task achievable.

Next came the important work of creating pipe chambers that would protect the pipes and project the sound into Trinity's sanctuary. The heavy black fabric that had hidden the pipes and muffled the sound was removed, floors and walls were rebuilt, ceilings were added, windows were covered, insulation was put in place, floors and walls were painted according to Reuter's specifications, and by the time the Reuter truck arrived, the chambers were ready. This project was done by volunteers under the leadership of Art Heist and Darwin Hendricks. Electrical work was done by Barry Musselman, assisted by Ryan Donovan. Gary Derr did the work on the blower and sheet metal fabrication where needed. Mike Schoellkopf, with Andy Rappold installed the floor that covered the former organ pit, which Art Heist had enclosed. Other congregation members who worked with carpentry, painting, and other aspects of this project were Paul Burkhardt, Tom Green, Mike Guelzow, Donald Hendricks, Bill Senior, Charles Strawser, and Don Young.

Within a few minutes of the predicted arrival time of 3:00 pm on April 11, a moving-van sized truck pulled up in front of Trinity, and the rain let up as a group tackled the heavy job of bringing the console of the new instrument into the church. It was followed by about 1,460 pipes, huge chests, and the many parts that make up a complex instrument. A Reuter team of Rod Czerniak (who was one of the designers of the organ at Keller's Church), Robert Fort (both Reuter engineers), Vincent Perdue, and Steven Hendricks took two weeks to put it all together, and even managed to have our sanctuary clear for worship in the middle of their process. After giving the pipes a chance to settle, the tonal finishing team of Bill Klimas, Proctor Crow, and Bard Wickkiser, with input from Bill Fenimore, Reuter's representative, and Dennis Elwell, our consultant, went through the instrument pipe by pipe to achieve the best "marriage" between the sound of each pipe and Trinity's space. As this process neared completion, Bob Walker integrated the digital sounds note by note with the pipe sounds, and the result is an instrument with a wide variety of distinctive tone colors, with everything needed for use in worship. The wisdom of some of the early decisions, especially regarding the stop list, has made this instrument flexible enough to also cope with demands of much concert organ repertoire. Our organ will provide us with musical inspiration in worship and other settings for the foreseeable future and beyond.

As Trinity's Director of Music/Organist, I appreciate deeply the foresight of so many of Trinity's people as we worked our way through the long process of decisions and actions to make this dream become a reality. The change in the congregation's singing that became obvious within the first hour or two of the organ's use in June has validated this instrument already, and as we go through our first church year with this addition to our musical leadership, we will experience even more change. Above all, thanks must be expressed to Trinity's leadership who persisted through trying times, and all the remarkable individuals who have supported this project, whether it has been financially, through prayers, and/or with their assistance in so many ways over the years. A special expression of gratitude must be extended to Alan Bruzas and the members of the Organ Committee who have worked so diligently for this day to become a reality. May we all enjoy the fruits of this labor as we give God the glory. Soli Deo Gloria!

Ethel Geist, AIM  
*Director of Music*





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**Pride in the past, faith in our future;  
the new Pipe Organ Project  
of Trinity Lutheran Church  
is dedicated to the Glory of God!**