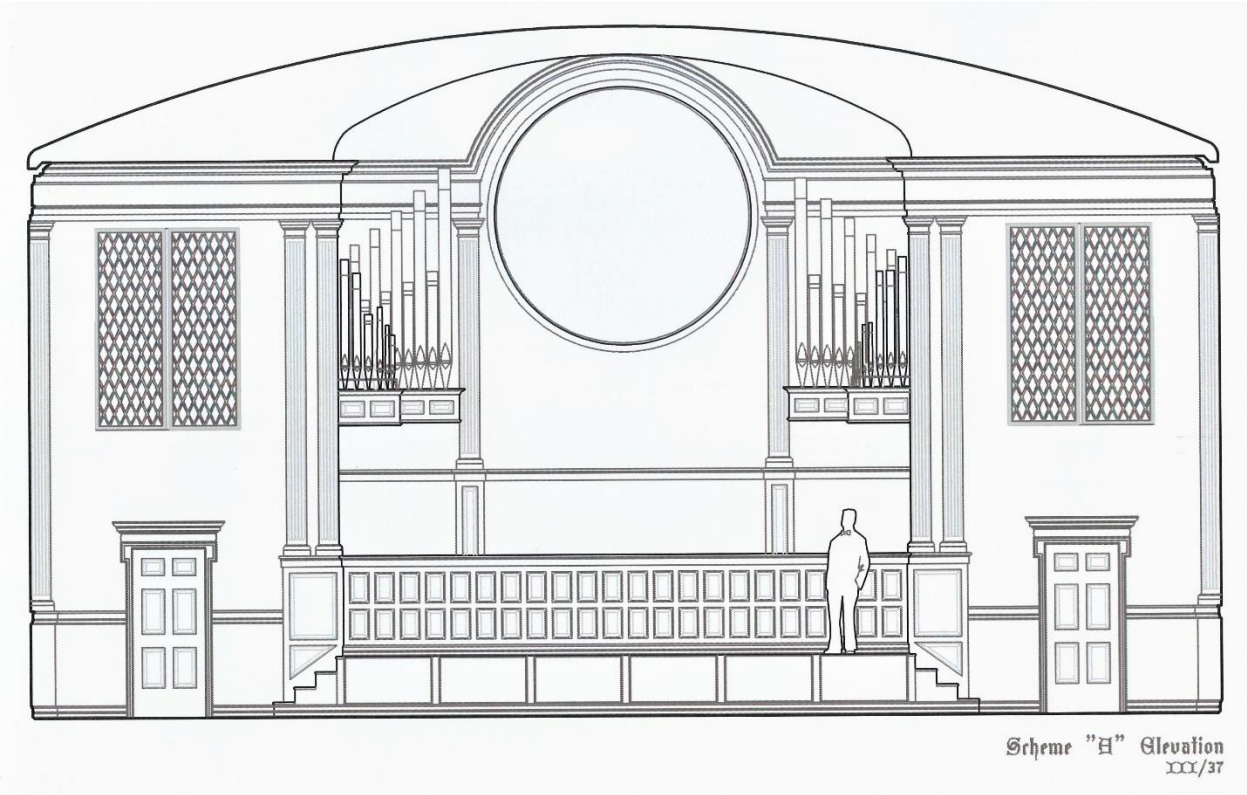
Proposal for
a
New Pipe Organ



WESTMINSTER PRESBYTERIAN CHURCH

ATLANTA, GEORGIA

SCHANTZ ORGAN COMPANY – 626 SOUTH WALNUT STREET – ORRVILLE, OHIO 44667-0156

www.schantzorgan.com

INTRODUCTION

It is a pleasure to have opportunity to present a proposal for a new pipe organ to Westminster Presbyterian Church of Atlanta, Georgia. The following pages include an overview of our firm, details of construction, and a proposal for an instrument as specified by the Schantz Organ Company of Orrville, Ohio.

SCHANTZ PROFILE

Poised to celebrate our 150th anniversary, the Schantz Organ Company was founded in 1873 by A. J. Tschantz (*later changed to Schantz*) the son of immigrants from Switzerland. After a brief venture into the construction of reed organs, Tschantz became interested in the pipe organ and soon began building them. His three sons joined him in the family business, and subsequently turned the operations over to their sons. From these humble beginnings, the small family business has grown into an internationally known firm; North America's oldest and largest pipe organ builder still under management of the founding family.

