



***St. John's Evangelical Lutheran Church
Organ Dedication Celebration***

***The members and friends of St. John's
have made this celebration possible
by their prayers of support
and gifts toward the new organ***

1993-1994 Celebration Series

Sunday, November 21 — Dedication Sunday

Worship Celebration of Music

Beginning at 10:15 a.m.,

Reception following in the Auditorium

Recital on St. John's New Organ

Stephen C. Williams, Organist

Beginning at 4 p.m.,

Reception following in the Vestry Room

Tuesday, December 14 — Lessons and Carols

Service begins at 7:30 p.m.

Saturday, February 19 — Workshop for Church Musicians

With Walter Pelz, Lutheran Composer and Hymnologist,

9 a.m. - noon

Sunday, February 20 — Recital and Hymn Festival

Featuring Walter Pelz

Beginning at 4 p.m.,

Reception following in the Auditorium

Saturday, March 12 — Workshop for Organists

With Thomas Murray, Concert Organist, Yale
University

Co-sponsored by the Lehigh Valley Chapter of the American
Guild of Organists,

9:30 a.m. - noon

Sunday, March 13 — Recital

Thomas Murray, organist

Beginning at 4 p.m.,

Reception in the Auditorium

Sunday, April 17 — Choral Festival

Featuring choirs of: St. Stephen's Episcopal
Church, Wilkes-Barre; Atonement Lutheran Church,
Wyomissing; Christ Lutheran Church, Allentown; Episcopal
Church of the Mediator, Allentown; St. John's Lutheran
Church, Allentown

Beginning at 4 p.m.,

Reception following in the Auditorium

Tuesdays in April— Noon-Ten concerts

Featuring St. John's New Organ

Musicians to be announced

12:10 - 12:45 p.m.

The New Organ

If ever an organ builder were given a room in which to place an organ that is virtually perfect in every respect, St. John's Evangelical Lutheran Church in Allentown, Pennsylvania, is an example. Under the leadership of Stephen C. Williams, the musical goals for the rebuilt instrument were detailed. Coupled with the Organ Subcommittee's commitment to an instrument commensurate with these goals, the direction of our work was clearly outlined.

The original Ernest M. Skinner organ, although altered considerably during a betterment project undertaken in the late 1960s, provided numerous sets of pipes which had potential for reuse in the new instrument. It was the church's wish to retain as much as possible from the existing pipework for musical and sentimental reasons.

Because of the nature of the room both in size and acoustical environment, we were at once aware that ample and careful scaling was necessary for all the new pipework which would eventually make up the core of the instrument. After many discussions and communications with Mr. Williams, it was determined which sets of pipes from the original Skinner and the 1968 betterment project could be retained without compromising the tonal integrity of the desired instrument. These stops were integrated into the tonal scheme providing secondary choruses and additional color stops.

The end result, from the builders' perspective is an instrument which provides an organist with every tonal requirement needed for the appropriate playing of all literature, and likewise meets the musical requirements as expressed by St. John's Lutheran Church.

Some of the highlights of the instrument include the new Tuba stop which plays on twenty inches of wind pressure, the Festival Trumpet (en chamade Spanish Trompeta retained from the former instrument) located seventy-five feet above the nave floor, the completely rebuilt Harp, the new four manual console with programmable crescendos, tuttis, multi-level programmable combination action, all of which further enhance the musical vibrancy and versatility of the instrument.

— The Reuter Organ Company

A History of the Organs at St. John's

In May of 1855 the new English Lutheran Church of Allentown was completed. The congregation was formalized in July, and the name St. John's Evangelical Lutheran given to the church. In February 1856, a contract was made with Henry Knauff of Philadelphia, Pa., to build an organ of 16 stops. While additions were being made to the church and a new parsonage was being built in 1870, a contract was given to Samuel Bohler of Reading, Pa., to build a new organ. The next improvements to the church's property were made in 1878 with major repairs also done to the organ. In 1897, the leading firm of Edward Jardine and Son of New York was contracted to rebuild and enlarge the Bohler organ. As described in the *Allentown Item* in December 1897, the organ was "the finest in the city."

After a tragic fire in 1932, a new building was built and completed in 1938. This beautiful English Gothic edifice was to house an organ of 52 stops built by the Ernest M. Skinner and Son firm of Methuen, Massachusetts. Typical of the celebrated E.M. Skinner organs, this organ of 3,359 pipes contained many orchestral or color reed stops, large scaled diapasons, many strings and flutes all creating a large, thick, luscious cathedral effect. Even though beautiful in tone, the organ lacked the ability to speak clearly down the entire length of the nave. In order to lead congregational singing vitally important to the Lutheran liturgy, an Antiphonal Division was installed in the north gallery in 1950 by organ builder Chester A. Raymond of Princeton, New Jersey. This originally was an enclosed division made of old pipes considered suitable for re-use by Mr. Raymond.

