

The Saint Paul Muller Pipe Organ

Soli Deo Gloria



3 Manuals
43 Stops Over 54 Ranks

MULLER PIPE ORGAN STOP LIST

Great Organ – Main Case

Expressive

1.	16'	Violone	73 pipes	1-4 outside the box, 5-16 in the facade
2.	8'	Principal	61 pipes	
3.	8'	Violone	From #1	
4.	8'	Rohrflöte	61 pipes	
5.	8'	Gemshorn	61 pipes	vintage
6.	8'	Gemshorn Celeste	49 pipes	vintage
7.	4'	Octave	61 pipes	
8.	4'	Koppelflöte	61 pipes	
9.	2'	Super Octave	61 pipes	
10.	1-1/3'	IV Fourniture	244 pipes	
11.	16'	Bass Clarinet	73 pipes	
12.	8'	Trompet	From Positive	
13.	8'	Tromba	61 pipes	
14.	8'	Clarinet	From #11	
15.	8'	Pontifical Trumpet	61 pipes	Non-coupling
16.		Tremolo		
17.		Great to Great 16		
18.		Great Unison Off		
19.		Great to Great 4		

Swell Organ – Main Case

Expressive

20.	16'	Bourdon	73 pipes	
21.	8'	Principal	61 pipes	
22.	8'	Bourdon	From #20	
23.	8'	Viole	61 pipes	
24.	8'	Viole Céleste	61 pipes	
25.	4'	Octave	61 pipes	
26.	4'	Harmonic Flute	61 pipes	
27.	2-2/3'	Nazard	61 pipes	
28.	2'	Blockflöte	61 pipes	
29.	1-3/5'	Tierce	61 pipes	
30.	2'	IV Plein Jeu	244 pipes	
31.	16'	Basson-Hautbois	73 pipes	
32.	8'	Trompette	61 pipes	
33.	8'	Hautbois	From #31	
34.	4'	Clairon	61 pipes	
35.	8'	Pontifical Trumpet	From Great	Non-coupling
36.		Tremolo		
37.		Swell to Swell 16		
38.		Swell Unison Off		
39.		Swell to Swell 4		

Positive Organ – Railing

Unenclosed

40.	8'	Principal	61 pipes	5-36 in the facade
41.	8'	Holz Gedeckt	61 pipes	
42.	8'	Quintadena	61 pipes	
43.	4'	Octave	61 pipes	
44.	4'	Waldflöte	61 pipes	
45.	2-2/3'	Quint	61 pipes	
46.	2'	Super Octave	61 pipes	
47.	2'	Flautina	61 pipes	
48.	1-3/5'	Tierce	61 pipes	
49.	1-1/3'	Larigot	61 pipes	
50.	1'	Mixture III	183 pipes	
51.	8'	Tromba	From Great	
52.	8'	Trompet	61 pipes	
53.	8'	Clarinet	From Great	
54.	8'	Pontifical Trumpet	From Great	Non-coupling
55.		Tremolo		
56.		Positive to Positive 16		
57.		Positive Unison Off		
58.		Positive to Positive 4		

Pedal Organ – Main Case

59.	32'	Resultant F	From #61	
60.	32'	Resultant P	From #63	
61.	16'	Open Wood Diapason	32 pipes	vintage
62.	16'	Violone	From Great	
63.	16'	Subbass	56 pipes	1-44, vintage
64.	16'	Bourdon	From Swell	
65.	8'	Octave	32 pipes	1-24 in the facade
66.	8'	Subbass	From #63	
67.	8'	Bourdon	From Swell	
68.	4'	Choral Bass	32 pipes	1-12 in the facade
69.	4'	Subbass	From #63	
70.	2-2/3'	Mixture IV	128 pipes	
71.	32'	Trombone	56 pipes	
72.	16'	Trombone	From #71	
73.	16'	Basson-Hautbois	From Swell	
74.	16'	Bass Clarinet	From Great	
75.	8'	Trombone	From #71	
76.	8'	Hautbois	From Swell	
77.	4'	Clarinet	From Great	
78.	8'	Pontifical Trumpet	From Great	Non-coupling

