



**The Sanctuary Organ
Westminister Presbyterian Church**

Nicollet Mall at Twelfth Street
Minneapolis, Minnesota

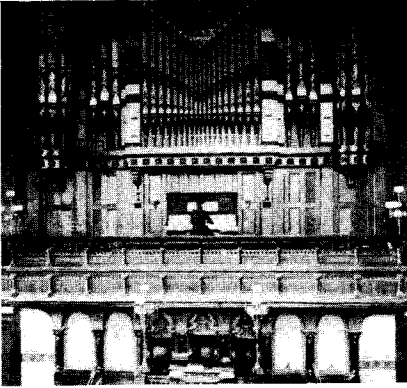
Dedicated December 21, 1980

Built by M. P. Möller, Inc.

Michael Mauer

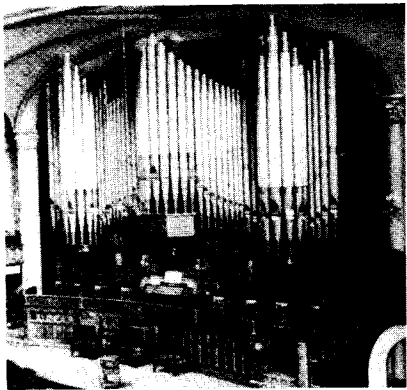
THE HISTORY OF THE ORGAN

At a time when Minnesota was still a territory and Minneapolis a city of 5000, eight charter members organized the congregation of Westminster Presbyterian Church on August 23, 1857. The congregational singing was led by Joseph C. Williams, who used the tuning fork to give out the pitch for the hymns. The first modest church building on Fourth Street between Nicollet and Hennepin Avenues was dedicated in April, 1861. A new, young leader, Miss Mary Charles, organized the first choir of five voices and became the first organist. The earliest instruments mentioned in the historical records were a yellow melodeon, about the size of a sewing machine, and a hand-organ faithfully pumped by John J. Ankeny, the church treasurer.



1883
*Second Church
7th & Nicollet*

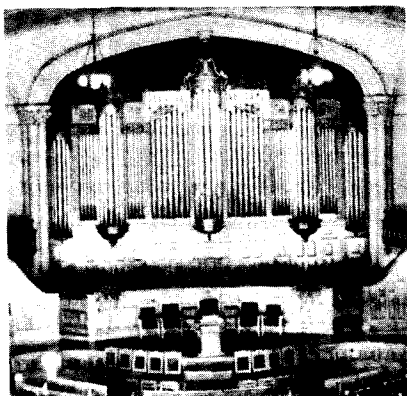
An active, growing membership created the need for a new and larger church building, which was constructed at Seventh Street and Nicollet Avenue, and dedicated on March 11, 1883. The sanctuary, reported to be one of the most perfect acoustically in the country, provided adequate height for the installation of a large, three-manual organ of elaborate design by J. W. Steere and Son, Springfield, Massachusetts. Shortly after Professor Bowman of St. Louis had played the inaugural recital, Hal S. Woodruff began his long tenure as church organist and gave frequent recitals. However, on September 6, 1895, fire destroyed the building.



1898
*Third Church
12th & Nicollet*

A third and yet larger church was raised within an amazingly short time. An offer by George D. Dayton to acquire the lot at Seventh Street, augmented by fire insurance payment and gifts, provided the means for purchase of land at Twelfth and Nicollet and the erection of the third and present Westminster Church, which was ready for services by November 7, 1897. The organ was designed by J. W. Steere and Son. It incorporated the celebrated tubular pneumatic action invented by Carl G. Weigle of Stuttgart, Germany, and was the largest built upon this system in the United States. Set in a space thirty feet square, this three-manual instrument had exterior pipes twenty feet high, decorated in warm terra cotta and gilt. There were 59 stops and 2953 pipes. It was completed by February 4, 1898, for the inaugural recital by the renowned organist and composer, M. Alexandre Guilmant, La Trinité Cathedral, Paris.

