



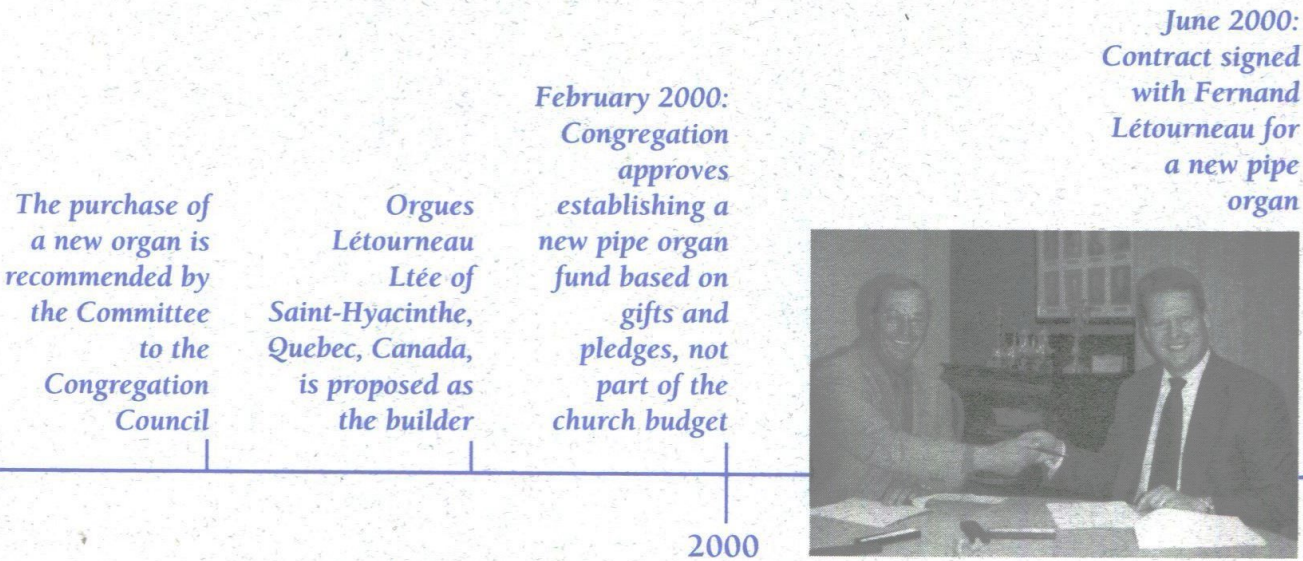
## The 1999 pipe organ committee

After nearly a year of investigation, when sufficient information and proposals from organ builders had been assembled by the working group, three additional members of the congregation joined the working group in reviewing its work and making recommendations. They were, in alphabetical order, Timothy Albrecht, Travis Brannon, and Raymond Martin. This eight-person group constituted the Pipe Organ Committee.

The Committee carefully considered the findings of the working group and set as its goal a proposal for developing the organ resources needed by Redeemer to support music and worship as they could be expected to evolve in the church's second century. They concluded that Redeemer's pipe organ, the foundation of the music ministry, should have superior capability to lead worship, accompany the singing of congregation and choirs, and perform authentically the music of its Lutheran heritage, of Bach and the Baroque, and the broad organ repertoire. To do this, the number, variety, and character of tonal characteristics should be expanded.

The Committee explored the options with a number of the foremost organ builders in the U.S. and Canada to determine the feasibility and cost of building an organ to achieve its objectives. Once the search was completed, the builder of choice to create the "masterpiece" for Redeemer was Orgues Létourneau Ltée of Saint-Hyacinthe, Quebec, Canada.

This choice became a reality on February 13, 2000, when the Redeemer congregation approved a resolution establishing a Pipe Organ Fund to receive gifts with which to purchase a new instrument. Five months later, in June 2000, when full funding was achieved, a contract was signed with Orgues Létourneau.





