

**Organs of Westminster Presbyterian Church, Minneapolis:
A History**

William G. Barnes

February, 2017

Minneapolis was still a frontier town, a clutter of shacks and horse trails on the west bank of the St. Anthony Falls of the Mississippi River, when Westminster Church was organized in August 1857, by a committee of the Presbytery of St. Paul. The church was incorporated under the statutes of the Territory of Minnesota in April 1858. (Minneapolis: The Committee of Arrangements, *The History of Westminster Presbyterian Church of Minneapolis Minnesota, and of the Celebration of its Fiftieth Anniversary: 1857–August 1907*, pp. 5-6).

The church's first building of its own was a wooden edifice at Fourth Street between Nicollet and Hennepin Avenues, dedicated March 17, 1861 (Ibid., p. 14).

The first church having become too small, the second church building was erected at Seventh Street and Nicollet Avenue. Its superstructure was made of dark brown Fond du Lac sandstone, and featured a 190-foot tower and spire at its corner (Ibid., pp. 48, 56, 137).

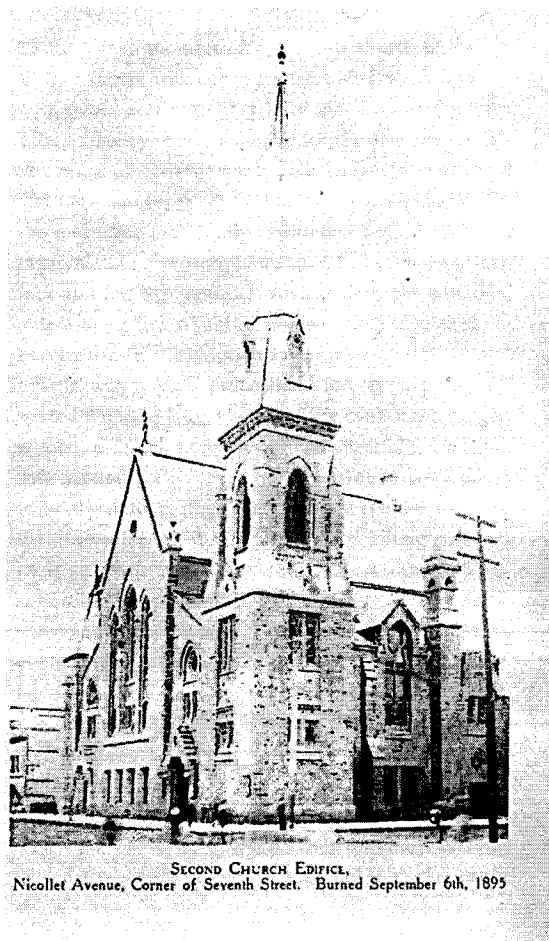


Plate I – Second Church Edifice

It was dedicated on March 11, 1883, and was destroyed by fire on September 6, 1895 (Ibid., p. 54).

The second church's gallery "was remarkably graceful in its outline, and the large organ, occupying the space above the pulpit, was encased in an elaborate frame which harmonized with the rich walnut finish of the church" (Ibid., pp.55-56). The organ is described as "an elaborate three-manual organ" (Minneapolis: Morgan Printing Company, 1982, *A Telling Presence: Westminster Presbyterian Church, 1857 – 1982*, p. 102). "The trustees had adjusted the insurance on the burned building at \$29,500.00 and on the organ at \$6,000.00" (*Celebration*, 1907, p.66). It was reflective how much the congregation had seen fit to spend on its organ that an amount equal to 20% of the insurance settlement for the building was for the pipe organ.

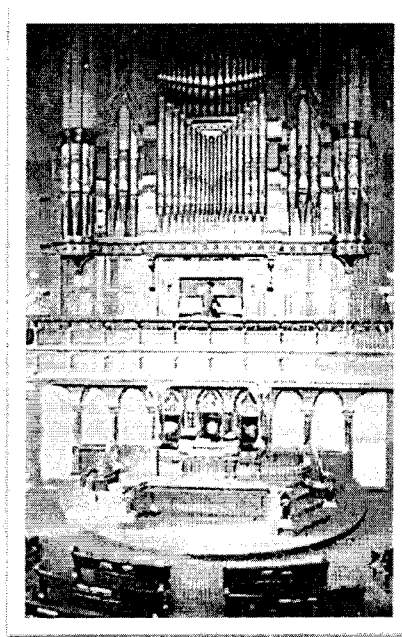


Plate II – Pulpit and Organ Loft of Second Church Edifice (Ibid., p. 153)

After the fire, the congregation decided to sell the site of the second church and build its third and present church building at Twelfth Street and Nicollet Avenue.

