. E. Schlueter Pipe Organ Compay, Lithonia, Georgia
endricks Avenue Baptist Church, acksonville, Florida

The early morning hours of December 3, 2007 were of significance and great oss for the Hendricks Avenue Baptist hurch. Due to contract negotiations ith the symphony, the then-locked-out usicians of the Jacksonville Symphony rchestra performed at Hendricks Avnue Baptist Church with a "Messiah ng" on the evening of December 22. he proceeds of this performance were benefit the Health and Welfare fund f the members of this institution. This as the last performance ever held in he sanctuary. Sometime in the morning ours of the 23rd a fire started and in a atter of hours consumed the church to he foundation. On the brink of Christmas, the stunned members and staff assembled on the church grounds in front f the still-smoldering pyre of their sanctuary, to console, pray, and plan. From his immeasurable loss they resolved to olster their presence in the Jacksonville ommunity with a new church and renewed dedication to their ministry.

Reverend Dr. Kyle Reese assembled team to plan and oversee the rebuildng of the sanctuary. They vowed to have he church open no later than December 3, 2009, when they would again open he church to the public with a performance of Handel's *Messiah*. In addition Pastor Reese, key members who were play a role in our building an instruent were O'Neal Douglas, chairman of he Sanctuary Renovation Task Force; ill Mason, organ committee chairman; everend Tommy Shapard, Minister of Music and Worship; and Brenda Scott, rganist. A constant presence on this onstruction project was O'Neal Douglas, who served as a living Gantt chart. e invested untold hours to assure the ear communications and coordination etween all the different trades involved build this church by the required ompletion date.

Lost in the fire was a three-manual, 8-rank Möller that had been installed 1989. As one of the last instruments om Möller, it was a very good example f their building style and had been well oved by the congregation. Prior to workg with our firm as a sales representave, Herbert Ridgeley Jr. represented he Möller firm. He had worked with hen minister of music Reverend Kendl Smith on the installation of this Möller strument. Marc Conley of our staff had orked on this instrument when he was mployed by Möller. With these past ffiliations, we began the initial discusons with the church as they considered replacement pipe organ and evaluated rms that might build this instrument. In he words of Tommy Shapard, the charge f the organ committee was "to design an strument with a variety of colors and evels of expression available in the new strument to give our congregation and hoir the opportunity to sing together hore vitally and creatively as a worshipng body."

I will always recall an exchange that ook place early in our meeting with the rgan committee. As we talked about proposed stoplist, we were five minutes into the discussion when Chairman Mason raised a finger and jokingly aid, "Arthur . . . from this point forward henever we say Baptist, we want you to hink Presbyterian." He was referring to he landmark III/62 instrument our firm as building at that time for New York venue Presbyterian in Washington and s ties to President Lincoln and theolo-an Peter Marshall. (See cover feature, THE DIAPASON, July 2010.) I came to nd a much deeper meaning in his offand quip. In public and private discusons, I have heard other builders refer a "type" of organ they design by deomination. Personally, I do not believe he serves any church well by imprinting heir view of any particular denomina-on—a generic "this is it" approach to

Chancel organ side view

Antiphonal organ Trompette En Chamade

stoplist and tonal design of an instrument. This is true regardless of whether it be Baptist, Methodist, Presbyterian, Catholic, Episcopal, or any other denomination. There are and always will be the subtle and not so subtle differences in a church's worship style. Often in my professional career I have had a church explain their "traditional" worship only to find a worship style that I might personally find to be contemporary, or often a church that describes itself as "contemporary" to be traditional. The euphemism "blended" often used by many churches to describe their music in worship does not solve any identity issues either. As a builder, it is incumbent upon you to experience a church's worship with your own eyes and ears and then really listen to how your client will use the organ in their worship. This is the only surefire way to refine a stoplist and scale sheets into a cogent amalgam that will allow you to design, voice, and tonally finish an instrument that truly serves the vision of the church you are working for.

A very real challenge in the design of this instrument was that the church moved very fast in the design of a building to assure their December 23, 2009 first service. By the time a contract was signed with our firm, the basic design of the building was locked in place and key building materials had been ordered. We had to work with the architect to design space for an instrument in a building that was already well defined. To allow for an instrument, space would have to be created. As a design team, we found that if we changed the width of the hallway access to the baptistery on the right and left and had a concrete lentil poured above the hallway and above the baptistery, room could be provided for a 43-foot-wide chamber of varying depth and elevations. Taking into account the sloping ceilings in the chambers, we planned a left-to-right division orientation of Swell, Great/Pedal, and Choir. The enclosed divisions of the organ have tone openings on their front and also on the side openings into the center Great and Pedal division. These side openings provide a coalescence and focus for the enclosed resources into the central axis of the instrument.