Abraham John Schantz
1849-1921

The overall quality of the finished pipe organ can only be as good as the materials that are utilized in its construction. That is why every Schantz organ employs only the highest quality materials available. Our talented and experienced staff oversees the construction of nearly every component including the blower that supplies air to the instrument, wind lines, reservoirs, windchests, pipes, console, and organ cases. In this way Schantz artisans can control the quality throughout the entire construction process from the initial design to the end result of playing the first notes.

Undertaking the construction or rebuilding of an instrument as multi-faceted as a pipe organ requires uncompromising commitment to excellence in each key area of construction, as well as an over-riding determination to achieve the best musical result possible. Our goal as organbuilder is to work together with our clients to create an instrument that addresses the needs of their specific situation while at the same time building an organ that is reliable, serviceable, and unsurpassed in musical quality.

Careful management by successive generations of the Schantz family has brought the firm to a position of leadership as one of the most highly respected organ builders in the United States today. Financially solid

and boasting one of the most advanced and complete organbuilding facilities in the world, Schantz Organ Company has received commissions ranging in size from modest organs of a few stops for chapels, practice facilities, and residences to complex designs for some of the largest performance spaces, churches, and cathedrals in the world.

SCHANTZ ORGANS - INSTRUMENTS OF DISTINCTION

Over the years, many aspects of Schantz organs have distinguished our instruments from those of other builders. Two of the most notable and important traits are beauty of tone and quality of construction.

BEAUTY OF TONE

Pipe organs are, of course, musical instruments that lead and inspire us in worship through the inviting and uplifting sounds they produce. Schantz organs have always had a reputation for being focused on worship; instruments that support the singing of hymns and liturgical music. The Schantz Organ Company does not follow fads of organ tone and design, but designs instruments with warmth and fullness that bring continued recognition in the musical world. The pipework in Schantz organs, and particularly the Principals (*or foundations*), have been hailed throughout the nation as some of the most elegant and singing stops to be found. The Schantz sound can be described as follows:

> *Our work is characterized by broad Principal foundations of singing character and balanced upperwork designed to create cohesive ensembles for supporting congregational singing. Principals are complemented by colorful and immediately endearing flutes, suave strings, and distinctive reeds, all carefully integrated to encourage a rich palette of tone.*

QUALITY OF CONSTRUCTION

It is the historically high quality of construction found in all Schantz organs that ensures that our instruments will serve their parishes well for many, many years. There are literally countless examples of Schantz organs throughout North America that are faithfully serving after many decades of use. Our quality is in fact legendary, and we are regularly chosen to do restoration and rebuilding work of older instruments, as well as supply new consoles and control systems for older instruments. Schantz is one of few builders in the world who build much of the instrument from raw materials. Only the highest quality woods of kiln-dried lumber including clear poplar and oak are selected for inclusion in our instruments. All windchest key channels and air passages are dipped in shellac to seal against moisture. We build our own blowers and our own pipes as well, to ensure quality control throughout the entire process.

The design process for each Schantz organ begins with an analysis of the physical space in which the new instrument will be installed. Additionally, our design team carefully considers the musical needs for the instrument. The members of our design team are all organists who are active in church music and play the organ regularly. With this personal background and experience, they can combine their musical and organbuilding expertise to produce unsurpassed designs.

CUSTOM DESIGNED AND INDIVIDUALLY HAND-CRAFTED

The new instrument proposed for Westminster Presbyterian Church is a Three-Manual (keyboard) and Pedal organ of 32 stops, 38 ranks. The stoplist is based on the specification prepared by Vice-president and Tonal Director, Jeffrey Dexter. It has been designed to accommodate the many aspects and requirements of traditional Presbyterian worship, as well as being able to perform solo organ literature. The size of the worship space and acoustics, as well as the placement of the instrument, is but a few of the variables that will dictate the ultimate design, scaling, and finishing of the pipework in the instrument. The organ will be hand-crafted in our shop in Orrville, Ohio and then delivered and installed in your church. Following the physical installation of the instrument, a crew of trained artisan voicers will carefully voice, finish, and adjust each pipe so that the instrument will blossom to its fullest in the unique acoustics of Westminster Presbyterian Church.

