

Cover feature

**Martin Ott Pipe Organ Company,
Inc., St. Louis, Missouri
Trinity Evangelical Lutheran
Church, Spring, Texas
Opus 68, b. 1991**

From the builder

Trinity Lutheran is a large Missouri Synod Lutheran Church located in Spring, Texas, north of Houston. The area was settled by Germans who brought with them their Lutheran faith and customs. The church, founded in 1874, is still located on its original property. As the church has grown, sanctuaries have been removed and new ones have been built. In 1991, our Opus 68 began as the hope of Melvin Schiwart, the music director at the time. Mr. Schiwart had been to Germany. He wanted a good quality German organ for Trinity Church, and his search led him to our firm. A mechanical action organ with a detached console was designed. Although the organ has German influences, it is an eclectic instrument in style and adapts well to its American environment. In 1994, the 49-rank, 39-stop organ was installed in the previous sanctuary's balcony.

The church membership grew through the 1990s, and the organ continued to be an important part of worship. As plans were made for a new sanctuary, the congregation decided to relocate the organ into the new church. Moving the instrument to the new space enabled the church to keep ties with their past. The organ and the church bell were the only items moved from the old church to the new one. The cost for moving the organ was a small fraction of what a new instrument would cost.

From the very beginning, our firm was invited to participate in the design of the new worship space, specifically the layout of the balcony. We worked with architect John Gabriel, of Gabriel Architects, Inc., and acoustician Scott Riedel, of Scott R. Riedel & Associates, Ltd. The new sanctuary has 44,000 square feet and seats 1,325 parishioners in the nave. Of special concern was how the existing organ could be best incorporated in the new building both visually and acoustically. The music is performed from the "west balcony" opposite the chancel with the altar, pulpit, baptismal font and lectern. Mr. Gabriel designed the large new balcony to accommodate the organ, the choirs, and the orchestral musicians. He was enthusiastic about the organ project and understood the physical and logistic needs. The overall design of the organ remained unchanged. Crown molding was added to give the instrument a stronger visual presence in the new room. We also have added a 32' Bombarde, a 32' Untersatz, and a Zimbelstern with a rotating star.

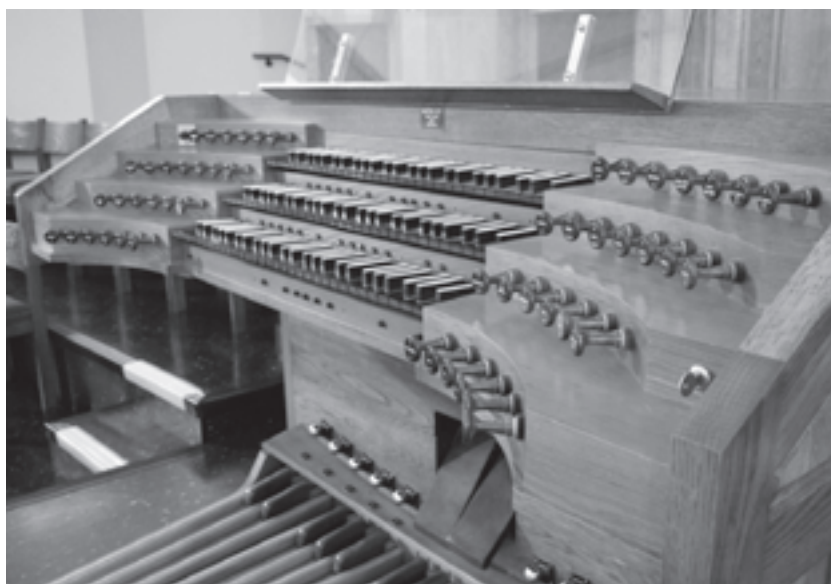
As the instrument was reassembled, we thoroughly cleaned every part. The reed pipes were disassembled and completely cleaned before reassembly.