A photograph of the third church's sanctuary without an organ shows what appears to be a shallow enough organ chamber:



Plate III – Photo of sanctuary before installation of an organ
(A Telling Presence, p. 32)

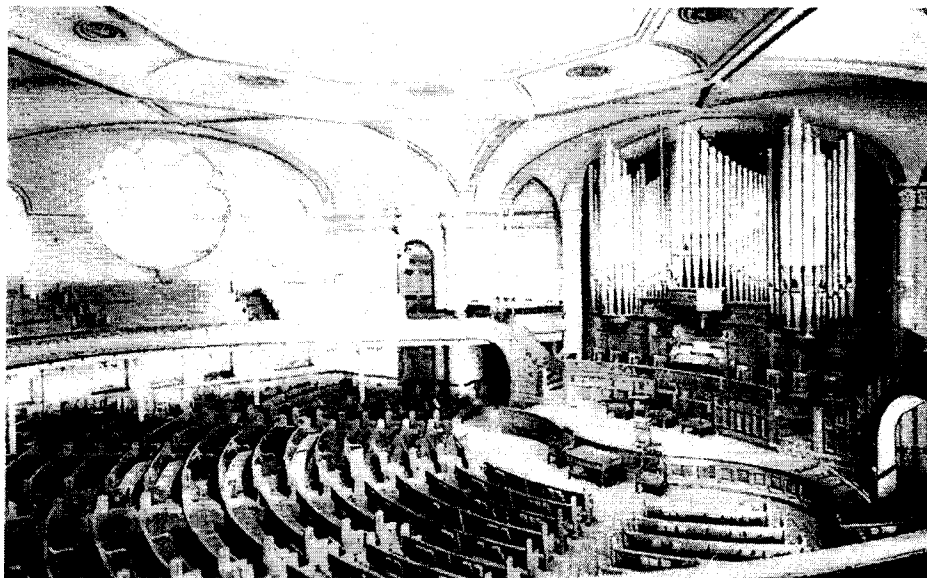


Plate IV – Original organ
(Celebration, 1907, p. 217)

The first service in the main auditorium of the present church was on November 7, 1897. On February 4, 1898, the organ was completed and its dedicatory recital was performed by Alexander Guilman (*Celebration*, p. 77). The specifications of this organ have not been found, but a 1982 history states that “Westminster acquired... [a three manual] organ, the largest tubular

pneumatic organ in the United States at the time” (Ibid., p, 102). This organ is thought to have been built by Steere and Turner (2016 and 2017 conversations with a regional organbuilder).

The second organ was built by W.W. Kimball.

A recent study concludes that “The W.W. Kimball Company built some of the world’s finest instruments during its fifty-year history...Kimball earned a “reputation [for quality] through hard work, judicious marketing and excellent craftsmanship. The company spared no expense as they used silver for contacts in the stop and key actions, alum-tanned sheepskin hinges and gussets on their reservoirs and lacquer instead of varnish to seal woodwork. Their Celeste ranks were always 73 pipes, just like the other ranks in their Choir and Swell divisions. Their triple-valve system for high-pressure stops took greater engineering but provided the best wind stability (Guyer, James, W.W. Kimball Company as Organ Builders: Their History, Instruments, and Legacy, Doctoral Monograph Indiana Jacobs School of Music, May, 2016).

Harry Oliver Iverson was a Twin Cities organ builder who was earning his living by installing used organs. For example, in 1928 he moved an Austin organ from the Rivoli Theatre on Broadway in New York City and installed it in Central Lutheran Church in Minneapolis (<http://www.nycago.org/Organs/NYC/htm?Rivoli/RivoliTheatre.html>).

Subsequently, the W.W. Kimball Company of Chicago made him their local representative. Mr. Iverson later became the Moller representative in the Twin Cities.

Mr. Iverson represented W.W. Kimball 1926-1936, and M.P. Moller 1936-38. He gave up the Moller representation in 1938, and it transferred to John R. Gould, Moller’s local organ builder and serviceman. Jim Milne provided service for the organ right after WW II. In 1964, J.R. Gould brought his son Clarence into the business, incorporating as John R. Gould & Son, Inc. Clarence Gould sold the business to Gordon Schulz in the mid to late ‘80s. Mr. Gould had dropped the Moller representation by that time. Gordon Schulz called his company Gould & Schulz, but no Goulds were involved in his company. (Business Records Details, website of the Secretary of State of Minnesota, accessed 12/30/2016).