SOLID FOUNDATION AND GIFT TO FUTURE GENERATIONS

This instrument will furnish a solid foundation for the entire parish music program, support congregational singing, and provide accompaniments for choirs, ensembles, (*both instrumental and vocal*) and soloists. In addition, it will be capable of playing a broad cross-section of the vast solo literature for the organ. Though it is perhaps impossible to measure the total effect a new pipe organ will have upon the worshipping life of the congregation, churches frequently report renewed and vigorous hymn singing and growth in their music programs and congregations. It is as well, a gift to the greater community and future generations to enjoy. In the years to come, all who experience this instrument will enjoy its beauty, value its longevity, and celebrate the wisdom of the current generation for their stewardship in providing this instrument for the future.

FINANCIAL STABILITY

The Schantz Organ Company is, as stated before, the oldest and largest pipe organbuilding firm in North America still under control of the founding family. We are also one of the most financially sound companies. We encourage the investigation of our financial stability. We employ 30 artisans in Orrville, Ohio who have combined work experience of nearly 675 years. Our Orrville facility is one of the most complete in the world.

The commissioning or rebuilding of a pipe organ is a major undertaking. Each of our clients must have confidence in our ability to complete a project representing a major financial commitment.

WESTMINSTER PRESBYTERIAN CHURCH

ATLANTA, GEORGIA

SCHEME B

Three-Manual and Pedal

32 stops/38 ranks

#	Pitch	Stop Name			# Pipes
		GREAT ORGAN			
		[Unenclosed and Exposed]			
1.	16'	Contre Gamba	[SWELL]		# 13
2.	8'	Open Diapason			61 pipes
3.	8'	Harmonic Flute		SHARED BASS # 4	49 pipes
4.	8'	Bourdon			61 pipes
5.	4'	Principal			61 pipes
6.	4'	Chimney Flute			61 pipes
7.	2'	Fifteenth			61 pipes
8.	1-1/3'	Mixture IV			244 pipes
9.		Tremolo			
10.		Chimes			21 notes
11.		Zimbelstern			
12.	8'	Festival Trumpet	[CHOIR]		# 39
		SWELL ORGAN			
		[Enclosed and Expressive]			
13.	16'	Contra Gamba			73 pipes
14.	8'	Diapason			61 pipes
15.	8'	Gamba			# 13
16.	8'	Voix Celeste (GG)			54 pipes
17.	8'	Gedeckt			61 pipes
18.	4'	Principal			61 pipes

#	Pitch	Stop Name		# Pipes
(*Swell Continued*)				
19.	4'	Zauber Flute		61 pipes
20.	2'	Gemshorn		61 pipes
21.	2'	Plein Jeu IV		244 pipes
22.	16'	Bassoon-Oboe		73 pipes
23.	8'	Trumpet		73 pipes
24.	8'	Oboe		# 22
25.	4'	Clarion		# 23
26.		Tremolo		

CHOIR ORGAN

[Enclosed and Expressive]

27.	8'	Stopped Diapason		61 pipes
28.	8'	Melodia	SHARED BASS # 26	49 pipes
29.	8'	Dulciana		61 pipes
30.	8'	Unda Maris (TC)		49 pipes
31.	4'	Fugara		61 pipes
32.	4'	Spire Flute		61 pipes
33.	2-2/3'	Nasard		61 pipes
34.	2'	Piccolo		61 pipes
35.	1-3/5'	Tierce		61 pipes
36.	8'	Clarinet		61 pipes
37.		Tremolo		
38.	16'	Festival Trumpet (TC)		# 39
39.	8'	Festival Trumpet	HIGHER PRESSURE	61 pipes

#	Pitch	Stop Name			# Pipes
		PEDAL ORGAN			
		[Unenclosed]			
40.	32'	Untersatz		WALKER DIGITAL	32 notes
41.	16	Contra Bass		WOOD HASKELL	44 pipes
42.	16'	Contra Gamba	[SWELL]		#13
43.	16'	Bourdon			44 pipes
44.	8'	Octave Bass			#42
45.	8'	Flute			# 43
46.	8'	Gamba	[SWELL]		# 13
47.	4'	Choral Bass			32 pipes
48.	4'	Cantus Flute			32 pipes
49.	32'	Contra Fagotto		WALKER DIGITAL	32 notes
50.	16'	Trombone	[CHOIR]		12 pipes # 39
51.	16'	Bassoon	[SWELL]		# 22
52.	8'	Tromba	[CHOIR]		# 39
53.	8'	Trumpet	[SWELL]		# 23
54.	4'	Oboe	[SWELL]		# 22

