

October 15, 1979

TO: Members of the Vestry
St. Martin's-by-the-Lake Episcopal Church

FROM: Organ Committee

Background

In June 1979 the Organ Committee began reviewing proposals for a new organ for St. Martin's. Seven pipe organ builders, suggested by specialists and organists from the area, and a service representative for electronic organ manufacturers were consulted:

- | | |
|------------|--|
| PIPE | 1. Schlicker Organ Company
Buffalo, New York |
| | 2. Casavant Frères
Quebec, Canada |
| | 3. Lynn A. Dobson
Lake City, Iowa |
| | 4. John Van Daalen
Golden Valley, Minnesota |
| | 5. Hendrickson Organ Company
St. Peter, Minnesota |
| | 6. The Holtkamp Organ Company
Cleveland, Ohio |
| | 7. Charles B. Fisk
Gloucester, Massachusetts |
| ELECTRONIC | 8. Richard Schmidt, service representative |

The Organ Committee investigated the pros and cons of pipe and electronic organs. An electronic organ would cost somewhat less at the time of purchase and could be installed quickly. But, the Committee learned that:

- Even under the best possible conditions, the life expectancy of an electronic organ is about 25 years.
- Despite continually improving methods of construction, the maintenance and repair of an electronic organ is substantial (\$300 - \$1,000 a year).
- Because the electronics industry is constantly changing, an electronic organ could be somewhat "outdated" after only one year, making some replacement parts more difficult to obtain.
- An electronic organ only "duplicates" the sound of a pipe organ; it does not produce the true tones of pipes.

HOLTKAMP

2 manuals, 12 stops, tracker action
All divisions at front of balcony, pipes
exposed
Frame for facade pipes designed with
architect
Delivery in 13 months
\$85,000 - \$95,000

FISK

2 manuals, 13 stops, tracker action
All divisions against wall covering window
at back of balcony
Casework designed with architect
Delivery in 48 months
\$75,000 - \$100,000

Final Selection

The Organ Committee voted on the four proposals above, with the following results:

4th Choice

Of the four proposals, Van Daalen's is the largest and most expensive. The Committee questioned a number of stops they had heard in other instruments built by Van Daalen and disagreed with his suggested placement of the organ in the balcony. The Van Daalen proposal was ranked by the Committee as last choice.

3rd Choice

Fisk was ranked third. The Committee was enthusiastic about the sound and appearance of Fisk's organs, but felt that placement of the organ so that it would block the balcony window and Fisk's 4-year delivery time were both unworkable.

2nd Choice

Hendrickson was the Committee's second choice. This was a difficult decision to make, as Hendrickson was the only builder who made a point of attending several services at St. Martin's to understand our music program. His proposal for a three-manual organ would give flexibility to this small instrument, but it is an unorthodox and untested plan, without any precedents. The Committee liked the organs built by Hendrickson that they had heard, but worried about the smallness and somewhat regional reputation of this company. In addition, Hendrickson's delivery time is 2½ years.

1st Choice The Organ Committee selected Holtkamp as their first choice. This company's reputation was established long ago and is assured. Holtkamp has worked with Sovik on other projects and would have no difficulty coming up with a final design in consultation with the architect. The Committee was impressed with the Holtkamp instruments they had heard and liked his proposed placement of the organ in the balcony. Holtkamp was the only builder who gave serious thought to the position of the choir in relationship to the organ. Holtkamp's delivery time is quite reasonable and his price is comparable to those of the other proposals.

Vestry Approval

The Organ Committee requests that the Vestry approve their choice of The Holtkamp Organ Company to build a pipe organ for St. Martin's. Once approved, a letter of intent will be written to the builder and a final design and drawings will be requested. When these have been sent and approved by St. Martin's, Holtkamp will submit a contract and begin work. The first payment will be due when work begins. This will be followed by eight consecutive monthly bills based on expenses, of which 90% is to be paid. When the organ is completed, a final payment of the accumulated 10% portions of the preceding eight bills will be due. The organ will be guaranteed for one year.

Although we do not have a firm bid at this time, Holtkamp has indicated that the St. Martin's organ will cost at least \$85,000. The Vestry originally approved a cost of \$60,000 and now must decide 1) whether the additional \$25,000+ can be raised, or 2) whether Holtkamp should be asked to submit a proposal that would cost only \$60,000. In making this decision, the Organ Committee asks that the Vestry keep in mind the following factors:

- A pipe organ has a long life; some of the finest pipe organs in existence today are over 100 years old. While the cost may seem high at the time the organ is built, it is actually quite reasonable when figured over, at the very least, several decades.
- The nave of St. Martin's is extremely dead acoustically, due to its large amount of wood and carpeting and high, beamed ceiling. A large organ is needed to compensate for the acoustics of the space.

- It is very difficult to add on to a pipe organ after it has been built. If St. Martin's is to have the optimum instrument for the space, it should be planned from the beginning.
- Every effort has been made to insure that the renovation of St. Martin's is of the highest quality. In this \$750,000 undertaking, it would be terribly short-sighted to install a pipe organ that is not of similar quality in order to save \$25,000.
- Music is an emotional part of any worship service. It may be a more meaningful and significant aspect of St. Martin's for some members of the congregation than any of us know. It is conceivable that several large gifts could make up the additional \$25,000 needed for an organ.