With mechanical deterioration over the years and an apparent dissatisfaction with the overall effectiveness of the "opaque" sound of the organ, a contract was signed with the Lehigh Organ Company of Macungie, Pa. to renovate and expand the instrument. The following changes were made: the E. M. Skinner display pipes were removed and grille cloth put in their place; the Swell Division shades or louvers were reversed; the Antiphonal Division was made unenclosed and redesigned; new Mixture ranks were added; an en chamade trumpet was added at the chancel arch in the ceiling; new Principals were added; a new Austin console was purchased from First Congregational Church in Grand Rapids, Michigan to replace the E.M. Skinner console; the console was moved from the altar area (organist facing the congregation) to its present location. Even though intentions were good and the sound was generally still quite grand and glorious due in large part to its size, much of the integrity of the original E.M. Skinner organ was lost.

In the late 1980s, it became evident that more work was needed to stop the obvious and serious deterioration of mechanisms of the organ including chest leather, electrical wiring and inner console switches and controls. In 1990, the organ committee was faced with many difficult decisions including whether to restore the organ to the original E.M. Skinner design (a popular route among churches fortunate enough to have these instruments) or rebuild again salvaging as much of the old pipework as possible. There were debates about pipes or electronics, electro-pneumatic or mechanical action, display pipes restored or open chambers, new or rebuilt console, and many other details.

After reviewing proposals from the final selected organ builders, St. John's entered into a contract with the Reuter Organ Company of Lawrence, Kansas, on December 23, 1992, to rebuild the organ using many of the old ranks of pipes, providing new ranks where needed, and building a new four-manual console containing state-of-the-art solid state switching and memory capabilities. In May of this year, workmen completely dismantled the organ, took all of the pipes and chests to the Kansas factory to be rebuilt, releathered, cleaned, regulated, revoiced, and left the chambers empty. St. John's property committee cleaned, painted and built dividers in the chambers to make ready for the new instrument. The organ was increased in size by 15 ranks of new Principal choruses in the Great and Swell divisions and also by the addition of two new cornets for more solo variety and the playing of French repertory. A new English Tuba was added to the significantly enlarged Choir division, as well as the Harp and Chimes rebuilt and releathered. By a more practical arrangement of old pipework, there are now five ranks of strings and celestes available to the organist, as well as five trumpet stops of varying loudness and character. The organ you hear today is one of the finest examples of an American eclectic organ, built to play many styles of repertory, old and new. It is built as an instrument to play the Lutheran liturgy to the glory of God, and as a recital and concert instrument, scaled proportionately to this spacious environment, and voiced to speak with distinction to the person sitting in the farthest pew in the north gallery.

Today we experience the culmination of an incredible amount of sacrifice by many people in time, expertise, hard work and finances over the course of many years. Today we laud those in decision making roles in their resolve to retain and maintain a musical instrument of true integrity and excellence. Today, we also proclaim with conviction that even in these times, the God we worship and adore is worthy of nothing but the best we have to offer in prayer and praise. We believe in the future, that generations to come deserve to possess the best tools available to carry on the work of our faith. The organ is truly the "king of instruments." May it be a window through which we catch a glimpse of our Creator.

The Reuter Organ Company

The Reuter Organ Company has been building fine pipe organs for churches, schools, and synagogues since 1917. Located in Lawrence, Kansas, the company employs 50 organ builders and craftsmen. By choice, Reuter is a custom-builder, crafting fewer instruments per year than produced by mass-builders, but concentrating on individual requirements of each project and on the high quality of design, material and workmanship.

Always a source of amazement for visitors to the Reuter factory is the amount of painstaking handwork that goes into each Reuter organ, a fact no doubt exemplified by the age in which we live — an era of hurry-up production in which quality is often considered last of all. Precise control during the manufacturing process is vital to the success of a pipe organ, and while accurate and modern machines are utilized as an aid to efficient workmanship, methods of mass production cannot be tolerated by a truly fine builder. At Reuter, every step from the initial designing through the final installation and tonal finishing is undertaken by experts who are specialists in their own phase of organ building.

Except in certain situations where an instrument is built solely to fulfill a specific (limited) need, we at Reuter believe that an organ should contain tonal resources which are capable of interpreting the entire scope of literature. Proper tonal design on paper is important, but the critical factor is the sound which the builder will impart to the stops through scaling and voicing of the pipes. It is difficult, if not impossible, to adequately discuss sound in words, but we are sure that upon hearing today's Reuter organ you will be immersed in a most satisfying and musically elegant tone — a tone which elevates the Reuter organ to the status of a superb articulate medium rather than a mere mechanical device.