CONSOLE FEATURES

COUPLERS

Great			16	4	Unison Off
Swell			16	4	Unison Off
Choir			16	4	Unison Off
Swell	to	Great	16	8	4
Choir	to	Great	16	8	4
Great	to	Swell		8	
Swell	to	Choir	16	8	4
Great	to	Choir		8	
Great	to	Pedal		8	4
Swell	to	Pedal		8	4
Choir	to	Pedal		8	4

EXPRESSION PEDALS

Swell Expression Pedal
Choir Expression Pedal
Crescendo Pedal

REVERSIBLE PISTONS

Swell to Great	[thumb]
Great to Pedal	[thumb and toe]
Swell to Pedal	[thumb and toe]
Choir to Pedal	[thumb and toe]
Full Organ	[thumb and toe]
32' Untersatz	[toe]
32' Contra Fagotto	[toe]

MISCELLANEOUS

Three-Manual moveable drawknob console
- Equipment drawers
- Adjustable Bench

Ebony drawknobs, white pistons, etc.
Larenim®/Ebony Keyboards
Programmable Full Organ/Crescendo
Transposer [+/- 6 semi-tones]
Performance Sequencer
Record/Playback MIDI System (w/jacks)
All Swells to Swell
Nave Shades Closed

CONTROL SYSTEM

Peterson	[255 levels of memory]	[digital display]	
GREAT	stops/couplers	[thumb]	6
SWELL	stops/couplers	[thumb]	6
CHOIR	stops/couplers	[thumb]	6
PEDAL	stops	[toe]	6
General pistons		[thumb/toe]	10
General Cancel		[thumb]	
Setter		[thumb]	
Performance Sequencer		[Next = Any Div. Piston] [Previous – Thumb/Toe]	

ACCESSORIES

Lights for:
- Music Rack
- Pedal Keyboard

Indicator Lights:
- Wind
- Crescendo
- Full Organ
- Transposer
- All Swells to Swell

THIS PROPOSAL INCLUDES THE FOLLOWING:

1. Removal of the existing pipe organ.
2. The building of an organ to attached specification.
3. Delivery to church.
4. Installation.
5. Air lines inside organ area.
6. Voicing, tonal finishing, and regulation in the church by Schantz Organ Company voicers.
7. 10-Year Warranty – inclusive of parts and labor.

THIS PROPOSAL DOES NOT INCLUDE THE FOLLOWING:

1. Dumpster(s) for existing organ removal.
2. The preparation of organ space, console space, and blower space.
3. Any structural changes to the building.
4. A.C. wiring from house current to all parts of the organ requiring A.C.
5. Wiring from starting switch to blower motor and remote-control starter for same.
6. City, State, or Federal taxes that may apply to the sale, if any. At this point in time none are known to exist.
7. Permits required by local ordinance.

Note: *The above listed items are not normally included as a part of an organbuilder's proposal and are best provided by a local contractor.*

DESIGN RATIONALE

OVERVIEW:

The new organ is designed specifically for Westminster Presbyterian Church and will provide an instrument of warmth, beauty, sensitivity, and authority. The basic tenets of this project seek to accomplish the following:

- Provide a pipe organ of unquestioned mechanical reliability and musical integrity. The design features time-honored construction practices, together with a thoughtful physical layout providing easy access for routine maintenance and tuning
- Provide a visual design in concert with the architectural vocabulary of the sanctuary
- Utilizing newly crafted tonal resources, provide a musical design to engage both player and listener, and a vehicle for musical leadership well into the next generation of worshippers and musicians

TONAL:

The tonal design of the organ does not slavishly adhere to any individual national school of organ building and is intentionally American-Eclectic in nature; designed to lead the music and hymnody of the Presbyterian tradition, accompany diverse styles of choral/instrumental music, and effectively render the vast body of organ literature. The proposed tonal design seeks to take maximum advantage of the organ's placement, while simultaneously providing distinctive, engaging timbres of unique and ever-useful solo voices. The true art of scaling and voicing is revealed in the carefully knit chorus work – whose elements engage and compel participation by the player and listener.

