

Calvary Organ Dedication 2018



Calvary Lutheran Church has a beautiful new organ!

Tastefully enrobed in natural white oak approved by Calvary members and forward thinking in design, it has been fourteen years in the making through close and expert collaboration between Viktor Andersson, Calvary Director of Music; Debbie Villavicencio, Calvary Organist; Roy Redman, Master Organ Builder and Owner of Redman Pipe Organs; Frank Friemel, renowned Organ Architect; and the Pedersen family, especially Kathy Pedersen, in memory of her husband, Bob.



The Organ Backstory

Viktor Andersson and Roy Redman began a conversation in 2004, and closely collaborated in 2008 to develop a specific vision for a fine organ. Frank Friemel designed the case and, very importantly, specified where each component would fit into the case and be playable. Roy and his team carried out these steps:

- ❖ Transported and catalogued each pipe,
- ❖ Built the case and console,
- ❖ Installed electronics (control components) and wind chests,
- ❖ Fully assembled the instrument to playable condition in the shop,
- ❖ Disassembled and transported it to Calvary, reassembled, tuned and voiced organ, and
- ❖ Currently maintain the instrument.

Our Calvary Organist, Debbie Villavicencio, added the organist's perspective, preferences, and countless invaluable insights throughout the project.

The design and construction of the Calvary Organ would not have been possible without the generous donation of an initial set of organ components from the Pedersen family. This humble act of giving became the richly inspiring catalyst for fruition of the 2008 vision for a fine organ, which itself logically and literally cascaded into a redesign of the Calvary Sanctuary. Much gratitude is owed to the Pedersen family.

Pederson Family Gift to Calvary

Many thanks to the Pedersen family for providing the early life history of the donated pipes:

"The original organ began its life installed in the Cox Auditorium at Principia College in Elsa, Illinois. The renowned Detlev Kleuker built the instrument in Brackwede, Germany in 1967. The original instrument had 27 ranks on two manuals with independent pedal, and used slider chests with electromagnetic action. Virgil Fox performed the dedicatory recital. The organ was enlarged in 1986 and converted to tracker action. In 2004 the college decided to expand the auditorium and replace the organ with an even larger Casavant organ.

Bob and Kathy Pedersen's son, Niels, had been fascinated with the pipe organ since childhood due to the mechanical complexity and the incredible sounds the instrument could produce. His interest grew while in high school, learning about the physics of sound waves and listening to "Pipedreams" on Minnesota Public Radio. He dreamt of one day building his own organ.

His fascination with the pipe organ remained dormant during early working life and medical school, but was ultimately rekindled. Thanks to the Internet, Niels was able to track down recordings of much of the earlier music that had inspired him, and the idea of having a home organ re-emerged.

While in the process of searching for a small home organ, he became aware of the Kleuker organ at the Principia that was about to be discarded. The scale was "a bit" grandiose for a home organ, but it was too good to pass up. He donated \$1000 to the college for salvage rights to the instrument. It had to be removed by July 1 for installation of the new organ, so he and his father, Bob, hired an organ builder from Minnesota to assemble a crew and coordinate the dismantling and storage process.



The instrument was crated up and driven to Texas where it remained in climate-controlled storage for several years, zippered up in breathable RV storage bags. Bob had, on several occasions, expressed his hope that Niels might donate the organ to Calvary Lutheran. As Niels entered married life, started a family, and grew ever busier with work, donating the organ began to seem like good idea. He has continued his interest in the organ and now takes lessons at First Congregational in Salem, Oregon.

The idea of donation was proposed to the church council at Calvary Lutheran in conjunction with their plans for a major remodeling of the worship space. Organ builder, Roy Redman of Fort Worth, was consulted to assess the condition of the dismantled instrument and the feasibility of redesign, reconfiguration and assembly relative to the needs of the congregation.

The offer was accepted in 2014, and Roy ultimately undertook the project that would be his 100th Opus. What started as a jumble of parts has been resurrected through the vision of this congregation and Roy's masterful work to become something completely new and truly magnificent. The facade and case are redesigned, a third manual division was added, and the pedal division now includes an incredible 32-foot reed.

We hope it will continue to inspire worshipers and musicians for many generations."



Opus 100

Calvary Organ is a totally new instrument in every respect. Constructed with an array of components “pre-existing (old), new, borrowed, and blue” the Calvary organ is truly custom-built and unusually reflective of the diversity and human depth of Calvary as a congregation. It is expertly and thoughtfully redesigned and assembled with pipes and components donated by the Pedersen family. The organ also boasts a significant increase in the number of brand new pipes and modern components acquired by Roy Redman, including treasured components already in his extensive inventory.

All components were selected specifically for the purpose of creating the best possible organ for Calvary and its future, within smart budgeting goals and wise use of resources.

Exceptionally beautiful in its purposeful visual compatibility with Calvary’s new interior design, the Calvary organ is amazingly fluent in its technologically advanced capabilities. Our new Calvary Organ, Redman Pipe Organs Opus 100, is meticulously hand- built with thousands of intricate components intended to create a century or more of each organist’s personally expressive inspirational music for worship, for church and life moments of joyful celebration, and to ensure the dignity and honor of loving remembrances.