The chancel façade is designed to frame the baptistery. The façade is silver with polished mouths and features pipework from the 16′ Principal, 16′ Violone, 8′ Octave, and 8′ Diapason. The casework has a maple finish to match the church furnishings. To support the needs of audio-visual functions in their ministry, a projection screen was incorporated into the center section of the upper organ case.

The completed organ is 60 ranks, divided among three manual divisions in the chancel and a floating Antiphonal division in the rear of the church. My specification and scaling for this instrument has its roots in American Classicism, with an emphasis on the English elements found within this stylistic construct. All of the organ divisions are weighted around 8′ chorus structure. The Great is designed around a diapason chorus that has richness and warmth but that still maintains clarity in its phrasing. The Swell features an independent 8′ Principal, which allows the 8′ Swell string scales to be narrower, since these stops do not need to provide the core 8′ flue foundation. The Gemshorn in the Choir is generously scaled, with a wide mouth to support a function in this division analogous to a foundational Spitz Principal. The mixtures in the enclosed divisions are pitched at 2′ and provide a logical completion to the enclosed division principal choruses. This allows completion of the 8/4/2 chorus ladder without breaks in pitch or the need for independent 2′ principals as single stop draws. In addition to avoiding the stridency sometimes found in mixtures with pitches above 1′, this treatment of the mixtures also frees up the 2′ pitch registers for independent manual flutes.

While individually differing in color, the two enclosed divisions have parallel flue pitch registers for support of choral accompaniment. With a large, effective shade front, these divisions provide ample resources of weight and color against the human voice.

The organ reeds were designed with English shallots, which prove much more favorable in a dryer American acoustic. As is our common practice, the organ reeds are placed on separate reservoirs, separate tremolos, and individual unit electro-pneumatic windchests. This treatment allows the reeds to be freed from the strictures of the manual flue wind pressures. This allows complete freedom in scale, shallot design and treatments, and tongue thickness. With a separate tremolo, achieving the correct depth and speed on the reed stops does not become as elusive as it can sometimes be when flues and reeds share a common plenum.

For a large festive solo voice, the chancel organ features a high-pressure English Tuba. This stop is located in the Choir division, and under expressive control it can be used as a darker ensemble reed when it is dynamically caged. It is carried down to the 16′ register to effectively ground the Pedal division.

A very complete Pedal division was desired, with multiple pitches represented from 32′ through 4′. Just the 16′ registers alone represent nine of the 24 stops in the Pedal division. In addition to independent Pedal registers, full advantage was taken of manual-to-pedal duplexes. The result is a plethora of stops under the organist's control, with a full range of colors and dynamics.

Early on in the design of this instrument, we prepared for a 10-rank Antiphonal. Due to the beneficence of several members, the church was able to contract for this "prepared for" item and have it installed with the chancel instrument. Visually, the rear organ takes its design from the chancel façade. Positioned between the two cases is an 8′ Trompette En Chamade with brass bells. Cognizant of its position in the church and the presence of the high-pressure English Tuba in the chancel organ, the stop was voiced on a moderate 7½ inches pressure. By its position, it has presence and lacks the offensiveness that is sometimes associated with this stop. The core of the Antiphonal organ includes a complete 8′ principal chorus, a lyrical 8′ Gedeckt, and an ethereal pair of 8′ Erzahler Celestes.

Foundational support for the Antiphonal division is provided by a Pedal 16′

Marc Conley installing Trompette En Chamade pipes in Antiphonal organ

Arthur E. Schlueter III, the late Jim Garvin, and Arthur E. Schlueter, Jr.

Hendricks Avenue Baptist Church the morning after the fire

Stille Gedeckt and 8′ Stille Principal in the Antiphonal Pedal division. In addition to providing foundation for the rear division, these stops are also very useful in larger organ registrations by adding definition and dimension to the chancel bass presence.