Three manual divisions (*Great, Swell, and Choir*) feature fully developed choruses (*through upperwork*); distinctive, colorful flutes; strings, and four sets of reeds. The Pedal includes a flue chorus, together with a twelve-note, 16' extension of the Choir Festival Trumpet (*underpinning the ensemble with weight and clarity*).

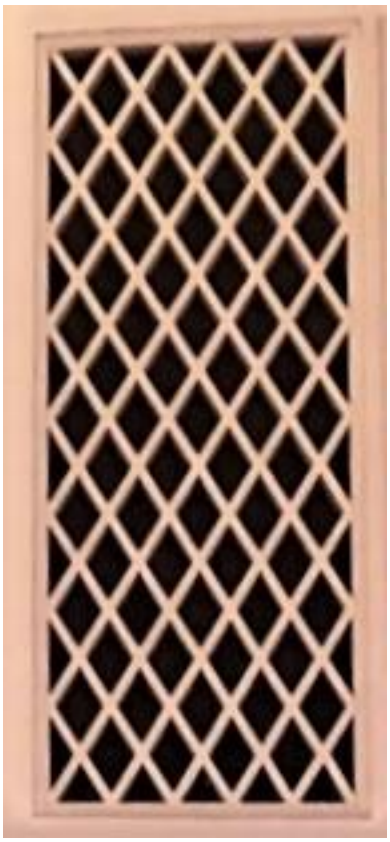
The Great Organ is home to the broadly scaled and well-developed Principal Chorus. Additional resources include the 8' Bourdon, an 8' Harmonic Flute, the 4' Chimney Flute, Chimes, and a Zimbelstern.

The Swell possesses its own chorus, based on the 16' Contre Gamba, and the 8' Diapason. The 4' Principal provides pitch center, while the harmonically rich 4' Zauber Flute, the chameleon-like 2' Gemshorn, and the Plein Jeu IV complete the flue chorus. Requisite string tone – supplied by the 8' Gamba and 8' Voix Celeste - offers lush sound in this expressive division. The hallmark of every complete Swell; reeds at 16', 8', and 4' pitch, under swell expression, provide appropriate fire, "growl," and artillery for powerful choral accompaniment and rendering of organ literature. The 16' Bassoon-Oboe provides both a well-manned ensemble stop, in addition to making available a lighter, lyric, solo voice. These are combined with a new 8/4' chorus Trumpet to form the basis of this reed chorus.

The Choir is based upon the 8' Stopped Diapason. Sharing the stopped bass, is the 8' Melodia. The hybrid 4' Fugara and 4' Spire Flute can be paired with the components of the cornet-de-compose. The organ's most delicate voice – the 8' Dulciana – and its undulating partner, the 8' Unda Maris (TC) share the division with the most declamatory voice of the organ – the 8' Festival Trumpet – a tapered shallot reed with a commanding voice. Completing the division, the 'smoky' 8' Clarinet provides a piquant, soulful solo register.

Providing weight and gravitas to the Pedal are the two Walker Technical Company digital 32' stops, and the forty-four note, 16/8' Contra Bass. Starting as a Haskell-bass, open wood stop, the 8' octave – together with the bass of the Great Organ 8' Open Diapason – the slot-length 4' Cantus Flute and 4' Choral Bass is functionally exposed – along with the Great Organ. The 16' Bourdon of forty-four notes completes the flue chorus. The twelve note, full-length 16' Trombone (*an extension of the Choir 8' Festival Trumpet*) underpins the ensemble with noble authority. Numerous 'borrowed' stops offer greater flexibility for the Pedal.

MECHANICAL:

