

REUTER ORGAN COMPANY LAWRENCE, KANSAS

CHRIST UNITED METHODIST
CHURCH
PLANO, TEXAS

FREMONT PRESBYTERIAN
CHURCH
SACRAMENTO, CALIFORNIA



Christ United Methodist Church

From the Builder

In 2009 and 2010, the Reuter Organ Company was awarded two large commissions for four-manual organs. The first, completed in conjunction with a major building campaign for Christ United Methodist Church in Plano, Texas, was installed and dedicated in 2010. The inaugural program for the second, built for Fremont Presbyterian Church in Sacramento, California, followed early in 2011. These two instruments, scheduled consecutively, represented more than 39,000 hours of shop time and were the primary focus at our facility for a period of more than two years.

Both of these organs feature complete principal choruses in all divisions, colorful flutes, and a wealth of solo and chorus reed stops. Both instruments are crowned by horizontal trumpets as well as high-pressure Tubas. Although these two all-new instruments bear a close family resemblance, they are unique creations designed and crafted for their respective spaces.

Christ United Methodist, with a new sanctuary encompassing more than 14,000 square feet and 880,000 cubic feet of volume, presented us with both challenges and opportunities. Indeed, the acoustical space is much larger than it appears, with a faux ceiling of acoustically transparent fabric hanging several feet below the actual ceiling, which soars to 77 feet at its highest point.

By necessity, the organ was designed and built before the sanctuary was completed, with only some optimistic computer acoustical models and our many years of collective experience for guidance. Unfortunately, the finished sanctuary was less resonant than expected. It was going to require a heroic organ to fill this huge space with sound!

For the most part, our best scaling and wind pressure estimations were spot on. After several days of onsite voicing in the new church, the instrument began to take shape. The great many distinctive sounds needed to be refined and molded into a musical instrument. Minor modifications were made with scaling and wind pressures in the Great and Choir divisions to generate the desired amount of sonic energy.

Being a large and versatile organ, a huge range of color and dynamics are available. Although the new sanctuary is not very reverberant, the generous scales of the instrument carry the tone very well without being forced. Foundation tone is in abundance, with enough 8' tone to lead a large congregation. From there, the ensemble builds seamlessly through the complete divisions to full organ. It was quickly discovered that even the gentlest stops actually carried effortlessly in the vast sanctuary to offer the organist a wealth of both solo and accompanimental sounds. The organ has a broad range of vibrant string tone and a wide palette of flutes and solo reeds.

A large component of this project was the extensive walnut casework that completely envelops the expansive choir seating area. A horizontal shelf acts as a reflective shell behind the choir to help direct the vocal sound toward the congregation.

Fremont Presbyterian Church was served by a large electronic organ that was installed in the newly built

church in 1963. This instrument had endured long beyond its practical life, largely because of the tireless efforts of organist Stephen Drew and his soldering iron! Although the original 1963 church design did consider the eventual possibility of a pipe organ, a large remodeling project was undertaken to expand the available organ area as well as to update the appearance and function of the 1,000-seat worship space.

A new wooden floor and handsome reflective panels in the chancel area contribute to a livelier acoustic than before. The organ facade includes two 16' stops with custom pipe feet that create angular mouth lines to complement the original architecture. The overall result is an inviting and versatile setting that frames the brightly colorful stained-glass window and draws the eye to the large central cross.

The Fremont organ is also generously scaled. With a bit less space to fill, and with the enhanced acoustics and high placement, it operates on a bit less pressure than the Christ Methodist organ. The entire organ speaks into the room with both warmth and great clarity. Any stop can be used as a solo, and the orchestral color stops in the Choir division are particularly distinctive in this space.

The Antiphonal organ reinforces and contributes to the organ's ensemble, and offers unique tonal and spatial effects as well. The Trumpet en Chamade is located on the rear wall of the sanctuary. Stephen Drew reports that the balcony "regulars" look forward to, and now expect, the thrill of hearing these pipes each Sunday!

A desire for actual speaking 32' stops was expressed to us from the beginning. The renovation project allowed the church's architects and the Reuter engineers to work together to create space to install the lowest pipes of the 32' Bourdon horizontally behind the choir seating area. The 32' Bombarde pipes are located against the front wall of the church, behind the Swell.

