

LÉTOURNEAU Pipe ORGAN  
opus 80

THE EVANGELICAL LUTHERAN CHURCH OF THE REDEEMER

DEDICATED  
SUNDAY, DECEMBER 15, 2002

## LÉTOURNEAU PIPE ORGAN, OPUS 80

Three Manual and Pedal Pipe Organ (59 stops, 73 ranks)

Electric-Slider Action, Solid-State Combination Action, Detached and Moveable Console

### CHANCEL ORGAN (FOUR DIVISIONS – 65 RANKS)

Manual I	Récit – French tuning, voicing
Manual II	Hauptwerk – German tuning, voicing
Manual III	Positiv – German tuning, voicing
Pedalboard	Pedal – German and French representations

### BALCONY WALL ORGAN HAUPTWERK WEST (8 RANKS)

Tonal extension of chancel Hauptwerk division – German tuning, voicing  
Trompeta Real, “en chamade”

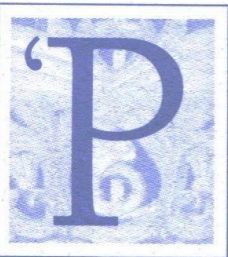


*Above:  
the console of  
Opus 80*

*On the cover:  
the chancel facade  
of Opus 80 which  
includes the  
carvings taken  
from the facade  
of its predecessor,  
the Austin organ*



FROM THE PASTOR



raise the Lord' is a translation of the Hebrew words, 'Hallelu yah.' Today is a day for loud alleluias. Today we praise God in his Sanctuary. We praise him for his surpassing greatness. We praise him with the glorious sounds of many voices and instruments and today, especially, we praise him with the powerful and glorious sounds of the new Létourneau Organ. The labors of many years and the gifts of many people have come to fruition as we dedicate this marvelous instrument to the glory of Almighty God.

There is something very good and right about a gift the singular purpose of which is to praise and glorify God. Today, we thank all who in loving faith made the gift of a new organ possible for Redeemer.

As we look to the future we are especially gratified by the knowledge that this wonderful instrument will support those who gather for worship at Redeemer for the next 100 years. The new organ will carry forward our faith and strengthen our hope as it celebrates the glorious moments of the life of Christ and the journeys of his faithful people. We can imagine with joy the magnificent Christmas, Easter, Pentecost, and Reformation celebrations of the future that will be greatly enriched by the power and versatility of the Létourneau Organ.

We also look forward with keen anticipation and excitement to the wonderful concerts that will be played on the new instrument.

Music is a strong and beautiful part of our Lutheran heritage. We are not surprised that some of history's greatest musicians such as Johann Sebastian Bach were Lutheran.

We thank God for the opportunity to stand with Lutherans across more than 500 years to glorify his holy name with the music of the people of Redeemer who are led, strengthened, and enhanced by our new Létourneau Organ.

— The Rev. Dr. Robert F. Sims  
Senior Pastor

*“Next to the word of God,  
music deserves the highest praise.  
The gift of language  
combined with the gift of song  
was given to man that  
he should proclaim the word of  
God through music.”*

— Martin Luther

## INTRODUCTION

Martin Luther's reform of the church extended to its musical traditions in which he took the deepest interest. Not only the leading theologian of his time, he was also an accomplished singer, flutist, translator, poet, and preacher. He gave his ideas practical shape by writing, arranging, and translating many chorales for congregational participation. Performance of the chorales by the people was given even greater status when the chorales were linked with organ composition which reached its apex with Johann Sebastian Bach, 200 years after Luther.

In the Lutheran Church of the Redeemer, music has always been at the center of liturgy and worship. As the congregation celebrates its 100th anniversary in 2003, the new Létourneau pipe organ enables Redeemer to strengthen its liturgical and musical commitment.


## THE ORGANS IN REDEEMER'S HISTORY

A good source of information about the organs that have been part of Redeemer's past is found in *The Church of the Lighted Window* written by Herman Boozer and Alice Swygert in the early 1990s. The following excerpts tell the story of the earliest instruments which served Redeemer. First, a hand-pumped reed organ was used in the rented room where Redeemer made its first home, and then, a second-hand tracker organ was the congregation's mainstay until 1952 when an Austin pipe organ was installed in the new sanctuary:

"Most of you know that the Lutheran Church of the Redeemer in Atlanta was founded on March 15, 1903 – in the 66th year of Atlanta's existence. But you probably do not know that the first attempt to establish a Lutheran congregation in Atlanta occurred in 1846, when Atlanta was only nine years old. Ours was the first English-language Lutheran congregation in Atlanta, but the city's second-oldest congregation of Lutherans (the oldest used the German language).

"The original little church [on Trinity Avenue] was a well-proportioned rectangle (until remodeled in 1915). The pews faced the north end (the chancel and choir). There was a center aisle – but no balcony. The pews seated probably less than 250. There was no pipe organ – only a hand-pumped reed organ.

\*Boozer, H.W. and Swygert, A.L. *The Church of the Lighted Window*; Redeemer History 1903 – 1993; Published by the Lutheran Church of the Redeemer, 1993.