The Kimball organ had five different configurations before the 1981 rebuild, which rendered it an M.P. Moller instrument: the original organ of 1926, changes made by Kimball in 1932, changes made by Moller in 1957, re-voicing of the entire organ and revision of the Swell upper work, and one more modification of the Kimball organ before 1981.

Below are the original specifications (from Organ Historical Society Database, stoplist copied from *The Diapason*, July, 1926)

It would be good to have access to the 1926 stoplist as built, since there are sometimes differences between that and the contract stoplist. The specifications were drawn up by Harry O. Iverson. The cost of the organ was \$49,375. (*History 1907*, pp. 56-57).

The dedicatory recital was played in December 1926 by Chandler Goldthwaite of New York. As of 1921 Mr. Goldthwaite had been the Municipal Organist for the City of St. Paul, MN (*Music News, Vol. 13, Issue 1*, Google Books, accessed February 6, 2017). He also played the organ with the Minneapolis Symphony Orchestra during its first season (1903) at the St. Paul Auditorium [four-manual E.M. Skinner organ subsequently removed]. (Minneapolis: Lund Press, copyright University of Minnesota, Sherman, John K, 1954, *Music and Maestros: The Story of the Minneapolis Symphony Orchestra*, Google Books accessed February 6, 2017).

Four manuals, five divisions, 44 stops, 53 registers, 54 ranks, 3608 pipes. Manual compass 61 notes. Pedal compass 32 notes. Electro-pneumatic (EP) chests. *A Telling Presence* indicates 49 stops and 3582 pipes.

Each of the five divisions were entirely enclosed within their separate expression chambers.

Great.

16	Diapason	61
8	1 st Diapason	61
8	2 nd Diapason	61
8	Flute	61
8	Gemshorn	61
4	Principal	61
4	Flute	61
2	Super Octave	61
16	Ophicleide	61
8	Tromba	61
8	Tuba Sonora	SO
4	Clarion	61
	Sub	
	Unison Off	
	Super	
	Chimes (SO)	

Swell.

16	Bourdon	73
8	Diapason	73
8	Clarabella	73
8	Chimney Flute	73
8	Violoncello	73

Choir.

16	Gamba	73
8	Concert Flute	73
8	Viole d'Amour Celeste	73
4	Flute	73
2 2/3	Nazard	61
2	Piccolo	61
8	Clarinet	73
	Tremolo	
	Sub	
	Unison Off	
	Super	
	Harp	61
	Celesta	

Solo.

8	Major Flute	73
8	Gamba	73
8	Gamba Celeste	73
8	Tuba Sonora	73
8	French Horn	73
8	English Horn	73
	Tremolo	
	Sub	

8	Salicional	73	Unison Off	
8	Voix Celeste II	134	Super	
8	Muted Viole Celeste	73	Chimes	20
8	Spitzflote	73		
8	Spitzflote Celeste	73		
4	Octave	73		
4	Flute Triangulaire	73	Pedal.	
V	Mixture (String)	305		
IV	Mixture (Diapason)	244	32	Diapason (Resultant)
16	Waldhorn	73	16	Diapason 32
8	Cornoepen	73	16	Bourdon 32
8	Oboe Horn	73	16	Violone GT
8	Vox Humana	73	16	Bourdon SW
	Sub		16	Gamba CH
	Unison Off		16	Diapason 32
	Super		16	Bourdon 32
	Harp	61	16	Violone GT
	Celesta		16	Bourdon SW
	Tremolo		16	Gamba CH
			8	Octave
			8	Flute 12
			8	Cello GT
			16	Tuba Sonora 12 SO
			16	Waldhorn
				Chimes GT

The façade was designed by Magney & Tusler, architects, Minneapolis.

The central tower is the highest, separated from the flanking towers by flats. The outermost towers are flanked by another set of flats. All of the pipes rise from the same impost except for the two outermost towers, which rise from a lower level, and are therefore the shortest of any element of the façade. All of the pipes are non-speaking. The carved wooden pipe-shades and tower caps are of superior design and execution.

