

**Pipe Organ at Trinity Lutheran Church  
1904 Winnebago St.  
Madison, Wisconsin**

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**Document prepared by Arlyn Fuerst, Organist at Trinity Lutheran Church,  
1964-2007**

# HISTORY OF THE ORGAN IN TRINITY LUTHERAN CHURCH

## THE ORIGINAL ORGAN prepared by Gayle Monette

### Schantz, 1961

<b>GREAT: 6 stops, 9 ranks, 549 pipes</b>			<b>PEDAL: 15 stops, 5 ranks. 232 pipes</b>	
1. Principal	8'	61	25. Principal	16' 12 #1
2. Hohlflöte	8'	61	26. Subbass	16' 32
3. Octave	4'	61	27. Violone	16' 12 #8
4. Twelfth	2 2/3'	61	28. Rohrbourdon	16' 12 #7
5. Fifteenth	2'	61	29. Octave	8' 32
6. Scharf	IV	244	30. Bass Flute	8' 12 #26
Great 16'			31. Cello	8' - #8
Great Unison Off			32. Rohrflöte	8' - #7
Great 4'			33. Quint	5 1/3' 7 #29
Tremulant			34. Choral Bass	4' 5 #29
			35. Rohrflöte	4' - #7
<b>SWELL: 10 stops, 12 ranks, 823 pipes</b>			36. Rauschquinte	III 96
7. Rohrflöte	8'	73	37. ContreTrompette	16' 12 #14
8. Viole	8'	73	38. Trompette	8' - #14
9. Viole Celeste	8'	68	39. Clairon	8' #14
10. Principal	4'	73		
11. Zauberflöte	4'	73	<b>COUPLERS:</b>	
12. Waldfloete	2'	61	Great to Pedal	8
13. Plein Jeu	IV	244	Great to Pedal	4
14. Trompette	8'	73	Swell to Pedal	8
15. Hautbois	8'	73	Swell to Pedal	4
16. Clarion	4'	- #14	Choir to Pedal	8
Swell 16'			Choir to Pedal	4
Swell Unison Off			Swell to Great	16
Swell 4'			Swell to Great	8
Tremulant			Swell to Great	4
			Choir to Great	16
<b>CHOIR: 8 stops, 8 ranks, 476 pipes</b>			Choir to Great	8
17. Gedeckt	8'	61	Choir to Great	4
18. Dolkan	8'	61	Swell to Choir	16
19. Unda Maris C	8'	49	Swell to Choir	8
20. Koppelflöte	4'	61	Swell to Choir	4
21. Rohrnat	2 2/3'	61	Great to Choir	8
22. Spitz Principal	2'	61	Choir to Swell	8
23. Tierce	1 3/5'	61		
24. Clarinet	8'	61	<b>Stops 39</b>	
Choir 16'			<b>Ranks 34</b>	
Choir Unison Off			<b>Pipes 2068</b>	
Choir 4'				
Tremulant				
Chimes				

## ALTERATIONS BY 1986

By 1986 the following changes had been made to the specification:

### **GREAT: 7 stops, 14 ranks, 726 pipes**

1. Principal	8'	61	
2. Hohlflöte	8'	61	
3. Octave	4'	61	
4. Rohrgedeckt	4'	61	old Ch Rohrnazat
5. Blockflöte	2'	61	old Ch SpitzPrinc. 2'
6. Scharf	IV	244	new pipes
7. Grand Cornet	V	194	old Scharf
Great Unison Off			
Great 4			
Tremulant			

### **SWELL: 14 stops, 12 ranks, 775 pipes**

8. Rohrbourdon	16'	12	#9
9. Rohrflöte	8'	61	
10. Viole	8'	61	
11. Viole Celeste	8'	56	
12. Principal	4'	61	
13. Fugara	4'	12	#10
14. Nachthorn	4'	61	old Zauberfloete revised
15. Nazard	2 2/3'	61	from Sw PleinJeu
16. Waldflöte	2'	61	
17. Plein Jeu	III	183	formerly IV with 244 pipes
18. Fagott	16'	61	new
19. Trompette	8'	61	new
20. Fagott	8'	12	#18
21. Fagott	4'	12	#18
Tremulant			

### **CHOIR: 8 stops, 10 ranks, 598 pipes**

22. Gedeckt	8'	61	
23. Koppelflöte	4'	61	
24. Nasat	2 2/3'	61	old Gt 12 <sup>th</sup>
25. Principal	2'	61	new
26. Terz	1 3/5'	49	
27. Quinte	1 1/3'	61	new
28. Zimbel	III	183	new
29. Krummhorn	8'	61	new
Choir 16			
Choir Unison Off			
Choir 4			
Tremulant			
Chimes			

