2011 Conference on Worship, Music & the Arts
Chapel of the Christ Organ, Martin Luther College
presented by Wayne L. Wagner
July 21, 2011

Demonstration Repertoire

Pasticcio — Jean Langlais (1907-1991)

Jean Langlais, blind from the age of two, was a 20th century French organist. This composition is the last in a collection of short pieces titled *Organ Book (Ten Pieces)*, published in 1957. A pasticcio imitates or uses portions of other compositions, not necessarily by the same composer. This pasticcio combines both Medieval and 20th century French musical elements.

Aria — Flor Peeters (1903-1986)

Flor Peeters was a 20th century Belgian composer. This composition, written in 1945, is essentially a lyric melody over repeated chords.

Was Gott tut, das ist wohlgetan (Chorale and Variations) — Johann Pachelbel (1653-1706)

Pachelbel was a south German Baroque period composer, slightly predating J.S. Bach. The variation form was common in the Baroque period as a way for a composer to explore possibilities with a tune or harmonic progression. The chorale (tune and text) is #429 in *Christian Worship*, but the variations are not written to correspond to verses of the text.

Fairest Lord Jesus (Pastorale) — Garth Edmundson (1900-1971)

Garth Edmundson was a mid 20th century American composer from western Pennsylvania. The tune is commonly known as *Beautiful Savior*, #369 in *Christian Worship*.

Allegro, Chorale, and Fugue in d/D (1844) — Felix Mendelssohn (1809-1847)

Although written by Mendelssohn in 1844, this recently discovered composition was first published in 1987. It has become a very popular work among organists who know of it and is considered by some to be one of his best organ works. The chorale section might better be termed chorale-like, because it is not based on a known chorale tune. Use of chorales or choral-like tunes is common in Mendelssohn's works. The vigorous opening leads directly into the chorale, which also moves uninterrupted into the grand closing fugue. The final phrase of the chorale becomes the theme of the fugue.

Lecture Notes

History

- Formal planning goes back at least to 1999
- Design and planning over several years as part of the chapel construction project
- "Substantial pipe organ" included in chapel construction budget
- About 12-15 builders considered (Europe, Canada, United States)
    - Holtkamp, Schantz, and Visser the finalist short list
    - In addition, Berghaus, Dobson, Nordlie, and Ott were on the semifinalist list
    - On-site visits were made to a number of organs (St. Louis, Aberdeen, Minnesota locations, elsewhere)
- Letter of intent signed with the Schantz Organ Company, Orrville, OH in February, 2003 and contract signed in January, 2008
- Specific components began to be built in summer, 2009
- Delivered in two semi truckloads on December 7, 2009 and January 11, 2010
- Approximately 4 weeks of set-up time
- On-site voicing in February, 2010, took about 3 weeks
- First public use on March 17, 2010 for campus service
- Specific memorial gifts:
    - 4' Offenflöte (Positiv) – constructed by Nolte Organ Building (Milwaukee, WI)
    - 8' Gamba Celeste (Positiv) and Chimes

Goals

- To lead congregational singing of hymns and Lutheran liturgy
- Provide resources for other service music
- Teaching
- Performance

Tonal concept

- American organ building since the late 19th century
- Breadth and depth
- Warmth
- Variety
- Each manual division based on 16' pitch

1971 Casavant organ in WCC Auditorium (formerly called chapel-auditorium)

- 3 manuals and pedal
- 42 ranks, 31 voices, 2242 pipes
- Free-standing layout (not encased)
- Electro-pneumatic action
- Stationary, English drawknob style console
- Unison couplers only
- Neo-Baroque tonal disposition
- Thinner scaling
- Updated in 2001 with Peterson control system
- 30 memory levels
- Wind pressures less than 3"

