

LÉTOURNEAU PIPE ORGAN

The Létourneau organ has four divisions, or groupings of pipes, and an equal number of keyboards – three for the hands and a pedalboard for the feet. The keyboards are the Récit (upper manual), Hauptwerk (middle manual), Positiv (bottom manual), and Pedal. There are two installations of pipes, the larger of which, by far, is in the chancel organ chamber. The other is in a case mounted on the west wall above the balcony. This organ, the Hauptwerk West, is an extension of the Hauptwerk (commonly called the Great) and will be used primarily for accompanying liturgy and hymns. Additionally, at the top of the Hauptwerk West case, near the ceiling, will be a "trumpet en chamade" (horizontal trumpet) to be used for festival occasions.

A key element in the design of Redeemer's new pipe organ is a contemporary version of a "Bach Organ," which also offers the tonal resources necessary to perform the full range of organ repertoire. The "Bach Organ" comprises the Positiv, Hauptwerk, and part of the Pedal divisions with stops characteristic of North German organs, voiced in the tradition of the famous Baroque organ builder Arp Schnitger. Stop names are in German.

Blending with the organ's German heritage is its fourth division, the Récit. French in concept, voicing of the Récit is in the style of the nineteenth century French master, Aristide Cavaillé-Coll, and stop names are in French. The Pedal includes stops blending both with the German and French divisions. Altogether, the organ has 59 stops comprised of 4119 individual pipes divided among 73 ranks.

Visually, the new pipe organ has two facades, or organ screens, each with "speaking" pipes of polished tin. There are important artistic links between the new facades and that of the Austin organ from which 40 wood carvings, including the names of four significant composers — Luther, Bach, Handel, and Mendelssohn — were transferred. The wood carvings depict ancient musical instruments and representations of the compositions for which these composers are best remembered.

SARAH J. HAWBECKER, ORGANIST



Sarah Hawbecker is an active recitalist, full-time church musician, and winner of numerous competitions. She is the third prize winner of both the 1998 and 1996 National Young Artists Competition in Organ Performance. She was a finalist in the 1992 Spivey International Competition, won first place in the 1988 Undergraduate Organ Competition, Ottumwa,

Iowa, and second place in the 1991 Southeastern Regional AGO Competition. Ms. Hawbecker has concertized throughout the Midwest and the Southeast. Her performances have been recorded and broadcast on National Public Radio's program Pipedreams. She has performed recitals for three different regional conventions of the American Guild of Organists, presented a workshop on children's choral repertoire for the Guild at the regional level, and served as adjudicator for several collegiate organ competitions.

She earned the Master of Music degree in Organ Performance from the Eastman School of Music and a Bachelor of Music degree, Magna cum laude with Departmental Distinction, from St. Olaf College. Her main teachers were Russell Saunders and John Ferguson, and she has also studied and coached with Michael Corzine and Larry Smith. She is an active member of the American Guild of Organists, having served two terms as Dean of the Atlanta Chapter, and is currently on the national Professional Concerns Committee of the Association of Lutheran Church Musicians. She is also an advisory board member of LPM Atlanta, the Leadership Program for Musicians sponsored jointly by the Evangelical Lutheran Church in America and the Episcopal Church.

Ms. Hawbecker is Organist and Director of Music for Children and Youth at Lutheran Church of the Redeemer in Atlanta, where she oversees a program of two children's choirs, a family choir, three handbell choirs, a summer music camp, and a concert series. She also teaches organ and piano on the faculty of the Neighborhood Music Schools of Georgia State University.

program

Litanies Jehan Alain

(1911-1940)

Toccata in C, BWV 564 J. S. Bach

(1685-1750)

Allegro, Chorale and Fugue in D Felix Mendelssohn

(1809-1847)

Voluntary in D G. F. Handel

(1685-1759)

Prelude et Fugue sur le nom d'Alain, Op. 7 Maurice Duruflé

(1902-1986)

BRIEF INTERMISSION

Ein feste Burg Helmut Walcha

(1907-1991)

Praeludium and Fugue in E Vincent Lübeck

(1654-1740)

Chorale No. 2 in B Minor César Franck

(1822-1890)

Three Chorale Preludes

Schmücke dich, O liebe Seele, Op. 122 Johannes Brahms

(1833-1897)

Liebster Jesu, wir sind hier, BWV 731 Bach

In dir ist Freude, BWV 615 Bach

Final from Symphony V, Op. 47 Louis Vierne

(1870-1937)

All are invited to a reception in the atrium following the concert.

program notes

Any organist planning an inaugural recital designs the program to showcase that particular instrument, by demonstrating its colors and tonal capabilities. People coming to such a recital often want to be impressed by the sheer magnitude of sound that a large instrument can produce, while others anticipate the ethereal beauty of the softest single flute stop. Some may be attending an organ recital for the very first time, not knowing quite what to expect. Keeping all of this in mind, there were three major considerations in planning this particular program.