### **PEDAL: 15 stops, 6 ranks. 228 pipes**

30. Principal	16'	12	#1
31. Subbass	16'	32	
32. Rohrbourdon	16'	12	#9
33. Octave	8'	32	
34. Bass Flute	8'	12	#31
35. Rohrflöte	8'	-	#9
36. Quint	5 1/3'	7	#33
37. Choral Bass	4'	5	#33
38. Rohrflöte	4'	-	#9
39. Nachthorn	2'	32	scrap pipes
40. Rauschquinte	III	96	
41. Fagott	16'	-	#18
42. Trompette	8'	-	#19
43. Fagott	8'	-	#18
44. Fagott	4'	-	#18

Zimbelstern soft & loud (built by Hammes-Fox)

### **44 Stops**

### **42 Ranks**

### **2327 Pipes**

INTERMANUAL COUPLERS: same as original

### **ELECTRICAL**

SSL duplexing system replaced all gang switches controlling Swell and Pedal stops in the Swell chamber.

**The pressures** of the organ were lowered throughout to 62 mm for all manual divisions and to 70 mm for the Pedal, and 60 mm for bass of Fagott & Rohrbourdon.

All flue stops were **revoiced to open-toe style** in most instances, and nicking was removed as much as possible throughout.

**All reeds new** from Carl Giesecke;

**Zimbel III** from A.Laukhuff;

**Choir Principal 2'** and **Quinte 1 1/3'** from England, maker unknown,

**Great Scharf IV** from J. Stinkens.

**Sw. & Ch. Chambers** were insulated with 1" blue styrofoam panels and covered with 3/4" plywood.

**THE MAJOR REBUILD OF 1997–98**  
**REVISED SPECIFICATION**

**GREAT: 8 stops, 15 ranks, 755 pipes**

1. Principal	16'	29	old Gt Pr. Treble, + #10
2. Principal	8'	61	new
3. Hohlflöte	8'	61	
4. Octave	4'	61	
5. Rohrgedackt	4'	61	
6. Blockflöte	2'	61	
7. Mixture	IV	244	
8. Grand Cornet	V	177	
9. Trumpet	8'		prepared
Tremulant			

**SWELL: 14 stops, 12 ranks, 775 pipes**

10. Rohrbordon	16'	12	#11
11. Rohrflöte	8'	61	
12. Virole	8'	61	
13. Virole Celeste	8'	56	
14. Principal	4'	61	
15. Fugara	4'	12	#12
16. Nachthorn	4'	61	
17. Nazard	2 2/3'	61	
18. Waldflöte	2'	61	
19. Plein Jeu	III	183	
20. Fagott	16'	61	
21. Trompette	8'	61	
22. Fagott	8'	12	#20
23. Fagott	4'	12	#20
Tremulant			

**CHOIR: 11 stops, 13 ranks, 769 pipes**

24. Gemshorn	8'	61	new
25. Gemshorn Celeste	8'	49	new
26. Gedackt	8'	61	
27. Principal	4'	61	new
28. Koppelflöte	4'	61	
29. Nasat	2 2/3'	61	
30. Octave	2'	61	
31. Terz	1 3/5'	49	
32. Quinte	1 1/3'	61	
33. Zimbel	III	183	
34. Krummhorn	8'	61	
Tremulant			
Chimes			

**PEDAL: 14 stops, 7 ranks, 248 pipes**

35. Principal	16'	32	old Gt Pr 8'
36. Subbass	16'	32	
37. Rohrbourdon	16'	-	#11
38. Octave	8'	32	
39. Bass Flute	8'	12	#36
40. Rohrflöte	8'	-	#11
41. Choral Bass	4'	12	#38
42. Rohrflöte	4'	-	#11
43. Nachthorn	2'	32	
44. Rauschpfeife	III	96	
45. Posaune	16'		prepared
46. Fagott	16'	-	#20
47. Trompette	8'	-	#21
48. Fagott	8'	-	#20
49. Fagott	8'	-	#20

Zimbelstern p & f

Pedal to Great coupler added

Great/Choir Transfer added

**Stops 47**

**Ranks 47**

**Pipes 2544**

2 stops prepared in console

**ELECTRICAL**

A new Solid State Logic, Ltd. coupling and duplex system replaced all gang switches for stops and couplers.

The console electropneumatic drawstop and tablet motors were replaced with Harris components, and the combination action was replaced with a Solid State Logic, Ltd. 8-level system.