Most importantly, in visiting other churches and talking with organ builders, the Organ Committee learned that the amount of money and scale of instrument proposed by Holtkamp is consistent with the standards of quality set by the family of St. Martin's and the pride they have in their church. The Organ Committee believes that Holtkamp's proposal is appropriate for St. Martin's and can be achieved.

Respectfully submitted,

Organ Committee

Ron Adams
Rees Allison
Jeanne Andersen
Al Heiam
Winston Lindberg
Linda Nyvall
Mark Nyvall

HOTLKAMP PROPOSAL FOR ST. MARTIN'S

2 manuals, 12 stops, tracker action

<u>Pedal</u>	<u>Great</u>	<u>Positiv</u>
16' Bass	8' Gemshorn	8' Copula
8' Tenor	8' Pommer	4' Rohrflute
4' Alto	4' Principal	2' Principal
	4' Blockflute	2 Rank Cornet 18-56
	4 Rank Mixture 1 1/3	8' Regal (horizontal)
	8' Schalmey 1/2 Ll-12	

All divisions at front of balcony, some pipes exposed.
Frame for facade pipes, to be designed with Sovik.

Delivery in 15 months, late spring - summer 1981.

\$95,000 - 100,000 (will not exceed \$100,000)

No escalator clause, but a commitment must be made February 1980.

All parts, labor, materials are guaranteed for one year.
If anything happens following this time, that is clearly the fault of the organ builder, builder will fix.
(This differs from several year warranty of many companies, wherein parts only are covered for a number of years. Holtkamp believes that anything that will go wrong happens within first year after organ built.) Holtkamp, himself, does all work.

Insurance, shipping, hoisting, room and board of builders during installation, all DC wiring included in contract.

- Extras:
1. AC wiring (lights, switches, blower) will have to be done by licensed Minnesota electrician.
 2. Humidification of space is recommended by the builder to prevent wood from drying out.
 3. Insurance for organ once it arrives at church, about six weeks prior to completion and thereafter.
 4. Minnesota state tax, if applicable.

Next steps

- letter of intent or design retainer fee (\$4,000 + travel expenses) which is deducted from contract, if design accepted
- final drawings
- contract

1. Schlicher large company
Buffalo, N.Y.

recommended 7 stops

electric action \$40,000 - \$50,000

tracker action \$50,000 - \$60,000

stock item

2. Casavant large, Canadian firm

recommended one manual

or 8 stop two manual
tracker

stock item again - box

\$55,750

one manual, 9 stops \$42,000

3. Dobson small bldg, Iowa

two manuals, tracker, 12 stops

\$68,000 - \$72,000

need broad sound in small, dry room

pedal tower ^{behind} larger. Prestant pipes

decided against rüchpositiv

4. Van Daele need large instrument
for space

14 stops, tracker \$100,000

rüchpositiv, pipes under window

5. Hendrickson - small, St. Peter
individual approach - cf New Prague
no proposal yet
need to authorize expenses

6. Holtkamp - large bldg, Cleveland
meeting with Rees next week.

Sovik. recommends: 10-12 stops
Holtkamp, Van Saalen, Hendrickson
all sensitive to arch + sound.

electronic

Richard. Schmidt
2 ranks, 2 manuals.
re: Rogers Pipe/electronic
\$35,000

maintenance \$300 - \$1,000

Dobson

Pro

1. \$68,000 - 72,000
price

CON

1. casework
2. architect against
3. least responsive
action
service?
4. small bldg -
5. questionable stops

Van Daaleu

1. good action
2. rückpositiv
3. enclosed div.
4. architect likes

1. questionable stops
2. \$100,000 - price
3. casework -
placement of
console in black

Hendrickson
\$85,000

1. good action
2. 3-manual -
flexible & tho
unconventional
3. architect likes
4. personality → ?
5. servicing
6. enclosed smell

1. console location

Holtkamp
\$85,000 - 95,000

1. console location
2. no questionable
stops
3. architect likes
4. works well with
reputation
5. "

1. action - tracker?
better?
2. no enclosed div.
3. no 8 ft principle

Jeanne

1. Hendrickson
2. Holtkamp
3. Fisk

Ron

1. Hendrickson
2. Holtkamp
3. Fisk

Rees

1. Holtkamp
2. Fisk
3. Hendrickson

Mark

1. Holtkamp
2. Hendrickson
3. Fisk

Linda

1. Holtkamp
2. Fisk
3. Hendrickson

Hendrickson

10

Holtkamp

7

Fisk

13

Hendrickson, Holtkamp, Fisk

- ① talk to H & H
ask about difference made if
window moved - what musical significance?
- ② talk to Fisk less than 4 yrs?
possible to work with window?
stairs must stay, + truss
ask all about 8' principle

after church
Sunday, Sept 9 - another listening trip

LCN [1. Richfield, Mt Calvary Lutheran Church 11:45 am
2. Mpls, Walker Methodist Home 12:30
Hendrickson

RA [3. Nativity Lutheran, New Brighton 1:30
Holtkamp
4. House of Hope, St. Paul 2:30
Fisk

call Al Heiam
Win Finberg

Mt Calvary Lutheran, Richfield

E 66 St & 16 Ave S

866-5405

Mrs. Susan Harrison, organist 861-4780

Walker Methodist Home, Mpls

3701 Bryant Ave S

827-5931, station 144

Mrs. Houle

Charles Fisk
Brombom
Van Daalen

European background -
superior builders

Brombaugh (John) & Associates
2882 Wingate
Eugene, Oregon 97401

C. B. Fisk Inc.
P.O. Box 28
Blonchester, Mass 01930

House of Hope

- (Lexington
Snelling exit - left
Summit Ave onto)
- ① House of Hope - Fisk
 - ② Zion Lutheran, Hopkins - Van Daalen

Monday, 7 pm

WINSTON R. LINDBERG, M.D.

