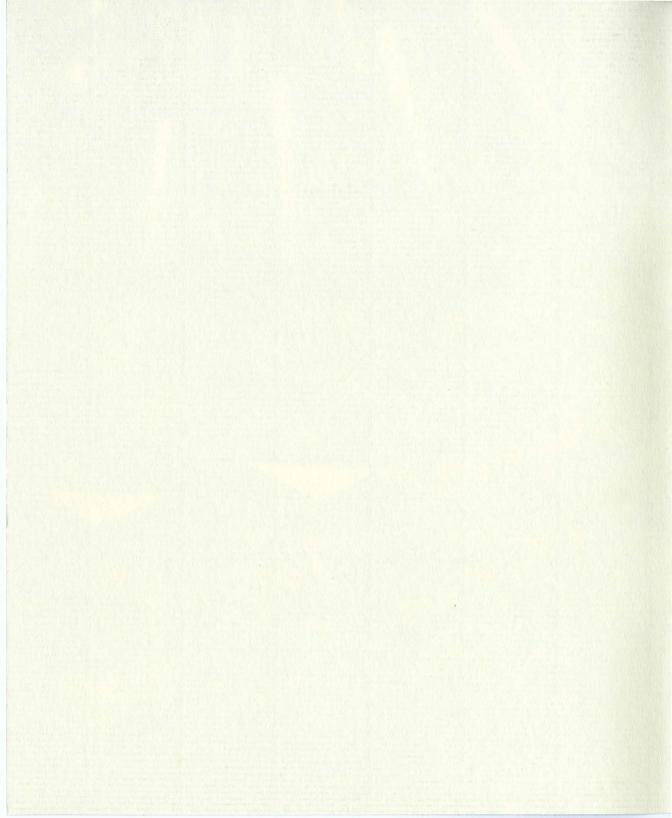




Celebrating Together for Tomorrow

First United Methodist Church Iowa City, Iowa



Celebrating

Together for Tomorrow

The Building Renovation The Holtkamp Organ 150 Years

First United Methodist Church Jefferson at Dubuque Streets Iowa City, Iowa

Praise ye the Lord, Praise God in His sanctuary;
Praise Him in the firmament of His power.
Praise Him for His mighty acts:
Praise Him according to His excellent greatness.
Praise Him with the sound of the trumpet;
Praise Him with psaltery and harp.
Praise Him with the timbrel and dance;
Praise Him with stringed instruments and organs.
Praise Him upon the loud cymbals:
Praise Him upon the high sounding cymbals.
Let everything that hath breath:
Praise the Lord, praise ye the Lord
Psalm 150





In Christian celebration . . .

G iving our thanks and praise to God has always been at the heart of the Christian faith. As followers of Jesus Christ we gather together in His Name, seeking and being open to the Holy Spirit to sing our songs of praise, to hear the Good News proclaimed, to uphold the unity all Christians experience through tradition as expressed in our liturgy and our prayer.

In the witness of our sacraments of Baptism and Holy Communion, we profess our belief in God's saving Grace revealed in Christ for all. From our worship we are called out and led by the Holy Spirit into service of love for others.

As United Methodist Christians and as members of First Church, our music in worship has always been central to our journey in faith. Our hymns, our anthems, every note played on our new Holtkamp tracker organ seek to proclaim the Glory of God, telling and retelling the story of our salvation.

May all that has been made new by our hands in our refurbished house of worship be instruments for warming our hearts and the hearts of generations to come.

To God may all glory be given! In this our Season of Celebration, may we join with the Psalmist in praise, saying:

"My soul longs for your courts, O Lord; in your presence is fullness of joy. How lovely is your dwelling place, O Lord of hosts!"

Psalm 84, the Psalter The United Methodist Hymnal

> Dick L. Watkins Senior Minister

Charles J. Downing Associate Minister

The Quest ...

The magnificent Holtkamp organ that graces the front of our church is indeed a dream come true. It represents to many of us the fruition of almost a decade of planning, researching, preparing, and hoping.

Talk of the need for a new organ had been ongoing for several years. The Kilgen organ, installed in 1943, incorporated parts of the 1908 Bennett organ and served the church and the community well for many years. But by the 1980s, time had taken its toll, and the organ was beginning to show its age.

In 1983 the Administrative Board appointed an organ selection committee, whose mandate was to recommend a replacement for the Kilgen organ. Thus began a three-year quest for the right organ for First United Methodist Church—one that would fill the farthest corners of the church with glorious sound, provide a means for praising God, and uplift the souls of all who heard.

The nine members of the organ selection committee were an interesting mix: three trained organists, two music professors, two businessmen, an office manager, and a graphic artist. Their task was fascinating and challenging: so many decisions to be made, and so much research to be done to make the best decisions.