Christ United Methodist and Fremont Presbyterian churches are both vibrant, growing faith communities with creative and enthusiastic leadership. It has been our great pleasure to work with both churches, and to know that our work has enhanced worship at both locations. These two big Reuter sisters fill their respective sanctuaries with an uplifting musical presence that leads by example to encourage congregational singing—a church organ's main purpose!

WILLIAM KLIMAS
Artistic Director

CHRIST UNITED METHODIST CHURCH PLANO, TEXAS

From the Director of Music Ministries and Associate Director of Music- Organist

The journey to find the "best" pipe organ for Christ United Methodist Church began several years ago, when our congregation decided to build a new sanctuary. We discussed various builders, styles of instruments, and what we thought the instrument should do for our church and community. Above all, we agreed that this instrument should be versatile enough to lead music in any



Polishing a facade pipe for Opus 2235

worship service, whether for hymn accompaniment, anthems, orchestral arrangements, or solo organ pieces. We felt that if the instrument was successful in this regard, it would also be successful as a concert instrument.

After considering many builders across the United States, we chose the Reuter Organ Company. Throughout the building process, they impressed us with their integrity, artistry, superb quality, and the ability to listen to our wishes while guiding us in the right direction. They were always eager to answer questions and offer advice as they worked diligently to build the organ we wanted and needed. They truly have gone "above and beyond" in working with our church on this project.

Physical installation began under very cold and dusty conditions, with the Reuter team laboring twelve hours a day for a week to get the Swell and Choir installed so construction of the building could continue. The second round of installation was in a slightly better environment, but still a challenge because construction of the building continued as they worked—not the norm for organ-builders! The Reuter team was professional and enthusiastic throughout.

When the time came for voicing the organ, the true artistry of Reuter began to shine! While specifications were drawn up two years earlier with the assistance of regional representative Jason Alden and Albert "JR" Neutel, president of Reuter, it was artistic director Bill Klimas and his assistants who did the tonal finishing.

We are absolutely pleased and proud of this organ. From the almost inaudible soft shimmer of the strings, the "firm foundation" of the Principal chorus, the singing quality of the flutes to the fiery reeds, Reuter has created a musical instrument that goes well beyond the sum of its parts. Building a pipe organ is not only a huge financial investment for a church; it is also an emotional, sometimes controversial, time-consuming, and very exciting venture. We hope that every church or parish that builds a new pipe organ will be as satisfied as we are with this instrument.

PAT MESSICK
BART GHENT

GREAT

- 16 Violone
- 8 Diapason
- 8 Violone
- 8 Harmonic Flute
- 8 Bourdon
- 8 Major Diapason (Solo)
- 4 Octave
- 4 Koppelflöte
- 2½ Twelfth
- 2 Fifteenth
- 1½ Seventeenth
- * Cornet III
- Mixture III–V
- Sharp Mixture III
- 16 Double Trumpet
- 8 Trumpet
- 8 French Horn (Solo)
- 8 Clarinet (Solo)
- 4 Clarion
- 8 Tuba (Solo)
- 8 Trompette en Chamade
- Chimes (Ch.)
- Cymbelstern

SOLO

- 16 Salicional (Ch.)
- 8 Major Diapason
- 8 Doppel Flute
- 8 Cello
- 8 Cello Celeste (CC)
- 4 Major Octave
- * Grand Cornet V
- 16 Tuba (TC)
- 8 Tuba
- 8 Clarinet
- 8 English Horn
- 8 French Horn
- 8 Fagotto (Ch.)
- 8 Chimes (Ch.)
- 8 Harp (Ch.)
- 4 Celesta (Ch.)
- 16 Trompette en Chamade (Gt., TC)
- 8 Trompette en Chamade (Gt.)
- Nightingale

Christ United Methodist Church
Plano, Texas
Opus 2235
Four manuals, 90 ranks

SWELL

- 16 Lieblich Gedeckt
- 8 Geigen
- 8 Rohrflöte
- 8 Viola da Gamba
- 8 °Voix Céleste (CC)
- 8 °Flute Dolce
- 8 °Flute Celeste
- 4 Spitz Principal
- 4 Spire Flute
- 4 Lieblich Gedeckt
- 2½ Nazard
- 2 Doublette
- 2 Piccolo
- 1½ Tierce
- Plein Jeu IV–V
- 16 Bombarde
- 8 Trumpet
- 8 Oboe
- 8 °Vox Humana
- 4 Clarion
- 8 Harp (Ch.)
- 8 Trompette en Chamade (Gt.)