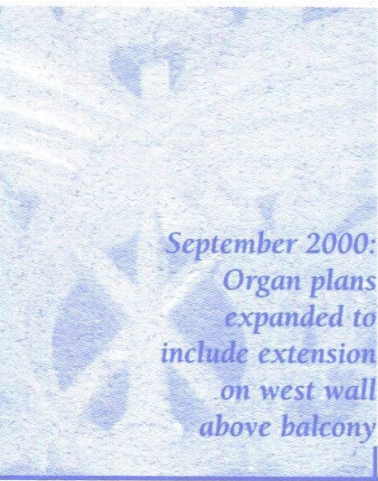
# LÉTOURNEAU PIPE ORGAN

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.



September 2000:  
Organ plans  
expanded to  
include extension  
on west wall  
above balcony

June 2001:  
Work underway in  
Saint-Hyacinthe,  
Quebec; separate  
visits made by  
committee  
members to  
review progress



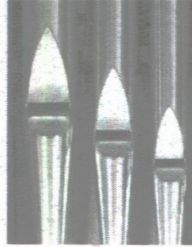
August 2002:  
Open invitation  
to congregation  
members to see  
Redeemer organ  
at Létourneau  
factory

2000

2001

2002





## FROM THE PIPE ORGAN COMMITTEE

The charge to examine the adequacy of Redeemer's pipe organ to meet future liturgical and musical needs — perhaps for the next century — may seem daunting to those who realize the complexities of the task. It became increasingly clear to the Committee that there was more than an element of truth in such a concern.

However, after seeing and hearing the outcome of the Committee's work in the elegance and quality of the new Létourneau instrument, concern was replaced by a sense of satisfaction and pride. It was a privilege to work on behalf of the congregation and offer our best judgement about ways to sustain and increase the impact which music has and will have on Redeemer's ministries and its presence in Atlanta.

— H. Bruce Dull  
*Chair, Worship Board*

The Pipe Organ Committee:

Timothy Albrecht

L. Travis Brannon Jr.

Richard H. Cordell\*

H. Bruce Dull\*

Sarah J. Hawbecker, ex-officio\*

Raymond J. Martin

Charles H. Schisler, Chair\*

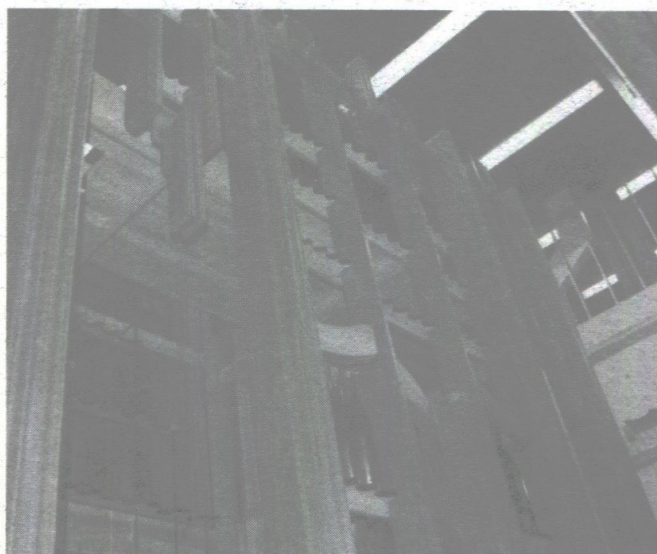
Paul C. Walter\*



\*Also member of the pipe organ working group of the Worship Board



*September 2002:  
Two 52-foot  
trailers arrive,  
and 50 volunteers  
help unload the  
boxes containing  
organ parts*



*October 2002:  
Organ installation  
continues*





## FROM THE ORGANIST

Being a part of a new organ project is the chance of a lifetime for anyone, and a dream that came true when the Organ Committee had the opportunity to move forward with a project that had been discussed for a number of years. I was asked to do the research to help choose the right organ builder with whom we could share a vision and establish a good working relationship. The congregation of Redeemer takes pride in its long history of excellence, particularly in worship and music. The burden of living up to those expectations and providing the church with a superb instrument that will last many generations was certainly felt by the entire committee.