Ophthalmology - Ophthalmic Surgery

90 SOUTH NINTH STREET, SUITE 203
MINNEAPOLIS, MINNESOTA 55402
PHONE (612) 336-9685

October 11, 79

To the Vestry St Martins Church;

I am writing this letter dissenting to the recommendation of the organ committee which has been or will shortly be presented. This is in regard to the purchase of a new pipe organ. I have a great interest in this project. I feel that music plays a very important role in the religious service for a great many of us.

My interest in the pipe organ dates back for some thirty years. I have owned an electro-pneumatic pipe organ and have suffered through some years of doing the maintenance on that instrument and know well the problems that are inevitable with that type of mechanism. Five years ago I started to build a tracker organ for my home and after three and a half years completed this instrument. During this experience I learned a good bit about what constitutes quality in pipe organ construction. I feel that I can fairly judge what I see being produced here in the U.S. and in the European shops.

For three hundred years the tracker type of pipe organ has been in vogue in many of the european countries. These instruments are being used daily and on the average need overhaul at least every one hundred years. In the U.S. and entirely different type of mechanism has been produced- that known as the electro=pneumatic. Companies such as Aeolian- Skinner, Wicks, Cassavant, Moller, Holtkamp has been some of the leaders in this field. During the last few years it has been increasingly recognized that these instruments deteriorate rather rapidly and that the key contact being electric and somewhat sluggish does not allow for the same musical interpretation. I would guess that most persons who investigate the matter will concur that a tracker instrument is much the instrument of choice.

The problem that arises is that the old established builders in the U,S . have always built electropneumatic organs and now that the tide is swinging they too are trying to switch. They however have had no experience in this field, have no expertise and as a result the produce is often a disaster. I am sure that the group has not talked to local purchasers of such organs- Silver Lake Lutheran, Grand Rapids etc. It happened that both of these congregations had to have their instruments remodeled by a tracker organ builder within two years after installation.

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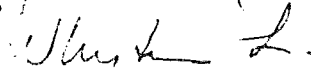
(two)

The tracker organs built by the old electro-pneumatic builders are inferior to those built by builders trained in the European tradition and will probably be so until a well trained group of workers grows up in the tracker tradition. Builders such as Cassavant, Moller, Wicks, Schlicker, Holtkamp fall into this category.

More specifically, the Holtkamp company seems to be unique in that they maintain that a case is not necessary for a pipe organ. There is no other builder in the world with the possible exception of the Wicks Organ Co. that makes this assertion. As far as I know, every renown builder in the world recognizes that casework is necessary to blend the sound of the scattered pipes and to project the sound into the church. Particularly in our church will this be necessary since the accoustics will be a problem. Of course building an instrument without a case is cheaper and I suspect that this is the motivation. The Holtkamp Co. along with others cheapen their product by using zinc- lead pipework. Quality builders will use pipes made with a high tin and no zinc content especially for the principle ranks. The Holtkamp Co. apparently has not learned about floating action because they have not used it for their instruments sold in this area. Floating action is an essential part of the mechanism to keep the touch light and even. The Holtkamp Co. gives a guarantee of two years while most of the tracker builders will give a ten year warranty on both parts and workmanship.

There are good tracker builders available such as Fisk, Flentrop, Andover, VanDaalen and others. It happens that one of these builders is a personal friend and while some might suspect that I advocate buying from him, that is not the case and is not my motive. I am only hoping that the church will choose a quality instrument from a quality tracker builder. I suspect that the decision to recommend a Holtkamp organ was made on the basis of the personality of the salesman and his particular sales line, and not on the basis of knowlegable understanding of quality workmanship.

I cannot support the decision to purchase a less than excellent instrument for what I consider to be an unusual congregation and an unusual church building.


Winston R. Lindberg

MEMO

DATE: October 23, 1979

TO: Members of the Organ Committee

FROM: Bob McCrea

The vestry has asked me to write to you expressing our gratitude for the time and thought you are contributing in the search for an organ that will best fit St. Martin's Church.

While we appreciate the thoroughness of your presentation, there were questions raised that should be referred to you for your consideration. Some of the questions were presented in a thoughtful letter of dissent written by Win Lindberg.

1. Holtkamp has apparently developed a fine reputation as an electro pneumatic organ builder. Is he as well qualified to build a tracker organ?
2. Has the committee seen a tracker organ built by Holtkamp or talked with an owner?
3. The one year guarantee offered by Holtkamp seemed too short!
4. The Holtkamp bid was described as being "at least" \$85,000. Can a firm bid be submitted?
5. Will the proposed forced air heating and cooling system cause a dirt clogging problem in a pipe organ?
6. It was felt that Ed Sovik should give his approval of the organ builder we choose...in writing.
7. Could the committee research the possibility of locating a used pipe organ? It was suggested that as churches around the country grow, they may be replacing excellent small pipe organs with larger models.
8. It's apparent that your committee does not feel that we can stay within the \$60,000 budget. While your ultimate preference may not fit the budget, we would ask that your presentation include a recommendation for an organ that can be built for that price. This does not preclude you from offering your preference as well.