Never to be forgotten in an instrument of this size is the need for quiet contemplative moments. Early in our meetings we talked about the need for the organ to have the resources for what we began to refer to as "the whisper." In the Choir division, we added a Ludwigtone stop. This is a wooden set of pipes with a dividing wall in the center of the pipe that has two separate mouths. Its unique construction allows each pipe to produce two notes, one of which can be tuned off-beating. In our stoplist as the Flute Celeste II, when it is drawn with a closed box, full couplers, and the Antiphonal Klein Erzahlers added to it, with a light 16′ Pedal stop, there is a moment of being surrounded by an ethereal magic that is at once all enveloping and yet without any weight.

Mechanically this organ uses our electro-pneumatic slider chests, with the organ reeds placed on electro-pneumatic unit chests. Conventional ribbed box regulators are used for the winding system.

The resources of the organ are controlled by a three-manual drawknob console. Built in the English style, the console sits on a rolling platform to allow mobility. The console exterior is built of maple, with an ebonized interior. The console features modern conveniences for the organist, such as multiple memory levels, programmable crescendo and sforzando, transposer, MIDI, and the ability to record and play back organ performances.

To allow full control in the tonal finishing of this instrument, we set sample pipes on the windchests in the organ chambers and then removed the pipes from the chambers to continue work with a portable voicing machine located in the chancel. This allowed us to work unimpeded and be more accurate with cutups and initial nicking, feathering, and flue regulation than could have possible within the confines of the organ chambers and the sea of pipework on each chest. After "roughing in" the pipework voicing, the stops were reinstalled in the organ chamber for final voicing and tonal finishing. In a process that lasted months, the tonal finishing was completed by a team including Daniel Angerstein, Peter Duys, John Tanner, Marc Conley, and Bud Taylor. In addition to our tonal finishers, our installation team included Marshall Foxworthy, Rob Black, Patrick Hodges, Jeremiah Hodges, Kelvin Cheatham, Joe Sedlacek, and Wilson Luna. I am thankful for their dedication and the long hours they put into this project to make sure that our tonal ideals for this instrument were not only achieved but exceeded.

The new sanctuary was finally at a point of completion by November 16 that we were able to begin the installation. The organ was brought up divisionally to allow autonomous work by our staff in multiple divisions. This allowed 40 ranks of the organ to be brought online when first heard in public on December 23, 2009. On this day, our staff was able to return home to be with their families during Christmas, and two family members, Art Schlueter Jr. and Arthur Schlueter III, were able to begin their Christmas together at the public opening of this church with Handel's *Messiah*. Forever in my memory will be standing tall as father and son during the *Hallelujah Chorus*. As with all organ projects, there was still work to be done to complete and finish the organ, but it was a satisfying conclusion to a year that saw the installation of multiple new instruments by our firm and the fulfillment of a promise to this congregation and community.

A final chapter to this story must be told. To assist their search for an organbuilder and evaluate plans for a new instrument, the organ committee engaged local Jacksonville organbuilder, Jim Garvin, as part of their working group. As I developed my proposal for the church, he was a ready translator to discuss the minutiae of the organ proposal—from chest design, stop type, material construction, winding systems, etc. As a builder, I found it a great pleasure to work with Jim, who ably served as a liaison between the organbuilder and the church. Sadly, during the building of this instrument Jim began a battle with cancer. Even as he was weakened by his fight with the cancer, he never wavered in his role as consultant through the organ installation and dedication. I am happy to say that he lived to sing and worship with this instrument. One of our collective proudest moments was at the inaugural organ dedication with Dr. Al Travis. With a solid look in the eye and a firm stance, we exchanged handshakes as equals who had both worked to the best of our abilities on behalf of Hendricks Avenue Baptist Church. Earlier this year Jim lost his fight with cancer. His funeral was held at Hendricks Avenue Baptist Church, where I again returned to hear organ and choir, but this time to say goodbye. I will forever be grateful for my consultant and colleague I worked with in the completion of this project. Reminiscent of the way the project started, I once again heard Handel, as Jim's final request for his service had been the *Hallelujah Chorus*.

Additional information on our firm and projects can be viewed at <www.pipe-organ.com> or by writing A. E. Schlueter Pipe Organ Company, P.O. Box 838, Lithonia, GA 30058.