CHOIR

- 16 Salicional
- 8 Principal
- 8 *Open Flute
- 8 Gedeckt
- 8 Salicional
- 8 Voix céleste (GG)
- 8 Dulciana
- 8 Celeste (GG)
- 4 Octave
- 4 Harmonic Flute
- 2½ Quint
- 2 Super Octave
- 1½ Terz
- 1½ Larigot
- 1½ Septième
- Mixture III–IV
- 16 Fagotto
- 8 Fagotto
- 8 Cromorne
- 8 English Horn (Solo)
- 8 °Harp
- 4 °Celesta
- 8 Tuba (Solo)
- 16 Trompette en Chamade (TC) (Gt.)
- 8 Trompette en Chamade (Gt.)
- °Chimes

PEDAL

- 32 °Violone (1–12)
- 32 °Bourdon
- 16 °Open Wood
- 16 Principal
- 16 Subbass
- 16 Violone (Gt.)
- 16 Salicional (Ch.)
- 16 Lieblich Gedeckt (Sw.)
- 10% Quint
- 8 Octave
- 8 Bass Flute
- 8 Violone (Gt.)
- 8 Open Flute (Ch.)
- 8 Salicional (Ch.)
- 8 Gedeckt (Sw.)
- 4 Choral Bass
- 4 Flute
- *Mixture IV
- 32 °Posaune (1–12)
- 32 °Fagotto
- 16 Posaune
- 16 Double Trumpet (Gt.)
- 16 Bombarde (Sw.)
- 16 Fagotto (Ch.)
- 8 Posaune
- 8 Bombarde (Sw.)
- 8 Clarinet (Solo)
- 8 Fagotto (Ch.)
- 4 Clarion Bartique
- 4 Clarinet (Solo)
- 8 Tuba (Solo)
- 8 Trompette en Chamade (Gt.)

° = preparation with digital voice
 * = console preparation

FREMONT PRESBYTERIAN CHURCH
SACRAMENTO, CALIFORNIA

From the Principal Organist and Minister of Music and Worship Arts

The huge, three-manual electronic organ at Fremont Presbyterian Church was becoming unreliable after 48 years. Twenty percent of the instrument no longer worked. The builders of Fremont’s fourth sanctuary in 1963 had set aside space for a pipe organ. The church was now faced with buying another electronic instrument or investing in the real thing. We ultimately decided to fulfill the 50-year-old vision of the congregation and finally purchase a pipe organ!

The organ committee developed criteria for an instrument that would lead and support Fremont’s vibrant congregational singing, accompany 350 years of choral literature, and work well as a solo instrument and with seasonal full orchestra. The committee desired a versatile “American Classic” organ by a respected American builder—one who had been in business many



Fremont Presbyterian Church (photo: Mark Newitt)

Fremont Presbyterian Church
Sacramento, California
Opus 2239
Four manuals, 67 ranks

GREAT

- 16 Sub Principal
- 8 Diapason
- 8 Principal
- 8 Harmonic Flute
- 8 Gedeckt
- 4 Octave
- 4 Spillflöte
- 2½ Twelfth
- 2 Fifteenth
- 1½ Seventeenth
- Furniture III–IV
- Mixture II–IV
- 16 Bombarde (Sw.)
- 8 Trumpet
- 8 Clarinet (Ch.)
- 8 English Horn (Ch.)
- 8 Tuba (Ch.)
- 8 Trompette en Chamade
- Chimes
- Cymbelstern