After more than a quarter of a century of service, the organ of 1898 became "erratic in behavior," according to historical account. In 1926 under the direction of Elbert L. Carpenter, chairman of the Organ Committee, specifications were drawn up by Harry O. Iverson for a four-manual instrument to be built by W. W. Kimball Company of Chicago. This organ was contained in four separate chambers with 49 stops and 52 sets of pipes, a total of 3,582. The impressive case, designed by Magney and Tusler, architects, was built by the John S. Bradstreet Company of Minneapolis. In December, 1926, Chandler Goldthwaite of New York played the inaugural recital, and within four years Rupert Sircom was called from New York as organist-choirmaster.



1926

A change in the screen of the organ was made in 1943 when the front of the sanctuary was remodeled and received major additions of five pulpit chairs, the pulpit, and the communion table. Panels of carved, walnut grill-work alternated with clusters of non-functional exterior pipes. The ensemble, designed and executed by the Ossit Company of Janesville, Wisconsin, was the gift of Mrs. Florence A. Schermerhorn and has been retained.

In 1957, the year of Westminster Church's centennial, the M. P. Möller Company re-built the organ according to the design of Harry O. Iverson. Tonal changes resulted in a brighter, more transparent ensemble. At that time there were 62 stops and 66 ranks of pipes, of which 1,828 were new pipes. Möller supplied a new console and restored various parts in 1968, then completely re-voiced the pipes in 1970. In contemplating the building of the organ of 1980, the Möller Company decided to retain thirty-five percent of the pipes from the Kimball (1926), especially the large bass pipes of wood, as well as additions by its own company in 1957. The final design is a 4-manual, 85 rank instrument of nearly 5000 pipes.



Dr. Rupert Sircom at the Organ of 1957, re-built by M. P. Möller

RUPERT SIRCOM, Mus. D.

Organist-Choirmaster (1930-1962)

Rupert Sircom was called from New York for his significant period of thirty-two years of service as organist-choirmaster of Westminster Church. Born in Boston, September 26, 1897, he had been trained in choral and orchestral conducting by Dr. Emil Mollenhauer, and instructed in organ by Everette and Lynnwood Farnam. In 1926 he had become the organist and choirmaster for the Columbia Broadcasting Company.

In Minneapolis he established himself as director of the Symphony Chorus, as well as recitalist, teacher of organ, and composer of anthems. Macalester College awarded him an honorary degree as Doctor of Music. Dr. Sircom offered his resignation in November, 1961, planning to finish his term at Westminster Church the following year. Following the conclusion of the first service at Easter, 1962, his notable career was ended by death.

EDWARD D. BERRYMAN, S.M.D.

Organist-Choirmaster (since June, 1962)

Born in Omaha, Nebraska, of parents who were professional pianists, Edward Berryman came to Minneapolis in 1942 to study organ with Arthur B. Jennings. He became a member of the music faculty of the University of Minnesota in 1943, as well as University Organist in 1956, and continued until 1959. He was also the organist and choirmaster at the Cathedral of St. Mark, Minneapolis, between 1950 and 1959.

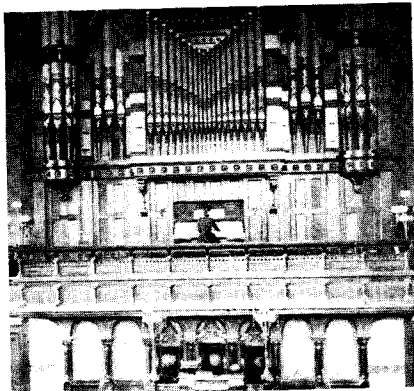
He entered Union Theological Seminary, New York City, that year in order to study for a doctorate under the direction of Dr. Robert Baker, head of the School of Sacred Music. Upon receiving his degree in May, 1962, Dr. Berryman assumed the position of organist-choirmaster to which Westminster Presbyterian Church had called him upon the announcement of the retirement of Dr. Rupert Sircom.