2010 Schantz organ in Chapel of the Christ

- 3 manuals and pedal
- 57 pipe ranks (3286 pipes, 43 voices)
- 3 digital voices in pedal (32')
- Preparations: 3 voices (5 ranks) + two 16' octave extensions of existing ranks
- Electropneumatic, Blackinton-style action (slider and pallet chests)
    - Unit-action electropneumatic chests for reed stops and some pedal
- Pipe layout in major thirds
- Moveable, English drawknob style console
- 88 drawknobs, 28 toe pistons, etc.
- German nomenclature
- Bone/ebony keys
- Usual complement of couplers
- Peterson ICS-4000 control system with MIDI record/playback and interface
- 256 memory levels with12 general pistons and 8 pistons for each division
- Transposer, piston sequencer, programmable crescendos
- Zimbelstern and rotating star
    - Whitechapel bells (England)
    - Copper star
- Wind pressures
    - Hauptwerk: 4 ½"
    - Trompeta Real: 15"
    - Schwellwerk: 5"
    - Positiv: 4"
    - Pedal: 4"
    - Posaunenbass: 5"
- Red oak organ case
- Hierarchical divisional placement in the case
    - Hauptwerk and pedal – upper level, some of lowest pedal behind case
    - Positiv and Schwellwerk – lower level
- Façade pipework
    - polished tin and zinc
    - 16' Praestant, 16' Principal (pedal), 4' Choralbass
- Haskell wood open pipes for lowest six notes of pedal 16' principal
- Wood resonators for Posaunenbass #1-24

Demonstration

1. Principal choruses
    a. Hauptwerk
    b. Schwellwerk
    c. Positiv
    d. Pedal
2. Flutes
3. Cornet
    a. Schwellwerk
    b. Hauptwerk
4. Strings and Flöte cœlestis II
5. Reeds, Trompeta Real
6. Zimbelstern

Backer Memorial Organ Specifications

Martin Luther College, New Ulm, Minnesota
Wittenberg Collegiate Center Auditorium
Casavant Frères, LTÈE, Op. 3083 (1971)
42 ranks, 31 voices

GREAT
Pommer 16
Principal 8
Konischgedackt 8
Octave 4
Quinte 2 2/3
Octave 2
Trompete 8
Mixture IV 1 1/3

SWELL
Holzgedackt 8
Salicional 8
Celeste 8
Harfenprincipal 4
Blockfloete 2
Quintenona 1 1/3-8/9
Scharf III 1
Schalmey 8
Tremulant

Great to Pedal
Swell to Pedal
Chor to Pedal
Swell to Great
Chor to Great
Chor to Swell
Swell to Chor

CHOR
Rohrgedackt 8
Schwegel 4
Spitzfloete 4
Nasat 2 2/3
Principal 2
Terz 1 3/5
Rauschzimbel III ½
Krummhorn 8
Tremulant

PEDAL
Principal 16
Gedacktbass 16
Gemshorn 8
Octave 8
Choralbass 4
Auszug 2
Mixture IV 2 2/3
Bombarde 16
Chalumeau 4

30 memory levels
12 General Combination Pistons (thumb)
8 General Combination Pistons (toe)
5 Pedal Combination Pistons (toe)
6 Great Combination Pistons (thumb)
6 Chor Combination Pistons (thumb)
6 Swell Combination Pistons (thumb)
Great to Pedal Reversible Piston (thumb and toe)
Unison couplers (thumb)
Full Organ Reversible (thumb and toe)
General Cancel
Great Cancel, Chor Cancel, Swell Cancel (thumb)
MIDI controls

Chapel of the Christ Organ

Martin Luther College, New Ulm, MN
Schantz Organ Company, #2292 (2010)

Completed: 57 pipe ranks (43 stops/voices), 3 digital stops/voices, chimes
Preparations: 5 ranks (3 stops/voices), two 16' octave extensions of existing ranks
Electropneumatic Blackinton-style action
Drawknob console, movable, English-style
Bone/ebony keyboards
Usual complement of couplers
Peterson ICS-4000 control system
256 memory levels, 12 general thumb and toe pistons, 8 pistons for each manual and pedal
Record/playback, MIDI interface, programmable crescendo and full organ settings