We certainly agree that music is an emotional part of each service in our church and hope that together we can select and finance the best possible source for that music.

November ¹⁵~~20~~, 1979

TO: Members of the Vestry
St. Martin's-by-the-Lake Episcopal Church

FROM: Organ Committee

Following are brief answers to the questions you have raised regarding the Organ Committee's recommendation that St. Martin's commission a pipe organ from The Holtkamp Organ Company:

1. Holtkamp is indeed qualified to build a tracker organ. While it is true that this company's reputation resulted from its work with electro-pneumatic organs, Holtkamp has been building tracker organs for a number of years. A recent Holtkamp tracker organ in Rochester, New York has been enthusiastically recommended to us by organists who have had an opportunity to play the instrument. Significantly, one of the most highly regarded tracker pipe organ builders, Charles Fisk, studied with The Holtkamp Organ Company.
2. The Organ Committee has not heard a tracker organ built by Holtkamp. Only one exists in this area, in New Brighton, but it represents one of Holtkamp's first efforts in building a tracker organ and, therefore, was not thought to be a good example. Holtkamp's recently finished tracker organ in Rochester, New York is probably the most appropriate instrument for comparison, as it is similar in design and scale to the organ proposed for St. Martin's. Because we have no travel funds available to us, we have not heard this organ.
3. Pipe organs are, ultimately, works of art made by creative individuals. Like other musical instruments, they are not technically perfect machines, but hand-made objects subject to changes in humidity and temperature. (In view of the many variables involved in their production and operation, it is a tribute to the craftsmanship of centuries of builders that historically pipe organs have had long lives.) The Organ Committee found that pipe organ warranties average between two and five years. Anything longer than that appears to be unrealistic. Regarding the Holtkamp proposal for St. Martin's, the Committee did not ask for full details of the warranty during our brief meeting with the builder. We believe that the guarantee will be comprehensive in the final contract. Most importantly, the reputation of The Holtkamp Organ Company is, in the final analysis, our best guarantee.
4. A firm bid on any pipe organ builder's proposal cannot be submitted until the builder has drawn up final, detailed plans for the instrument. No pipe organ builder will prepare final drawings until a commissioned agreement is confirmed, because

these drawings require a great deal of time to determine measurements and structural details.

5. To the best of our knowledge, there are no dirt clogging problems with pipe organs because wood casework protects the pipes from dust. Holtkamp has proposed some casework for the St. Martin's organ, contrary to the assumption in Dr. Lindberg's letter.

6. We agree that Ed Sovik should give his written approval of the organ builder proposed and we shall request such a letter when we are closer to making a final selection. It should be noted that Holtkamp and Sovik have worked cooperatively on projects in the past. They discussed in some detail the St. Martin's organ before meeting with the Organ Committee and Sovik came out to the church with Holtkamp to explain the proposal to us. We are confident that Sovik will approve our selection of Holtkamp.

7. The Organ Committee believes that a pipe organ normally is replaced because there is something wrong with the instrument. Because a pipe organ is carefully balanced, often with floating action, dismantling and moving may seriously damage it. In addition, a used pipe organ probably would require extensive readjustment and re-voicing to meet the difficult acoustical needs of St. Martin's. A new instrument, specially-designed for our building and musical program, appears to be the most practical alternative.

8. The Organ Committee would not feel comfortable submitting a recommendation for an organ that would be less than \$60,000. Such an instrument, we believe, would be inadequate for St. Martin's. Holtkamp's bid is less than several of the other estimates quoted to us. Given the long life of a pipe organ, we believe it is entirely reasonable. After talking with other churches, who were unanimous in their statements that members of their own congregations came forward without difficulty to support their pipe organ projects, we are confident that the additional \$15,000-25,000 needed for our pipe organ can be raised.

The Organ Committee's selection of The Holtkamp Organ Company for St. Martin's was based on a combination of practical and aesthetic factors. We actually would prefer to commission a pipe organ from Charles Fisk, an innovative and highly revered builder whose latest work at the House of Hope Presbyterian Church in St. Paul is a masterpiece. The Committee, however, did not choose Fisk for two reasons: 1) Fisk could not ~~begin work on~~ an organ for St. Martin's before four years because he has several large commissions, among them Harvard and Berkeley, in the immediate future; 2) Fisk stated that he could not work around the window in the balcony and would have to cover the back wall of the space. *complete*

UNITED ELECTRIC CORPORATION

1011 WASHINGTON AVE. SO.
MINNEAPOLIS, MINNESOTA 55415

December 11, 1985

GORDON C. BLAIR
VICE PRESIDENT

Monte Mason
4542 Blaisdell
Minneapolis, MN 55409

Dear Monte:

I really appreciate your willingness to serve on the Organ Committee at St. Martin's. As you can see from the list of people serving on this committee many were very much involved in the remodeling of the church several years ago. I really look upon this next task as putting the "frosting on the cake" in that we are not only very much in need of a new organ but music is a vital portion of our worship service. I am personally very inspired when I hear a dynamic organ being played during a worship service.

I would like to have our first meeting on Tuesday, January 21st at 4:30 P.M. in the lounge of St. Martin's. At that time we can discuss the procedures for picking the new kind of organ for St. Martin's and determining how we will go about raising the money. We might want to split up the task in two portions - one involving a committee to select the organ and the other involving a committee to raise the money.

We can also determine the best time for future meetings. Possibly most might prefer breakfast meetings.

