REUTER ORGAN COMPANY
LAWRENCE, KANSAS

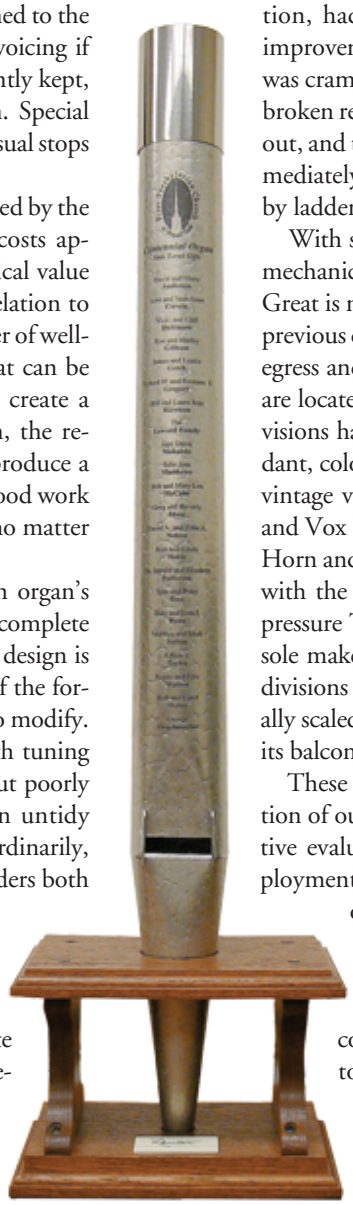
We are often called upon to craft a new organ that incorporates portions of an existing instrument. The new organ is certainly of Reuter lineage, but also bears a hint of its predecessor. The stewardship and dedication of former generations are reaffirmed, and the organ keeps a part of its unique, original voice.

The primary focus of our tonal evaluation for an existing instrument is the effectiveness of the Great division and the other choruses. It is no surprise that organs from the earlier part of the 20th century tend to have an opaque quality, lacking upper work and harmonic development. Later instruments tend to reflect a reaction to the former and can be thin and top-heavy. As a result, we often provide an all-new Great division for the organ, with the existing ensemble pipework being reassigned to the enclosed divisions. Flute stops respond well to revoicing if their scaling is appropriate. Color reeds are frequently kept, depending on tone quality and overall condition. Special consideration is often given for distinctive and unusual stops from renowned builders.

The cost of reusing pipework is largely determined by the removal and transportation costs. When these costs approach the tipping point, then the potential musical value of the pipes needs to be carefully considered in relation to the cost of new pipes. We encounter a great number of well-constructed but underachieving existing stops that can be manipulated through revoicing and rescaling to create a fresh and vibrant voice in the new organ. Often, the reworked pipes do not sound quite like ours, but produce a fine sound in their own right and carry forth the good work of the earlier builder. "Good tone is good tone," no matter who built the pipes.

It is typically much more difficult to retain an organ's windchests and other mechanical components. A complete restoration would generally be required, and their design is commonly too specific to the scaling and layout of the former organ, making them prohibitively expensive to modify. We find many organs that were not designed with tuning stability as a priority and with well-intentioned but poorly executed additions that hinder maintenance. An untidy mess of windlines and wires is a common sight! Ordinarily, it is best to start over with a new layout that considers both tuning stability and access for maintenance.

The organ for **First Presbyterian Church, Lawrence, Kansas,** began life as a two-manual, 15-rank instrument by M.P. Möller. After more than 40 years of use, it was showing definite signs of age. Leather was reaching the end of its useful life, and the pneumatic console had become very unreliable. The limited tonal resources inhibited service music. It was time for a comprehensive update.



A new design took shape with the available architectural space in mind. Concise engineering provided for a cantilevered organ installation above the choir seating area that doubled the size of the prior instrument. The underpowered Great was replaced with a new, generously scaled chorus. The existing pipework was then revoiced to form the basis of a substantial Swell that includes a stirring chorus of new reeds. Many of the chests, reservoirs, and other mechanical components from the existing organ were able to be refurbished and redeployed in the expanded specification. A solid-state drawknob console completed the project.

The organ at **First Presbyterian Church, Royal Oak, Michigan,** was in critical condition. Its nucleus, a small Aeolian-Skinner organ that was originally designed for a local radio station, had undergone any number of enhancement and improvement projects over the years. The resulting layout was cramped; mechanical systems were failing, sagging and broken reed pipes filled the chambers, the console was worn out, and the location of the old Trompette en chamade, immediately above the chancel windows, made it inaccessible by ladders for tuning or maintenance.

