

M. P. MÖLLER Organ Factory

5707

Oct. 17, 1929.

Pipe Organ No. St. Peter's R. C. Church, Stevens Point, Wis. Date
 For Electric Detached
 Action Quar. oak, medium Console to match church fixtures
 Casing No. Gilt - dull finish Finish Electric
 Decorations Motor Stop Keys
 Width of Key-bed Three Stop Controls See specification
 No. Manuals April 15, 1930 Wind Pressure Church
 To be completed Blower pipe furnished by

SPECIFICATIONS

Organ chamber to be built by Organ Factory to contain the entire Organ, so that it will all be under expression. The Organ Factory to furnish casing of quarter-sawed oak 6' 6" high below swell openings, and to the top at the ends of organ chamber.

The Organ factory is to furnish all air duct and conduits necessary to complete installation.

The Organ Factory shall furnish a display front above casing and for swell openings.

This front shall consist of display pipes and grille panels acceptable to purchaser.

The Organ Factory is to furnish all freight and drayage, and install the instrument subject to acceptance.

Stops #16, 29 & 53 on 10" Wind.

Rest of Swell - 6" Wind

Rest of Great & Choir - 5" Wind.

A-440

GREAT ORGAN 61 note station

1	16'	Double Open Diapason... (1-12 wood) rest metal.	42 scale at 8' - 0".....73 Pipes
2	8'	1st Open Diapason...38 scale - zinc bass.....61 "	
3	8'	2nd Open Diapason...From #1.....61 Notes	
4	8'	Doppel Floete.....61 Pipes	
5	8'	Viola da Gamba.....56 scale.....61 "	
6	8'	Gemshorn Celeste...T.C.....49 "	
7	8'	Gemshorn.....From #35.....61 Notes	
8	8'	Melodia.....open bass.....61 Pipes	
9	8'	Dulciana.....from #33.....61 Notes	
10	4' 4'	Principal.....54 scale.....61 Pipes	
11	4'	Octave.....58 scale.....73 "	
12	4'	Flauto Traverso...From #36.....61 Notes	
13	2-2/3'	Twelfth.....68 scale.....61 Pipes	
14	2'	Super Octave.....From #11.....61 Notes	
15	II Rks.	Mixture.....17 & 22 from #33.....61 "	
16	8'	Tuba.....(Wind 10").....61 Pipes	

SWELL ORGAN

17	16'	Bourdon...unit - Stop. Diap. scale.....101 Pipes	
18	8'	Open Diapason...40 scale - zinc bass.....73 "	
19	8'	Viole d'Orchestre...64 scale.....73 "	
20	8'	Clarabella....Claribel scale - open bass....73 "	
21	8'	Voix Celeste....T.C....60 scale.....61 "	
22	8'	Salicional.....58 scale.....73 "	
23	8'	Stopped Diapason.....From #17.....73 Notes	
24	4'	Salicet....." 22.....61 "	
25	4'	Flute d'Amour....." 17.....73 "	
26	2-2/3'	Nasard....." 17.....61 "	
27	2'	Flautino....." 17.....61 "	
28	1-3/5'	Tierce....." 17.....61 "	
29	8'	Trumpet.....(Wind 10").....73 Pipes	
30	8'	Clarinet.....73 "	
31	8'	Vox Humana.....S.S.B..... XX 61 "	
32	4'	Clarion.....From #29.....61 Notes	

CHOIR ORGAN

33	16'	Double Dulciana....56 scale at 8'-zinc bass unit.....109 Pipes
34	8'	English Open Diapason...46 scale - zinc bass.73 "
35	8'	Gemshorn.....tapered bass.....73 "
36	8'	Concert Flute.....73 "
37	8'	Unda Maris.....56 scale...T.C...flat.....61 "
38	8'	Dulciana.....From #33.....73 Notes
39	4'	Wald Flute....." 8.....61 "12 P.
40	4'	Dulcet....." 33.....73 " (ext.
41	2-2/3'	Twelfth....." 37 1/2.....61 "
42	2'	Dulcinet....." 33.....61 "
43	1-3/5'	Seventeenth....." 33.....61 "
44	1'	Twenty-Second....." 33.....61 "
45	16'	Contra Oboe....." 46.....T.C.....61 "
46	8'	Oboe.....73 Pipes