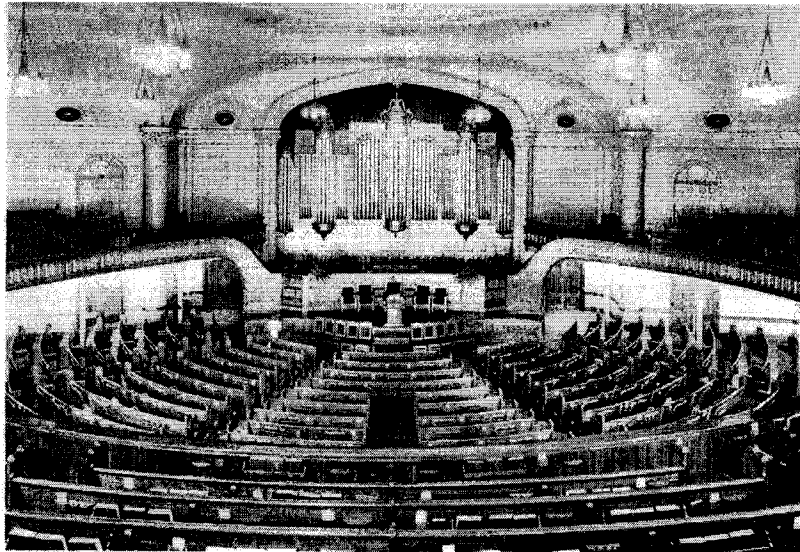


Plate V – The organ case as installed in 1926
(*History*, 1907, p. 60)

In 1957 the organ was rebuilt in preparation for the church's centennial celebration (*A Telling Presence*, pp. 102-103).



Plate VI - The facade as it appears today, after the 1943 remodeling of the sanctuary
(Photograph by author, 26 April, 2015)

The strings in this organ were beautiful, especially the Choir Viole d'Amour Celeste. Not only was its tone sweet and aetherial. When the Choir swell box was closed the stop was barely audible. It would be very interesting to know the composition of the Mixture V (String) in the 1927 Great Division, and when it was removed.

The organ after the 1957 rebuild was still capable of a massing of strings seldom heard today.

Changes or additions to the Kimball organ were made in 1932. Unfortunately, the stoplist of 1932 organ has not been found. It would be good to have the 1932 stoplist, both to consider it in its totality, and also to confirm and possibly add to the information we have about the changes made in 1957.

The organ was revised in preparation for Westminster's Centennial in 1957 (*A Telling Presence*, p. 102).

The 1957 organ had 64 ranks. Each of the five divisions remained enclosed in separate expression chambers. The stoplist was taken from console by the author during the 1960s. The historical details are from discussions of the author with former organist and choirmaster Dr. Edward Berryman.

Westminster Presbyterian Church, Minneapolis Minnesota
 W.W. Kimball, 1927 and 1932; M.P. Möller, 1957
 Chorus reed basses Kimball; T.C. and up Moller
 All divisions enclosed in separate expression-chambers

WIND PRESSURE
 REDUCED FROM
 10" TO 7"

Great. 15 ranks

- 16 Diapason
- 8 Diapason No. 1
- 8 Diapason No. 2
- 8 Hohlflote
- 8 Gemshorn
- 4 Octave
- 4 Principal
- 4 Harmonic Flute
- 2 2/3 Twelfth
- 2 Fifteenth
- IV Fourniture (1957)
- 8 Trompette (1957)
- 8 Bombard (Solo) (1957)
- Tremolo
- Chimes

Swell. 27 ranks

16	Bourdon	
8	Diapason	(old Choir Diapason of 1932, in Swell 1957)
8	Clarabella	
8	Spits Flute	
8	Flute Celeste	
8	Viol de Gambe	
8	Viol Celeste	“
8	Muted Viole II	
4	Principal	
4	Harmonic Flute	
2 2/3	Nazard	(Choir 8' Flute d'Amour, 1927; 2' 1967)
IV	Mixture Diapason	(1932)
IV	Plein Jeu	(1957)
16	Trumpet	(Swell Chorus reeds 1-12 1927 Kimball pipes; T.C. & up 1957)
8	Trumpet	
8	Hautbois	(1957)
8	Vox Humana	
4	Clarion	
	Tremolo	
8	Harp	
4	Celesta	

Choir. 10 ranks

16	Gamba	
8	Koppel Flote	(1957)
8	Viola	
8	Viole d'Amour Celeste II	
4	Nachthorn	(1957)
2 2/3	Nazard	
2	Piccolo	
1 3/5	Tierce	(1932)
8	Clarinet	
	Tremolo	
	Celesta (Swell)	
	Harp (Swell)	

