

*FIRST LUTHERAN  
CHURCH*

*Missouri Synod*



*1207 Broadway NE  
Knoxville, Tennessee 37917*

## HISTORY OF FIRST LUTHERAN CHURCH AND SCHOOL

Beginning in 1813, Lutheran missionaries made regular trips through East Tennessee. First Lutheran Church itself was organized at a meeting of about 20 Lutherans in Peter Kern's Hall at No. 7 Market Square on October 12, 1869, as the First German Evangelical Lutheran Church. The congregation, being of German heritage, conducted services in the German language into the 1890's when it was decided to begin services in English also. The church has resided at two previous locations since its organization: at the corner of Broad and Asylum Streets (now Broadway and Western Avenue, the old L&N Station) from 1870-1901, and the corner of Fifth Avenue and Broadway from 1901-1946. The Francis house at the corner of Broadway and Wells was purchased, and services were held in the house until the school building was completed in 1947. The current Gothic-style building was dedicated on May 15, 1955.

A Christian day school was immediately started in 1869. It was closed for a few years but reopened in 1892. A major renovation project was completed in 1979 with the addition of another school wing housing not only classrooms but also a new gymnasium and cafeteria. Its program now covers preschool age 3 through 8<sup>th</sup> grade with a day care program which includes before- and after-school care.

The congregation celebrated its 125<sup>th</sup> anniversary in October 1994. Since its establishment, First Lutheran has had 16 ministers. It has produced 4 daughter congregations: Grace Lutheran in 1959 in the Bearden area, Christus Victor in 1967 in the Norwood-Powell area, Holy Trinity in 1984 in Seymour, and Christ of the Cumberlandds in 1986 (previously a preaching station since 1974) in Harrogate. Today, First Lutheran's congregation stands at 440 souls and continues to be involved in the neighborhood surrounding the church.

## MEMORIAL WINDOWS

Our windows have been prepared and designed by artists and artisans of the J&R Lamb Studios, Tenafly, New Jersey, based on scripture. Each window is composed of three medallions set in a background of varied blue hand-blown glass. The repetitive pattern of the rose reminds us of Christ's sacrificial love. The pattern of the lily reminds us of the resurrection of Christ and the butterfly reminds us of the soaring to Heaven with a new body to life everlasting. The windows begin at the right front, then clockwise around the back, left wall, the chancel, and then the Narthex.

**The Nativity** – Traditional setting of the nativity: the Christ child, Mary and Joseph in the cattle stall. The background contains a faint hint of the shepherds and the Star of Bethlehem. The lower section shows the angels heralding the birth of our Lord. *Luke 2:6-7*

**The Boy in the Temple** – Pictures the love and devotion of Christ to God's House and His Word. The cross formed by the light of the lamp reminds us of His destiny and purpose to redeem lost mankind. Mary & Joseph can be seen approaching the temple to find the Boy Jesus. The lower section contains the seal of Solomon and reminds us that true wisdom comes only from the Word. *Luke 2:41-51*

**The Baptism** – Christ is being baptized to fulfill the Law of God perfectly in our behalf. The figure of Christ standing in the water and John the Baptist holding a shell over His head depicts a painting in the catacombs of Rome. The camel hair of John's garment illustrates our repentance. The water signifies our cleansing from sin. The lower part of the window shows the Holy Spirit, who descended in the form of a dove. The hand of God pictured in the upper scene signifies that it is God who has given us the means of Grace. Its power lies not in what we do but in Him who does it. *Matthew 28:18-20*



**Calling the Fishermen** – Christ is calling the disciples. He told Peter, James and John, “Come follow me, and I will make you fishers of men.” The lower section contains the anchor and the drag net. Not only are these symbolic of the disciples being fishers of men, but the anchor is symbolic of Hope and refers to our Lord as the anchor of the soul. The drag net teaches us that the church on earth is able to enclose a great multitude of souls that will be drawn to the shore on the Last Day, the bad rejected and the good saved. *Matthew 4:19 and 28:19*

**The Transfiguration** – Behold Christ’s glory. Christ took Peter, James and John to a mountain apart. While there He was suddenly transfigured. Just as suddenly, Moses and Elijah appeared discussing with Jesus His death which was to be at Jerusalem. The upper scene contains the tablets of the law representing Moses and the flaming chariot representing the great prophet, Elijah. The lower scene symbolizes the Trinity, Father, Son and Holy Spirit. *Matthew 17:2*

**St. Paul** – The central figure shows him holding the Bible which he described as a two-edged sword. *Hebrews 4:12* The lower scene is the most important scene from his life, the event on the road to Damascus, where he is struck down by the blaze of light, blinded and called to by God. *Acts 9:3-6* Paul is surrounded by the symbols in his epistles. The soldier at the top right provided the symbolism for the Christian armor described in *Ephesians 6:13-17*. The top left scene suggests his trip to Rome as a prisoner, the storm, the shipwreck and the imprisonment. *Acts 27 and 28*

**St. Peter** – Peter holding the keys to Heaven referring to *Matthew 16:19* where Christ gave to the church the key to Heaven in the forgiveness of sins. The angel to his left holds the symbol of the three roosters, reminding us of his cowardly denial. *Mark 14: 67-71* The scene at the bottom shows his restoration to discipleship by the Lord.