**WIND SYSTEM—**

The blower and motor shafts were aligned, all reservoirs were releathered, and a main plenum constructed from old wooden bourdon pipes to distribute the wind to the center Pedal and the Great.

**STRUCTURAL CHANGES—**

The outside corners of the Swell and Choir chambers, and the wall behind the Great were completely sealed and insulated. This work was done by church people.

The Great and Pedal main chests were turned end for end and raised four feet, now resting on oak lintels supported by four posts. The Pedal Subbass and reservoir were moved from the choir chamber to the wall in back of the Great. The Great and Pedal main chests were separated to permit a passage board between them.

A new toe board and chest for the 8' Principal were installed at the front of the Great.

A new 3-stop chest was added to the Choir, standing where the Subbass was formerly located.

### **ACOUSTIC TREATMENT**

The walls of the balcony were lined with material taken from oak pews held in storage from earlier alterations in seating. The front of the Great area under the chest was paneled with the same material, and the framing around the Great display pipes and the Swell and Choir shutters was fashioned from the same material. At the suggestion of Mr. Monette the old shaped pew seats were used as is, set vertically and overlapped, to provide textured, non-parallel reflecting surfaces under the Great chest and on the end walls of the balcony. The areas below the Swell and Choir shutters and the ceiling under the Great chest overhang were made from bevelled panels. All woodwork is at least 3/4' thick. Open wood grilles were made to serve as entry doors to the left and right of the Great area. Most of the paneling and casework was done by the church people.

The pressure of the Pedal Main and Principal chests was increased to 80 mm.

The treble of the old 8' Principal was shifted via channeling to sound only at the 16' pitch and, coupled with a softer 16' stop, is available as a separate Great stop.

### **GENERAL—**

The choir was increased by three stops: Gemshorn 8, Gemshorn Celeste 8, and Principal 4. Chest and pipes, and the Great Principal 8' pipes, from P & S Organ Supply, Ltd (J W Walker & Sons, England). Great toe board and chest by George Anderson, Chicago.

The present organ has no tonal remnants of the original Schantz. All Schantz pipes have been

extensively modified, and many new pipes added. All original wind pressures have been changed, and the layout of the center area of the organ has been radially altered.

All revisions have been under the supervision of L. G. Monette, and the work done at various times by Monette Organ Company and Monette & Sons Organs, assisted by Paul Snyder of Snyder Organ Service, and George Anderson of Chicago. —

### **PEOPLE**

The following people took part in the work on the organ at various times—

### **TRINITY LUTHERAN CHURCH**

#### **CONSTRUCTION:**

Arlyn Fuerst, Director of Music  
Michael Fuerst  
John Fabie, Council President  
Jim Svanoe  
Keith Stich  
Clarendon Bradley  
Roger Randall  
Dan Bartel  
Jim Kroneman  
Gordon Erickson  
Keith Rosenau  
John Fontenot  
Melvin Schluter

#### **FINISHING AND PAINTING**

Don Knudtson  
Robert Burmeister  
Roger Clark  
Michael Byrne  
Nolan Johnson

#### **ORGAN BUILDERS**

David Monette  
Jacolia Monette  
James Monette  
Kelly A Monette, Monette & Son Organs  
Laura Monette Zimmerman  
L. Gayle Monette, Monette & Son Organs  
Paul Snyder, Snyder Organ Service  
George Anderson, Chicago

Notes by L. G. Monette

**Final Chapter to Tonal Revisions, July 16, 2004**  
Kelly A. Monette

The following is a brief background for revoicing and relocating the Great Cornet.

Revisions to the Cornet in the Great marks the final chapter in the long re-voicing project that began with tonal revisions made by Gayle Monette in 1985. The recent addition of the Great 8' Principal and 4' Octave made us aware that re-voicing the Mixture and Cornet was necessary for the success of the organ as a whole. We successfully voiced the mixture (144 new pipes from 1985) to match the newly added Principals. The overwhelming success of this project made us aware that the same treatment would be required for the Cornet.

I approached this project with several things in mind. The Cornet has the effect almost of a reed chorus and is French in character, and can be used effectively for solo lines. It is also necessary to blend the Cornet with the plenum sound. Historically, the pipes would be of a larger scale than those of the Principals, and much more loudly voiced. They would require considerable space for their accommodation, and would be placed on a special chest, elevated above the main wind chest. They would then be connected thereto by a series of tubes—one for each note. Since it is our intention to provide a Cornet with great tonal flexibility, we proposed a moderate approach to the tonal and physical revision.