Solo. 6 ranks

8 Major Flute
8 Gamba
8 Gamba Celeste
8 English Horn
8 French Horn
8 Bombard (1957)
4 Clarion (Solo)
 Tremolo
 Chimes

Pedal. 5 ranks

32 Resultant (Pedal)
32 Bourdon (Pedal)
16 Open Diapason (wood)
16 Bourdon No. 1
16 Bourdon No. 2 (Swell)
16 Violone (Great)
16 Gamba (Choir)
8 Flute (Pedal)
5 1/3 Quint (1932?) (1957?)
4 Choralbass
16 Bombard (Solo, bass from old Great 16' Ophicleide)
16 Posuane (Swell)
8 Bombarde (Solo)

The annotations with the 1957 stoplist permit a couple of conclusions about what the 1932 stoplist looked like. Since the bass octave of the old Great Ophicleide 16' was available to re-use as the bottom twelve notes of the 16' Pedal Bombard in 1957, it seems likely that the main reed chorus remained on the Great until 1957. The information from Dr. Berryman that the Swell Diapason of 1957 was the Choir Diapason of 1932 is supported by the common practice in organs of this period, size, and style to include an "English Diapason 8'" in the Choir.

Other questions remain. For example, how extensive were the 1932 changes to the flutes and strings, and how many of these were re-voiced, cut-down, or moved from division to division? Was the Swell Mixture V (String) removed in 1932 to make room for the 1932 Swell Mixture (Diapason) IV? Was the Pedal Quint 5 1/3 added in 1932 or 1957?

In 1971 M.P. Moller re-voiced the entire organ, together with revisions to the Swell upper-work, and replaced the Kimball console. The new console had two register crescendo pedals, one a regular type, and the other an orchestral register crescendo pedal. (*Organ Music from Westminster*, a 33 1/3 RPM record made by Dr. Berryman ca. 1971; and 2016 and 2017 conversations with a regional organ-builder).

The 1971 stoplist from the record jacket follows:

Great.		Pedal.	
16	Diapason	32	Contra Bourdon
8	First Open Diapason	32	Resultant
8	Second Open Diapason	16	Wood Open
8	Hohlflute	16	Violone (Great)
8	Gemshorn	16	Bourdon I
4	Octave	16	Bourdon II (Swell)
4	Principal	16	Gamba (Choir)
2 2/3	Twelfth	8	Principal
2	Fifteenth	8	Gedeckt
IV	Scharff	4	Choralbass
8	Trumpet (German)	16	Bombarde (Solo)
	Tremolo	16	Posuane(Swell)
		8	Bombarde (Solo)
		4	Bombarde (Solo)

Swell.

16	Bourdon
8	Diapason
8	Clarabella
8	Spitzflute
8	Flute Celeste
8	Voix Celeste II
8	Muted Viole Celeste II
8	Viole
8	Viole Celeste
4	Principal
4	Harmonic Flute (wood)
2	Fifteenth
IV	Plein Jeu
II	Sesquialtera
16	Posuane
8	Trumpet (English)

8 Hautbois (French)
 8 Vox Humana
 4 Clarion
 Tremolo

Choir.

16 Gamba
 8 Koppelflote
 8 Viole d'Amour Celeste II
 4 Nachthorn
 2 2/3 Nazard
 2 Piccolo
 1 3/5 Tierce
 8 Clarinet
 Tremolo

Solo.

8 Major Flute
 8 Gamba
 8 Gamba Celeste
 8 French Horn
 8 English Horn
 8 Bombarde
 4 Clarion

Since the chimes no longer appear in the stoplist, it must have been with this rebuild that the chimes were removed from the organ and hung in the balcony of the Great Hall.

There was yet another modification to the organ between the 1971 work and the overhaul of the organ in 1981 (stoplist taken from the console during the 1970s by the author).

Great.

16 Diapason
 8 II Diapason
 8 Hohlflote
 8 Bourdon
 4 Principal
 4 Harmonic Flute
 4 Rohrfloete
 2 Fifteenth
 II Sesquialtera
 8 Trompette
 4 Clarion
 Tremolo

Swell.

16 Bourdon
 8 Diapason
 8 Clarabella
 8 Spitzflote
 8 Flute Celeste
 8 Voix Celeste II
 8 Muted Viole Celeste II
 8 Viole
 8 Viole Celeste
 4 Principal
 4 Harmonic Flute
 4 Doublette

8 Solo Tuba

Unenclosed Great.

