

# M. P. MÖLLER Organ Factory

Pipe Organ No. 4266 Date March 3rd, 1925  
 For St. Luke's Episcopal Church, Kalamazoo, Mich.  
 Action Electric Console Detached  
 Casing of ZNone. Console Quar. Oak Finish Golden  
 Decorations Gilt, dull finish Motor Elec.  
 Width of Key-bed Stop Controls Stop Keys.  
 No. Manuals Three Wind Pressure See spec.  
 To be completed Oct. 1, 1925 Blower pipe furnished by Church

## SPECIFICATIONS:

Church to provide organ chambers Four openings, two toward  
 Organ Divided. Pitch A-440 Nave and two toward chancel  
 An "On" & "Off" button to disconnect swell shades toward chancel from the  
 swell shades toward nave. Wind pressure - 6" except where otherwise specified.

### GREAT ORGAN

1	16'	Double Diapason..Heavy metal, of medium large scale, scales well kept up in bass & Treble, of warm English Diapason tone, 42 scale at 8'. . . . .	85 Pipes
2	8'	First Diapason..very heavy metal, of large scale, scale well kept up in Bass & Treble, rich, sonorous organ tone, free from all coarseness and breathiness. This stop shall not be connected to the Great Sub & Super couplers...38 Scale. . . . .	61 Pipes
3	8'	Second Diapason. . . . . From #1. . . . .	73 Notes
4	8'	Gross Flute..Open wood, of large scale, a good "mixer" not too dull. . . . . #1 Scale. . . . .	73 Pipes
5	8'	Doppel Flute. . . . . good scale, wood, bright tone. . . . .	73 "
6	4'	Flute Harmonique. . . ,etal, of good scale, but not too loud	73 "
7	4'	Principal..metal, of good scale & Brilliant tone.56 scale.	73 "
8	4 Rks.	Mixture..metal, of large scale & Brilliant pure organ tone.	292 Pipes
		RANKS - I II III IV	
		CC - G. . . . . 12 - 15 - 19 - 22	
		G# - F1. . . . . 8 - 12 - 15 - 19	
		F#1 - F3. . . . . 5 - 8 - 12 - 15	
		F#3 - G5. . . . . 1 - 5 - 8 - 12	

The various ranks to be carefully graduated in volume, each higher rank to be voiced softer than the preceeding lower rank. The tones of each rank gradually to decrease in strength, as they rise in pitch.

9	8'	Tromba. . . . . very heavy metal, full somorous tone, free from brassy clang, 10" wind. . . . .	73 Pipes
10	8'	Harp. . . . (From Choir) . . . Blank Stop)	
11	8'	Dulciana. . . . . From #27. . . . .	73 Notes
12	8'	Gemshorn (Blank Stop)	

### SWELL ORGAN

13	16'	Lieblich Gedeckt..(wood,firm,clear mellow liquid tone, but not too loud, regular Manual Bourdon Scale. . . . .	85 Pipes
14	8'	Lieblich Gedeckt. . . . . From #13. . . . .	73 Notes
15	8'	Open Diapason..(Heavy metal,of large scale,scales well kept up in bass & Treble...40 scale. . . . .	73 Pipes
16	8'	Aeoline.(metal,small scale,very soft..60 scale. . . . .	73 "
17	8'	Salicional..(Metal,refined, free from any keen edge, mellow string tone. . . . . 60 scale. . . . .	73 "
18	8'	Vox Celeste.(Metal,to undulate with #17..62 Scale. . . . .	73 "
19	4'	Flauto Traverso.(Wood,clear orchestral flute tone. . . . .	73 "
20	2-2/3'	Nazard. . . . . (Metal, of good scale. . . . .	61 "
21	2'	Piccolo. . . . . Metal, not too loud). . . . .	61 "

# - 2 - SWELL ORGAN (Continued)

22	1-3/5'	Tierce..(Metal, of smaller scale, and softer carefully graduated in pitch.....	61 Pipes
23	8'	Oboe..(Refined, plaintive tone, not too thin.....	73 "
24	8'	Cornopean..(Heavy metal, of large scale, full round tone..	73 "
25	8'	Vox Humana..(Small scale, very soft, in separate swell box, with adjustable opening.....	73 "
26	8'	Melodia (Blank Stop)	

#20, 21 & 22 - a Dolce Cornet, drawn in separate ranks to scale & make  
Blank stop controls, & necessary provisions in organ chamber for four  
additional stop. One 16', one 8', one 2' and one 4'.

## CHOIR ORGAN

27	8'	Dulciana. Metal, small scale, silvery, singing tone. Sc. 56...	73 Pipes
28	8'	Vox Angelica. (To undulate with #27 T.C. Scale 56.....	61 "
29	8'	Concert Flute..wood, medium scale of bright, refined tone.	73 "
30	8'	Unda Maris. wood, to undulate with #29, T.C.. Concert Scale..	61 "
31	4'	Flute d'Amour...wood with perforated stopper, or clear singing tone.....	73 "
32	8'	Clarinet..Heavy metal, full, round tone, but not too loud.	73 "
33	8'	French Horn. Heavy metal, or mellow imitative tone.....	73 "
34	8'	Harp Celeste.....(Blank Stop)	
35	8'	Quintadena.....(Blank Stop)	
36		Viola da Gamba.....(Blank Stop)	

Blank stop controls, and necessary provisions in organ chamber for three  
additional stops. One 16', one 8', and one 2'.