Trinity Lutheran was very enthusiastic about the project. During the weeks we spent reconstructing the organ and voicing, many parishioners would visit to see the progress. Among these visitors was singer-songwriter Lyle Lovett, born near Trinity Church, who asked us many questions about organ building. Mr. Lovett attended Texas A&M University where he studied journalism and German. He also spent time in Germany for his studies. Through his conversations with me, Mr. Lovett learned that the Ravinia Festival in Chicago owned an Ott portable organ; and at the July 12, 2008 concert at this festival, Mr. Lovett used the organ for several pieces in front of a full capacity audience.

The revoiced and visually altered instrument at Trinity Lutheran Church certainly brings vigor in sight and sound to this new sanctuary. We have many people to thank for their assistance in the project: Senior Pastor Richard Nock, Dr. William Brusick, Mr. Melvin Schiwart, and all of the Trinity Lutheran parishioners who were supportive and



Ott Opus 68, Trinity Evangelical Lutheran Church, Spring, Texas (photo by Matt Holman)



Console (photo by Matt Holman)



Horizontale Trompete (photo by Matt Holman)

helpful. I would like to thank all who worked on Opus 68.

1994: John Albright, Albert Brass, James Fantasia, Jeffery Fantasia, Richard Murphy, Earl Naylor, Martin Ott, Thorsten Ott, Mary Wellborn. On-site help: new choir risers designed by Jack Rimes, built by Gerhardt Pipho and Melvin Schiwart; riser banisters by Rick Davis; pipe shades in organ towers painted by Duane Schiwart.

2008: James Cullen, Bill Dunaway, Marya Fancey, Larry Leed, Aleksandr Leshchenko, Eileen McGuinn, Earl Naylor, Martin Ott, Inna Sholka. On-site help: Paul Jernigan, Shawn Sanders.

—Martin Ott
Martin Ott Pipe Organ Company

From the acoustical consultant

Trinity Lutheran approached Riedel for consultation in architectural acoustics and sound system design services in August 2001. Our goal for acoustic design was to develop a space that supports and enhances the Lutheran liturgy. Important considerations include reverberation period, HVAC noise control, noise control between spaces and from the outdoors, sound projection from the music area, support for musical ensemble and congregation hymn singing, and speech intelligibility.

The completed Trinity Lutheran sanctuary has a reverberation time, during unoccupied conditions, of 3.5 seconds. This generous reverberance provides excellent sound distribution and enhancement of organ and traditional choral tone. It also benefits Lutheran liturgical practices, encourages congregational sung and spoken participation, and gives a strong sense of listener envelopment.

Excellent speech intelligibility is achieved through innovative sound system technologies and careful design practices. Digitally steerable line array speakers provide very clear sound in this reverberant environment with minimal visual intrusion. A digital signal processor automates the system and replaces older multiple component technologies.

While the organ and traditional choir are an integral part of the congregation's worship life, the growing use of contemporary instruments in Trinity Lutheran's music ministry will necessitate a lower reverberation period at times. Treatment options have been presented to facilitate a more contemporary music service, and may be implemented by the client. These treatments include adding modest sound absorbing wall surfaces in select areas of the room.

A flutter echo reflection pattern is audible in the center aisle, resulting from the smooth, curved "barrel vault" ceiling profile favored by the architect. This curve focuses sound energy toward the center aisle of the room, such that the flutter effects are much less noticeable in the congregation seating areas. The overall room shape is cruciform, with organ and choir located at the end of the long axis of the space, in a rear gallery; this facilitates a full and even distribution of musical sound throughout the environment.

We are honored to be part of the Trinity Lutheran Church design team, and we are proud to have assisted in creating an environment that enhances the Ott organ, all in the service of the church.

—Scott Riedel
Scott R. Riedel & Associates, Ltd.

