

COVER FEATURE  
TRINITY UNITED METHODIST CHURCH  
WILMETTE, ILLINOIS  
REUTER ORGAN COMPANY



**From the Builder**

The new organ at Trinity United Methodist Church in Wilmette is important to Reuter for a number of reasons. First, it was the first major organ to leave our new shop, a very exciting milestone for Reuter as we seek to expand our reach across the United States and abroad. Second, Reuter is delighted to have a new instrument in the Chicago metropolitan area. While readers of this publication have certainly noticed our work in Seattle and Philadelphia, we are eager to share stories of good works in the Midwest, too. This organ in Wilmette helped set the stage for other recent large instruments coming from Lawrence, including organs for the Cathedral Church of St. John in Albuquerque, New Mexico; the First Presbyterian Church of Lincoln, Nebraska; St. Francis Xavier Cathedral in Alexandria, Louisiana; and Ardmore Baptist Church in Winston-Salem, North Carolina.

Reuter Opus 2207 is an instrument designed to do all the things required by this Methodist congregation of music aficionados. As one would expect, hymn singing is of primary importance. Because of this, bold principal choruses, unique in each division, encircle, enrich, and when necessary pull the congregation along in great songs of faith. The Methodist church almost always requires a palette of soft flutes. Their subtlety is not forgotten here, and we're fortunate that the size of this instrument allows for many variations. A lush set of strings is useful in the literature and in services, especially in an organ of this kind, and the Swell delivers with a full-bodied *Viola de Gambe* and *Celeste*. Chorus reeds add bite and presence to the plenum, whether in rousing a noble hymn or accompanying fervent anthems. The solo stops are colorful and powerful, led by the *Choir Tuba*—capable of great majesty with the box open and a gentle roar when closed, with many shades in between. A *Trompette en Chamade*, mounted in the rear balcony, announces important entrances and crowns the full organ in a blaze of glory. Having been without a proper organ for choral accompaniment for so long, the church is particularly keen on the incredible dynamic and tonal range the Choir division offers. The musicians have found that it is, indeed, a joy to work with this instrument.

There were some challenges in this project. A divided chancel always presents special problems to organbuilders. While visually appealing and liturgically useful with certain kinds of music, this split between the organ's divisions can be especially difficult to overcome. When the builders deal with a space like this, they plan the instrument in such a way that sound can bloom in the expanse of the larger room, just as choral conductors know their singers' voices will intermingle in the nave in a different way than in the choir stalls of the chancel. With Trinity's willingness to create an extra tone opening, much of our concern for hymn singing was alleviated. This extra opening helps the Great speak almost directly down the axis of the church, a very helpful situation for leading the congregation. Other concerns about getting the sound out from the chambers were addressed by wind pressure, careful scaling, and experienced voicing.

In addition to musical and tonal decisions, the committee had to agree on a visual design for the instrument. It was in Reuter's proposal

that a partnership was achieved between client and builder, a union resulting in the stunning craftsmanship displayed throughout this instrument. The console is a work of art in itself. The shell is rendered in oak with a repeating Gothic arch to match the case. The interior is of walnut. The keys are of basswood with bone covering for the naturals and rosewood sharps. Skinner-style keycheeks of walnut complete the keyboards. The new Peterson ICS-4000 system controls the instrument. The oak cases on either side of the chancel mirror each other and are designed to complement the building, picking up architectural details from the exquisite antique woodwork. The cases contain speaking facade pipes of polished zinc from the 16' Pedal Principal, 16' Great Violone, 8' Great Principal, and 8' Great Harmonic Flute. The stylish pipe display works well with the surroundings, and the "renewed" look of the chancel is quite handsome.

David Higgs played a highly anticipated and impressive dedication recital on February 19, 2002, to a nearly full house of church members and Chicago-area music lovers. Reuter is honored to have been chosen for this wonderful project in a lovely setting. We very much look forward to many good years ahead with our friends in Wilmette, and we thank everyone at Trinity United Methodist Church for the opportunity to create an enduring, breathing, dynamic work of art.