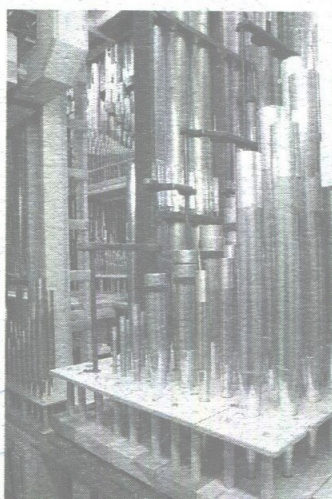
The instrument's first priority had to be to play the hymns and liturgy extremely well. We knew that the 8' Principal, the basic "organ sound," should be beautiful and clear, encouraging the people to sing. A larger instrument than the previous one would provide a more diverse palette of sound from which to choose, encouraging creativity from the organist. Having two divisions under expression that will provide greater dynamic range will be especially useful in choral accompaniment. The Hauptwerk West, or antiphonal division, will provide additional support for congregational singing, as it is located ideally on the center axis of the room.

Secondly, the organ must be able to play all periods of organ literature as authentically as possible, particularly the music of our Lutheran heritage – the music of Johann Sebastian Bach. Our answer to this is unique: two of the manual divisions are essentially a "Bach organ," with German nomenclature for the stops and 16' principal choruses that will provide the clarity needed for the contrapuntal writing of Bach, Buxtehude, and other great German Lutheran composers. The third manual, the Récit, is French in name and sound, providing the color and warmth that is necessary to successfully play the music of Franck, Widor, and others. All divisions of the organ are designed to function independently as well as blend together. The tonal design, plus the 21st century technology incorporated into the console, gives the organist creativity, authenticity, and ease in registration.

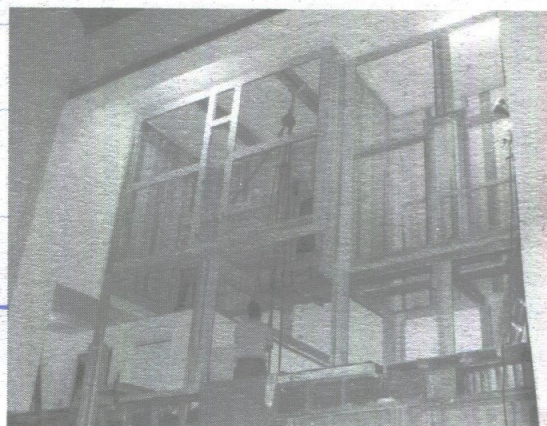
The more familiar I became with Fernand Létourneau, his company, and his instruments, the more confident I became with our decision. Each organ is consistently beautiful, both visually and tonally, and the workers are perfectionists in their art, taking great pride in their craftsmanship. I am honored and privileged to have been involved in the process and to be Redeemer's organist during the inaugural year of Opus 80.

— Sarah J. Hawbecker  
Organist

November  
2002:  
Installation  
progresses



November 2002:  
Extension on  
west wall  
over balcony  
installed



2002





# FROM THE ORGANBUILDER

The opportunity to create a large new pipe organ for a vibrant congregation with a strong musical tradition is every organbuilder's dream. Here in Atlanta, the dream has come true. From the initial discussions to the tuning of the last pipe, this project has been a cause for great excitement for my team and me.

Throughout this pipe organ's infancy and construction, we have been consistently impressed with the Lutheran Church of the Redeemer's commitment to quality. Before selecting a builder, the organ committee listened to a great number of fine instruments and inspected each thoroughly, including the tonal and mechanical aspects. After such a rigorous process, it was truly an honor to be selected as the organ builder for your church.

We are indebted to the people of Lutheran Church of the Redeemer for all of their generous help with this project, from helping us unpack the trucks containing the crated organ to celebrating its dedication in such a joyous fashion. It is our hope that with minimal care, this organ will reliably serve this church and its larger community for generations.