Dr. Edward D. Berryman at the Organ of 1980, built by M. P. Möller

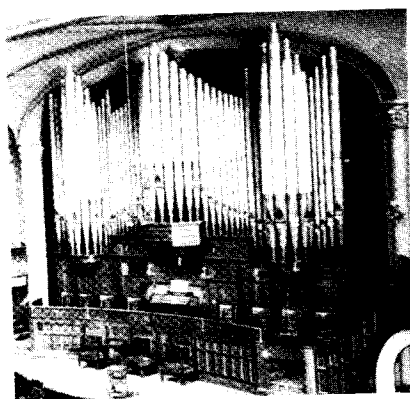
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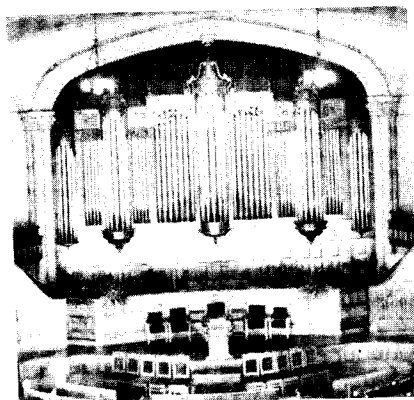
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SPECIFICATIONS OF THE 1980 ORGAN

BUILT BY M. P. MÖLLER, INC.

GREAT - Manual II

16	Violone
8	Principal
8	Violone
8	Bourdon
8	Harmonic Flute
8	Erzahler
4	Octave
4	Rohrflöte
4	Spitzflöte
2-2/3	Twelfth
2	Fifteenth
1-3/5	Seventeenth
III-IV Rks.	Fourniture
III Rks.	Scharf
16	Kontra Trompete
8	Trompete
	Festival Trumpet
	Chimes

SWELL - Manual III

16	Rohrbass
8	Rohrflöte
8	Hohlflöte
8	Viole
8	Viole Celeste
8	Spitz Viole II
8	Flauto Dolce Celeste II
4	Principal
4	Waldflöte
2	Flotenprincipal
III-IV Rks.	Plein Jeu
III Rks.	Cymbale
16	Petite Bombarde
8	Trompette
8	Hautbois
8	Voix Humaine
4	Clairon
	Tremolo

POSITIV - Manual I

16	Quintaton
8	Spitzprincipal
8	Holzgedeckt
8	Quintaton
4	Principal
4	Spillflöte
2	Octave
2	Blockflöte
1-1/3	Quint
1	Klein Octave
III-V Rks.	Zimbel
16	Dulzian
8	Trumpet
8	Krummhorn
8	Festival Trumpet (Great)
	Tremolo

CHOIR - Manual I

8	Koppelflöte
8	Viole Celeste II
4	Gemshorn
2-2/3	Nazard
2	Piccolo
1-3/5	Tierce
8	Clarinet
	Tremolo



The present organ case

SOLO - Manual IV

8	Flauto Mirabilis
8	Gamba
8	Gamba Celeste
8	English Horn
8	French Horn
8	Tuba
16	Festival Trumpet
8	Festival Trumpet
4	Festival Trumpet
	Tremolo

MANUAL COUPLERS

Swell to Great	16, 8, 4
Positiv to Great	16, 4
Choir to Great	16, 8, 4
Solo to Great	16, 8, 4
Great to Manual I	8
Swell to Manual I	16, 8, 4
Solo to Manual I	8
Positiv to Swell	8
Choir to Swell	16, 8, 4
Solo to Swell	16, 8, 4
Great to Solo	8
Swell to Solo	8
Unison-off couplers for each manual division	
Swell to Swell	16, 4
Choir to Choir	16, 4
Positiv to Positiv	16
Solo to Solo	16, 4

PEDAL COUPLERS

Great	8
Positiv	8
Swell	8, 4
Solo	8, 4
Choir	8, 4

PEDAL

32	Resultant
32	Contre Bourdon
16	Diapason
16	Principal
16	Violone (Great)
16	Quintaton (Positiv)
16	Bourdon
16	Flauto Dolce (Swell)
16	Rohrbass (Swell)
10-2/3	Violone Quint
8	Octave
8	Bourdon
8	Rohrflöte (Swell)
8	Spitzflöte
6-2/5	Gross Terz
5-1/3	Violone Quint
4	Super Octave
4	Spitzflöte
3-1/5	Terz
2	Spitzflöte
III Rks.	Mixture
III Rks.	Fourniture
III Rks.	Scharf
32	Gross Sesquialtera IV
32	Contre Bombarde
16	Bombarde
16	Kontra Trompete (Great)
16	Dulzian (Positiv)
8	Trompette
8	Kontra Trompete (Great)
4	Clairon
4	Krummhorn (Positiv)
	Chimes (Great)