PEDAL ORGAN

47	32'	Resultant.....(lowest octave).....32 Notes
48	16'	Open Diapason.....large scale.....32 Pipes
39	16'	Violone.....From #1.....32 Notes
50	16'	Sub Bass.....(Large scale.....32 Pipes
51	16'	Lieblieh Gedeckt...From #17.....32 Notes
52	16'	Dulciana....." 33.....32 "
53	8'	Octave Bass....." 43.....32 "12 P.
54	8'	Cello....." 5.....32 " (ext.
55	8'	Flauto Dolce....." 17.....32 "
56	8'	Dulciana Octave...." 33.....32 "
57	4'	Super Octave....." 34.....32 "
58	16'	Trombone....." 16.....32 "12 P. (ext.

COUPLERS

Swell to Great 4'
 Swell to Great 8'
 Swell to Great 16'
 Choir to Great 4'
 Choir to Great 8'
 Choir to Great 16'
 Swell to Choir 4'
 Swell to Choir 8'
 Swell to Choir 16'
 Choir to Choir 4'
 Choir to Choir 16'
 Choir to Swell 4'
 Choir to Swell 8'
 Choir to Swell 16'
 Swell to Swell 4'
 Swell to Swell 16'
 Swell to Pedal 4'
 Swell to Pedal 8'
 Great to Pedal 4'
 Great to Pedal 8'
 Choir to Pedal 8'
 Swell Unison Separation
 Choir Unison Separation
 All Couplers cancel by Piston & stud.

MECHANICALS

Great Tremulant
Swell Tremulant
Choir Tremulant
Vox Humana Tremulant
Test Light Indicating power
Sforzando indicator by light.
Crescendo indicator by light.
Red & white disc indicators for
expression and Crescendo Pedals.
Piston all swells to swell shoe with
light indicator

ADJUSTABLE COMBINATIONS

Pistons 1, 2, 3, 4, 5, 6 and cancel affecting Great and Pedal Stops and Couplers.

Pistons 1, 2, 3, 4, 5, 6 and cancel affecting Swell and Pedal Stops and Couplers.

Pistons 1, 2, 3, 4, 5, 6 and cancel affecting Choir and Pedal Stops and Couplers.

Full Organ Pistons 1, 2, 3, 4, 5, 6 and Cancel affecting the whole organ and duplicated on toe board with pedal studs.

"On and Off" Pistons coupling all manuals to Great.

PEDAL MOVEMENTS

Great to Pedal Reversible
Swell to Pedal Reversible
Balanced Expression Pedal
Balanced Choir and Great Expression Pedal
Sforzando Pedal with stud duplicated with manual piston.
Balanced General Crescendo Pedal
Convave radiating pedals.
On and off pistons uniting all swells to Swell Pedal

FURNISHED WITH ORGAN

Organ bench with music shelf
Electric motor, blower and generator of ample capacity.
Freight and drayage from organ factory to church and installation.