Stoplist — Specification

63 stops, 83 ranks, 5 divisions
Reuter Organ, Opus 2163
Completed September 1993

Great Organ Second keyboard

16' Double Diapason
8' Principal*
8' Diapason
8' Stopped Diapason
8' Harmonic Flute
8' Bourdon*
4' Octave*
4' Spindle Flute*
4' Diapason
2' Fifteenth
IV Mixture*
IV Mounted Cornet
16' Festival Trumpet
16' English Horn (ch)
8' Tromba
8' Tuba Mirabilis (ch)
8' Festival Trumpet
8' French Horn (ch)
8' English Horn (ch)
Tremulant*
Chimes

Swell to Great — 16', 8', 4'
Choir to Great — 16', 8', 4'
Antiphonal to Great — 16', 8', 4'
Great to Great — 16', 4'
Great Unison Off
MIDI on Great

*Significant alterations,
additions or notable stops:
New principal chorus
Mounted IV Cornet from
old pipework*

** Indicates new pipework*

Swell Organ (enclosed) Third keyboard

16' Stopped Flute
8' Gelgen*
8' Violon Cello
8' Cello Celeste
8' Chimney Flute*
8' Stopped Flute
8' Flute Dolce
8' Flute Celeste
4' Principal*
4' Spire Flute*
4' Stopped Flute
2-2/3' Nazard*
2' Recorder*
1-3/5' Tierce
IV Mixture
16' Double Trumpet*
16' Waldhorn
8' Trumpet*
8' Waldhorn
8' Oboe d'Amour
8' Vox Humana
4' Clarion
Tremulant*
Antiphonal to Swell — 8'
Swell to Swell — 16', 4'
Swell Unison Off
MIDI on Swell

*New principal chorus
New flute cornet
New Swell Trumpet
with 16' extension
New 2' harmonic flute or
"Recorder"*

Choir Organ (enclosed)
First keyboard

16' Gemshorn
8' Diapason
8' Voce Humana
8' Gemshorn
8' Gemshorn Celeste
8' Erzähler
8' Erzähler Celeste
8' Gedeckt
8' Concert Flute
4' Principal
4' Flute
4' Gemshorn
2-2/3' Twelfth*
2-2/3' Gemshorn
2' Fifteenth
2' Gemshorn
1-3/5' Seventeenth*
1-3/5' Gemshorn
1-1/3' Nineteenth*
1' Gemshorn
IV Mixture
III Cymbal
8' Trumpet
8' Clarinet
8' French Horn
8' English Horn
8' Tuba Mirabilis*
8' Festival Trumpet
Tremulant*
Harp

Swell to Choir — 16', 8', 4'

Antiphonal to Choir — 16', 8', 4'

Great and Choir transfer

Choir to Choir — 16', 4'

Choir Unison Off

MIDI on Choir

New "Germanic" principal cornet

New Tuba Mirabilis on 20 inches of wind pressure

Harp and chimes rebuilt, releathered

Principal Chorus taken from former "Great" division

Gemshorn unit rank 16' through 1'

Voce Humana or diapason celeste

8' Trumpet is old Swell division trumpet

Orchestral color reeds from E.M. Skinner Organ; Clarinet, French Horn, English Horn

Antiphonal Organ
Fourth Keyboard

8' Principal
8' Gedeckt
4' Octave
4' Gedeckt
2-2/3' Quint
2' Octavin
III Mixture
16' Festival Trumpet
16' Tuba Mirabilis (ch)
8' Trumpet
8' Tuba Mirabilis (ch)
8' French Horn (ch)
8' English Horn
4' Tuba Mirabilis (ch)
4' Trumpet
Tremulant
Harp

Great to Antiphonal — 8'

Swell to Antiphonal — 8'

Choir to Antiphonal — 8'

Antiphonal to Antiphonal — 16', 4'
Antiphonal Unison Off

New display pipes en facade

*Trumpet 8' revoiced and
regulated*

*Festival Trumpet (en chamade)
in ceiling retained "as is"
from old organ*

Pedal Organ

32' Bourdon
32' Stopped Flute (sw)
16' Principal
16' Contrabass
16' Double Diapason (gt)
16' Gemshorn (ch)
16' Bourdon
16' Gedeckt (ant)
16' Stopped Flute (sw)
8' Principal
8' Contrabass
8' Diapason (gt)
8' Bourdon
8' Stopped Flute (sw)
4' Principal
4' Diapason
4' Bourdon
IV Mixture
32' Trombone
32' Waldhorn (sw)
16' Trombone
16' Double Trumpet (sw)
16' Waldhorn (sw)
16' Festival Trumpet
8' Trombone
8' Trumpet (sw)
8' Waldhorn (sw)
8' Tuba Mirabilis (ch)
4' Trombone
4' Waldhorn (sw)
Chimes