*Soli Deo Gloria*

#### THE REUTER ORGAN COMPANY

Albert Neutel Jr., President

William Klimas, Vice President and Artistic Director

S. Christopher Leaver, Chief Operating Officer

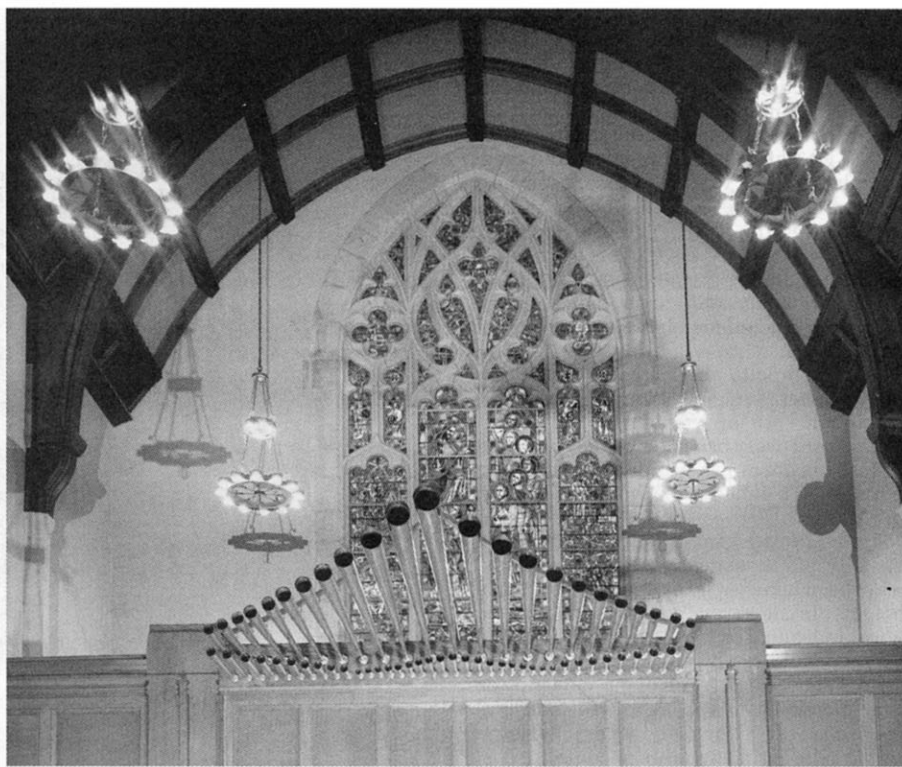
The following artisans and professionals made Opus 2207 possible:

Dan Abrahamson	John Leach
Monty Amick	Robert Leach
John Bechen	Katherine Leach
Ted Burgess	Chris Leaver
Kim Burgstahler	Brian McGuffin
Dave Cording	Connie McGee
Rod Czerniak	Kay Miller
Ed Dorssom	Albert Neutel
Jamie Durand	JR Neutel
Eric Farnsworth	Jeff Noll
Robert Fort	Vincent Perdue
Don Gauthier	Mike Phelps
Don Glover	George Renault
Fred Grammer	Dorothy Schaaake
David Hadl	Andy Siler
Paul Harris	Gilbert Stone
Ian Hargraves	Phil Swartz
David Hase	Karl Swoyer
Justin Hodson	Robert Vaughan
Steve Hoover	Tom Watgen
Mary Hulse	Tristan Westphal
Lloyd Jensen	Steve Westphal
Norm Kinnaugh	Aaron Young
Bill Klimas	

Photography by Jeffrey Meacham

#### From the Church

Trinity United Methodist Church was organized in 1874. The English neo-Gothic building, the third on the site, was finished in 1930. Soaring limestone arches, slate floors, a vaulted wood and plaster ceiling, and high three-lancet stained glass windows



by Henry Lee Willet characterize the spectacular sanctuary. Furnishings include a deeply carved reredos and altar in dark-stained white oak.

The original Kimball organ was placed within two side chambers that had limited tonal openings to the chancel. A redesign of the Kimball was attempted in the early '70s, but the reworking could not overcome the limitation of the console placement and the architecture. By the mid-1990s, half of the organ was not functioning. The instrument was totally incapable of providing reasonable support for the Chancel Choir. If our pipe organ was going to serve us at the same level of musical excellence as our choir, it was apparent that a more satisfying solution beyond repair would be required. There was a desperate need for a completely new organ.

Naturally, there would be concerns about the space and budget. We were especially blessed when news came that the purchase and installation of a new organ would be funded through a kind and generous gift by a member of the congregation. The organ committee—made up of members of the congregation, the minister, the choirmaster, and the organist—meticulously went about its work in choosing a builder. We were looking for an instrument with a variety of colors and sounds, one that would lend itself to all kinds of literature from Baroque through the 20th century. Our concern was primarily for its role in church services. Its main purpose is to accompany the choirs, lead hymns, and play the service music. In doing these things well, the organ enhances the overall worship experience at Trinity. We also knew that a carefully designed organ could serve us well, both in worship and as a recital instrument. We wanted an instrument that provided a warm tone, yet one that could produce brilliance. We sought an instrument that could

provide dynamic contrast from very soft to very loud as evenly as possible. Finding all of these qualities in one builder's work was our task.