For your information the following people have agreed to serve on this committee with you:

Bob McCrea
Pat McGill
Jeanne Andersen
Paul Pesek
Willie Wakefield
Ben Jaffray
Mary Bowman

Yours Truly,



Gordon Blair

LYNN A. DOBSON

PIPE ORGAN BUILDER

LAKE CITY, IOWA U. S. A.
51449

P. O. BOX 25 -- TEL. 712-464-8065
200 NORTH ILLINOIS STREET

June 4, 1986

Monty Mason
St. Martins By The Lake
2801 Westwood Rd.
Minnetonka, Minnesota 55361

Dear Monty,

Enclosed are specifications for an organ for St. Martins By the Lake. As we talked about on the phone this is not a typical design but I think that this is going to be very flexible. It will especially have many features which will work well in a very small and acoustically dry room. Since we did talk about all of this I will not spend a lot of time writing an explanation of the design.

If there are questions I can help with please do get in touch at your convenience. This project presents a lot of problems but the solutions which are starting to emerge are very interesting and I certainly would like to do the organ.

Sincerely,



Lynn A. Dobson

LAD/sjw

enc.

PROPOSED SPECIFICATIONS
FOR AN ORGAN FOR
ST. MARTIN'S BY THE LAKE

GREAT

16' Bourdon
8' Prestant
8' Chimney Flute
4' Octave
[2' Fifteenth - (Double Draw)
IV Mixture
V Cornet F18 - C49
8' Trumpet

SWELL

8' Gedackt
8' Salicional
8' Celeste TC
4' Traversflöte
2' Gemshorn
1 1/3' Gemsquinte
8' Oboe

PEDAL

16' Subbass 44 pipes
16' Basson 44 pipes
Pedal 8' Coupler (these couplers allow both stops to
be played either at 16' pitch or at
Pedal 16' Coupler 8' pitch or at both pitches).

16 Stops
23 Ranks

Couplers

Great To Pedal
Swell to Pedal
Swell to Great

58 note Manual compass
32 note Pedal compass

Mechanical key action
Mechanical stop action *free*
Free standing solid ~~case~~ casework.
Includes bench and adjusting blocks
Music light
Pedal light

COST \$147,000.00

Includes shipping, installation and voicing.

As an option we can add two ventill pedals which will bring on combinations of stops and a general cancel pedal which will cancel all stops. The cost for this option would be \$3,000.00.

THE ORGAN COMPANY

J.F. NORDLIE COMPANY

Organ Builders

504 Charlotte Avenue - Sioux Falls, South Dakota 57103 - (605) 335-3336



Mr. Monte Mason, Organist & Choirmaster
St. Martin's-by-the-Lake
2801 Westwood Road
Minnetonka Beach, MN 55361

Dear Monte:

June 6th, 1986

As promised, I informed John of your call on Wednesday last and shared your several concerns about the stoplist with him. Having visited St. Martin's, we are now ready to discuss an organ solution for the obvious limitations of the designated space.

You no doubt realize the two previous stoplists (February 18/March 18--of this year) were very wide of the mark. With both specifications, I included a note of caution about the "conjectural" nature of those stoplists. We know that neither idea is even thinkable, given the proportions and cubic volume of the Church. So, this letter is a reiteration of the ideas we talked about last week.

I am sure you have already directed the organ committee's attention to Hymnal Studies Four, "Organ Planning: Asking the right questions", by John Fesperman. This most helpful booklet outlines some crucial concerns about an organ vis-a-vis its environment. In particular, pages 34ff are worth reviewing.

How big an organ and how much space is needed?

Relation to building

The size of an organ, both architecturally and tonally, must be carefully matched to the space in which it is seen and heard. It should be in scale with its surroundings in sound and appearance; this applies as much to the scaling and voicing of the pipes as it does to their number. ...Both acoustics and cubic volume are critical.

Optimum musical size

When well designed, they [small organs] need not lack for volume and a great deal of excellent music exists for such instruments. If space or funds are limited, this does not preclude music-making of a very high order. It is far better to have a small organ in a small room than to force a larger one into an inhospitable space. ...Any good small organ can certainly support congregational singing since volume is unrelated to size. In the hands of a skilled player, variety of sound belies the size of a modest instrument.

Proportion and pretension

The temptation to pretension can be great when a new organ is contemplated, and good liturgy is compromised by pretentiousness in music, and in other areas. ...The important pitfall to avoid is redundancy within the organ's musical resources which are reflected in the size and proportion of the case.

These few paragraphs summarize the problems and potential solutions for St. Martin's worship space. Lack of floor area, limited ceiling height, and the various structural impediments (low overhead beams, etc.) preclude an organ of "typical" proportions. Likewise, the scale and integral elements of the building's design obviate an organ of intimate size--both in scaling and number of ranks/pipes. It is an injustice to the architectural integrity of the room to suggest otherwise.

page two

Being a liturgical musician myself, I understand your desire to have "more" in the way of expressive devices and interesting tonal colors; and yet I am not convinced that these are more desirable than a richly diverse plenum, especially in a smaller room. No doubt, a large organ containing many imitative foundation stops at 8' and 4' pitch could be built. But, would it meet the honest musical needs of good liturgy? or would it suit the room visually? (The latter is at least an equal concern in such an historic structure.) Our concern is exactly that which Fesperman voices so well: avoiding the temptation of pretentiousness and respecting the integrity of the space in which the new organ will be placed.