With space at a premium, all new chests, reservoirs, and mechanical components made a new design possible. The Great is now located out in the chancel area instead of in its previous chamber placement, providing for improved sound egress and chamber accessibility. Swell and Choir divisions are located side by side with a Solo enclosure above. All divisions have new, fully developed flue choruses with abundant, colorful reeds. They are interspersed with some of the vintage voices, such as the Flute Celeste, Erzähler Celeste, and Vox Humana. Indeed, the Aeolian-Skinner 16′ English Horn and Tibia (now named Gross Flute) are right at home with the Reuter French Horn, Gambe Celeste, and high-pressure Tuba of the Solo division. The three-manual console makes all Solo stops conveniently available within the divisions without needing to rely on couplers. A new, liberally scaled Trompette en chamade is easily maintained from its balcony location.

These two projects are representative of a significant portion of our recent work. The key to success here is an effective evaluation of the existing organ and a creative redeployment of its assets. The musical results are equal to that of an all-new organ, with a respectful nod to our peers of former times. The two churches were able to save the best of their former instruments, thus perpetuating the past gifts of generous congregations. We are grateful for the opportunity to have served them both.

Reuter Organ Company
Albert Neutel Jr., President
William Klimas, Artistic Director
Ronald Krebs, Vice President

FIRST PRESBYTERIAN CHURCH LAWRENCE, KANSAS

When I became the director of music at First Presbyterian Church of Lawrence 15 years ago, I knew that at some point we would need to repair the Möller organ that was installed when our current building was built in 1968. It was a two-manual, 15-rank organ with chimes hanging on the wall right behind my bass section! The console was dying, and some stops were no longer working. I knew it would be challenging to convince the congregation that the organ that had served us for so many years was in dire need of major repair.

We put together an organ committee. I felt the first item on the agenda was to determine if the organ was significant enough to our services to save; it was for me, but with current changes in music for worship, I wanted to know where the congregation stood. The overwhelming opinion was that we save the organ—not just for now, but for future generations to enjoy.

Five years later, the project was complete. We had a fully refurbished, 29-rank organ with a new drawknob console and a facade of flamed copper pipes. It even included a zimbelstern with a bright copper star, important to our church since the outside architecture of the building was designed to evoke the skyline of Bethlehem. I am so grateful to Reuter for their fine workmanship and artistry. For the past two years, our worship has been enhanced beyond imagination.

Through this experience, I have become good friends with Reuter Company owner J.R. Neutel and those who work there. These folks are not just interested in selling you an organ (and then walking away); they are committed to the life of that instrument. The resulting friendships that have been built will be lifelong.

TRACY RESSEGUIE, Director of Music

First Presbyterian Church Lawrence, Kansas

Renovation/enhancement of Möller Opus 10342 Two manuals, 29 ranks

GREAT
16 Rohrflöte (Sw.)
8 Principal
8 Harmonic Flute
8 Bourdon
4 Octave
4 Spillflöte
2 Fifteenth
Fourniture III–IV
8 Trumpet
8 Oboe (Sw.)
Tremolo
Chimes
MIDI

SWELL
16 Rohrflöte (1–12*)
8 Geigen Principal
8 Rohrflöte
8 Viole
8 Viole Celeste (TC)
4 Principal
4 Open Flute
$2^2/_3$ Nazard
2 Blockflöte
$1^3/_5$ Tierce
Plein Jeu III–IV
16 Oboe (1–12 prep.)
8 Trompette
8 Oboe
Tremolo
MIDI

PEDAL
32 Resultant
16 Subbass
16 Rohrflöte (Sw.)
8 Octave
8 Subbass
8 Rohrflöte (Sw.)
4 Choral Bass
4 Subbass
16 Double Trumpet (13–32 Gt.)
16 Oboe (Sw.)
8 Trumpet (Gt.)
8 Oboe (Sw.)
4 Oboe (Sw.)
MIDI

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First Presbyterian in Lawrence, Kans. (top) the renovated Möller, Opus 10342; (above) facade pipe feet; (left) Don Gauthier working on facade pipe mouths

Opposite page: donor pipe for Royal Oak "Centennial Organ" program series

FIRST PRESBYTERIAN CHURCH ROYAL OAK, MICHIGAN

As the church was approaching its 100th anniversary, we found ourselves with an instrument that had started life as a small Aeolian-Skinner studio organ for Detroit radio station WWJ and evolved at the hands of many builders to a 45-rank instrument in a tragic state of disrepair. We didn't know what could be done; but, spurred on by the desire to have an organ that truly could support the worship and musical life of future generations, we began our journey.