In our first attempt to re-voice the existing cornet, it was our intent to re-scale the pipes in such a way that they would be more flutey in character as to provide a solid solo sound. The scale of these pipes is still considerably smaller than the Principals, which gives them a bright, singing quality of pure tone. In their former orientation,

the pipes were crowded on a toe board, which made tuning them a great challenge

We are confident that the infusion of a newly acquired set of pipes, which are of a larger scale, will give the cornet the boost in sound and quality of tone that is desired to make this stop more versatile, and yet remain the antithesis in every respect of the loud and harsh stop of the old masters. Furthermore, the pipes were mounted on special toe boards, which are elevated from the main chest, This allows the pipes to be more appropriately spaced, and provide easier access for tuning. It allows each note to be securely connected to its corresponding wind source on the chest. This eliminated all former problems, which prohibited this stop from being a success.

Monette Organ Service performed the following work to re-scale and mount the Great Cornet:

- Fabricated new toe boards and rack boards for Cornet.
- Fabricated mounting brackets and tubing blocks.
- Pre-voiced new 2' pipes.
- Checked voicing of old pipes
- Replaced bad and damaged treble pipes in top octave.
- Installed tubing to new toe board.
- Replaced all pipes and checked voice new 2'.
- Tuned mixture and Cornet.

*(The project was completed in summer of 2004. The above article was abridged and verb tense changed to reflect completed work from Kelly Monette's original letter of proposal. )*  
*Arlyn Fuerst*

Trinity Lutheran Church, Madison, Wisconsin

Schantz Organ, 1961

Tonal Revision: Monette & Son, 1986

Organ Rebuilt: Monette & Son, 1998

Grand Cornet mounted and rescaled: Monette Organ Service, 2004

**FINAL SPECIFICATION - 2004**

**GREAT: 8 stops, 15 ranks, 755 pipes**

1. Principal	16'	29	old #2
2. Principal	8'	61	new
3. Hohlflöte	8'	61	
4. Octave	4'	61	new
5. Rohrgedackt	4'	61	
6. Octave	2'	61	
7. Mixture	IV	244	
8. Grand Cornet II -V		177	
9. Trumpet	8'		prepared

**SWELL: 14 stops, 12 ranks, 775 pipes**

10. Rohrbordon	16'	12	#11
11. Rohrflöte	8'	61	
12. Virole	8'	61	
13. Virole Celeste	8'	56	
14. Principal	4'	61	
15. Fugara	4'	12	#12
16. Nachthorn	4'	61	
17. Nazard	2 2/3'	61	
18. Waldflöte	2'	61	
19. Plein Jeu	III	183	
20. Fagott	16'	61	
21. Trompette	8'	61	
22. Fagott	8'	12	#20
23. Fagott	4'	12	#20
Tremulant			

**CHOIR: 11 stops, 13 ranks, 769 pipes**

24. Gemshorn	8'	61	new
25. Gemshorn Celeste	8'	49	new
26. Gedackt	8'	61	
27. Principal	4'	61	
28. Koppelflöte	4'	61	
29. Nasat	2 2/3'	61	
30. Blockflöte	2'	61	
31. Terz	1 3/5'	49	
32. Quinte	1 1/3'	61	
33. Zimbel	III	183	
34. Krummhorn	8'	61	
Tremulant			
Chimes			
Zimbelstern p & f			

**Pedal: 14 stops, 7 ranks, 248 pipes**

35. Principal	16'	32	old Gt. Pr. 8'
36. Subbass	16'	32	
37. Rohrbourdon	16'	-	#11
38. Octave	8'	32	
39. Bass Flute	8'	12	#36
40. Rohrflöte	8'	-	#11
41. Choral Bass	4'	12	#38
42. Rohrflöte	4'	-	#11
43. Nachthorn	2'	32	
44. Rauschpfeife	III	96	
45. Posaune	16'	-	prepared
46. Fagott	16'	-	#20
47. Tompette	8'	-	#21
48. Fagott	8'	-	#20
49. Fagott	4'	-	#20

**Stops 47**

**Ranks 47**

**Pipes 2547**

Electropneumatic

Stop Controls: Harris Precision Products

Combination Action and Switching: Solid State

Logic, Ltd.

14 Generals (1-5 thumb, 1-14 toe studes)

5 Swell

5 Great

5 Choir

5 Pedal

8 Levels

Temperament: Young

**New Pipework:**

1986 Giesecke - Sw. & Ped: Trumpette,  
Fagott

Ch: Krumhorn

Laukhuff - Gt: Mixture

Octave 2'

Ch: Zimbel III

1998 P & S Gt.: Principal 8', Octave 4'

Ch: Gemshorn 8'

Gemshorn Celeste 8'

2 stops prepared in console

Pedal to Great coupler added

Great/Choir transfer added