From the minister of music

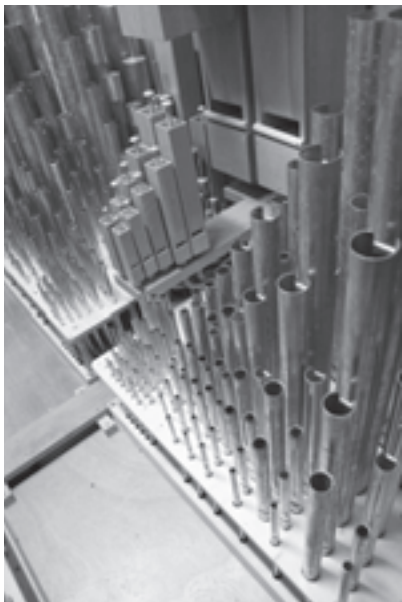
In May 2007, I was blessed to receive a call from Trinity Lutheran Church in Spring, Texas. One month later, after serving as minister of music for fifteen years at Grace Lutheran in St. Petersburg, Florida, I accepted the call to Trinity. Like Grace, Trinity is a benchmark church in the community that puts a high value on the role of music in quality worship. Throughout the northwest Houston area, Trinity is known for its particular strength in traditional, liturgical worship. To this end, an instrument was sought that would be capable of leading



Construction of choir risers with channels for the tracker actions (photo by Martin Ott)



Keyboards (phot by Matt Holman)



Flue pipes (photo by Matt Holman)



Drawknobs (photo by Matt Holman)



32' Bombarde (photo by Matt Holman)



Reed pipes (photo by Matt Holman)

and enhancing this style of worship. All roads inevitably led to Martin Ott.

I am blessed to be the recipient of the hopes, the dreams and the fortitude of a congregation and former minister of music who put such high value on quality music and the instrument that will lead it for generations. Although I had studied on a Holtkamp tracker organ, I had never had the privilege of playing a Martin Ott instrument until my pre-call interview in March 2007. The organ, located in the former sanctuary, looked and sounded spectacular; and yet, it was unfinished. The missing extensions of the two 32' stops and the absence of any crown molding on the casework were testament to the inevitable expansion that still lay ahead. For myself, one who has been trained in and enjoys improvising on hymns and hymn tunes, the variety of colors and the wide dynamic range made this organ a especially thrilling instrument to play. As a composer, it is also fair to say that having an organ like this is like having a world-class orchestra at your disposal.

While the organ's weekly mainstay is the leading of over a thousand worshippers in great works of hymnody, our music ministry also calls upon the organ to gently accompany a soloist, add equal support to a majestic brass choir, and blend into and uphold the mighty forces of a full orchestra and chorus. All of these our organ does effortlessly. In this way, I am confident that the Ott Opus 68 pipe organ can provide the style of high quality music that Trinity has come to expect and appreciate over its many years of great musical leadership.

But the blessings don't end here. While it is a rare opportunity for an organist to meet the creators of their instrument, it is indeed even rarer to have the opportunity to work close at hand with them. Because of the relocation of the organ, I have had the distinct privilege of establishing a close-knit relationship with Martin Ott and his highly skilled team. Over the four months of planning and physically moving the organ, I began to see the care and craftsmanship and the sheer love that Martin has for his instruments and for the churches that will be led by them. During even the most stressful moments of the project, his focus and faith in the outcome never wavered. This instilled great comfort in all of us, knowing that the end result would be beyond everyone's imagination.

As minister of music at Trinity Lutheran Church, I can speak for all when I say that we are indeed fortunate to have Martin Ott's Opus 68, which has the potential to bring the highest level of both sacred and secular music to its listeners—leading worship, lifting song, inspiring creativity, enhancing the Word, and energizing the soul.

—William R. Brusick, D.Mus.
Minister of Music
Trinity Evangelical Lutheran Church,
Spring, Texas

From the pastor

The dream for a fine pipe organ at Trinity Lutheran Church began in the mid 1980s with our former (now retired) minister of music, Melvin Schiwart. His vision was that we would have a mechanical key action instrument ideally suited to lead robust congregational singing. In response to Mr. Schiwart's leadership and vision, the congregation decided to

establish a special organ fund to bring the project into reality.

Mr. Schiwart interviewed a number of leading organ builders in the United States and in Europe. In the early 1990s the congregation selected Martin Ott of St. Louis, Missouri, to design and build Trinity's pipe organ.