HAUPTWERK

1.	16	Præstant	73 pipes [1-20 in façade]
2.	8	Principal	61 pipes
3.	8	Præstant	#1
4.	8	Bordun	61 pipes
5.	8	Traversflöte	49 pipes (#1-12 from #4)
6.	4	Octave	61 pipes
7.	4	Koppelflöte	61 pipes
8.	2 2/3	Quinte	61 pipes
9.	2	Superoctave	61 pipes
10.	1 3/5	Terz	61 pipes
11.	1 1/3	Mixtur IV	244 pipes
12.	2/3	Cymbel III	*preparation*
13.	16	Contratrompete	#14, *preparation*
14.	8	Trompete	61 pipes
15.		Tremblant	
16.	8	Trompeta Real	61 pipes
17.		Chimes	25 notes

SCHWELLWERK

18.	16	Gedacktbass	73 pipes
19.	8	Geigenprincipal	61 pipes
20.	8	Viola di Gamba	61 pipes
21.	8	Schwebung	54 pipes [GG]
22.	8	Rohrflöte	#18
23.	4	Principal	61 pipes
24.	4	Flauto Traverso	61 pipes
25.	2 2/3	Nasatflöte	61 pipes
26.	2	Hohlflöte	61 pipes
27.	1 3/5	Terzflöte	61 pipes
28.	2	Mixtur V	305 pipes
29.	16	Fagotto	73 pipes
30.	8	Trompette	73 pipes
31.	8	Oboe	#29
32.	4	Klarine	#30 *[preparation for independent rank]*
33.		Tremblant	
34.	8	Vox humana	*preparation*
35.		Vox humana tremblant	*preparation*

POSITIV

36.	16	Contragamba	73 pipes
37.	8	Sptizprincipal	61 pipes
38.	8	Gamba	#36
39.	8	Gamba Celeste	54 pipes [GG]
40.	8	Holzgedackt	61 pipes
41.	8	Flöte Cœlestis II	110 pipes
42.	4	Octav	61 pipes
43.	4	Offenflöte	61 pipes
44.	2	Kleinoctav	61 pipes
45.	2	Flachflöte	61 pipes
46.	1 1/3	Quintflöte	61 pipes
47.	1	Scharff IV	244 pipes
48.	16	Klarinettbass	#49 *preparation*
49.	8	Klarinett	61 pipes
50.	8	Englischhorn	61 pipes
51.		Tremblant	
52.	8	Trompeta Real	#16 (HW)
53.		Zimbelstern	5 bells, rotating star

PEDAL

54.	32	Violonbass	digital, 32 notes
55.	32	Untersatz	digital, 32 notes
56.	16	Principal	44 pipes [7-44 in façade]
57.	16	Præstant	#1 (HW)
58.	16	Contragamba	#36 (P)
59.	16	Subbass	56 pipes
60.	16	Lieblichgedackt	#18 (SW)
61.	8	Octavbass	#56
62.	8	Præstant	#1(HW)
63.	8	Gamba	#36 (P)
64.	8	Subbass	#59
65.	8	Gedackt	#18 (SW)
66.	4	Choralbass	32 pipes [all in façade]
67.	4	Choralflöte	#59
68.	2 2/3	Mixtur IV	128 pipes
69.	32	Contreposaune	digital, 32 notes
70.	16	Posaunenbass	44 pipes (1-24 wood)
71.	16	Contratrompete	#13 (HW) *preparation*
72.	16	Fagotto	#29 (SW)
73.	16	Klarinettbass	#48 (P) *preparation*
74.	8	Posaune	#70
75.	8	Trompete	#14 (HW)
76.	4	Klarine	#14 (HW)
77.	4	Rohrschalmei	32 pipes
78.	8	Trompeta Real	#16 (HW)
79.		Chimes	#17 (HW)