

THE AMERICAN ORGANIST

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CALVARY UNITED METHODIST CHURCH BROWNSBURG, INDIANA

CHARLES M. RUGGLES PIPE ORGANS

COVER FEATURE



From the Organbuilder

The installation of Opus 24 in Calvary United Methodist Church in Brownsburg, Indiana, completes another phase in the current growth of this deeply committed congregation. The organ is located at the front and center of the chancel of the 1959 church building. The room was originally a fellowship hall, and it was decided to enhance it for worship rather than to build a larger sanctuary on the existing property.

When Cleveland Johnson, Calvary's director of music, contacted me about constructing a new organ for his church, he told me of the plans to move to a larger facility on 25 acres, north of Brownsburg. Through his foresight, we designed an instrument of 25 stops, on two manuals and pedal, which could be expanded to three manuals with augmented pedal. I designed the case along classical lines with Dr. Johnson's input. The

organ was set on the main floor in a "pit" in the chancel, in order to obtain maximum height, since this location is only temporary.

The organ as it is presently installed is a complete 25-stop, two-manual and pedal instrument, according to the specifications which follow. The third manual (actually Manual I) will be a Rückpositiv and has been included in the preparations, along with the appropriate couplers. The pedal windchests have been prepared for additional stops.

The attached three-manual keydesk controls a Swell in the Oberwerk position, a Great below the Swell, and a Pedal division in the two side towers. The lowest pipes of the Subbass and Trombone are located behind the organ case at floor level. The keyboards have bone naturals and grenadil sharps. Pedal naturals are oak, and sharps are walnut. The drawknobs are brass with cher-

ry labels. The wonderful pipes shades by Judy Fritts were carved of basswood.

The dedication of the organ consisted of festival services on Sunday morning, April 17, 1994, and featured Cleveland Johnson and his wife Debra (assistant director of music) as organists, and a commissioned anthem, *Let All the Earth* by David Ott, composer in residence of the Indianapolis Symphony and DePauw University. The inaugural recital on April 19 was played by Joan Lippincott and consisted of works by J.S. Bach, Mozart, Clérambault, and Alain.

Building this new organ for Calvary United Methodist Church has been a most rewarding experience for us and we hope that it will glorify God and enrich the congregation and the community in which it stands for many generations to come.

The following statement by Cleveland Johnson was taken from the dedication booklet. While he intended it for a different audience than the general readership of TAO, he describes so eloquently what the organ is and what it can do that I include it here.

CHARLES M. RUGGLES

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 diagrammed 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 possesses 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 those 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 *incites* participation. It *enhances* meditation and *elevates* prayer, it *cajoles* good humor, and *enkindles* 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 empowered 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 lifelong 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.

CLEVELAND JOHNSON

From the Pastor

On a brisk fall morning, I made my way to the Waffle House to have an early breakfast with a gentleman in our church. The calendar said September 27, 1987. The challenge before our congregation at that moment was how to prepare our village church to open its arms and heart to families pouring into our community from the expanding Indianapolis metroplex. We had few tools and very limited resources to make such a transition a reality. A year earlier, we had taken a great leap of faith. We employed a young professor at Depauw University on a part-time basis. Cleveland Johnson, PhD from Oxford University, faithfully traveled twice a week from Greencastle to our community of Brownsburg, a 45-minute drive one way. When he came to us, we had only one small choir and an antiquated Hammond organ. Dr. Johnson prepared a small "Music Sponsorship" pamphlet, presenting various ways our members could help support Calvary's music ministry. The brochure included an appeal for gifts toward the purchase of a new organ. Through breakfast we talked about the various components that were necessary to reshape our congregation for the challenge that was before us.

After concluding our conversation and paying the cashier, the middle-aged man and I 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 towards a new organ." To say the least, I was thrilled. Through Cleveland's brochure he had caught and owned the vision. Immediately, an organ committee was organized and sprang into action. Dr. Johnson taught the committee members about different organ types, their history and function. He recommended that Calvary seriously consider a mechanical-action organ, 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. Because of the price tags on the proposals, however, and the congregation's hesitance to underwrite the remainder of the cost, it looked like our organ project would die a still birth. On a September evening in 1988, the donor, Dr. Johnson, and the chairman of the organ committee, 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. On January 19, 1989, the

contract for a new tracker organ to be built by Charles M. Ruggles was signed.