After an extensive selection process, including visits to many churches, the Organ Committee elected the Reuter Organ Company of Lawrence, Kansas. We heard their work in different venues and knew they could create the sound we wanted for Trinity. Between July 1, when Reuter was selected, and October 15, 2000, when the contracts were signed, preliminary plans were drawn up and cost estimates collected. In addition to setting parameters for a budget, decisions needed to be made about possible architectural considerations. We wanted the new organ to have the best possible chance to be successful in our unique space. The new design included enlarging the original tonal openings and creating an additional opening to the side of the chamber that now houses the Great. The organ was designed by Christmas. The architectural changes, managed by the Studios of Potente, began on Ash Wednesday, 2001. Installation of the instrument began in September, and the congregation heard the instrument in worship for the first time on December 2, 2001—17 months after selecting the manufacturer, 13 months after signing a contract!

The gracious donor of this instrument intended our new organ to "make a joyful noise unto the Lord." Her joy is that this instrument would, in her words, "complement the beautiful music that contributes to worship at Trinity each week." It has, indeed! The congregation has enjoyed several recitals and organ concerts in the two years since the installation of the Rodger and Barbara Baumann Pipe Organ. It is a wonderful recital instrument enjoying frequent use by Northwestern University master's students in

ensemble works. But week after week the real purpose of this great organ is the enhancement of worship at Trinity.

The selection of stops informed by our project consultant, Scott Riedel, and Reuter has turned out to be perfect for the sanctuary and for our worship. The many and various reeds complement the worship space, especially in leading congregational singing and accompanying the choir. The divisions face each other in the relatively narrow chancel space, developing a strong ensemble effect. The organ matches the room, matches Trinity's worship, and matches the values of the congregation.

The Trompette en Chamade on the balcony rail announces Advent with the processional, "Lift up your heads, ye mighty Gates," and every bride that comes down the aisle. This organ has fulfilled its dedicatory purpose: "To enhance the worship of God in this place."

From intimate to expansive, this organ fits visually and acoustically as though it had always been here, yet takes our worship to new heights. In short, the congregation and the worship leaders of Trinity United Methodist Church could not be more pleased with the results of the installation of our new pipe organ, and we know this organ will contribute in special ways to our services and the larger community for many years to come.

ROBERT ATKINS, Senior Pastor  
ROBERT HARRIS, Choirmaster  
ELAINE CLEMENS, Organist



**TRINITY UNITED METHODIST CHURCH**  
WILMETTE, ILLINOIS  
REUTER ORGAN COMPANY  
LAWRENCE, KANSAS

GREAT		SWELL		CHOIR		PEDAL	
16	Violone	16	Chimney Flute	8	Diapason	32	* Diapason
8	Principal	8	Geigen Principal	8	Stopped Flute	32	* Bourdon
8	Bourdon	8	Chimney Flute (ext.)	8	Gemshorn	16	Principal
8	Harmonic Flute	8	Viole de Gambe	8	Gemshorn Celeste (TC)	16	Subbass
8	Violone (ext.)	8	Viole Celeste (GG)	8	Spitz Flute (Sw.)	16	Violone (Gt.)
4	Octave	8	Spitz Flute	8	Flute Celeste (Sw.)	16	Chimney Flute (Sw.)
4	Spill Flute	8	Flute Celeste (GG)	4	Principal	8	Principal (ext.)
4	Violone (ext.)	4	Principal	4	Harmonic Flute	8	Subbass (ext.)
2½	Twelfth	4	Hohlflute	2	Principal	8	Violone (Gt.)
2	Octave	2½	Nazard	2	Recorder	8	Chimney Flute (Sw.)
	Furniture IV	2	Block Flute	1½	Larigot	4	Choral Bass
16	Double Trumpet	1½	Tierce		Mixture III	4	Nachthorn
8	Trumpet (ext.)		Plein Jeu IV-V		Dolce Cornet III	4	Violone (Gt.)
8	Tuba (Ch.)	16	Bombarde	16	Tuba (TC)		Mixture IV
8	Clarinet (Ch.)	16	Oboe Bassoon	16	Fagotto	32	* Bombarde
8	Fagotto (Ch.)	8	Harmonic Trompette	8	Tuba	32	* Waldhorn
4	Trumpet (ext.)	8	Oboe (ext.)	8	Fagotto (ext.)	16	Bombarde
8	Trompette en Chamade	8	Vox Humana	8	Clarinet	16	Double Trumpet (Gt.)
	* Chimes	8	Clarion	8	English Horn	16	Bombarde (Sw.)
	* Harp	4	Tremulant	8	Trompette en Chamade	16	Oboe Bassoon (Sw.)
	MIDI		MIDI	8	Trompette en Chamade	16	Fagotto (Ch.)
				4	Trompette en Chamade	8	Bombarde (ext.)
					Tremulant	8	Tuba (Ch.)
					* Chimes	8	Trumpet (Gt.)
					* Harp	8	Oboe (Sw.)
					MIDI	4	Trumpet (Gt.)
						4	Fagotto (Ch.)
						8	Trompette en Chamade
							* Chimes
							MIDI

Opus 2207 • 3 manuals, 49 stops, 63 ranks  
Standard Couplers  
\* = digital  
Trompette en Chamade in Balcony