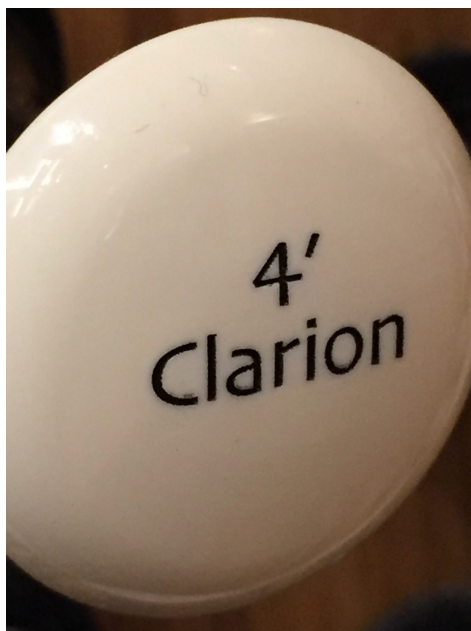
2008 Inspiration

Although it is tempting to envision the Calvary Organ as a reassemblage of the original pipes and components, the reality and miracle that has unfolded is far more spectacular. The Calvary Organ has many touch points of genesis from its initial conversational beginnings 14 years ago, to the gracious donation of the Pedersen family organ pipes and components, and throughout the planning and budgeting processes.

A particularly critical point of genesis for the Calvary Organ was the 2008 creation by Viktor and Roy of an ideally imagined Stop List for a future replacement organ. The 2008 Stop List, as it became known, is the guiding light and inspiration for the Calvary Organ as it is today. Roy was already maintaining our previous church organ, however it was undersized and quite limited in the scope of music able to be produced for our worship space. When Mr. Redman was invited to visit Calvary to answer our inquiry about what size organ we ought to have, he predicted that approximately 45 Stops were needed to properly serve the worship space with a wide array of music. The musically flexible and robust intent of the 2008 Stop List is largely intact, save for ongoing thoughtful and needed evolution, improvements, substitutions, and adjustments expertly proposed by Roy during construction, in concert with Viktor and approved by the Organ Committee. The Calvary Organ is now blessed with a significantly enriched 2008 Stop List comprised of 45 individual stops.



Calvary Organ Stop List



GREAT

16' Gedeckt
8' Principal
8' Rohrflöte
8' Spitzflöte
4' Prestant
4' Koppelflöte
2 2/3' Quint
2' Flachflöte
1 3/5' Terz
V Mixture
8' Trompet
Tremulant

SWELL

8' Gedeckt
8' Viola de Gamba
8' Viola Celeste
4' Principal
4' Rohrpfeife
2 2/3' Nasat
2' Octave
1 3/5' Terz
1 1/3' Quintlet
IV Mixture
16' Fagott
8' Oboe
8' Trompet
Tremulant

CHOIR

8' Bourdon
8' Gemshorn
8' Gemshorn Celeste
4' Principal
4' Rohrflöte
2' Octave
1 1/3' Larigot
8' Krummhorn
8' Festival Trompet
en Chamade
Tremulant

PEDAL

32' Resultant
16' Principal
16' Subbass
16' Gedeckt Grt.
10 2/3' Gros Quint
8' Octave
8' Holz-Gedeckt
4' Choralbass
II Rauschpfeife
32' Posaune
16' Posaune
16' Fagott Sw.
8' Trompet
4' Clarion
8' Oboe Sw.
8' Festival Trumpet Ch.

COUPLERS

GT/PD 8
GT/PD 4
SW/PD 8
SW/PD 4
CH/PD 8
CH/PD 4
SW/GT 16, SW/GT 8, SW/GT 4
CH/GT 16, CH/GT 8, CH/GT 4
SW/CH 16, SW/CH 8, SW/CH 4

ADDITIONAL COMPONENTS

Tutti I, Tutti II
Crescendo, Choir & Swell
Expression pedals
Mechanical Key Action
Electric Stop Action
Electric Assisted Coupling
Solid State Combinations
8 Divisional pistons
16 General pistons
Toe stud duplicates general pistons
32 levels of memory per piston
3 manual 61 note
32 AGO pedal keyboard
Adjustable bench
Music rack with lights
Pedal lights

Wide Variety of Music

Pipes, Stops and Ranks



Our previous organ, which is now serving Saint Mary Magdalene Church in Gilbert, Arizona, had approximately 800 pipes and 13 stops. The Pedersen pipes and components would have, by themselves, yielded an assembled organ of approximately 1700 pipes, 27 stops, and 36 ranks with a keyboard supportive of primarily Baroque style music.

The new Calvary Organ, due to the separate addition of a set of pipes known as a “Choir” and other amazing sets of pipes, has

3,583 pipes in a wide variety of configurations with 45 stops and 59 ranks. These judicious additions exponentially increase the capability of playing a wide variety of music in an array of styles, from early church music to modern compositions.