8 I Diapason

4 Octave

V Mixture

2 Doublette

IV Plein Jeu

V Fourniture

16 Posuane

8 Trumpet

8 Hautbois

8 Vox Humana

4 Clarion

Tremolo

8 Harp

4 Celesta

Choir.

16 Gamba

8 Viole d'Amour Celeste II

8 Viola

8 Koppelflote

4 Nachthorn

2 2/3 Nazard

2 Blockflote

1 1/3 Larigot

Tremolo

8 Harp

4 Celesta

Positiv.

8 Singen Gedeckt

4 Spitzflote

2 Principal

III Cymbel

Solo.

8 Major Flute

8 Gamba

8 Gamba Celeste

8 English Horn

8 French Horn

8 Tuba

4 Tuba

4 French Clarion

Tremolo

Pedal.

32 Contra Bourdon

32 Resultant

16 Open Wood

16 Violone

16 Bourdon No.1

16 Bourdon No. 2 (Swell)

16 Gamba (Choir)

8 Principal

8 Gedeckt

5 1/3 Quinte

4 Principl

4 Gedeckt

2 Gedeckt

32 Bombarde

16 Posuane (Swell)

16 Tuba (Solo)

16 Bombarde

8 Tuba (Solo)

8 Bombarde

4 Tuba (Solo)

4 Bombarde

With this rebuild, twelve notes were added to form the 32' Pedal Bombarde, and unitized at 16, 8, and 4 foot pitches. The Pedal Bombarde is no longer listed as being from the Solo, while a Tuba stop is added to the Solo.

Finally, the entire Kimball organ was removed, and a new Moller instrument was installed, salvaging some 35 percent of the pipes from the old organ. (*Telling Presence*, p. 106). The specifications were likely drawn up by Robert S. Baker, Professor Emeritus of the Yale University School of Music (2016 and 2017 conversations with a regional organ-builder).

Moller Organ Co., Opus 11458, 1981
(Organ Historical Society Database, from Moller factory records)

[* = present pipework]

Great (II)

16	Violone	61 *
8	Principal	61
8	Bourdon	61
8	Violone	12 *
8	Harmonic Flute	61
8	Erzahler	61 *
4	Octave	61
4	Rohrflote	61
4	Spitzflote	61
2 2/3	Twelfth	61
2	Fifteenth	61
1 3/5	Seventeenth	61
III-V	Furniture	220
III	Scharf	183
16	Kontratrompete	61
8	Trompete	61
	Unison Off	
8	Festival Trumpet	73
	Chimes	21

Swell. (III) (enclosed)

16	Rohrbass	62
8	Rohrflote	12
8	Hohlflote	61 *
8	Viola	61 *
8	Viola Celeste	61 *
8	Spitz Viola II	115 *
8	Flauto Dolce Cel II	110
4	Principal	61
4	Waldflote	61 *
2	Flotenprincipal	61
III-V	Plein Jeu	220
III	Cymbale	183
16	Petit Bombarde	61
8	Trompette	61
8	Hautbois	61
8	Voix Humaine	61 *
4	Clairon	61
	Tremolo	
	Sub	
	Unison Off	
	Super	

Positiv. (I)

16	Quintaton	61
8	Spitzprincipal	61
8	Holzgedeckt	61
8	Quintaton	12

Choir. (I) (enclosed)

8	Koppelflote	61 *
8	Viola Cel II	110 *
4	Gemshorn	61 *
2 2/3	Nazard	61 *

Remarks: The Factory specification doesn't seem to accurately identify all the stops which were taken over from the Kimball organ. For example, it looks like all the Solo stops were retained, but none are marked as such. The Pedal 32/16 Bourdon is not marked as being retained, but it seems unlikely that this would have been replaced.

The stoplist clarifies that the Pedal 16 Violone was borrowed from the Great, and that the Pedal 8 Cello and 5 1/3 in the Kimball organ would have been similarly borrowed. The Pedal 10 2/3 Violone Quint in the Moller organ was similarly borrowed.

In the author's opinion, derivation of mutations from unison sounding stops is suboptimal, since the upper partials of the mutations will clash with those of the unison stops; and Pedal 32' Resultant stops with the 10 2/3 pitch derived from a unison sounding stop have an unpleasant vibrating or grating sound. Maybe the sound would be better if the 16' rank was paired with an independent 10 2/3' rank.