*"Next to the word of God  
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— Martin Luther*

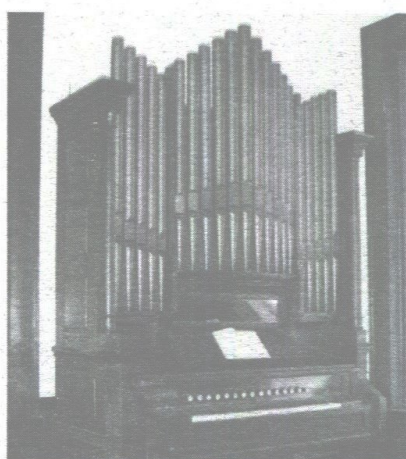


"The hand-pumped reed organ (superseded in 1917 by a pipe organ) was donated in 1926 [by Redeemer] to Mt. Pilgrim Church, Haralson, for its new church building that replaced the one destroyed by fire.

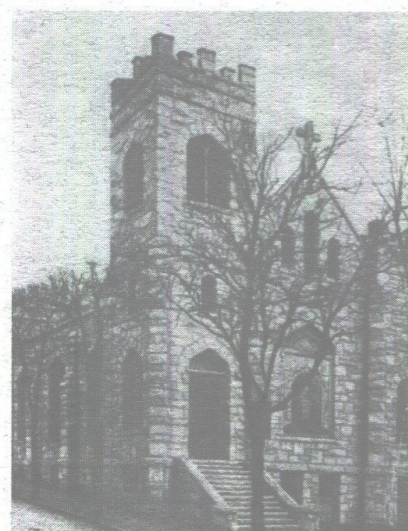
"It must have been a time of great joy when the opportunity came (early in 1917, apparently) to buy a second-hand pipe organ built by Felzgemaker, to replace the hand-pumped reed organ then in use by the church.

"The second-hand pipe organ was a two-manual tracker-action organ – a relatively small organ, having excellent tone. 'It was a good organ, of wonderful tone....' That it had marvelous tone was often voiced by our last organist at the old organ, the late Dr. Christian W. Dieckmann (organist during the organ's years of service in our first church on Peachtree Street).

"The organ served our church for a total of 44 years – 20 years (1917-1937) in our church on Trinity Avenue, and 24 years (1937-1961) in our first church on Peachtree Street. When that building was torn down in 1961 the organ was carefully taken apart and stored. (It was intended for use in a future chapel, construction of which we later decided not to undertake.) The organ (disassembled) was stored for many years in the basement of our Parish Building. By now it is an antique, moth-eaten and deteriorated."



*A recent photograph of the reed organ at Mt. Pilgrim Church in Haralson, Georgia, built by Mason & Hamlin around the turn of the century*



*The church on Trinity Avenue where the Felzgemaker organ was installed, 1917*

1903

1917

## THE AUSTIN ORGAN (1952 – 2002)

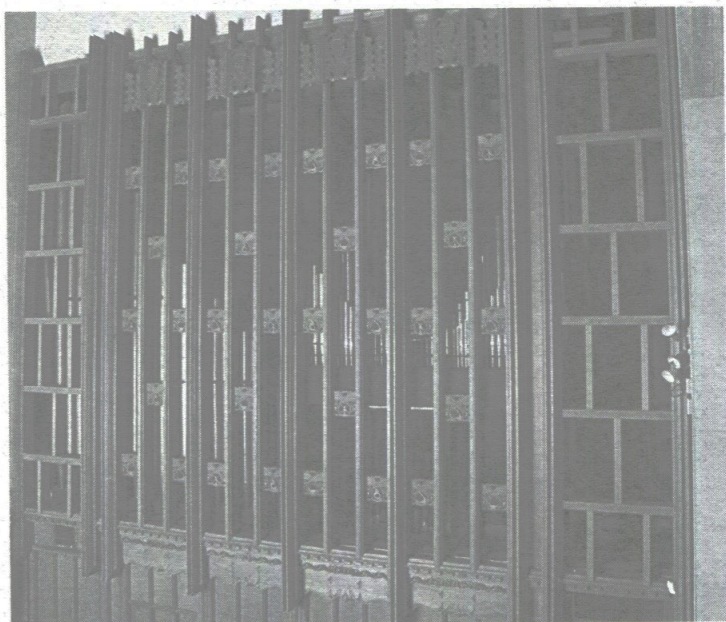
Dr. Raymond J. Martin, Organist at Redeemer from 1963 to 1993, thereafter Organist Emeritus, wrote the following description and history of the Austin instrument. Excerpts follow:

“The pipe organ in the Lutheran Church of the Redeemer was built in 1952 by Austin Organs of Hartford, Connecticut, as their Opus 2175. The instrument was a gift of Mrs. Martin Ergenzinger, generous benefactor of the Church. Additional ranks of pipes were added in 1970, made possible by additional gifts from the Ergenzinger Foundation and many members and friends of Redeemer.