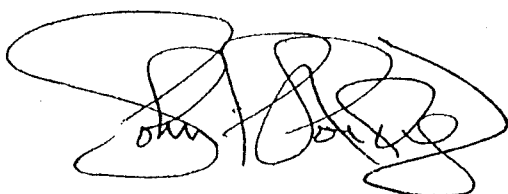
What follows is a proposal which is based upon our first-hand survey of the space, acoustics and architectural details of St. Martin's. We have purposely not included a formal sketch since the visual aspect of the case is directly related to the contents within it. Should there be disagreement about the stoplist, it would be a waste of our time and your money for us to proceed with such drawings. Rather, it would be expeditious to arrive at the stoplist prior to the making of formal drawings.

You realize, I am sure, that our position as conscientious builders warrants as much respect as the handsome and well-crafted structure which houses St. Martin's parish liturgies. I cannot say it more strongly: in our estimation, the elegant and intimate proportions of the Church simply will not support a larger Gallery Organ than that which we propose, either tonally or visually. Nor do we consider it wise to encumber the Chancel Organ with electric actions, thereby rendering it largely immoveable.

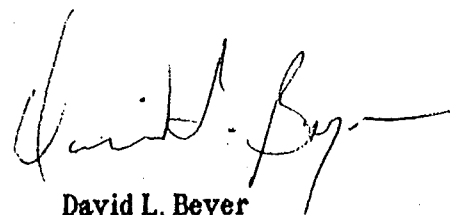
The idea of two independent organs stems from our chat with Fr. Bussey about the musical requirements of the Parish. For those times when choir or instrumentalists perform at the front of the church, a small continuo organ is ideal. Scaling and voicing the Chancel Organ to be compatible with the Gallery Organ increases the usefulness of the former, particularly for ensemble organ literature. Please review the two accompanying organ specifications carefully. I think you will find the inherent traits refreshingly out of the ordinary, yet quite compatible with today's Anglican worship practices.

We are eager to meet with you and the Organ Committee and to present our complete proposals. Following discussions, we can produce appropriately detailed drawings for your review and responses. Meantime, all good wishes for the ongoing project.

Cordially yours,
J. F. NORDLIE COMPANY



John Nordlie



David L. Beyer

JFN/dlb
enclosure
cc: Fr. Lawrence Bussey

Proposed Organ Specifications for
St. Martin's-by-the-Lake Episcopal Church
 Minnetonka Beach, MN

The Gallery Organ

GREAT 56 notes (C1-g56)	
8' Open Diapason Fs7	30 facade pipes of 80% polished Tin; 6 open wood pipes at the sides of the case
[the following stops are expressive, contained in a louvered, double-walled Swell enclosure]	
8' Transverse Flute	56 metal pipes of 20% Tin; C1-B12 Stopt Bass
8' Dulciana c13	44 metal pipes 50% Tin; C1-B12 from Transverse Flute
4' Principal	56 metal pipes of 50% planed Tin
2-2/3' Twelfth	56 metal pipes of 20% Tin
2' Fifteenth	56 metal pipes of 50% planed Tin
1-3/5' Seventeenth	56 metal pipes of 20% Tin
1-1/3' Fourniture III	168 metal pipes of 50% planed Tin
8' Trumpet	56 reeds of Brass tongues and shallots with resonators of 50% Tin

Choir/Great coupler

CHOIR 56 notes (C1-g56) [an independent elevated windchest within the Swell enclosure]	
8' Stopt Diapason	56 wood pipes of Western Red Cedar
4' Chimney Flute	56 metal pipes of 20% Tin
2' Gemshorn	56 metal pipes of 20% Tin
III Mounted Cornet c25-d51	81 metal pipes of 20% Tin (wide-scale)
16' Regal	56 metal reeds of 50% Tin
Carillon c13-d51	39 bells

PEDAL 30 notes (C1-f30)	
16' Sub Bass	30 wood pipes of Western Red Cedar
8' Open Bass	30 notes from Great Open Diapason
8' Stopt Bass	12 wood pipes + 24 notes from Sub Bass
4' Principal Bass	30 notes from Great Principal
8' Trumpet Bass	30 notes from Great Trumpet

Great/Pedal and Choir/Pedal couplers
 Tremulant to entire organ

Detached console with mechanical key action, balanced expression pedal, solid-state electro-mechanical stop and combination actions; casework of White Pine, stained to match interior; keydesk of select rare woods.

The Chancel Organ (56 notes + detachable 27 note pull-down Pedalboard)

8' Stopt Diapason	56 wood pipes of Western Red Cedar
4' Spire Flute	56 metal pipes of 50% Tin; C1-B12 Stopt Bass
2' Fifteenth	56 metal pipes of 80% polished Tin facade
1-1/3' Nineteenth	56 metal pipes of 50% Tin

Self-contained winding system; movable carved and molded White Pine cabinet with panelled cabinet doors; keydesk of select rare woods controlling mechanical key and stop actions.

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GORDON C. BLAIR
SENIOR VICE PRESIDENT

July 1, 1986

MEMO TO: Jeanne Andersen Larry Bussey
 Paul Pesek Mary Bowman
 Willie Wakefield Monte Mason
 Peg Swanson Ed Eilertsen

FROM: Gordon C. Blair

I would like to bring you up-to-date concerning the organ at St. Martin's. For those who were not able to make the trip to Sioux Falls I believe that all who did go would agree that it was a very successful trip. We had the opportunity of spending considerable time with Nordlie - visiting his factory and visiting a number of churches in which he had installed organs.