The Chapel Organs

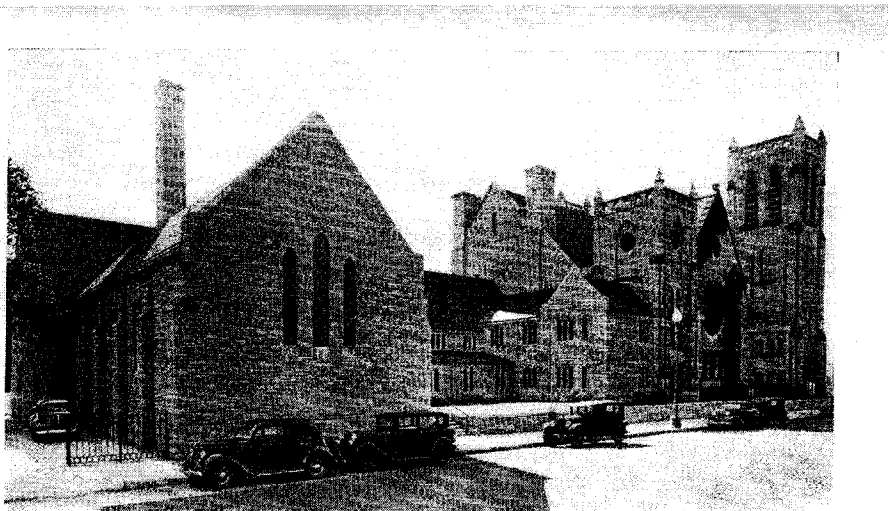


Plate VII – The Exterior of the Chapel as it Appeared in 1937



THE CHAPEL INTERIOR

Plate VIII – The Chapel Interior as it Appeared in 1937

The first chapel organ was donated to the church by F.M. Crosby for use in the chapel.

Here is the stoplist of the organ as originally installed in the chapel, E.M. Skinner, Op. 717, 1928 (OHS Database):

Great.				Swell. (Duplexed from Great)	
Chamber I.		Chamber II.		Pedal.	
8	Diapason	16	Gedeckt	16	Bourdon
8	Concert Flute	8	Chimney Flute	16	Gedeckt (Swell)
8	Flute Celeste II	8	Voix Celeste II	8	Flute (ext.)
8	Flute	4	Flute	8	Flauto Dolce (Swell)
	Harp	2 2/3	Nazard	16	Trombone (ext.)
		2	Piccolo		
		8	Trumpet		

- 8 French Horn
- 8 English Horn

- 8 Clarinet
- 8 Vox Humana
- Chimes

During the 1960s, an arsonist set a fire in one of the Chapel’s organ chambers. This arsonist had been travelling from city to city setting church fires, but was apprehended in Minneapolis. (2016 and 2017 conversations with a regional organ-builder).

The fire insurance settlement provided sufficient funds to rebuild the instrument, with tonal changes. The nameplate thereafter read “Skinner-Moller.” The work was done by the local Moller representative at the time, so the organ does not appear in the Moller Opus List (Hillsdale, New York: Pendragon Press, 2013, Petty, Bynum, *An Organ a Day: The Enterprising Spirit of M.P. Moller*).

Westminster Chapel Organ, Skinner-Moller
 Stoplist taken from the console by author, 1970s.

Great.

- 16 Bourdon
- 8 Principal
- 8 Chimney Flute
- 8 Quintaton
- 4 Octave
- 4 Flute
- 4 Nachthorn
- 1 1/3 Larigot
- 1 Siffloete
- Fourniture III

(from Swell)

- 8 Diapason
- 8 Flute Celeste
- 8 Voix Celeste
- 8 Trumpet
- 8 Fagotta
- 8 Vox Humana
- 4 Clarion
- Tremolo

Swell.

- 8 Diapason
- 8 Flute Celeste
- 8 Voix Celeste
- 8 Trumpet
- 8 Fagotta
- 8 Vox Humana
- 4 Clarion

(from Pedal)

- 16 Trombone
- 8 Trumpet

Pedal.

- 32 Resultant
- 16 Bourdon
- 16 Quintaton
- 8 Principal
- 16 Trombone
- 8 Trumpet

In the early 1970s, the author played the organ as rebuilt by Moller, and found the sound to be good, the organ to be in tune, and all mechanical accouterments to be operational.

A new organ, Dobson Opus 86, was installed in 2008.

