



*“Next to the
Word of God,
The noble art
of music
is the
greatest treasure
in the 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

Dedication of the Ruggles Organ, 1994

Calvary United Methodist Church, Brownsburg, Indiana

Calvary United Methodist Church Charles M. Ruggles Organ, Opus 24

Organ Specification

Great	Swell	Pedal
Bourdon 16'	Principal 8'	Subbass 16'
Principal 8'	Gedackt 8'	Octave 8'
Rohrflöte 8'	Gamba 8'	Choralbass 4'
Octave 4'	Octave 4'	Mixture IV
Quinte 2 2/3'	Rohrflöte 4'	Trombone 16'
Octave 2'	Nasard 2 2/3'	Trumpet 8'
Tierce 1 3/5'	Waldflöte 2'	
Mixture V	Tierce 1 3/5'	
Trumpet 8'	Plein Jeu IV	
Tremulant	Manual compass: 58 notes	
Zimbelstern	Pedal compass: 30 notes	
Normal couplers	Flat, non-radiating pedal keyboard	
Suspended mechanical action	Wind pressure: 75mm manual, 90 mm pedal	
Mechanical stop action	Tuned in "Bach" temperament, H. A. Kellner, 1978	

The Swell, in the *Olivierwerk* position, is enclosed with foot-operated shutters.

The lowest manual is prepared for the addition of a future *Rückpositiv* division.

The casework is of white oak, the panels of quarter-sawn white oak, all stained with a medium walnut oil finish. Most of the pipes of the organ are of an alloy containing 96% lead. The facade pipes of the Principal 8' are of polished tin (75%) and zinc. The Subbass 16' and the lowest twelve resonators of the Trombone 16' are made of poplar. The Pedal and Great reeds have full-length conical resonators. The Dulcian 8' has full-length cylindrical resonators. The organ contains a total of 1739 pipes.

The Organbuilders

Charles M. Ruggles:	design, voicing, casework, stop action, wind system, pipes
Greg Sparks:	windchests, key action, pipe racks, casework
David Betts:	pipes, key action, finishing
Martin Pasi:	reed pipes
Roger Hornung:	wood pipes, bench
Judy Fritts:	metal pipes, carvings
Halbert Gober:	voicing
Dana Hull:	voicing
A.R. Schopp's Sons:	facade pipes

Charles Ruggles and his associates extend special thanks to Larry Dmkerly for arranging shipping, housing, and other details; Bill and Gerry Murtz for providing housing; Evan Kessler and Kenny Marsh for special help in assembly; and to the numerous parishioners who helped unload the organ. Finally, special thanks is extended to Cleveland Johnson for contacting us to build this organ, and to the donor, whose generosity allowed us to create this instrument for Calvary United Methodist Church.

From the Director of Music



In this age of technological magic — a world of fuzzy logic and computer chips — the ancient technology of the pipe organ never ceases to fascinate us. We find security and comfort in the fact that, with a little common sense, we can all come to understand the inner workings of the mechanical-action organ. Depressing any organ key activates a chain of logical, comprehensible events that can be described in layman's terms and diagramed with simple pencil and paper. Perhaps the organ, with its mechanical tendons and joints, is just more human. Like us, it breathes, demanding lots of wind for impassioned oratory and minimal wind for intimate whispers. When the organ is ill, it even produces its own unique coughs and wheezes!

Like the human being and its soul, the organ possess its own kind of God-given magic: its sound. Although sound can be measured and described (using terms like decibel, overtone, frequency, etc.), its effect on persons who hear it is, like the soul, unmistakable yet unquantifiable. Indeed, to all who encounter this instrument, the live presence of the organ's sound is as obvious as the organ's stately,

domineering appearance. At the appropriate moments, the organ *demand*s attention and *incite*s participation. It *enhance*s meditation and *elevate*s prayer, it *cajole*s good humor, and *enkindle*s inspiration. Unlike inferior instruments found so often today in worship settings, this fine organ *will not suffer* indifference; as the Calvary congregation is already discovering, the sound of this instrument seems to reach right out and touch. Like any good leader, the Calvary organ speaks, loudly or softly, and we respond. It coaxes the timid and inspires the bold; weak voices or strong — we *want* to respond, we are *empower*ed to respond.

Having this instrument in our midst, as the centerpiece of musical worship, the people of Calvary are challenged to reexamine the very meaning and purpose of that worship. As we rediscover the selfless activity of worship, as opposed to the selfish passivity of entertainment, we will find the organ ready to lead us, in a powerful unison, to ever greater heights of praise. The organ also stimulates choral singing wherein more and more persons will find meaningful opportunities for faith expression and personal growth. Through solo performances, great performing artists will draw the outside community into our sanctuary where, for many persons, God will use great music to fill some void. With an eye to the future, some of our children and youth will undoubtedly find inspiration to develop their musical talents and direct them toward life-long Christian service. Visually, the organ even changes our understanding of beauty, encouraging us to create a worship environment that transports us beyond the everyday trappings of modern, mundane life and gives us a glimpse of heavenly splendor. Indeed, the Calvary organ is a powerful catalyst for positive and creative change, the beginnings of which we are only just now sensing.