OTHER FEATURES

Remote control combination action
Zimbelstern (high pitched bells)
Separate reversibles for each 32' pedal stop
Swell, Choir and Solo divisions under
expression
Two Crescendo Pedal settings: Accompaniment
and Main

THE SELECTION OF THE ORGAN

The need for a new organ was established by a special long range planning committee on sanctuary needs headed by William E. Drake.

A committee for the selection of the organ was formed with Leonard G. Carpenter, chairman. Foremost in the mind of the committee was the conviction that the organ in Westminster Presbyterian Church should perform successfully the diversity of musical styles employed in the services of worship, and that, secondarily, the organ should be a fine concert instrument.

The Möller Company was encouraged to incorporate some pipes from the former instrument in order to provide strength in the pedal division and to enrich the number of soft stops. The main body of the ensemble of the organ is new. The disposition of space for the organ and the desire for variety of function further indicated the use of electro-pneumatic chest action. In its tonal design the organ reflects several national styles and periods of organ building, blending English, American, French and German elements of periods ranging from the baroque to nineteenth and twentieth centuries.

DONALD M. GILLETT

Tonal Director for M. P. Möller, Inc.

From the *Diapason*, June, 1974:

Mr. Gillett is the former tonal director and president of the Aeolian-Skinner Organ Company, having served as the president of the firm from 1967 until his appointment to the Möller firm in 1972. He is a graduate of the University of Maryland and had extensive private study of the piano and organ. He joined the Lewis and Hitchcock organ building firm in Washington, D.C., in 1947 as an apprentice, moving to the Aeolian-Skinner firm in 1951.

Mr. Gillett early gained a reputation as a tonal finisher, having been responsible most recently for the Kennedy Center in Washington, D.C., St. Bartholomew's Church in New York City, and Fourth Presbyterian Church in Chicago. He earlier finished such instruments as Bruton Parish Church, Williamsburg, Virginia, Alice Millar Chapel at Northwestern University, Evanston, Illinois, and the Philadelphia Academy of Music.





DR. ROBERT BAKER

ROBERT BAKER, S.M.D., MUS. D.
Consultant for the Organ

Dr. Robert Baker, who was called by the Organ Committee of Westminster Presbyterian Church to assist in the building of a new organ, is a musician of unusual talents, keen intelligence, and wide experience. In the role of organ consultant his approach is not "purist"; rather, he seeks to incorporate the best features of great organ-building in all countries and from all centuries, blending them successfully to create an eclectic instrument with the proper tonal resources for music of all periods and styles. This is the logical outgrowth of his playing, which is noted for the same approach.

In addition to his ability as consultant, Robert Baker has the distinction of being the First Director of the Yale University Institute of Sacred Music, which he founded after the closing of the Institute of Sacred Music, Union Theological Seminary, New York, where he was Dean for twelve years. He now holds a joint appointment as Senior Professor in the Yale University School of Music and also the Institute. As organist-choirmaster he is at present serving First Presbyterian Church of New York and has had lengthy terms of directorship in St. James' Episcopal, Fifth Avenue Presbyterian, and Temple Emmanuel, all of which have benefited by his skill in developing fine professional choirs, his presentation of oratorios, and his outstanding recital series. As recitalist he has performed widely and has received international acclaim.

Born in Pontiac, Illinois, Dr. Baker began his university study at Illinois Wesleyan, which has awarded him an honorary degree as Doctor of Music. He continued his musical study at Union Theological Seminary, New York, where he received a doctorate and in 1961 was appointed Dean of the School of Sacred Music.

Westminster Presbyterian Church
Nicollet Mall at Twelfth Street
Minneapolis, Minnesota 55403
(612) 332-3421

The Reverend Donald M. Meisel, Ph.D., D.D.
Senior Pastor

The cover drawing by Michael J. Traver is a view of Westminster Presbyterian Church on Nicollet Mall as seen from the Loring Greenway.