First of all, because of this instrument's unique specifications – its dual nationalities – music was chosen to demonstrate this most effectively. (You can read more about the organ's design and specifications in the Organ Dedication commemorative booklet.) Because of the congregation's Lutheran heritage, it is important that the organ be able to play Bach authentically; however, it is also essential that it be able to successfully play all organ repertoire. Two of the manual divisions are essentially German – a "Bach Organ." The third manual division is French, making the organ more versatile in playing the symphonic repertoire from the 19th and 20th centuries. Thus, this evening's program features only German and French works.

Secondly, I wanted to include works by the composers whose names and seals are incorporated into the wooden screen of the organ façade. The artwork was taken from the sanctuary's original instrument, the 1952 Austin organ, and each name is of historical significance to church music. Consequently, you will hear works by Luther (by way of Helmut Walcha), Bach, Handel and Mendelssohn.

Lastly, the recital is not organized chronologically or divided into German and French halves, both of which are possible methods of programming. Rather, it is arranged with contrasts: shorter works versus longer works; pieces utilizing single stops contrasting with full organ; and the Baroque juxtaposed with the Romantic and 20th century. These contrasts create a format that is hopefully engaging and enjoyable to the listener.

- Sarah Hawbecker

The 2002-2003 Redeemer Concert Series is supported in part thanks to the generous sponsorship of the Friends of Music:

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UPCOMING EVENTS CELEBRATING OUR 100Th ANNIVERSARY

amily Organ Concert – Sarah J. Hawbecker
ll Bach Organ Recital – Timothy Albrecht
sh Wednesday Services
ach Birthday Concert
Iomecoming & Centennial Celebration Day
alm Sunday
Maundy Thursday services
Good Friday services
Easter Sunday Easter Vigil Festival Worship azz Worship
all Duruflé Organ Recital – Dudley Oakes Thomas Mitts
Children's Music Sunday
Church Music Sunday
Anniversary Celebration Hymn Festival ed by Dr. John Ferguson
All and

ORGUES LÉTOURNEAU LTÉE OPUS 80

SPECIFICATION

HAUPTWERK			POSITIV			
(Chancel)			(Chancel, expressive)			
Prinzipal	16'	61 pipes		Prinzipal	8'	61 pipes
Hohlflöte	16'	61 pipes		Gedackt	81	61 pipes
Prinzipal	8'	61 pipes		Oktav	4'	61 pipes
Salizional	8'	61 pipes		Koppelflöte	4'	61 pipes
Rohrflöte	8'	61 pipes		Nazat	2 2/3'	61 pipes
Oktav	41	61 pipes		Super Oktav	2'	61 pipes
Spitzflöte	41	61 pipes		Flachflöte	2'	61 pipes
Quint	2 2/3'	61 pipes		Terz	1 3/5'	61 pipes
Super Oktav	2'	61 pipes		Quintflöte	1 1/3'	61 pipes
Mixtur IV-VI	1 1/3'	328 pipes	3.	Mixtur IV	1'	244 pipes
Kornett V	8'	245 pipes		Fagott	16'	61 pipes
Trompete	8'	66 pipes		Krummhorn	8'	61 pipes
Klarine	41	78 pipes		Trompeta Real	8'	or pipes
Trompeta Real	8'	66 pipes				
•		1 1				
RÉCIT			HAUF	TWERK V	WEST	
	icel, expressiv	7e)			(Balcony)	52
Bourdon	16'	61 pipes		Bordun	16'	61 pipes
Montre	8'	61 pipes		Prinzipal	8'	61 pipes
Flûte harmonique	8'	61 pipes		Oktav	4'	61 pipes
Viole de gambe	8'	61 pipes		Super Oktav	2'	61 pipes
Voix céleste	8'	54 pipes		Mixtur IV	1 1/3'	244 pipes
Prestant	4'	61 pipes		Trompeta Real	8'	
Flûte octaviante	4'	61 pipes				
Octavin	2'	61 pipes			PEDAL	
Plein-jeu IV	2'	244 pipes			(Chancel)	
Bombarde	16'	61 pipes		Untersatz (electro	nic) 32'	32 notes
Trompette	8'	66 pipes		Prinzipal	16'	32 pipes
Hautbois	8'	61 pipes		Subbass	16'	32 pipes
Voix humaine	8'	61 pipes		Bordun	16'	HW west
Clairon	4'	78 pipes		Oktav	8'	32 pipes
Trompeta Real	8'			Pommer	8'	32 pipes
				Choralbass	4'	32 pipes
ACCE:	SSORIES			Rauschquint III	2 2/3'	96 pipes
Zimbelstern (varia	able speed)			Kontraposaune	32'	12 pipes
Nachtigall	L ·			Posaune	16'	32 pipes
Chimes (rebuilt)				Trompete	8'	32 pipes
Tremulant				Trompeta Real	8'	- p.pcs
				ı		
		SU	IMMAF	RY		
Division	Manual		Stops	Rank	S	Pipes
Hauptwerk	II		14	23		1332
Hauptwerk West	Floating	, ,	5	8		488
Récit	III		14	17		1052
Positiv	I		14	15		915
Pedal	P		12	10		332
TOTAL	III + P		59	73		4119
						Company Consenses (Table