**Gethsemane** – Christ is in the garden on His knees agonizing over His fate and pleading with God. The trees of the garden symbolize the beauty of God’s original creation, the Garden of Eden. Sin had entered God’s beautiful world, but Christ the Redeemer came to restore that which had been lost. The upper scene portrays the lantern of the Roman guard as a symbol of the betrayal of Judas. The cup and the pointed Cross of Suffering are symbolic of the agony of Gethsemane referring to Christ’s prayer concerning the Cup of Suffering. *Luke 22:47*

**The Crucifixion** – As Jesus hung on the tree, He prayed for the forgiveness of His enemies and provided for His mother Mary’s welfare in giving her to John. The upper scene shows a veiled sun and moon representing the face of the sun darkened at noon on Good Friday as Christ died. The moon darkened also since it derives its light from the sun. The lower scene is symbolic of the piety of our Lord’s atonement. He died upon the cross that we may live. *John 19:16*

**The Resurrection** – The Easter story of the angel meeting the two Marys as he is rolling away the stone from the tomb. The rich coloring of the early dawn is reflected in the clothes of the angel. The lower scene use the sprouting lily of the Resurrection. As the bulb decays and produces a new stem, leaves and flowers, all rising in glory above the dark soil, in which the processes of death and the rising of new life are inseparable, so the Christian body rises from death to the new and everlasting life by the power of Christ’s resurrection. *Matthew 28:1-6*

**The Ascension** – The main scene shows Christ ascending from the host of apostles. Christ is robed in white which stands for purity. Directly above Him is a lily, symbolic of the Ascension. In the lower section is shown the ascending dove. *Luke 24:50-53 and Acts 1:6-11*



**Pentecost** – The multitude pictured is the throng that observed the outpouring of the Holy Spirit on the disciples. They symbolize the multitude of human beings who hear the Gospel and join the Church through the ages of the New Testament era. The differing colors of the garments of the listeners indicate the variety of gifts of the Holy Spirit given to each one of us. On the heads of the apostles appears a tongue of fire symbolic of the purifying and energizing power of the Holy Spirit. The two hands of blessing at the top of the window indicate that the Holy Spirit proceeds from the Father and the Son. The dove is symbolic of the Spirit of peace and carries in his mouth the cross for the preaching of the message of God's grace in Christ. The lower scene includes the 7-pointed star with flames representing the Seven Gifts of the Holy Spirit and the reference of *Joel 2:28* is the prophecy: "And it shall come to pass afterwards, that it will pour out my spirit upon all flesh. . ." *Acts 2:1-13*

**The Baptism, Sacrament, and Word** – Reminds us of the Sacraments and the blessings that God's Spirit brings to us through the means of grace, the forgiveness of sins, life and salvation. *Psalms 119:105*

**The Window of Sacred Song** – The Easter Psalm calls us to sing unto the Lord a new song. The center window is the Angel of Praise symbolizing those holy ones who stand before the throne of God praising Him with joyfulness and thanksgiving. The left window is Luther with his family in songs of praise. Luther wrote one thousand hymns, the most prominent of which is "A Mighty Fortress is Our God." He revived congregational singing which had fallen into disuse. He wanted to express the joy which he found in the scriptures. The right picture is the greatest Lutheran organist, Bach, who expressed with his music the faith which Luther spoke. He is seated at the organ with quill in hand as he composes some of the loveliest cantatas ever written for church worship.

## THE ORGAN

An organ search committee was formed in January 1972 to begin listening to and evaluating many organs. Everywhere they went, the name of Rudolf von Beckerath of Hamburg, Germany, was mentioned. After hearing his landmark organ at Trinity Church in Cleveland, Ohio, the committee decided to recommend him as the man suitable to build the organ for First Lutheran. A contract was signed in January 1973. The succeeding months found a mounting inflation. Immediately after the first payment was made, the United States dollar was depreciated 10%.

At last on June 21, 1974, the organ arrived at New Orleans and came to Knoxville on July 2. Some 10 men of our congregation plus 2 from Hamburg carried the crates into the church. Getting 600 pounds of console to the second floor required a bit of courage. Construction was begun on July 10 and completed on July 31. Voicing and tuning of the organ was begun on August 19.

The organ is at once an example of the finest type of classical organ building, combined with the best technological advances of our time. The tracker action is typical of that of the great organs of the past, but the action has been made functional in 20<sup>th</sup> century terms. The organ has been built along lines similar to those of northern Europe and the contemporary tonal design philosophy of the "Orgelbewegung," or a stressing of tracker action, low wind pressures, casework surrounding the pipes, and an integral, self-contained approach to the design of the instrument.

The casework of the instrument is oak. Pear wood is used around the keyboard, oak or mahogany for wood-pipes, and grenadilla for the keys. The metal pipes contain a much higher percentage of tin than usual in many modern organs. The beauty of the sound we enjoy is partially a result of that. The organ contains 19 stops, 24 ranks, and 1204 pipes.

*Sunday School 9:00 a.m.*  
*Sunday Worship 10:30 a.m.*  
*Wednesday Worship 6:30 p.m.*

*Church: 524-0366*

*School: 524-0308*

*Paul J. Bushur, Pastor*  
*281-8606*

*Derek A. Roberts, Associate Pastor*  
*522-3173*

*John P. Schulz, Pastor Emeritus*  
*690-6464*

*Timothy J. Wolfram, Principal*  
*522-0951*

*Ed Niedens, Organist & Choir Director*  
*577-1462*

*Wayne Poore, Handbells*  
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