1. The whole organ is to be built under expression.
2. Diapasons to have metal basses.
3. 16' Sub Bass and 16' Bourdon to be of large scale.
4. 8' Dulciana and 8' Unda Maris scale not smaller than 56 (See #36)
5. Case to conform with the architecture of church.
6. The blower and all conductors are to be of such size and construction that there will be enough wind for all demands in playing the organ.
7. Wind pressure: Great and Choir 5"; Swell 6"; Tromba 10" and Trumpet 10".
8. Pipes to have slides for tuning instead of rolls, including flue pipes on the reed ranks.
9. All pipes of wood or metal to be of approved standard thicknesses to withstand wind-pressure and volume of tone, thereby securing entirely steady tone..
10. The music rack to be large and placed low on the console (not obstructing view of stops) for convenience of the organist.
11. Stop Keys and couplers to be arranged under the supervision of Prof. E. Walkiewicz.
12. The Wind-chests to be large and roomy to receive the pipe-work, No cramming of pipes will be allowed.
13. The case should be constructed and pipes in the chambers placed in such a manner that there will be no obstruction for free egress of tone.
14. Openings in the Swell Chambers to be of large size.
15. The shutters to be constructed horizontally and open individually, operated by individual swellengines and not less than 2 inches thick. Their construction to be such that they will not warp and close tight noiselessly at all times.
16. The tremulants to be noiseless, affecting the tone in a refined and artistic manner, and allowing faster or slower adjustment.
17. All workmanship and materials in the organ, especially in all pipes, to be of the best grade and highest class.
18. The whole organ to be built durable, reliable, and accessible for tuning, regulating, repairs and all adjustments.
19. Special emphasis is laid on good materials, precise structure and scientific voicing of every pipe in the factory, and tone regulating it in the church.
20. The 8' Oboe to be capped Oboe and not the Orchestral Oboe.
21. The 8' Vox Humana to be arranged with Piano and Forte Pistons and a separate tremulant.
22. Place General Pistons & Sforzando Pedal very close to the Crescendo Pedal.
23. All Reeds to be made in the M. P. Moller Organ Factory.
24. All Diapasons to be of different scale.
25. 8' Viola da Gamba, 8' Salicional and 8' Vox Celeste to be broad strings consistent with the general ensemble. See #37.
26. The timbre of the Diapasons should be markedly dissimilar, every Diapason rank added should swell the tone volume. The scales to be large.
27. The 16' Double Open Diapason
 - 8' First Open Diapason
 - 4' Principal
 - 2-2/3' Twelfth
 - 2' Super Octave
 should constitute the Diapason chorus of the Great Organ. This Diapason Chorus is to be voiced and tone regulated so that there will be perfect cohesion of tone in all its ranks.

28. 8' Tuba pipes to be reed pipes. (See #34)
29. Every set of pipes to have its own individual character.
30. Every rank of pipes to be scientifically graduated and tone regulated, due ~~XXXXXXXX~~ consideration to be given the unit ranks.
31. The Trebles are not to be over-looked, a proper scale ratio is to be adopted to derive fullness of tone.
32. Every division of the organ, as well as the whole organ, should be perfectly balanced in tone.
33. The organ should have strictly church tone. It should possess dignity and grandeur, clearness of voice, pervading character, power measured by volume not noise, impressiveness, repose, softness and refinement.
34. 8' Tuba pipes to be reed pipes. The Lower octaves of the 8' and 16' registers of this rank to turn gradually into a Trombone timbre. The transition of tone should be unnoticeable even to a musician's trained ear. Woolly tone in this rank should be avoided. The tone should possess a golden sheen and brilliance topping with its voice the ranks of the Great Organ division, and materially adding to the voices of the whole organ. There should be contrast between the Tuba and Trumpet tone; the last to have sparkle and point ~~and~~ with due consideration for the derived 4' Clarion.
35. The characteristics of the 16' unit Bourdon should be: Bourdon, Stopped Diapason, Flute d'Amour and delicate Piccolo. The transition of tone to be unperceptible, and of such quality that it will mix well in all its octaves with the other ranks of this division.
36. 16' Double Dulciana unit in order to be of value in the manuals and pedal of this organ, is to be of large scale and not smaller than 56 at the 8' octave. The tone to be body giving reposeful pure organ tone of a sweet "cantabile" silvery quality. The lowest tone octaves to be rolled to secure prompt speech.
37. The voice of the 8' Salicional to be a combination of pure organ tone and delicate string tone partaking of the true English Dulciana and a delicate String tone of Viole d'Amour.
38. The 8' Clarinet is to imitate closely the orchestral instrument turning gradually to the Chalumeau quality in the bass and tenor octaves. Clear voice is desired. The tone to be round, woody, extremely pleasing and full of character.

"Therefore please try & execute perfectly the gradual transition of tone in the lowest octaves from Tuba into Trombone timbre, the 16' Del. Open Diap. tone into a Violone."

The timbre of the lowest octave with the Melodia & Concert Flts. covered pipes to approach faithfully that of the open pipes to such an extent, that no one will be able to detect it.

*Let there be a grand Diapason
Chorus etc. etc.*