We now have two preliminary proposals from the two builders that represent the organs that we have heard. I say that it is preliminary in that we still have to visit with them in order to allow them to give us accurate pricing.

For those of you who do not have a copy of the first committee's reporting, I have attached this for your convenience.

Over the past several years, including our own contribution, St. Martin's has interviewed a total of nine organ builders.

I believe our next step is to establish a meeting in which the committee summarizes our current position and determines how we are going to move forward. However, prior to doing this we are going to have to make a determination about the memorial window that is in the choir loft. It's my understanding that the builders that we have talked to feel that the best placement of an organ would be in the rear of the choir loft, and the integrity of their instruments would be lost if the pipes did not line up on the back wall allowing them to project their sound directly into the church cavity. It's also my understanding that to alter this approach would compromise the sound. In that we are dealing with an acoustically unsound building we are going to have to do everything possible to allow the pipes to project in the best possible manner.

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GORDON C. BLAIR
SENIOR VICE PRESIDENT

Organ Committee

Page 2

July 1, 1986

I met with Ed Tuesday, July 1st and informed him that if the pipes were placed correctly it would cover the memorial window that now exists. The only alternative would be to light the window so that it could be seen from the outside or place it in another position within the church. He informed me that he is going to meet with Marilyn Kingman to make a determination as to where, if possible, this window can be replaced.

Until a decision has been made on the window I will not plan to call a meeting in that, to the best of my knowledge, Ed's decision is going to be vital to our moving forward.

Should any person on the committee not agree with this procedure, please call me either at home or at my office so that we can talk it over.

Yours Truly,



Gordon C. Blair

GCB/cjr

Enclosures

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GORDON C. BLAIR
SENIOR VICE PRESIDENT

August 1, 1986

MEMO TO: Jeanne Andersen Larry Bussey
 Paul Pesek Mary Bowman
 Willie Wakefield Monte Mason
 Peg Swanson Ed Eilertsen

FROM: Gordon C. Blair

Possibly you are all aware of the fact that we are going to be receiving a memorial gift towards St. Martin's organ that should bring our total accrual to somewhere around \$75,000. As I indicated in my last note on this subject, considering the previous committee's contribution we have interviewed a total of 9 organ builders. I feel that the current general consensus is that we narrow it down to 2 builders - Lynn Dobson of Lake City, Iowa and J. F. Nordlie of Sioux Falls, South Dakota. They are both builders of good reputation, have built organs that we have heard, and are reasonably close so that we can expect their personal attention.

Monte Mason has arranged for Nordlie to meet with us at the church at 4:30 P.M. on September 9th and Dobson to meet with us September 16th at 4:30 P.M. At that time they will make a formal presentation to us.

Following our meeting with Dobson we will set a date to make a decision between the two. Conceivably we can do it following the meeting with Dobson should the committee desire.

It appears that our new organ will play an instrumental part in our forthcoming 100th anniversary celebration and so it's going to be imperative that we move ahead with a selection.

Please put these dates on your calender.

Yours Truly,



Gordon Blair

DATE: August 13, 1986
TO: Gordon Blair
FROM: Jeanne Andersen
SUBJECT: Organ Committee

Since I will not be available for the final meetings with the organ builders in September, I'd like to give you my opinion, and my vote, at this time.

As you know, I took notes on all the organs we visited. After reviewing these notes, I put together a comparison (attached) between the Dobson and Nordlie instruments. In view of this comparison, my choice has to be Dobson.

I'll be interested to find out, when I return, what the two builders had to say, and which one was chosen. I hope someone will be taking some notes to share.

✓ cc: Monte Mason

MUSICAL QUALITY

Dobson's organs reflect the needs of the individual organist and church; that's probably why we liked one less than the other. His versatility is shown by the different styles of the organs we heard. I was pleased with the consistently good tonal quality of his pipes. I have more confidence in his flexibility, sensitivity, and adaptability to various liturgical styles than I have in Nordlie's.

Nordlie's organs were all North European in musical style. This is probably suitable for Lutheran liturgy (and they were all Lutheran), but it would not work in St. Martins, and I wonder if he is capable of building an organ that is suitable for Anglican liturgy.

ARCHITECTURE

Dobson's organs look like part of the room: same lines, same colors, and he picks up themes from the design of the room. They never look out of place.

Every Nordlie organ we've seen looks the same: contemporary styling, light wood, usually a two-part instrument. They don't necessarily match, or even complement, the room. His proposal for St. Martin's, I understand, calls for light wood, with a console of assorted 'exotic' woods. In my opinion, we don't need exotics; we need a plain wood that will match the wood in our church.

CABINETWORK

Dobson's cabinetwork is excellent, with a fine finish. It's the kind of furniture I'd like to have in my home.

Nordlie's cabinetwork is second rate, with butt ends of planks in view, and the finish is mediocre. He remarked that his finishing had been criticized by some German visitors, but he was not disturbed because he felt his finishing was as good as anyone else's. That's not a philosophy I'd accept in a craftsman I'd hire to work for me!

MISCELLANEOUS

Innovation. One of Nordlie's organs used sliding stop levers instead of pulls to reduce noise. He is also using metal tongues in his keys to increase their life in the humid climate of South Dakota. These could both be very good; I don't know enough about the mechanical aspects to be able to judge.