This organ sets new standards and provides new energy for Calvary's future ministries, both musical and spiritual. Each of us, through God's gentle prodding, will discover that we can always do better than we first thought, that our expectations can be higher than we first anticipated, that our talents are greater than we ever acknowledged, that our dreams can be bigger than we ever guessed, that our lives can be bolder than we ever dared.

We welcome this instrument and the new day it heralds.

From the Senior Pastor

Fall was in the air as I went to an 8:00 breakfast appointment at the Waffle House. A year and three months had passed since I was appointed to serve Calvary United Methodist Church in June 1986. Only a month after I came to Brownsburg, our church organist resigned to play a pipe organ in Indianapolis; at that time our only other music staff was a volunteer director for our one small choir. In our effort to find a replacement, the Almighty opened an unusual door for us. A young professor with a Ph.D. from Oxford had recently been employed at DePauw University. He heard about our need and presented a proposal to be our Director of Music. Under the leadership of Leon Onken, Staff-Parish chairman, we took a tremendous leap of faith; we offered the position of Director of Music to Dr. Cleveland Johnson at twice our budgeted salary. Someway, we believed, the good Lord would provide. Truly, the finest gift of 1986 was this committed Christian musician/director.

While eating breakfast with an active member of our church, that morning of September 25, 1987, we discussed the emerging ministry of music at Calvary.

Mention was made of a small brochure Dr. Johnson had been given permission to distribute some weeks earlier. This "Music Sponsorship" pamphlet, presenting various ways our members could help support Calvary's music ministry, included an appeal for gifts toward the purchase of a new organ. After concluding our conversation and paying the cashier, we walked toward the door. As we made our way outside, I was astounded by what my breakfast partner said. "By the way," he remarked nonchalantly, "I would like to give \$100,000 toward a new organ." To say the least, I was thrilled.

An organ committee, under the leadership of Harold Blake, sprang into action. Dr. Johnson taught about different organ types, their history and function. His recommendation was that Calvary seriously consider a mechanical-action organ, popular since the Reformation for its musicality, longevity, and outstanding ability to lead congregational singing. Several organbuilders were invited to make presentations to the committee in the summer of 1988, but because of the cost of these proposals and the congregation's hesitance to underwrite the remainder of the project, there was controversy in the air. On a September evening in 1988, the donor, Dr. Johnson, Harold Blake, and I met at the parsonage. After listening to the concerns of the congregation, the donor, much to our surprise, agreed to fund fully the purchase of the organ at the cost of over \$200,000. Graciously, our Administrative Board formally accepted this extraordinary gift, and on January 19, 1989 the contract for a new tracker organ from Charles M. Ruggles was signed.

Never dare we underestimate the power of a vision. Cleveland Johnson's inspiration captured the heart and mind of a donor who wants Calvary to have a ministry of excellence through music. The gift of a fine pipe organ provides a unique tool in reaching out to persons through the Christian Arts. As I look at this magnificent instrument in our sanctuary, I realize that visions carried on the wings of faith do indeed become realities.

As we dedicate this organ to the glory of God and to the service of his Kingdom, I pray it will always be a testimony to others of a congregation who embraced a vision and saw it come to fruition. As we unite with the organ in songs of thanksgiving, may we always...

*Praise God in his Sanctuary: praise him in his mighty heavens
Praise him for his acts of power; praise him for his surpassing greatness.
Psalm 150:1-2*



**The Memorial Concert Series *
of Calvary United Methodist Church
1994-95 Season:
The Inaugural Year of the New Organ**

April 19	Joan Lippencott (Inaugural Recital) Professor of Music, Westminster Choir College University Organist, Princeton University
September 20	Douglas Reed Professor of Music and University Organist, University of Evansville
October 18	Craig Cramer Professor of Music and University Organist, Notre Dame University
November 8	Carla Edwards, organ, and Marsha Roberts, mezzo-soprano Associate Professors of Music, DePauw University
January 17	Ensemble Ouabache (<i>Wabash</i>) (Tom Gerber and Barbara Kallaur, baroque flute/harpsichord)
February 21	Calvary UMC Organist <i>Benefit concert</i>
March 21	Douglas Cleveland, Assistant Organist, Christ Church Cathedral, Indianapolis
April 18	Jason Asbury Senior organ major, DePauw University
May 16	Ted Gibboney Director of Music, First Baptist Church, Indianapolis



(Above picture courtesy of Hunt 30 Minute Photo)

**The permanent endowment for this annual series
has been established through the following memorial gifts.*

In memory of Grant Lowe by his family
In memory of our parents by Bert Carson
In memory of Mike Kessler by Evan Kessler

In thanksgiving for the donor of the organ
by Cleveland and Debra Johnson
In memory of my grandfather, Richard N.
Meinert, Sr. by Peggy Kinsey

*Additional gifts are welcome at any time.
Contact the Calvary Director of Music for details.*

Pastors:
District Superintendent:
Music Staff:

Rev. Harold L. Leininger II, Rev. Andrea L. Leininger and Rev. Andrew D. Kinsey
Rev. Harry A. Coleman
Dr. Cleveland Johnson, Director and Mrs. Debra Johnson, Assistant Director