For professional guidance and help in decision-making, the committee retained William B. Kuhlman, professor of organ at Luther College, Decorah, to serve as organ consultant, and was offered generous advice from Delores Bruch and Delbert Disselhorst of The University of Iowa. Over the next two years, the committee visited and inspected twenty-five organs built by fifteen different organ builders in twelve cities and towns in Iowa and Minnesota, all representing the finest in state-of-the-art organ building.

Ultimately the committee chose as its builder Mr. Walter Holtkamp of Holtkamp Organ Company in Cleveland, Ohio. In keeping with the architectural style and musical needs of the church, the organ selected was a 3-manual, 44-rank, 33-stop tracker organ. When in the fall of 1986 the Administrative Board approved the installation of the Holtkamp tracker organ, the organ committee rejoiced in a job well done and a choice well made. H owever, our joy was short-lived. The ink on the organ contract had hardly dried when word began to circulate that a serious structural problem had been discovered in the church. The roof trusses were deteriorating, resulting in a weakening of the superstructure of the main building, and literally pushing out the walls of the church. The more study done, the greater the gravity and enormity of the problem proved to be, and it became apparent that rectifying it must take precedence.

The members of the organ selection committee—those nine stalwart women and men who had given so much of themselves in the process of choosing the best organ for our church—now feared their work would never see completion. Of course the church roof must be fixed, but would there be any money left over for a new organ?

The good people of First Church provided the answer. In the fall of 1987 the congregation voted overwhelmingly to support a \$1,300,000 capital campaign fund for the renovation of the church and the installation of a new organ. Once again our hearts rejoiced: this time there would be no false hopes.

For eight months the congregation met for worship Sunday mornings in various settings as the immense task of restructuring, renovating, and redecorating the church pushed forward. For a total of fourteen months, after the old organ had been removed and while the new one was being assembled in Cleveland, the choir and congregation sang with piano accompaniment.

Since then we've reached and passed several milestones: the first time we once again could gather in our beloved sanctuary for worship; the day the organ arrived by truck in hundreds of crates and boxes; and the day the switch was turned on and the new organ spoke for the first time.

N ow the work is finished. We are privileged to worship in a beautifully renovated and redecorated sanctuary as we feast visually and aurally upon the mighty Holtkamp organ.

Surely God has been good to us. He has brought us through a difficult time with renewed strength and spirit. With His help, and through the goodwill and generosity of the congregation of First United Methodist Church, our magnificent organ is now a reality. Many generations will be blessed and uplifted by the grandeur and beauty of its voice, and the Word of God will be proclaimed with renewed fervor, an evangelizing force enriching our lives and reaching out to the community.

Thus we dedicate this organ-soli Deo gloria-to the glory of God alone.

Marcella Lee Director of Music

The Builder ...

The Holtkamp Organ Company of Cleveland, Ohio, one of America's oldest and most respected organ builders, traces its lineage back over a century to 1855 when G. F. Votteler established a shop for the manufacture of organs in Cleveland, Ohio. This period has involved two generations of Vottelers and four generations of Holtkamps.

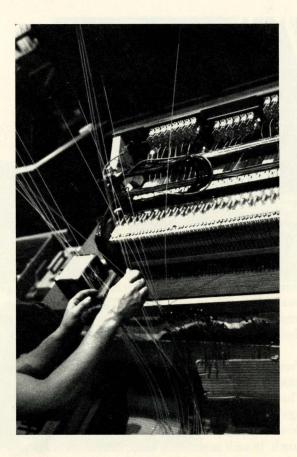
In 1903, the first of the Holtkamps, Herman Heinrich, came from St. Marys, Ohio, to join Henry Votteler who was then retiring. Control of the company, now named Votteler-Holtkamp Sparling Company, passed to Herman's son, Walter, in 1931. The Holtkamp Organ Company emerged in 1951 and continues today. In 1956 Walter Holtkamp Jr. became associated with his father, assuming control of the firm in 1962. In 1987 F. Christian Holtkamp joined the firm, the fourth generation of Holtkamps to be active in this small Cleveland company dedicated to the art of organ building.

Henry Holtkamp constructed numerous instruments in his 30 years of organ building. The first instruments were in and around Cleveland, Ohio; but as the firm prospered, his field of activity extended from Pennsylvania west to the Dakotas. His work reflected the aesthetic of his time, that of the orchestrally oriented organ. Henry Holtkamp devoted a large part of his time and efforts endeavoring to duplicate the sounds of the symphony orchestra. Many of his instruments continue in use today.

Under the direction of Walter Holtkamp Sr. (1894-1962), the reputation of the company grew until it became known as one of the finest in the nation. Holtkamp was an early pioneer of the so-called "organ reform movement" in this country, a movement that departed from the orchestrally oriented tones of previous generations. Musicians and organ builders sought a return to the centuries old aesthetic of the pipe organ as an instrument of the church and church-oriented music. The literature of the organ reform movement was the traditional literature of such composers as Bach, Buxtehude, Couperin and Frescobaldi, rather than organ transcriptions of Wagner and other 19th century orchestral composers.