“In 1983, the reed ranks were rebuilt for tonal brightness, with reeds provided by several Redeemer families. Richard Piper, Austin Organs Tonal Director, designed the original instrument and the later additions. Consultants were Redeemer organists Christian W. Dieckmann in 1952 and Raymond J. Martin in 1970.

“The organ was designed for accompanying hymns, liturgy, anthems, and for playing great organ literature of all styles and periods. There are 42 ranks of pipes, each with a distinctive tonal quality and dynamic level. Housed in the organ chamber in the chancel are 25 tubular chimes and 2,621 pipes, ranging in length from a few inches to 16 feet. The three manual and pedal console is equipped with tilting stop tablets and combination pistons for controlling the resources of the instrument.”

— Raymond J. Martin, September 1998  
*Organist Emeritus*



*The Austin Organ  
facade,  
3 manual, pedal  
electropneumatic action  
42 ranks  
2,621 pipes*

*New organ  
pipes added*

*Some leather  
components  
replaced*

1952

1970

1988



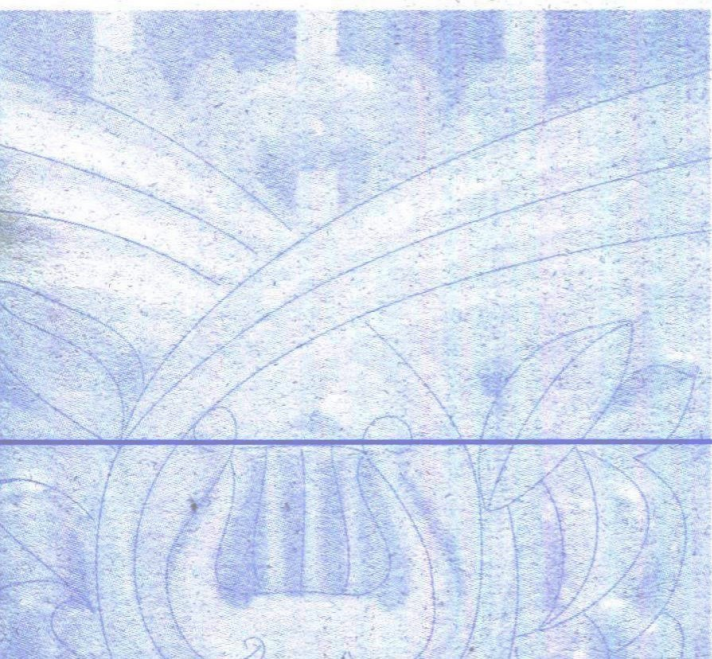
## PLANNING FOR THE FUTURE

The Austin organ installed in the new sanctuary in 1952 served Redeemer well. Periodically, between 1970 and the present – more frequently in recent years – inquiries and proposals about the organ came from interested members of the Worship Board and the congregation. They believed that exalted worship depends on integrating liturgy and preaching with organ and choral music of the highest level. Various ideas had been advanced, but none was carried to a specific proposal, often because of lack of resources.

## THE WORSHIP BOARD'S 1998 ORGAN WORKING GROUP

Early in 1998, the Worship Board asked five of its members including Sarah Hawbecker, Redeemer Organist, to investigate the adequacy of the pipe organ to support growth and development of Redeemer's music and worship programs. Chaired by Charles Schisler, the working group included Richard Cordell, Bruce Dull, and Paul Walter.

The group first explored the feasibility of rebuilding, refurbishing, and repairing the Austin organ. After careful study, it became clear that rebuilding was essentially precluded for two principal reasons. First, the size of the organ chamber and the enormous wind chests of the Austin made expansion impossible. Second, the cost of rebuilding it and replacing its worn-out console was very high. Therefore, acquiring a new pipe organ was the only logical course of action.



Sanctuary  
acoustic review  
and sound  
reflecting  
modification  
of ceiling

1997

Worship Board  
appoints an  
organ working  
group to  
review options  
and propose  
a course  
of action

1998

PLAN OF ACTION

For about six months, the working group gathered opinions and recommendations from dozens of leading church organists, organ pedagogues, and organ performers to help identify the currently leading and most capable organbuilders in the United States and Canada. From the resulting pool of candidates, five were selected to be interviewed based primarily on sustained high quality of workmanship.

While this was being done, members of the working group inspected, played, and evaluated 14 examples of the builders' finest instruments in 12 cities across the country. The working group discussed the pipe organs with the organists of the churches involved and later reviewed their observations with respective builders. In this survey of pipe organs, not only did the group see, hear, and play some of the finest sounding and most beautifully constructed instruments in their collective experience, but they also were inspired to move forward in designing a distinguished organ for Redeemer.



*Sarah  
Hawbecker,  
Organist,  
demonstrates  
a Létourneau  
organ for the  
working group*



*Survey of  
need, opinions,  
resources and  
evaluations  
begins*

*Working group  
determines  
that the Austin  
organ cannot  
be expanded*

*Working group  
narrows list of  
possible  
builders to five  
and evaluates  
instruments  
by each in use  
across the  
country*

*The working  
group becomes  
the Pipe Organ  
Committee of  
the Worship  
Board*

1998

1999