Great to Pedal — 8', 4'

Swell to Pedal — 8', 4'

Choir to Pedal — 8', 4'

Antiphonal to Pedal — 8', 4'

MIDI to Pedal

New 16' Principal made of solid copper

32' Bourdon made from old 16' Open Wood pipes

32' Trombone; 1-12 prepared for — presently a wired Cornet V

**Miscellaneous
Features**

Peterson MSP 1000 Stop Processor
98 levels of programmable
memory
4 programmable crescendi
Programmable Full Organ Piston
16 General Pistons
8 Pistons for each division
Cymbelstern manipulated by
reversible toe paddle
Ivory keyboards retained from
former console; otherwise
completely new console

Special Thanks

Organ Contract Negotiating Team

Larry A. Green	Jim Bieret	Blake Marles
Stephen Williams	Bob Weimer	

Concert Committee

Jane Brannan	Nancy Steffy	Wally Ely
Patty Lemmerman	Betty Brunner	Bob Maza
Fran Maiatico	Stephen Williams	

Organ Celebration Task Force

Sally MacGowen	Jane Brannan	Nancy Steffy
Catharine Maza	Tom Moessner	Jim Wolford
Ann McClelland	Stephen Williams	Wally Brobst

The Organ Subcommittee

Robert Weimer (ch)	Carole J. Baker	Kent Ruch
Barry Brobst	Cynthia Ditzel	Mark Suter
Joseph Ross	Stephen Williams	

The Capital Campaign Steering Committee

Wilber Blew (co-ch)	Earl Brunner, Jr., (co-ch)	
James Bieret	Frank Boyer	Rita Weimer
Nevin Shaffer	J. Thorsten Jacobsen	Nelvin Vos
Ruth Jacobsen	G. Edward Leh	Wallace Ely
John MacGowan	Sarah MacGowen	

Capital Campaign Committee

James Bieret (co-ch)	Earl Brunner, Jr., (co-ch)	
Jane Brannan	Barry Brobst	Nancy Miller
Walter Brobst	Elizabeth DeLong	Ronnee Moyer
Joseph Ross	Eleanor Newman	Rita Weimer
Elizabeth Moessner	Janice Haley-Schwoyer	

Richard Stough, Jr., electrician
 Ken and Mark Clauser, for the photographs
 St. John's Lutheran Church, Whitehall, and
 St. John's UCC Church, Allentown,
 for use of their organs for teaching and practice
 Lieberman-Appalucci — for Jan and company

Vistation Committee

James Bieret (co-ch)	Earl Brunner, Jr. (co-ch)
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Team Captains:

Walter R. Brobst	Betty DeLong
Edwin T. Miller, III	Elizabeth Z. Moessner
Joseph L. Ross	Darcy F. Ruckle

Rita K. Weimer

Visitors:

James F. Bieret	Jane O. Brannan
Earl W. Brunner, Jr.	Lance E. Burgess
Katharine S. Burgess	Frederick Crone
Elizabeth B. DeLong	Priscilla L. Galusha
James A. Gartner	Lawrence D. Greene
Jean R. Haley	Paul E. Haley
Emily P. Hattery	Donald C. Hopkins
T. Thorsten Jacobsen	Mary Jane Kauffman
Melvin Kauffman	Frank G. Kerosetz
Oliver S. Krause	Catherine Brown
Patricia Lemmerman	Sarah B. MacGowan
John L. MacGowan	Francine C. Maiatico
David L. Maiatico	Scott D. Miller
Philip F. Newman	Ronald G. Reaman
Eugene P. Ribicky	Richard L. Schreiter
David Schrum	Jean G. Sibbach
Michael Stahl	James B. Steffy
Harold L. Stenger	Richard H. Stough, Sr.
Allen W. Swoyer	Rita K. Weimer
Robert F. Weimer	Stephen C. Williams
David J. Wilson	Cynthia C. Wilson

Property Committee

(and other volunteers who handled blueprints, specs, scaffolding, wiring, painting, carpentry and cleaning)

Paul Haley (ch)	Walter Brobst
Earl Brunner	Fred Crone
Martin Crone	Oliver Krause
Willard Moll	Gerald Ritter
Paul Wolfe	Edwin Miller III
Joe Ross	James Bieret
Rick Stough	Stanley Rich
Grace Silliman	Elizabeth DeLong
Virginia Crone	Jean Haley
Jeane Rosenberger	Henry Rosenberger

Philip Hahn

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Contributors to the Organ Rebuilding
Over 250 people of St. John's have made financial contributions to this project. At the close of the contribution period, all donors will be acknowledged officially in a donor recognition book.