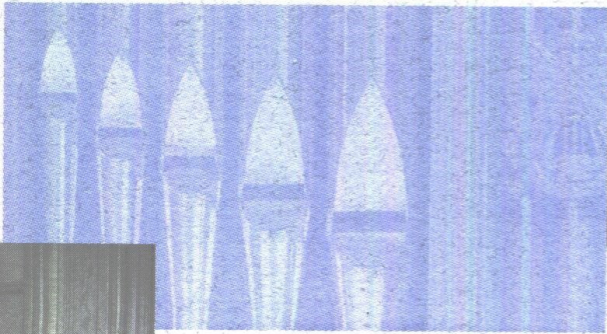
One of the most positive aspects of this project has been the close collaboration with the professional and volunteer staff at the Church. In particular, we would like to thank Pastor Sims, Dr. Charles Schisler, Dr. Bruce Dull, and Ms. Sarah Hawbecker, all of whom patiently guided this project from its inception to completion. I would also like to thank the congregation of the Lutheran Church of the Redeemer for placing their trust in our company. I would encourage each and every one of you to be proud of this instrument and the important statement it makes about your church's commitment to excellence.

— Fernand Létourneau  
*President, Orgues Létourneau Ltée*



November 2002:  
Fernand  
Létourneau  
directs  
installation crew

December 15, 2002:  
New organ  
dedicated





# ORGUES LÉTOURNEAU LTÉE

## OPUS 80

### SPECIFICATION

#### HAUPTWERK

(Chancel)

Prinzipal	16'	61 pipes
Hohlflöte	16'	61 pipes
Prinzipal	8'	61 pipes
Salizional	8'	61 pipes
Rohrflöte	8'	61 pipes
Oktav	4'	61 pipes
Spitzflöte	4'	61 pipes
Quint	2 2/3'	61 pipes
Super Oktav	2'	61 pipes
Mixtur IV-VI	1 1/3'	328 pipes
Kornett V	8'	245 pipes
Trompete	8'	66 pipes
Klarine	4'	78 pipes
Trompeta Real	8'	66 pipes

#### POSITIV

(Chancel, expressive)

Prinzipal	8'	61 pipes
Gedackt	8'	61 pipes
Oktav	4'	61 pipes
Koppelflöte	4'	61 pipes
Nazat	2 2/3'	61 pipes
Super Oktav	2'	61 pipes
Flachflöte	2'	61 pipes
Terz	1 3/5'	61 pipes
Quintflöte	1 1/3'	61 pipes
Mixtur IV	1'	244 pipes
Fagott	16'	61 pipes
Krummhorn	8'	61 pipes
Trompeta Real	8'	—

#### RÉCIT

(Chancel, expressive)

Bourdon	16'	61 pipes
Montre	8'	61 pipes
Flûte harmonique	8'	61 pipes
Viole de gambe	8'	61 pipes
Voix céleste	8'	54 pipes
Prestant	4'	61 pipes
Flûte octaviante	4'	61 pipes
Octavin	2'	61 pipes
Plein-jeu IV	2'	244 pipes
Bombarde	16'	61 pipes
Trompette	8'	66 pipes
Hautbois	8'	61 pipes
Voix humaine	8'	61 pipes
Clairon	4'	78 pipes
Trompeta Real	8'	—

#### HAUPTWERK WEST

(Balcony)

Bordun	16'	61 pipes
Prinzipal	8'	61 pipes
Oktav	4'	61 pipes
Super Oktav	2'	61 pipes
Mixtur IV	1 1/3'	244 pipes
Trompeta Real	8'	—

#### PEDAL

(Chancel)

Untersatz (electronic)	32'	32 notes
Prinzipal	16'	32 pipes
Subbass	16'	32 pipes
Bordun	16'	HW west
Oktav	8'	32 pipes
Pommer	8'	32 pipes
Choralbass	4'	32 pipes
Rauschquint III	2 2/3'	96 pipes
Kontraposaune	32'	12 pipes
Posaune	16'	32 pipes
Trompete	8'	32 pipes
Trompeta Real	8'	—

#### ACCESSORIES

Zimbelstern (variable speed)
Nachtigall
Chimes (rebuilt)
Tremulant

#### SUMMARY

Division	Manual	Stops	Ranks	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
<b>TOTAL</b>	<b>III + P</b>	<b>59</b>	<b>73</b>	<b>4119</b>



*“And storied windows richly dight,  
Casting a dim religious light.  
There let the pealing organ blow,  
To the full-voiced quire below,  
In service high, and anthems clear  
As may, with sweetness, through mine ear  
Dissolve me into ecstasies,  
And bring all Heaven before mine eyes.”*

*— John Milton*

*Il Penseroso, 1632*







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