

Pipe Organ Stop List and Specifications

Church of St. Mary

New Ulm, Minnesota

Swell

Enclosed 12 Ranks, 11 Speaking Stops, 744 Pipes

1. 16' *Contra Viole TC Borrows from Swell Division #2*
2. 8' *Viola String, 61 pipes, metal*
3. 8' *Celeste TC String, 49 pipes, metal*
4. 8' *Copula * Flute, 61 pipes, stopped wood*
5. 4' *Gemshorn * String, 61 pipes, tapered metal*
6. 2 2/3' *Nazard * Mutation, 61 pipes, metal and sounding a quint*
7. 2' *Nackthorn * Flute, Higher Pitched, 61 pipes*
8. III *Scharf Three Rank Mixture*
9. II *Terzian * Two rank mutations, octave quint and terce*
10. 16' *Bassoon 61 pipes, Reed*
11. 8' *Oboe 12 pipe extension of Bassoon*
12. *Tremulant*

Great

Unenclosed, 10 Ranks, 7 Speaking Stops, 610 Pipes, 3 Couplers

13. 16' *Quintadena * Capped metal 61 pipes, soft bass with overtone*
14. 8' *Principal * Principal, 61 pipes, fundamental of chorus*
15. 8' *Chimney Flute * Flute, 61 pipes, partially capped metal*
16. 4' *Octave * Octave principal, 61 cylindrical metal*
17. 2' *Doublette * Double octave principal, 61 pipes, metal*
18. IV *Mixture * Four ranks of crowning principal chorus*
19. 8' *Trumpet * Loud, sounding like a trumpet, 61 pipes, metal*
20. 8' *Swell to Great Coupler*
21. 16' *Swell to Great Coupler*
22. 8' *Positive to Great Coupler*

Positiv

Unenclosed, 8 Ranks, 6 Speaking Stops, 488 Pipes, 1 Coupler

23. 8' *Singende Gedeckt * Flute, 61 stopped wooden pipes*
24. 4' *Rohrflute * Octave flute, 61 partially stopped pipes*
25. 2' *Octava * 61 open metal flue*
26. 1 1/3' *Larigot * Quint mutation, 61 pipes, metal*
27. 8' *Krummhorn * Buzzy reed, 61 pipes, metal*
28. III *Cymbal * Three Rank upper pitched Mixture*
29. 8' *Swell to Positiv Couplers*
30. *Zimbelstern*

