FET CHURCH, LILLESTRØM
NEW ORGAN – ADDITIONAL ELEMENTS

ENCLOSURE II – SPECIFIC DEMANDS

1 GENERAL INFORMATION

The Project: NEW ORGAN IN FET CHURCH, LILLESTRØM

The Employer: Lillestrøm kirkelige fellesråd, Org.nr. 922 052 271
Storgata 32
2000 Lillestrøm

Organ consultant: Ph.D Hans Jacob Tronshaug

Financial Frame: NOK 7 500 000

The organ project:

A new organ with 30 - 35 stops on two manuals and pedal within the financial frame of NOK 7 500 000.
The present organ was built in 1969, has 21 stops and mechanical tracker action and electrical stop action.

The organ sound is unable to fill the room in a homogenous way, due to its construction and specification. The organ sounds distant, and especially lack of significant foundation stops is perceptible. Fet church is a medium sized wooden church with acceptable acoustics. Still, like all wooden rooms, the higher frequenzes are favored at the expense of middle and lower frequenzes.

Carpets on the floor prevent reflection of the organ sound, and there are ongoing discussions to alter this before the new organ is installed.

The present organ case has framework of solid wood, with doors and panels of block wood, open upwards towards the church ceiling. An open organ case is not optimal in Fet church. Due to the shape of the church ceiling, an open case does not contribute to mix and reflect the organ sound in a good way. The upper part of the hexagon created by the gallery floor, its side walls, and the shape of the ceiling, contributes to separate the sound rather than assemble it. A new organ must have a spacious and closed organ case of solid wood. In this way the blended organ sound will be directed through the façade out into the church.

The organ gallery has a comfortable height and width, but its depth is limited. The two entrances also contribute to limitations - or creative possibilities. When the present organ was installed, the entrance area behind the gallery was divided, and a heated area directly behind the gallery created. Parts of this area might be convenient for the bellow system.

If possible, there is a wish in the congregation to include some of the present stops in the new organ. There are, however, only few suitable stops, but Tregedackt (Wood-/Holzgedackt) 8’ and Metallfløyte 4’, both in the present Swell, might be reused. A new sound concept with belonging measures and characteristics, will probably exclude most of the present stops. The organ builders will, however, be asked to take this into consideration.

The new organ must have a more comprehensive specification with a broad palette of foundations stops, a large swell included at least one 16' and a classical main organ, leaning on late 18th century and 19th century European organ culture, combining any elements from French, German, English or Scandinavian traditions. The aim is to create a new organ with character and stamina apart from most modern eclectically formed instruments. One or a couple of certain specific organ builders from the period mentioned above, might be used as models.

A mechanical tracker system is more or less, mandatory in the new organ. The stop action should be electrical comprising an adjustable combination system (setzer), and a two-ways midi system.

2 GENERAL PROVISIONS

2.1 There will be no financial compensation for preparing the tender.

2.2 The tender must:

- be submitted in English or a Scandinavian language.
- include information about the materials intended to be used in the new instrument.
- include a binding price excl. VAT for the complete project. The price should be valid for minimum six months after the delivery of the tender, and must include all delivery costs including bankguarantee, insurance, transport and accommodation.
- explicitly inform which parts of the project that are NOT included in the tender.
- explicitly inform which stops in the present organ will be included in the new.
- include information about the voicer intended for the project. At least two new/rebuilt/restored organs voiced by the same person should be given as reference.
- include information about the guarantee, the duration of the guarantee and its limitations.
- include costs of each service carried out during the guarantee period.
- include information about the total weight of the organ.
- include information about all intended subcontractors.

2.3 The tender should confirm that

- to the minimum possible, any artificial materials will be used.
- the new organ according will be constructed and built according to classical well-proven principles with electrical stop action and an adjustable combination system (setzer) and MIDI.
- the organ will have the compass C – f^1/a^3 for the Pedal/Manuals.
- the organ builder guarantees full functionality of the organ under dry or very dry conditions. The relative humidity inside the church will vary between 20% and 70%.

3. ADDITIONAL INFORMATION

3.1 Fet church and the organ gallery

Fet church was inaugurated in December 1890. It is formed as a basilica of wood by the builder G. Schüszler. Today 600 people can be seated inside. The musical activity in the congregation is varied with several active choirs. The specification of the new organ must reflect this, and especially the swell must be large and comprehensive.

The acoustics of the church might seem less ideal for a symphonic organ sound, but it should be possible to find a concept which includes impulses from different organ landscapes giving the organ character and distinctiveness. In Scandinavia the Swedish firms Åkerman & Lund and Setterquist & Son built character organs of this type during last part of the 19th century. In Norway Claus Jensen and Amund Eriksen might be used as models. German organs built by Friedrich Ladegast and Johann Friedrich Schultze could be models, not the least organs delivered to England by Schulze and his son. Aristide Cavaillé-Coll and organ builders from the French/Belgian tradition of the late 19th century are also difficult to ignore.

There are of course a lot of other organ builders to consider, among them the organ factories of Walcker, Sauer and Steinmeyer. It is, however, important to think affiliation to a certain tradition with its characteristics rather than general features of the large organ companies as model for the new organ in Fet church. Smaller organ builders seem to take care of the individualism of each instrument in a better way than the large organ companies. Hence it will be more interesting to base the sound concept of the new organ on specific organs or individual sound features of “smaller” organ builders rather than the large companies.

The names above are possible inspirational sources for the sound characteristics of the new organ in Fet, and knowledge of and experience with organs from approx. 1850 - 1900 will be a prerequisite to assign the commission in Fet.

As mentioned earlier there are some challenges with the organ gallery with respect to the depth of the gallery. A new organ based on 19th century organ traditions will need a spacious organ case. Suggested ways of construction and placing the divisions of the new organ will hence be a decisive factor for the selection of organ builder.

The interior of Fet church viewed from the altar towards the organ gallery