## ECHO ORGAN (Playable on Great)

(To be added later)

37	8'	Muted Viole
38	8'	Viol Celeste
39	8'	Cor du Nuit
40	8'	Fern Flute
41	4'	Wald Flute
42	8'	Soft Diapason

## PEDAL ORGAN

43	16'	Second Diapason.....From #1.....	32 Notes
44	16'	First Diapason..(Very large scale, wood, largest scale..	44 Pipes
45	16'	Bourdon..(of a large scale, wood, large Bourdon.....	44 "
46	16'	Lieblich Bourdon.....From #13.....	32 Notes
47	8'	Octave.....From #44.....	32 "
48	8'	Gedeckt.....From #45.....	32 "
49	16'	Trombone..(Very heavy metal, of large scale	

10" wind, full, round tone..... 32 Pipes

50	10-2/3'	Quint.....From #45.....	32 Notes
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One Blank-stop for duplexing of future 16' Choir stop to Pedal

## MECHANICALS

51	Swell Tremulant	52	Choir Tremulant
53	Echo Tremulant		

These are to be powerful, effective valve tremulants. It is important  
that they affect only the manual on which they are placed, and that they  
be absolutely silent.

## CRESCENDO Indicator

### COUPLERS

Swell to Great 4'	Great 16'
Swell to Great	Swell to Choir 4'
Swell to Great 16'	Swell to Choir
Choir to Great 4'	Swell to Choir 16'
Choir to Great	Choir 4'
Choir to Great 16'	Choir 16'
Great 4'	Choir to Swell 4'

#### COUPLERS CONTINUED

Choir to Swell	Choir to Pedal
Choir to Swell 16'	Swell Unison Off)
Swell 4'	Choir Unison Off) In Jambs
Swell 16'	Great Unison Off)
Swell to Pedal 4'	All Couplers Cancel - By Piston
Swell to Pedal	Echo to Great (Silent Stop)
Great to Pedal 4'	Echo to Swell (Silent Stop)
Great to Pedal	

#### ADJUSTABLE COMBINATIONS

(Operated by pistons placed under respective manuals.)

Great	1-2-3-4-5-6 and Cancel
Swell	1-2-3-4-5-6 and Cancel
Choir	1-2-3-4-5-6 and Cancel
Pedal	1-2-3-4-5-6 and Cancel
General	1-2-3-4-5-6 and Cancel, duplicate stud on toe board.
Pedal to Manuals "On and Off" coupler pistons on each manual	
"On and Off" piston coupling all manuals to the Great	

#### PEDAL MOVEMENTS

- 1 Great to Pedal Reversible
- 2 Balanced Swell Expression Pedal
- 3 Balanced Choir & Great Expression Pedals
- 4 Swell to Pedal Reversible
- 5 Sforzando Pedal (By stud & Light indicator duplicated on Manual Piston)
- 6 Balanced Echo Expression Pedal
- 7 Grand Crescendo Pedal (Beginning at the softest stop and drawing all stops including reeds and couplers in their order of power by a single movement of the foot. By reversing the movement all stops and couplers are cancelled in their order.  
Concave Radiating Pedals

The voicing is to represent the best of the organ builder's Art. No pipes are to be forced and wind pressures are to be adjusted to give refinement and delicacy in the softer stops

All Diapasons to be free from coarse, strident or stringy tone.

The orchestral stops are to be of their characteristic timber, the louder stops to be rich, full and sonorous. The ensemble to be given particular attention.

Organ Bench with Music Shelf.

Electric motor, blower and generator.

In the investigation of your organs, we did not find the swell shades on any of them having the pianissimo affect that we want and which we found on some Cassavant organs we played and we insist that the Swell Shades be so constructed as to give us the greatest range of expression possible. The reason for us being so explicit is to assist you in giving us just what we want to avoid unnecessary expense of making changes later.

#### ADDITIONAL AGREEMENTS

The new organ is to be located as follows: All of the Great Organ, all of the Choir organ and two ranks of the Pedal Organ are to be placed in the present organ chamber; the Swell Organ and the Pedal Bourdon are to be placed in a new chamber to be built and ready to receive the same, at the church's expense on the opposite side of the chancel from the present organ chamber. The first party will furnish, within reasonable time, the necessary specifications for the construction of this new chamber. Also specifications for wall to be built in the present chamber.

The first party will provide, for no additional consideration, the necessary swell shades and mechanism to operate the same, as follows: One set in the new chamber opening into the chancel; one set in the old chamber opening into the chancel; and one set in the old chamber opening into the nave of the church. The second party is to provide all necessary walls and openings to receive these different sets.

The first party agrees to make such arrangements as may be necessary in planning the layout of the organ chambers, to facilitate the future installation of the additional ranks of pipes provided for by the blank stops in the specification.

and additional agreements

John B. Jackson

Lewis H. Kirby

Louis Foley

Ford & Reynolds