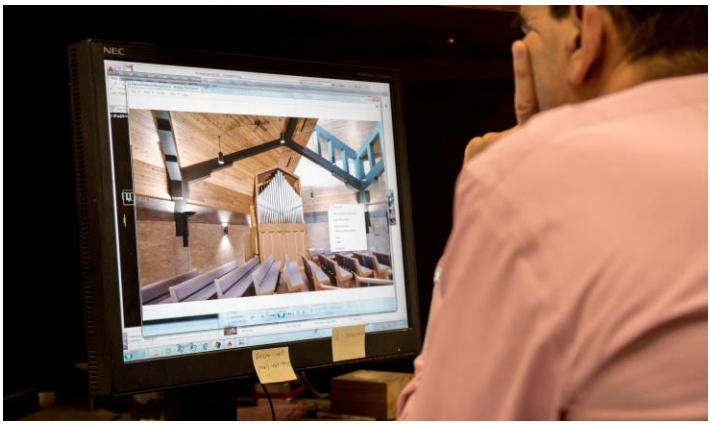


The instrument will utilize Schantz's time-proven mechanism. While minor modifications have been made (*primarily adjustments to make the mechanism more reliable and serviceable*) the components of our windchest action have been built fundamentally the same way since the late 1940's. All the internal components of a Schantz windchest are modular, making them simple and easy to service and repair or rebuild when that time eventually comes.

Long hailed for their ergonomic design, straight-forward layout, sensitivity, and rugged longevity, Schantz consoles are frequently requested as replacements for instruments not of our manufacture. Utilizing the industry-leading Peterson ICS-4000S control system, the console will feature plenteous playing aids, including a MIDI interface (*allowing record/playback*), and a performance sequencer.

Sensitive layout of the organ's interior components, as well as placement of stops for best blend of tone and cohesiveness of ensemble, not only improves the way in which sound is projected from the cases, but also greatly improves maintenance and tuning access. Thoughtful planning in organ access leads to reduced time required for routine tuning and promotes the long-term stability and viability of the organ and its pipework.

VISUAL DESIGN:



The integrity and detailing of the sanctuary's architectectural vocabulary, led us to celebrate these existing elements. The Grand Orgue and portions of the Pédale will be placed on exposed windchests in front of the chancel tone openings. The visual design and organ layout are the work of Eric Gastier, Staff Architect and Vice-president of the Schantz firm.

UTILITY REQUIREMENTS:

As a first step with every commission received, we prepare a SPACE DETAIL DRAWING itemizing (*amongst other details*) electrical service for the instrument. The organ's blower requires an independent circuit (*this may already exist*). Further, it may also require a magnetic starter mechanism or variable-speed drive (*working in conjunction with the organ relay and control system*). Additionally, a separate circuit should be installed for the console (*this may already exist*), to power the control system of the instrument. Finally, we recommend chamber lighting and duplex electrical outlets for the convenience of the instrument's long-term maintenance. The aforementioned Space Detail Drawing will outline specifically the pre-installation chamber requirements as noted in the Mechanical section above.

SCHEDULE AND PROJECT BUDGET

Our current project backlog is approximately sixteen to eighteen (16-18) months. The inclusive project budget for the organ is as follows:

COMPREHENSIVE PROJECT

$949,055.00

CONCLUSION

Purposefully, this project is presented to show a wide spectrum of possibilities open to Westminster Presbyterian Church. We recognize that this project represents a significant investment on the part of the church, and that longevity and reliability are keys to its ultimate success. The church should be assured that this is a generational investment (50-75 years) – not something to be revisited in one or two decades.

Working with Schantz Organ Company is a collaborative process between client and organbuilder. The above-noted plans were developed after careful listening to, and thoughtful consideration of, the desires expressed by Jerry Naff, and Sung Kyung Chang, together with our own sense of how to best serve *this* instrument in *this* place. We view these plans as a springboard for further dialogue and discussion – fully realizing that additional definition and refinement are likely to occur.

Every pipe organ project must – at its core – balance three basic tenets:

- Musical/artistic goals
- Physical space requirements
- Project budget parameters

As organbuilders, it is our task to manage and keep in balance all three of these fundamentals. If one tenet attempts to out-weigh any other, the very foundation is at stake. The process we find ourselves engaged in together at this point, seeks to define/refine each of those foundations. We will help to balance all aspects of these as the project's goals continue to become clearer.

Regarding project scheduling and the budget figures contained above, these figures are valid for a period of forty-five (45) days of this writing. Beyond that period, scheduling and budget would be open to additional review.

The men and women who are Schantz Organ Company are grateful for the opportunity to present this information, and we look forward to additional discussions and planning as this exciting and engaging process moves forward.

SCHANTZ ORGAN COMPANY

Jeffrey D. Dexter
Vice-president/Tonal Director

Schantz
Organ Company

Artistry ● Reliability ● Adaptability

Schantz Organ Company ● PO Box 156 ● Orrville, Ohio 44667 ● 800-416-7426
www.schantzorgan.com ● info@schantzorgan.com