Walter Holtkamp Jr. succeeded his father as head of the company in 1962. Under his leadership the firm has maintained its reputation as a leading designer and builder of organs. Soon after assuming control, Walter Holtkamp Jr. introduced to the firm the principle of mechanical key action, thus realizing a goal his father had attempted in the mid 1930s but had abandoned because America was not yet ready to accept the then radical idea in organ building. Today significant instruments—of both mechanical and electropneumatic action—leave the firm each year.

In 1987 F. Christian Holtkamp entered into partnership with his father, taking on the design and voicing of the pipes and the direction of the firm's pipe shop.



T oday the Holtkamp firm is much the same as it was in 1922 when it opened its factory at 2909 Meyer Avenue. It remains small, employing about twenty-five skilled craftsmen, which may well be the optimum size for production of pipe organs: large enough to allow the employ of specialists in certain phases of the art of organ building, yet small enough for the proprietor to assume a direct control and interest in every phase of the six or eight organs that leave the factory in an average year.

Few people can visit the factory or observe the work of installation of a Holtkamp Organ without commenting on the artistic individual parts of each organ. In times of mechanized impersonal mass production, it is refreshing that some companies remain committed to the ideals of workmanship of the highest order.



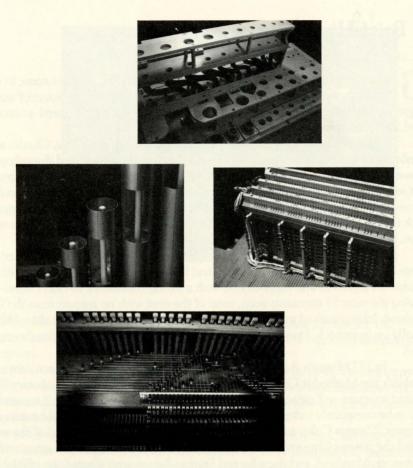
The Organ ...

W alter Holtkamp Jr. was both the tonal designer and visual designer of your new instrument. Both sound and structure seemed to spring from the very sanctuary itself as acoustics and visual lines were studied. The result is a unique instrument born from its environment and designed to serve your church in all its needs. The resources of the instrument, filled with color and clarity, unite to form a whole more glorious than the sum of its parts.

From the outset of this project the primary design consideration was how to create a fine environment for music while maintaining the handsome and effective existing liturgical center. The first and most important condition for fine music is to ensure that all sound producing elements are placed within the room where they are to be heard. There can be no fine music when the pipe organ or choir is tucked away in a cubbyhole outside the main body of the church. In such sequestered areas, neither choir nor pipe organ can be any more effective than a minister would be preaching from a clothes closet.

In bringing the pipe organ into the church and in close proximity to the choir, we recognized we would have to move the liturgical center forward. But we faced a limit: for each three feet we moved forward, a row of congregation would have to be removed. Therefore, organ builder, architect and musicians worked to create a workable, comprehensive space.

A second consideration was to ensure that the walls, ceiling and floors around the organ, choir and liturgical center be hard and sound-reflective. This meant adding additional plaster to the walls and ceiling of the chancel. The reconfiguration of the ceiling of the church necessitated by structural repairs of the building itself provided us a very welcome diffusion of sound by the introduction of the new ceiling beams.



A ll of these conditions together have created a whole new sound and a whole new view within the church. The music and the musicians are no longer separated. The liturgical center is enhanced and a new view of your liturgy is provided for the congregation. The greatest testament to what we have done is not in the solo performance of the organ but lies in the response of the choir and of the congregation in the singing of hymns. I, for one, have great satisfaction both in what all the people involved have accomplished and the goodwill with which problems were met and solved.

Walter Holtkamp Jr.

A Brief History . . .

G athered today in a service of praise and thanks to God, we have come to celebrate the 150th anniversary of our church and the rejuvenation of our house of worship—with its greatly strengthened foundation, walls and roof, a beautifully restored interior and lower level, and a magnificent Holtkamp organ.

Our Christian roots run deep. In the first decade of the 1700s, Charles and John Wesley were born into the family of a devout English clergyman, and through years of unswerving devotion to God, these brothers brought about momentous changes in the social and religious life of England. Their preaching, hymn-writing, and organizational skills became the seeds that led to Methodism's birth in England and later in America. We look back in awe and gratitude upon the inspiration and accomplishments of these two brothers: John, the organizer, and Charles, the writer of hymns.