Martin Ott's Opus 68 was installed in our former sanctuary in 1994. In June 2008 it was moved into Trinity's new 1425-seat sanctuary. The organ was expanded with additional stops and enhanced with beautiful casework.

The sanctuary has a classic basilica design and is constructed with internal surfaces that provide a rich reverberation. These features optimize the blessing that is the organ. Martin Luther commented that music often inspired him to preach. I must say that a rousing presentation by a capable organist of *Ein feste Burg, At the Lamb's High Feast We Sing* or *Crown Him with Many Crowns* has definitely inspired my preaching on more than one occasion!

The wonderful marriage of our organ and our new building has yielded many blessings. Our current minister of music, Dr. William (Bill) Brusick, and our pastors enjoy our worship planning sessions. It is fun and energizing to find creative ways to maximize the impact of this superb instrument.

Leading worship in the Name of the Trinity is a high and holy calling. Our magnificent organ is integral to our worship and enhances our worship immensely. It is a great treasure and we are keenly aware that we must exercise faithful stewardship of it to the glory of Jesus Christ.

—Rev. Dr. Richard C. Noack
Senior Pastor
Trinity Evangelical Lutheran Church,
Spring, Texas

Cover photo: Matt Holman

Trinity Evangelical Lutheran Church,
Spring, Texas
39 stops, 49 ranks, 4 extensions

HAUPTWERK (Manual II)

16'	Bordun	56 pipes oak
8'	Prinzpial	56 pipes 75% tin
8'	Rohrflöte (1–12 Bdn)	44 pipes 40% tin
4'	Oktave	56 pipes 75% tin
4'	Nachthorn	56 pipes 40% tin
2 3/4'	Quinte	56 pipes 50% tin
2'	Oktave	56 pipes 75% tin
	Mixtur IV–V	255 pipes 75% tin
8'	Trompete	56 pipes 50% tin
8'	Horizontale Trompete	56 pipes 80% tin
4'	Schalmei	56 pipes 75% tin
	Zimbelstern	5 Schulmerich bells

SCHWELLWERK (Manual III)

8'	Viola	56 pipes 50% tin
8'	Viola Celeste tc	44 pipes 50% tin
8'	Holzgedackt	56 pipes oak
4'	Prinzpial	56 pipes 50% tin
4'	Gemsflöte	56 pipes 40% tin
	Sesquialter II mc	64 pipes 40% tin
2'	Oktave	56 pipes 50% tin
	Scharf III–IV	214 pipes 75% tin
16'	Dulzian	56 pipes spruce
8'	Trompete	56 pipes 75% tin
	Tremulant	

POSITIV (Manual I)

8'	Holzprinzpial	56 pipes oak
8'	Bleiegedackt	56 pipes 25% tin
4'	Rohrflöte	56 pipes 40% tin
2 1/2'	Nasat	56 pipes 50% tin
2'	Nachthorn	56 pipes 40% tin
1 1/2'	Terz	56 pipes 75% tin
1 1/2'	Quinte	56 pipes 75% tin
	Zimbel III–IV	180 pipes 75% tin
8'	Krummhorn	56 pipes 50% tin
8'	Horizontale Trompete (from HW)	
	Tremulant	

PEDAL

32'	Untersatz (ext Subbass)	12 pipes spruce
16'	Prinzpial	30 pipes 75% tin
16'	Subbass	30 pipes oak
8'	Oktavbass (ext Prinz 16')	18 pipes 75% tin
8'	Pommer (ext Subbass)	12 pipes oak
4'	Choralbass	30 pipes 50% tin
	Mixtur IV	120 pipes 75% tin
32'	Bombarde (ext16')	12 pipes spruce
16'	Posaune	30 pipes spruce
8'	Trompete (from Hauptwerk)	
4'	Schalmei (from Hauptwerk)	

Couplers

	Schwellwerk/Hauptwerk
	Positiv/Hauptwerk
	Schwellwerk/Pedal
	Hauptwerk/Pedal
	Positiv/Pedal



Zimbelstern (five Schulmerich bells)
(photo by Matt Holman)