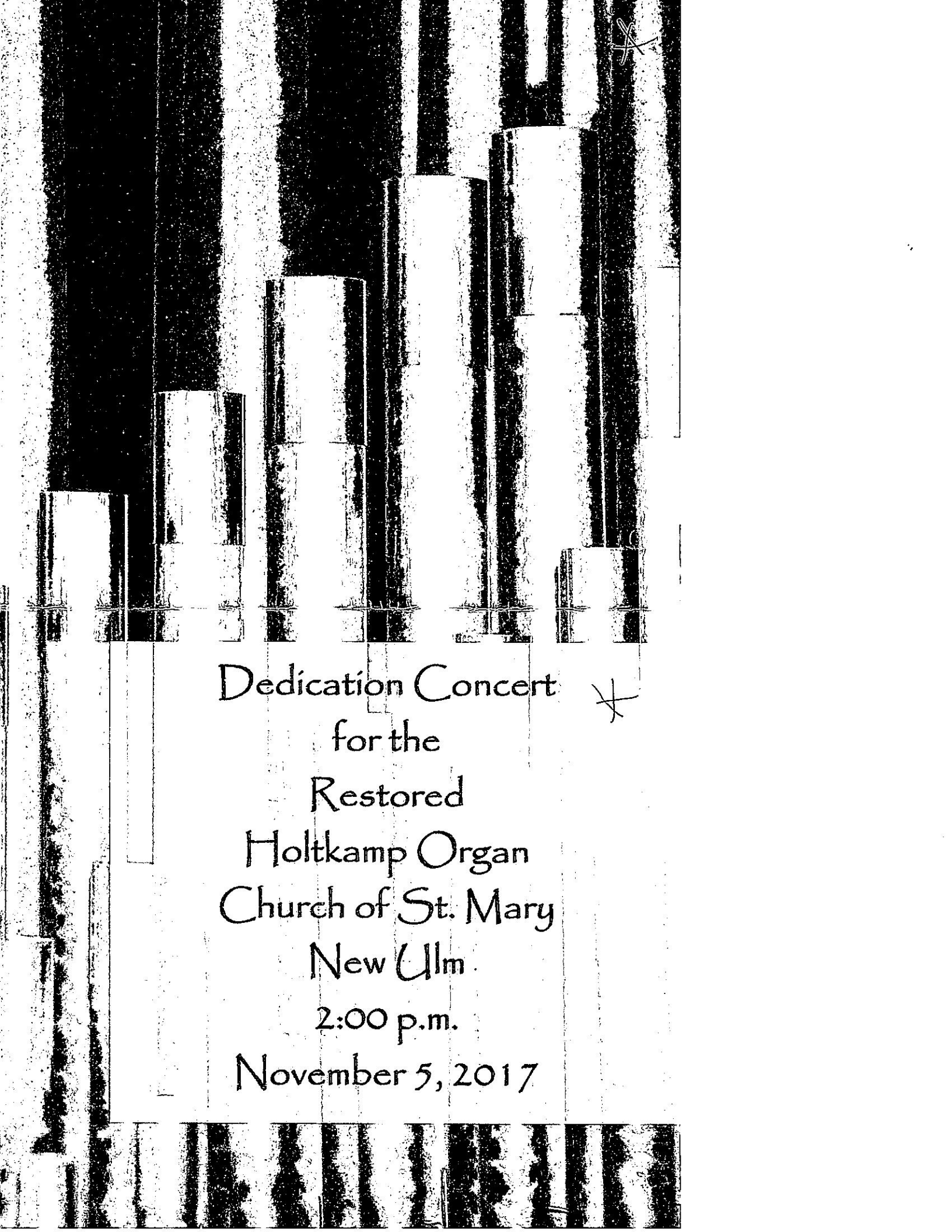
Pedal

Unenclosed, 8 Ranks, 11 Speaking Stops, 280 Pipes plus borrows from Swell & Great, 3 Couplers

31. 32' *Contra Bourdon Borrows from the Pedal Division #33*
32. 16' *Geigen Principal Borrows from the Pedal Division #35*
33. 16' *Subbass * Low pitched wooden flute, 32 pipes stopped*
34. 16' *Quintadena * Borrowed from #6*
35. 8' *Principal * Larger string/principal, 32 pipes, metal*
36. 8' *Flauto Dolce * Softer pedal flute, 32 pipes, wood*
37. 4' *Choral Bass * Octave principal, 32 pipes, metal*
38. III *Mixture * Three ranks of crowning principal chorus*
39. 16' *Posaune * Loud bass trombone, 32 reed pipes*
40. 16' *Bassoon Borrows from the Swell Division*
41. 4' *Oboe Borrows from the Swell Division*
42. 8' *Great to Pedal Coupler*
43. 8' *Swell to Pedal Coupler*
44. 8' *Positiv to Pedal Coupler*

* indicates original ranks

Totals: 38 Ranks, 35 Speaking Stops, 2122 Pipes, 7 Couplers



Dedication Concert

for the

Restored

Holtkamp Organ
Church of St. Mary

New Ulm.

2:00 p.m.

November 5, 2017

The Organ at St. Mary's

The new organ, now rebuilt and installed in St. Mary's Church, was originally built for and installed at the Concordia Lutheran Seminary in St. Louis, Missouri in 1953. A new chapel and new organ replaced the old in later years and this organ was placed in storage in Baltimore, Maryland.

The instrument was designed in a modernistic pattern which, in its day, was avant-gard. The tonal and visual design was by Walter Holtkamp Sr. (1894-1962). He was the third generation Holtkamp to run the Holtkamp Organ Company, Cleveland, Ohio. The company traces its existence from a company founded by G. F. Vottler in 1855. After going through the generations of Vottlers and Walter's father, Henry Holtkamp, Walter renamed the Vottler Holtkamp Sparling Company to the Holtkamp Organ Company in 1951. The company has a continuing legacy with Walter Holtkamp Jr., who became head of the company in 1962. He retired in 1997. Since then another generation has taken over the company. He is F. Christian Holtkamp and he continues to run the company which has been located at 2909 Meyer Avenue, Cleveland, Ohio, since 1922.