Playability. Monte has remarked that Nordlie organs are generally harder to play; also, one had an irregular touch.

Sound/Voicing. One Nordlie organ was not able to fill the church, even without the curtain walls open. He said he had built it from blueprints, before the church was completed; but shouldn't he have asked about the sound absorbency of the materials that would be used in the walls, and considered the additional space he would have to fill when the curtain walls were open? Another was insufficient because it was unfinished, as the church had run out of money. He planned to add the rest as soon as they could afford it.

Most Nordlie organs are in rooms that offer little challenge where acoustics are concerned. Even so, that challenge was not always met. There were dead spots where the sound was somewhat muffled, and there was a clear difference in sound between the area directly in front of the organ and an area to the side. Dobson did not seem to share that problem; I suspect he knows more about acoustics.

Maintenance. One of Nordlie's organs was in a very bad state of repair, which may or may not be his fault. He does the maintenance and repair on his instruments, but he may not have been notified, and perhaps he does not visit at regular intervals to check its condition. In another case, the strings were in need of adjustment. Both of Dobson's were in good repair and properly tuned.

Experience. Nordlie has built about 14 organs; Dobson has built about 140.

Nordlie has only one organ under construction at this time, and that one is a small house organ. Where are his customers? That, of course, is why he could undertake an organ for St. Martins immediately, while Dobson has to finish current work first.

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GORDON C. BLAIR
SENIOR VICE PRESIDENT

November 12, 1986

MEMO TO: Ed Eilertsen
Marnie Hensel
Monte Mason
Paul Pesek
Jon Tuttle
Willie Wakefield

FROM: Gordon Blair

Attached you will find the contract which I have just received covering our purchase of an organ from the J. F. Nordlie Company in addition to our quotation from them listing three proposals for an organ on page 1 and alternates to that proposal on page 2. Prior to Ed Eilertsen and the Senior Warden signing the contract we are going to want to have it reviewed by a lawyer to see if there should be any stipulations added or subtracted from this contract in order to protect the church's interests.

By copy of this to Jon Tuttle; I would appreciate your having this reviewed by a lawyer who is familiar with this type of contract so that we can have his council on this subject. I'm not sure if you personally get involved with this type of law. Obviously the church is ready to pay for this type of service. I would like you to let me know if you will be able to do this. You can call me at my office at 338-1915 should there be a problem.

In addition, should this contract be signed in November, it's anticipated that completion of the organ would be done in one year with incremental payments totalling \$170,730 to be paid over that year. Obviously this means that we are going to have to get some kind of a signed pledge from Mrs. Lyman indicating to us when we can expect her contribution. We would also need this from Mrs. Krogness covering the carillons.

Also, the contract is based upon their enclosed quotation using the #1 proposal for a base cost of \$149,850 with the adders on page 2 consisting of the combination action at \$5,280 and the carillons at \$15,600 for a total of \$170,730.

149,850
5,280
15,600
170,730

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GORDON C. BLAIR
SENIOR VICE PRESIDENT

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It has not been determined if we want the detached console at \$6,600 in that there is some question on it taking up too much space in the balcony which would prohibit it from being used for weddings, etc. We have a limited amount of time to make this decision.

We currently have raised or have commitments for the following amounts:

Organ money invested by our Foundation	²¹ \$ 23,000
Gift from the Women of St. Martins	\$ 5,000
General Memorial Gift Memorial from	\$ 500
Mrs. Helen Lyman <i>Lockensiel</i>	\$ 75,000
Memorial for carillons from Mrs. Charles Krogness	\$ 16,500
TOTAL	<u>\$120,000</u>
Balance to be raised	\$ 50,730

I'm sending a copy of this to Monte Mason so that you can review the organ specifications and be prepared to let us know if we are 100% sure that this is the way we want to go prior to signing the contract.

In that Ed is coordinating the gifts from Mrs. Lyman and and Mrs. Krogness, I think you should proceed to make sure that these gifts are safe and in our pockets prior to the contract being signed..

It's my understanding that the gift from Mrs. Lyman will be coming in over a period of two years and we have the additional \$50,730 to raise. I don't feel the contract should be signed until we have arranged the financing which I assume will be a first mortgage of the church.

In that I will be out of town most of next week I would like to set up a meeting for all receiving this memo to meet at

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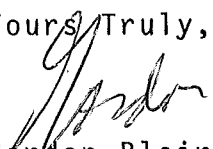
GORDON C. BLAIR
SENIOR VICE PRESIDENT

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the church on December 2nd at 5:00 P.M. in order to bring all the loose ends together. Please let me know by calling me at home or at my office right away if this is an inconvient date.

Yours Truly,


Gordon Blair
Office: 338-1915
Home: 471-8302

GB/ck

Enclosure

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GORDON C. BLAIR
SENIOR VICE PRESIDENT

June 1, 1987

MEMO TO: Jeanne Andersen Mary Bowman
 Paul Pesek Monte Mason
 Willie Wakefield Ed Eilertsen
 Peg Swanson Tom Creed

FROM: Gordon Blair

I have asked John Nordlie to keep us up-to-date as to the progress of the organ. Attached you'll find his first report. As I receive them I'll pass them on to you.

Currently we have received a total of \$148,996 in pledges and gifts towards the organ. The total organ cost was \$176,730 leaving us a balance of \$27,734 to raise.



Gordon Blair

GB/ck

Enclosures