John Wesley's life mission began with the memorable Aldersgate experience in 1738 when his heart was "strangely warmed," and he became convinced that his faith in Christ assured his salvation and supplied him with a daring confidence in God's never-ending grace. During the next 53 strenuous years, most of the time with no support from the Church of England, John preached more than 40,000 sermons and traveled more than 250,000 miles, usually on horseback, founding Methodist classes, societies and churches throughout England.

In 1771 Francis Asbury, a friend and follower of the Wesleys, was sent to America to establish the Methodist Church in the colonies, and when the Revolutionary War began, he refused to return to England. After the war, John Wesley realized that American Methodism had to be completely independent of England's Methodism; so in 1784 he sent a trusted follower, Thomas Coke, to America to serve as a guide. At the the end of the year, Coke called the famous Christmas Methodist Conference of lay leaders and circuit riders at Baltimore, Maryland, and there he and Francis Asbury were elected the official leaders of the Methodist Episcopal Church in America.

Methodism's devout circuit riders lost no time in joining the young country's westward movement with its steadily advancing frontiers. When the village of Iowa City became a mission station in the Illinois District in 1839, a young circuit rider by the name of Joseph L. Kirkpatrick started holding worship services with a small group of pioneers in the cabin of Matthew Ten Eick, just one block south of our present church.



F rom these humble beginnings, First United Methodist Church has thrived for 150 years on the west quarter of Block #67, one of the four such areas originally designated for religious purposes.

Our church's first building was made of brick and completed in 1843. Twenty years later, to meet the needs of a growing congregation, a new section was added that faced the church onto Dubuque Street. Following the disastrous fire of 1884, a new church was built within the same basic walls of the burned edifice.

But after yet another tragic fire in 1906, an entirely new church structure had to be built—and this new one was large enough to accommodate far more than the 700 members of that time. With the addition of the educational wing in 1969, our church became a modern facility servicing the needs of our congregation, while at the same time retaining the character of its early beginnings.

In the more than 80 years since the construction of this building, our membership has swelled to nearly 2,000, and the church continues to love and serve Christ. We thank God for being "our help in ages past." We thank God for the strength and the courage provided us during our difficult period of renovation. We also thank God for the results—our beautiful house of worship.

> Marvin S. Thostenson Church History Committee Chair

Acknowledgements

The finished organ and renovated church stands as a multiple tribute: to the artistry that designed and produced it, and to the generosity of those whose gifts and efforts enabled the Church to realize the Together for Tomorrow goals. It is our prayer that through its many influences the majesty and love of God will bring joy and inspiration to all who enter these doors for generations to come.

Ministers	Dick Watkins Charles Downing Julie Nosek Wilbur Wilcox, retired	Office staff Organ	Evelyn Faucett Mary Almquist Ann O'Neill Marcia Welch, chr.	Cinda Tanner Bill Adams Chuck Palmberg Betty Mitchell
Music staff	Marcella Lee Marcia Welch Jan Tschantz Angela Davis Steve Murphy	search committee	Les Batterman Jerry Best Eunice Hanlin Marcella Lee	Sally Potter Marvin Thostenson Pearl West
	Jill Sullivan	Board of trustees	Charles Swisher, chr. Gilbert Cahoon	Philip Leff Reva McNabb
Organ builder	Walter Holtkamp Jr. Cleveland, Ohio		Gary Fink David <mark>H</mark> artwig	Wayne Pietsch Cyrus Shockey
Organ consultant	William Kuhlman Luther College		Mary Ann Kisker Viola Kuebler Carol Lach	Karl Warner Pearl West
Architects	Hanson Lind Meyer Inc. John Carlson Maurice Cohen	Celebration committee	Les Batterman, chr. Jenean Arnold Jerry Best	Marv Hartwig Robert Karr Marcella Lee
General contractor	McComas-Lacina Inc.		George Dane Charles Downing	John Marshall Julie Nosek
Building consultant	Richard Burger		Robert Engel Eunice Hanlin	Dick Watkins Marcia Welch
Building committee	Charles Swisher, chr. Gil Cahoon David Hartwig	Organ booklet	Mary Almquist, editor Jenean Arnold, design Jerry Best, photos	

Season of Celebration Events

Sunday, September 17, 1989 8:00 and 10:15 a.m. Service of praise and celebration and open house featuring commissioned anthem by Dr. Alf Houkom

> Sunday, November 12, 1989 4:00 p.m. Dedication recital by William Kuhlman guest organist and project consultant

Sunday, February 11, 1990 4:00 p.m. Hymn festival featuring new United Methodist hymnal co-sponsored by American Guild of Organists Prelude by First Church Bell Choir

Sunday, March 11, 1990 8:00 and 10:15 a.m. Service of Consecration, Bishop Rueben Job presiding Chamber music by Allen and Dawn Ohmes

Sunday, April 29, 1990 4:00 p.m. Organ recital by Christopher Young, guest organist co-sponsored by American Guild of Organists

Reception in Fellowship Hall follows each event