SWELL

- 16 Rohrflöte
- 8 Geigen Principal
- 8 Rohrflöte
- 8 Viola
- 8 Viola Celeste (GG)
- 4 Geigen Octave
- 4 Hohlflöte
- 2½ Nazard
- 2 Doublette
- 2 Waldflöte
- 1½ Tierce
- Plein Jeu V
- 16 Bombarde
- 8 Trompette
- 8 Oboe
- 4 Clarion

PEDAL

- 32 Bourdon
- 16 Diapason
- 16 Bourdon
- 16 Sub Principal (Gt.)
- 16 Rohrflöte (Sw.)
- 16 Erzähler (Ch.)
- 8 Octave
- 8 Bourdon
- 8 Principal (Gt.)
- 8 Harmonic Flute (Gt.)
- 8 Rohrflöte (Sw.)
- 8 Erzähler (Ch.)
- 4 Choral Bass
- 4 Bourdon
- 4 Harmonic Flute (Gt.)
- 32 Bombarde
- 16 Posaune
- 16 Bombarde (Sw.)
- 16 Clarinet (Ch.)
- 8 Posaune
- 8 Bombarde (Sw.)
- 4 Posaune
- 4 Clarinet (Ch.)
- 8 Tuba (Ch.)
- 8 Trompette en Chamade
- Chimes (Gt.)

CHOIR

- 16 Erzähler
- 8 Principal
- 8 Open Flute
- 8 Bourdon
- 8 Erzähler
- 8 Erzähler Celeste (TC)
- 4 Octave
- 4 Harmonic Flute
- 2 Super Octave
- 1½ Larigot
- Mixture II–IV
- 16 Clarinet
- 8 Petite Trompette
- 8 English Horn
- 8 Clarinet
- 16 Tuba (TC)
- 8 Tuba
- 16 Trompette en Chamade (TC)
- 8 Trompette en Chamade

ANTIPHONAL

- 16 Erzähler (Ch.)
- 8 Prestant
- 8 Gross Flute
- 8 Koppelflöte
- 8 Dulciana
- 8 Unda Maris (TC)
- 8 Principal (Gt.)
- 8 Harmonic Flute (Gt.)
- 4 Octave
- 4 Flachflöte
- 2 Flachflöte
- 8 Flügel Horn
- 8 English Horn (Ch.)
- 8 Clarinet (Ch.)
- 16 Tuba (TC) (Ch.)
- 8 Tuba (Ch.)
- 16 Trompette en Chamade (TC)
- 8 Trompette en Chamade



Constructing the 32' Bourdon

decades, and was likely to continue to be in business for years to come. Reuter was making the sound we knew our congregation would embrace. It had a phenomenal ensemble—it encouraged congregational singing. Our committee sang with it! It had marvelous depth and buoyancy. The reeds had clarity and fire! In addition, the company had the longest warranty (eleven years) and guarantee of any firm we interviewed.

President “JR” Neutel and Vice President Bill Klimas were marvelous to work with right from the start. Together, we crafted and expanded the specification along our desire for an all-pipe, four-manual, 67-rank instrument, including an independent Antiphonal division in the rear of the 1,000-seat sanctuary. Reuter worked seamlessly with our architect to design and build an instrument as part of a total visual and acoustical upgrade of Fremont’s chancel. They achieved our goal of integrating the facade, so that it looked like it was designed and built with the sanctuary—not an obvious later addition.

During this project, three of us were privileged to take

a trip to Lawrence, Kansas, and tour the Reuter facility. What we found there was an awesome group of people doing amazing work. The shop was full of materials and pieces of our pipe organ. The workers were all proud of their workmanship, as each pipe, each windchest, and each necessary part was handcrafted and assembled by one of these employees. What an experience to see this work of art in process!

The installation went without a hitch, and the company has been responsive and generous as we have continued to refine the organ in its large and acoustically live space. The completed instrument was dedicated to the Glory of God in January 2011, and Stephen Drew’s inaugural recital followed in May to an appreciative, capacity congregation. If Fremont had to do it all over again, we would definitely select the good folks at Reuter. We’re very pleased. The Lord’s name is praised, and the church is continuing to grow!

STEPHEN DREW
 CHERYL ESCHOFF