More pipes do not mean more volume. They are like members of an orchestra with different sounds, different timbres, and a staggering multiplicity of combinations from solo and duet, to ensemble, to combinations

limited only by the hands and feet and creativity of the organist. A professional organist never plays all the pipes simultaneously. That would be like a fine chef bringing out every ingredient in the kitchen and laying them all on your table concurrently. Equip that professional chef with an extensive palette of ingredients and he or she will indeed combine some of them in artful ways. That is precisely what a fine professional organist does.

Organ Divisions

Within the larger instrument are four smaller organs, or divisions. The Great, Swell and Pedal Divisions were part of the original Pedersen collection. The Choir was specifically added after close collaboration between Viktor and Roy. The façade of the organ case only provides a glimpse of all the instrument's pipes. The rest are located in the organ case, organized by division.



The **Great** is sometimes referred to as the “backbone” or strongly capable expressive division of organ pipes. It is played on the middle keyboard (manual) of a three manual instrument like the Calvary Organ.



The **Swell** is a different and diverse division of pipes enclosed within shutters that enable increases and decreases in sound by the organist – thus the name “swell”. It is played on the upper manual.



The **Choir** (played on the lower manual) is also enclosed for meaningful changes in sound levels like the Swell. The Choir is capable of a wide range of expressions from soft and soothing to being coupled with other divisions.



The **Pedal** (just as it implies) is played by the feet of the organist. For this reason, an organist often wears special soft shoes or socks to play notes and combinations. The Pedal can play a large variety of sounds including very low and soft, and is also capable of coupling with other Divisions. It isn't easy to imagine the extraordinary mental and physical dexterity required to play simultaneously on two or three different keyboards and with one's feet.

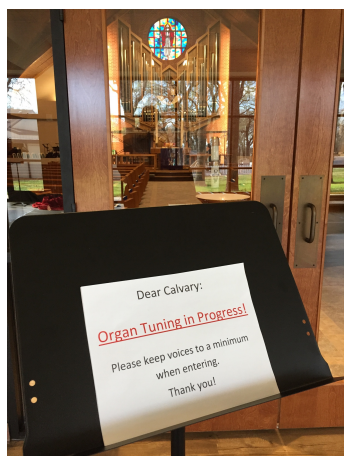


Mechanical and Electrical Design

Virtually any organist will testify to their much-endearred love of the mechanical or “tracker” action organ design. As opposed to an electrical action, which simply admits air into the pipes either fully on or fully off, the mechanical or “tracker” action is connected by wires to the organ windchests. “The best thing about mechanical action is that the player can feel the opening of the pipe valves and can make different kinds of attacks and releases by pressing and releasing the key slowly or quickly.”¹ This capability enables an organist to freely control nuances and modes of expression unavailable in electrical actions. Mechanical action is considerably more intricate and time consuming to build and entails many more critical planning decisions. For example, even the strongest wire can change enough over great spans of time to slightly change the sounds of the instrument. Roy Redman has consciously utilized carbon fiber trackers in order to eliminate such concerns. Mr. Redman has also studied and applied many more similar upgrades in minute detail throughout the organ. A fan or “blower” supplies the air that flows through pipes. The Calvary blower is located in a pit beneath the floor and to the right when facing the organ. Roy selected a blower made in Germany specifically for quiet operation.

¹ <https://www.agohq.org/young-persons-guide/> American Guild of Organists, The American Organist Magazine, A Young Person's Guide to the Pipe Organ.

A mechanical or “tracker” action organ does not mean a lack of electrical components, far from it. Since the organist can feel the pipes open, the more pipes employed, the greater the pressure required to press the keys to the point of becoming a burden. Roy Redman uses electro mechanical assistance (not replacement) to aid in opening the pathway of air to supportive individual or groups of pipes. As the number of pipes selected by the organist increases, electro mechanical assistance keeps the keyboard pressure on the fingers constant thus retaining the feel of the beloved “tracker” action instrument. Within the console is a staggering array of optional and customizable presets capable of being individualized by many different potential organists and held in memory. Each preset can be configured to employ groups of pre-selected pipes to create and change sounds at the quick touch of a button so the organist does not need to physically pull the stops while playing. There is also a programmable touch screen for various operations such as automatically transposing for a change of key to maintain uniformity in successive playing of differing compositions (at the discretion of the organist). Many thanks are also owed to our own accomplished organist, Debbie Villavicencio, for her contributions supporting a mechanical action, third manual, and countless suggestions during repeated tours to the shop throughout construction of the Calvary Organ.



Acknowledgements

The Calvary Organ is truly the work of many hands!

The entire congregation participated in the process of planning for growth that included a major renovation project and new organ. The building and installation of the organ spanned multiple church council years and three Council Presidents – Debra Machos, Bill Signorelli, and Mike Kammerdiener. The Worship and Music Committee provided guidance and counsel, as did the Long Range Planning Committee. Viktor Andersson and Debbie Villavicencio contributed invaluable vision and expertise. And Pastors Phil Heinze and Kyle Rouze kept pace at every stage of organ production.

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Calvary Lutheran Church is especially grateful for the craftsmanship of Roy Redman and his employees: Joel Gray, Wesley Miller, Jake Morris, David Preston, and Keith Schiffhauer

The Organ Committee,
Marc Horn, Cheril Rios, Don Holmes