Walter Sr. was one of several transition organ builders that began to move away from the romantic style of organ sound that evolved from the 19th century. This movement was to return to the more classic style of voicing and a modern approach to the organ's construction. Using lower wind pressures and pipe mouth design, they were able to get a more crisp and clear sound production. Most of the organ at St. Mary's is at 75mm or 3 inches of wind pressure whereas the romantic instruments were often in the 6-15 inches of pressure.

This transition from romantic to classic can be heard in this instrument because the approach in voicing the pipes was carefully calculated so that this instrument is more gentle and graceful than future instruments by this company and many of the other companies that followed the European Classic trend. Some later builders took the classic movement to what some would say is an extreme and their instruments became overloaded with high pitched ranks of pipes and very chuffy sounding organs. Many of these instruments actually sound harsh. In the late 20th century the movement's pendulum had once again began to swing toward a more romantic approach.

The St. Mary's organ has been modified by having the pipe ranks tonally opened up to be a bit more fitting to the size of the worship space. As the reader looks at the Stop List, they will discover that additional ranks or sets of pipes have been added or expanded. This was done by the restorer, Rutz Organ Company, in order to make the instrument move versatile and enable it to play a much broader range of organ repertoire. The original classic design is now enhanced to include some of the quasi-romantic stops such as the 8' Celeste, 16' Bassoon, and the 8' Oboe in the Swell Division as well as the 16' Principal and 32' Contra-Bourdon in the Pedal.

The wonderful acoustics of the worship space allow the warm sounds to grace the room and even when full organ is used, it does not become overly aggressive. It is a very rich sound. It is much like the transition from the pre-described romantic to classic and now the hybrid romantic style.

It should be stated that the original chests and console were retained and completely overhauled. The electric interface from the console to the chambers does have state of the art equipment that allows the organists many levels of memory for the presets, the ability to transpose either sharp or flat up to one

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half octave, and the ability to record their pieces for playback so that they can leave the console and walk around the room to hear what it sounds like from the pews.

Holtkamp organs from the early 1950s through the rest of the 20th century were particularly famous for their artistic pipe displays and creative cases. As in the organ that Walter Sr. designed for St. John's Abbey in Collegeville in 1957, this organ's pipes are not on display. Only the console is visible to the congregation.

Rutz Organ Company

The company was founded in 1980 by Roland R. Rutz and has been building, restoring, and maintaining organs since that time. Roland began studying organ construction while in high school by reading such tomes by authors such as Audsley and Barnes. He also did a lot of exploring of area pipe organs to see what they consisted of. While pursuing a B. S. degree in Music Education, he worked for several organ builders that were constructing and installing in the southern Minnesota area. After his military service with the U. S. Army band, he worked part-time with an organ builder while in graduate school. He had acquired a ham radio operator's license which has greatly assisted him in understanding the intricate workings of solid-state interface systems used in nearly all organs being built today. Having always been active in wood working, he eventually set up a shop and after doing service and tuning; he began to restore old organs. This evolved to building new organs. The company has continued to advance by adding a skilled staff and expanding its opportunities.

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Most of the company's work is in the Midwest, USA. However, some opportunities have appeared and they have done instruments in such places as Riga, Latvia (right after the fall of the Soviet Union), Istanbul, Turkey (by request of the U. S. Embassy), Kodiakanal, India (International Christian School), and Bethlehem, Palestine (Christmas Lutheran Church – Millennial Christmas 2000).

The Rutz Organ Company staff that did the work for St. Mary's are: Roland R. Rutz, CEO and in charge of overall organ design and the electrical equipment; Bev Dahle, Secretary/Comptroller and construction assistant; Benjamin Klemer, woodworking; Russell Draeger, pipes, voicing and tuning; Barry Lund, chests and leathering; James Douglas, lighting, moving, and construction assistant.

The staff of Rutz Organ Company wants to thank the parish of St. Mary's, Msgr. Douglas Grams, and the wonderful staff for their many kindnesses and encouragement during the building and installation process.