—Arthur E. Schlueter III, tonal and artistic direction

All photos taken by Tim Rucci (www.timrucci.com)

Hendricks Avenue Baptist Church
Three manuals, 60 ranks

GREAT—Manual II (unenclosed) (16 ranks)

16′	Violone	61 pipes
8′	Diapason	61 pipes
8′	Violone	12 pipes
8′	Flute Harmonique (1–12 Pedal Bourdon)	49 pipes
8′	Bourdon	61 pipes
4′	Octave	61 pipes
4′	Spire Flute	61 pipes
2⅔′	Twelfth	61 pipes
2′	Super Octave	61 pipes
IV	Mixture 1⅓′	244 pipes
III	Klein Mixture ⅔′	183 pipes
16′	Double Trumpet (English shallots)	61 pipes
8′	Trumpet	12 pipes
16′	English Tuba (Choir) (non-coupling)	
8′	English Tuba (Choir) (non-coupling)	
4′	English Tuba (Choir) (non-coupling)	
	Chimes (Choir)	
	Zimbelstern	9 bells
	Great to Great 4′	
	Tremulant	

CHOIR—Manual I (enclosed) (13 ranks)

16′	Gemshorn	12 pipes
8′	Hohl Flute	61 pipes
8′	Gemshorn	61 pipes
8′	Gemshorn Celeste	49 pipes
8′	Flute Celeste II (Ludwigtone)	80 pipes
4′	Principal	61 pipes
4′	Spindle Flute	61 pipes
2′	Harmonic Piccolo	61 pipes
1⅓′	Quint	61 pipes
III	Choral Mixture 2′	183 pipes
8′	Clarinet (English shallots with lift caps)	61 pipes
8′	English Tuba (non-coupling)	61 pipes
	Tremulant	
	Choir to Choir 16′	
	Choir Unison Off	
	Choir to Choir 4′	

SWELL—Manual III (enclosed) (14 ranks)

16′	Lieblich Gedeckt	61 pipes
8′	Geigen Principal	61 pipes
8′	Viole de Gamba	61 pipes
8′	Viole Celeste TC	49 pipes
8′	Rohr Flute	12 pipes
4′	Geigen Octave	61 pipes
4′	Nachthorn	61 pipes
2⅔′	Nazard TC	49 pipes
2′	Flageolet (from 16′)	24 pipes
1⅗′	Tierce TC	49 pipes
IV	Mixture 2′	244 pipes
16′	Bassoon (English shallots with lift caps)	61 pipes
8′	Trumpet (English shallots)	61 pipes
8′	Oboe	12 pipes
4′	Clarion	12 pipes
	Tremulant	
	Swell to Swell 16′	
	Swell Unison Off	
	Swell to Swell 4′	

ANTIPHONAL—floating division (10 ranks)

8′	Weit Principal	61 pipes
8′	Gedeckt	61 pipes
8′	Klein Erzahler	61 pipes
8′	Klein Erzahler Celeste	49 pipes
4′	Principal	61 pipes
III	Mixture 2′	183 pipes
8′	Trompette En Chamade	61 pipes

ANTIPHONAL PEDAL

16′	Stille Gedeckt	12 pipes
8′	Stille Principal	32 pipes

PEDAL (7 ranks)

32′	Violone (digital)	
32′	Bourdon (digital)	
16′	Principal	32 pipes
16′	Violone (Great)	
16′	Gemshorn (Choir)	
16′	Subbass	32 pipes
16′	Lieblich Gedeckt (Swell)	
8′	Octave	32 pipes
8′	Violone (Great)	
8′	Gemshorn (Choir)	
8′	Bourdon	12 pipes
8′	Gedeckt (Swell)	
4′	Choral Bass	12 pipes
4′	Bourdon	12 pipes
IV	Mixture 2⅔′	128 pipes
32′	Posaune (digital)	
32′	Harmonics (wired Cornet series)	
16′	Trombone (ext Tuba)	12 pipes
16′	Double Trumpet (Great)	
16′	Bassoon (Swell)	
8′	English Tuba (Choir)	
8′	Trumpet (Great)	
4′	Clarion (Great)	
4′	Oboe Clarion (Swell)	

Inter-manual couplers
Great to Pedal 8′, 4′
Swell to Pedal 8′, 4′
Choir to Pedal 8′, 4′
Antiphonal on Pedal

Swell to Great 16′, 8′, 4′
Choir to Great 16′, 8′, 4′
Antiphonal on Great

Swell to Choir 16′, 8′, 4′
Antiphonal on Choir

Antiphonal on Swell

MIDI controls (programmable as preset stop (with record/playback) (audio included)
MIDI on Pedal
MIDI on Great
MIDI on Swell
MIDI on Choir

Combination system with a minimum of 12 levels of memory