The stoplist and details quoted below are from a bulletin entitled “Celebrating the Organ: Westminster Presbyterian Church, Chapel Organ Inaugural Concert Series, 2008-2009.”

Great (I).

16 Bourdon
 8 Principal
 8 Chimney Flute
 4 Octave
 2 Fifteenth
 2 Mixture IV
 Swell to Great
 Solo on Great

Swell. (II, expressive)

8 Bourdon
 8 Viole
 8 Viole Celeste, TC
 4 Principal
 4 Flute
 2 2/3 Nasard
 2 Piccolo
 1 3/5 Tierce
 8 Trumpet
 8 Oboe
 Tremulant
 Solo on Swell

Solo. (floating)

8 Harmonic Flute
 8 Flauto Dolce
 8 Flauto Dolce Celeste
 8 Trumpet

Pedal.

16 Subbass
 16 Bourdon
 8 Principal
 8 Bass Flute
 4 Octave
 16 Trombone
 8 Trumpet
 Great to Pedal
 Swell to Pedal
 Solo on Pedal

“Project History

Since the 1930s the musical presence in the chapel was anchored by a Skinner organ built in 1928 as Op. 717. It was given by the Crosby family for use in Westminster’s newly-constructed chapel. In the 1960s, the south chamber was damaged by arson. The instrument’s historic value and much of its tonal charm and beauty were lost in the fire. Deteriorating components, poorly insulated walls, and accessibility challenges were making the organ less and less dependable. As part of Westminster’s celebration of its 150th anniversary, the church determined to replace the ailing organ with a new instrument....

The Organ

[Dobson] *Opus 86* is housed in two cases on either side of the chapel's chancel. The Swell and Great divisions, in the case on the right, are connected to the manuals by a fine mechanical action. The Solo and Pedal divisions, located in the chamber on the left, are played through a responsive electric action... The façade pipes, drawn from the Pedal Principal on the left and the Great Principal on the right, are made of 75% burnished tin...

The organ has 21 registers, 27 stops, and 24 ranks with 1,406 pipes. Seven ranks from the old organ were retained, modified, and integrated into the new design... The pipes of the Great and Swell are voiced on a wind pressure of 3", while the Solo and Pedal are voiced on 4-1/4". The Great division naturally contains the organ's primary Principal chorus, here present from 8' through Mixture. Voicing of these stops is bold without being harsh or oppressive. The chorus is given gravity by the 16' Bourdon. The Swell contains a variety of flutes, with every pitch needed to make a *jeu de tierce*. For the sake of French classic literature, trios and other music, the mutation stops are full compass. A pair of strings is joined by a Trumpet and Oboe, both useful as solo or chorus reeds.

The unenclosed Solo has no keyboard of its own, but can be assigned to Great, Swell, and/or Pedal. It contains both the softest and the loudest sounds in the organ. The beautiful Skinner Flauto Dolce and Flauto Dolce Celeste are the instrument's pianissimo voices and provide contrast in color and volume to the more assertive strings on the Swell. The Harmonic Flute changes character through its compass: the bass is a lovely, mellow accompanimental stop, which steadily increases in strength to form a lyrical solo voice in the treble. The Trumpet is full-bodied and bold, and is extended into the Pedal to provide a 16' stop of real authority, giving the Pedal the grandeur of a large organ."

Conclusion

As we look at the history of organ design from the perspective of 2017, the influence of the *Orgelbewegung* is no longer completely dominant. There is renewed interest in romantic organs. This is reflected in wide appreciation for the big four-manual Kimball instrument, well-maintained and in original condition, in St. John's Cathedral, Denver, Colorado. This renewed interest is also often reflected in the tonal design of new organs.

The Kimball organ in Westminster Church didn't originally have the upper work found in the 1938 Denver organ as originally built. This was rectified by the 1957 changes, keeping in mind that use of the 4' Great to Great coupler was intended. It still had its remarkably large selection of strings; its powerful pedal organ, notably the 16' open wood bass which did not get moved into a horizontal position until 1981; and a splendid chorus of English reeds in the Swell. If preserved in this configuration, it would have qualified as an historic organ, a grand and beautiful instrument well-suited to liturgical requirements; and well-suited to the performance of 19th and 20th century organ literature. It's also worth mentioning that a record made by Rupert Sircom on the organ in its 1957 form included an effective performance, if not tonally authentic, of Bach's Prelude and Fugue in B minor.

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