The decision to build a new organ has triggered a sequence of creative happenings at Calvary. New choirs, five in all, have been formed. Two bell choirs have become a reality. An emphasis on Christian arts has emerged, providing a cornucopia of ministries from stained glass classes to puppets in worship. While we awaited the arrival of our new organ, our futuring committee employed Stan Menking of SMU to do a comprehensive study of our church and the community. The result was "Preparing for the Future," a Demographic Data Report. Subsequently, the congregation took a giant leap of faith and acted on the report by deciding to buy 25½ acres of land and move to a new site. Ministries have been expanded and new personnel employed. Charles Ruggles and company arrived in February of this year. We were thrilled with the removal of the old organ and the construction of the new tracker before our very eyes. All the time, however, we knew that within three years this organ would need to be moved to the new church two miles north of our present one. The donor has already agreed to underwrite the cost of moving the organ. He is so excited with prospects for the future, he is now putting away money for a new grand piano.

The organ has been so constructed that another rank of pipes can be added when we move into our new and larger sanctuary. With the future in mind, our architect, Callahan & Associates, is designing a new sanctuary that will seat 550, but that is only the beginning. As our church grows through "cell based" ministries meeting the needs of a new generation, we have included in the Master Plan a proposed 1,600-seat sanctuary. At some date down the way, the organ will be moved once again and appropriately expanded to meet the need of a new century of worshipers. Truly, you can say our new tracker organ is on the move.

On April 17, 1994, we had an outstanding Dedication Service for our new organ. Included was a dedication anthem, *Let All the Earth* by David Ott, composer in residence of the Indianapolis Symphony and Depauw

University. What a movement of the Spirit as organ, choir, and bells lifted praises to God. I must agree with Martin Luther, "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."

Some may say that the organ is a remnant of the past without much of a future for the church of tomorrow. Nothing can be further from the truth. The organ, balancing the great music of our Christian heritage with the nuances of our own time, will lead the way in lifting the souls of our worshipers into the presence of God. We are seeing this every Sunday right here at Calvary. The only thing representing a dead past is the green dinosaur that Mr. Ruggles placed in the front of the organ. You have to look hard behind the wires to see it. But it's there. It's his humorous trademark.

Never dare to 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 in music. As I watched and listened to Charlie Ruggles and associates painstakingly tune individual pipes, I realized that visions carried on the wings of faith do indeed become realities. When this happens, there is a rippling effect. The influence of our new organ has become infectious in expanding the ministries of Calvary Church.

Truly, God's embracing Yes overrides every No in this life. That is why the music coming forth from Calvary these days is so magnetically inspiring!

HAROLD L. LEININGER II
Senior Pastor

**CALVARY UNITED METHODIST CHURCH
BROWNSBURG, INDIANA
CHARLES M. RUGGLES PIPE ORGANS
BEREA, OHIO**

GREAT		SWELL	
16	Bourdon	8	Principal
8	Principal	8	Gedackt
8	Rohrflöte	8	Gamba
4	Octave	4	Octave
2%	Quinte	4	Rohrflöte
2	Octave	2%	Nazard
1%	Tierce	2	Waldflöte
	Mixture V	1%	Tierce
8	Trumpet		Plein Jeu
		8	Dulcian

PEDAL	
16	Subbass
8	Octave
4	Choralbass
	Mixture IV
16	Trombone
8	Trumpet

COUPLERS
Sw/Ped, Gt/Ped, Rp/Ped
Sw/Gt, Sw/Rp, Rp/Gt

Tremulant
Zimbelstern
Suspended mechanical action
Mechanical stop action
Manual compass: 58 notes
Pedal compass: 30 notes
Flat, non-radiating pedalboard
Wind pressure: manuals, 75 mm;
pedal, 90 mm
Tuned in "Bach" temperament, H.A.
Kellner, 1978

The Swell, in the Oberwerk 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 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 reed have full-length conical resonators. The Dulcian 8' has full-length cylindrical resonators. The organ contains a total of 1,739 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