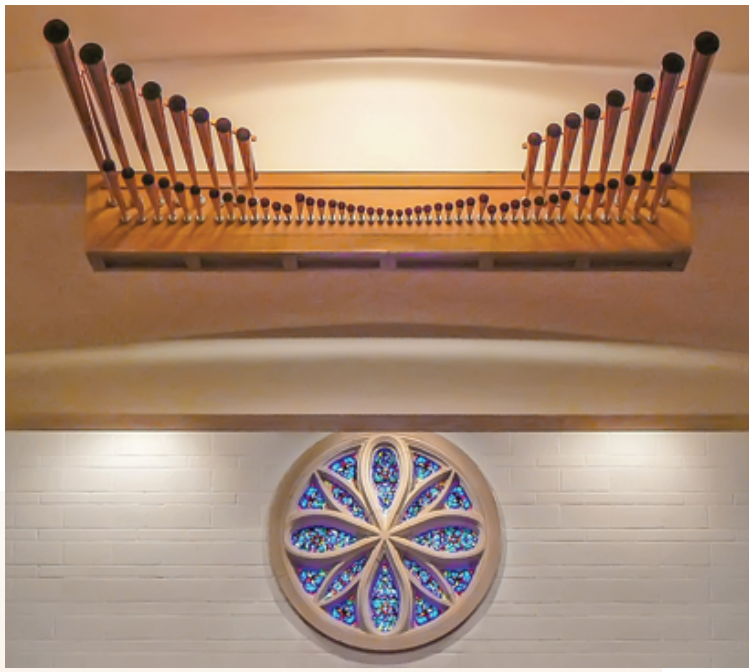
This project was one of those rare instances where a unified and supportive staff, an able and hardworking committee, and a phenomenal rollout campaign made everything come together. Our generous congregation caught the vision, and, challenged by the board of trustees to raise 85% of the necessary funds in just 60 days, responded by oversubscribing the project.

We extend our special thanks to Reuter personnel for their support and vision, from inception through final installation. Their skill and innovation provided the church with a medium-sized organ of immense color and variety that plays "large"!

Throughout its first year, the organ has enhanced our worship with poetry and dignity, and created new enthusiasm for its role in the worship life of the church. A series of "Centennial Organ" dedication programs has brought capacity audiences from the community to our church, beginning with a stunning recital by Ken Cowan and concluding with festival worship and anniversary events on May 18, 2014.

JOSEPH JACKSON, Organist

Opus 2241: (above) assembly; (left) unloading pipes; (below) Chamade



First Presbyterian Church
Royal Oak, Michigan

Opus 2241
Three manuals, 54 ranks

GREAT
16 Sub Principal (Ch.)
8 Diapason
8 Harmonic Flute
8 Bourdon
8 Gross Flute (Solo)
8 Gambe (Solo)
8 Gambe Celeste (Solo)
4 Octave
4 Spillflöte
2 Fifteenth
Fourniture IV
16 Bombarde (Sw.)
8 Tromba
8 Tuba (Solo)
8 French Horn (Solo)
8 English Horn (Solo)
8 Trompette en chamade
* Chimes
Carillon
Tremulant (Gt.)
Tremulant (Solo)

SWELL
16 Chimney Flute (1–12*)
8 Geigen
8 Viole de Gambe
8 Voix celeste (GG)
8 Gambe (Solo)
8 Gambe Celeste (Solo)
8 Chimney Flute
8 Flute Dolce
8 Flute Celeste (FF#)
4 Principal
4 Open Flute
2 2/3 Nazard
2 Blockflöte
1 3/5 Tierce
Plein Jeu IV
16 Bombarde
8 Trompette
8 Oboe
8 Vox Humana
8 French Horn (Solo)
4 Clarion
16 Trompette en chamade (Gt.)
8 Trompette en chamade (Gt.)
Tremulant
MIDI

CHOIR
16 Erzähler (1–12*)
8 Principal
8 Gross Flute (Solo)
8 Koppelflöte
8 Dolce Flute
8 Erzähler
8 Erzähler Celeste (TC)
8 Gambe (Solo)
8 Gambe Celeste (Solo)
4 Octave
4 Harmonic Flute
2 Doublette
1 1/3 Quinte
Mixture II–IV
16 Tuba (Solo, TC)
16 English Horn (Solo)
8 Fagotto
8 Clarinet
8 Tuba (Solo)
8 English Horn (Solo)
8 Trompette en chamade (Gt.)
* Harp
Tremulant
Cymbelstern
MIDI

SOLO (floating; expressive)
8 Gross Flute (ext. of Subbass)
8 Gambe
8 Gambe Celeste
16 English Horn
8 Tuba
8 French Horn
8 English Horn
Tremolo

PEDAL
32 Erzähler (Ch., 1–12*)
32* Bourdon
16 Principal
16 Sub Principal (Ch.)
16 Subbass
16 Chimney Flute (Sw.)
16 Erzähler (Ch.)
8 Octave
8 Principal (Ch.)
8 Subbass
8 Chimney Flute (Sw.)
8 Erzähler (Ch.)
8 Gambe (Solo)
4 Choral Bass
4 Subbass
32 Bombarde
16 Ophicleide (ext. of Tuba)
16 Bombarde (Sw.)
16 English Horn (Solo)
8 Tuba (Solo)
8 Tromba (Gt.)
8 Trompette en chamade (Gt.)
8 Bombarde (Sw.)
4 Bombarde (Sw.)
4 English Horn (Solo)

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