<u>Division</u>	<u>Ranks</u>	<u>Stops</u>	<u>Number of Pipes</u>
Great	15	12	927
Swell	16	13	1,000
Positive	14	12	854
Pedal	<u>9</u>	<u>6</u>	<u>336</u>
Total	54	43	3,117

Coupler Rail

Great to Pedal	8
Swell to Pedal	8
Positive to Pedal	8
Great to Pedal	4
Swell to Pedal	4
Positive to Pedal	4
Swell to Great	16
Positive to Great	16
Swell to Great	8
Positive to Great	8
Swell to Great	4
Positive to Great	4
Swell to Positive	16
Swell to Positive	8
Swell to Positive	4
Great to Positive	8
Great to Swell	8
Positive to Swell	8

All Swells to Swell
Great to Positive Transfer

Thumb Pistons

Swell	1-6
Great	1-6
Positive	1-6
General	1-12
Cancel	
Set	
Sequencer Forward	
Page Turn Sequencer:	Forward and Reverse

Toe Pistons

Pedal	1-6
General	1-12
Sequencer Forward	
Sequencer Reverse	

Reversibles

Swell to Great	Thumb
Positive to Great	Thumb
Swell to Positive	Thumb
Swell to Pedal	Thumb and Toe
Great to Pedal	Thumb and Toe
Positive to Pedal	Thumb and Toe
Sforzando	Toe
32' Trombone	Toe
32' Resultant - P	Toe

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 Open Wood Diapason, Subbass, Gemshorn and Gemshorn Celeste Stops
 Violone and Flautina Stops
 Pontifical Trumpet in honor of Alexa, Erika, Julia, and Diana Brown
 Great, Positive, and Swell Mixtures
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 Tromba Stop
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 Pedal Mixture

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 Clarinet 16' and Subbass 4' Extensions
 Principal Stop in the Great Division
 Principal Stop in the Positive Division in honor of Mr. John Bryan
 Principal Stop in the Swell Division
 Rohrflote Stop in memory of James F. Hurd and in honor of Opal P. Hurd
 Holz Gedeckt Stop
 Clarinet Stop
 Viole Stop
 Viole Celeste Stop in honor of Ronald and Judith Gelhaus
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 Quintadena Stop
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 Octave Stop in the Swell Division in memory of Helen Henke Decroo
 Harmonic Flute Stop
 Waldflote Stop
 Nazard Stop
 Quint Stop
 Super Octave Stop in the Great Division in honor of his wife, Barbara
 Super Octave Stop in the Positive Division
 Blockflote Stop
 Tierce Stop in the Positive Division
 Tierce Stop in the Swell Division in honor of Robert and Vivian Fleming
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Every effort has been made to ensure the accuracy of your citation above. If any information has been omitted or misprinted, please accept our apology. These citations will be noted in our PERMENANT RECOGNITION DISPLAY to be located in the gathering space of our church. If there are corrections to be made, please contact Parish Development Director, Mr. Helmut Naunheimer at 882-2109 (ext 248). We continue to graciously accept donations toward our pipe organ fund.

From the Music Director-

How It Began

In the fall of 2004, the parish began a two-year program to develop a Master Plan that would eventually identify among other needs, the need for a larger church. At that time, Fr. Charles Klinger approached me and asked if \$750,000 would be enough money to purchase a pipe organ for the new church. As I was uncertain, I asked if he would permit me to form a committee to look into the purchase of a pipe organ. He encouraged it.

An ORGAN BUILDER ADVISORY BOARD was formed and met for the first time on May 24, 2005. That board consisted of:

- Fr. Charles Klinger, Pastor
- Mr. John Bryan, Music Director
- Mr. Jack O'Reilly, Parishioner
- Mrs. Sharon Ricker, Parishioner
- Mr. Paul Thornock, Saint Joseph Cathedral Music Director
- Mr. Robert Wisniewski, Saint Joseph Cathedral Principal Organist
- Mr. Donald Wood, Parishioner
- Dr. James Yeager, Pontifical College Josephinum Music Director

At this meeting, the committee identified five organ builders from whom proposals would be requested. The committee invited each builder to prepare a proposal using a stop list the committee had developed as a general guideline. The committee also invited the builders to submit proposals for moving a used instrument if that builder could identify one that was available and would suite our needs. Finally, before hearing proposals, we invited the builder to recommend an instrument we could visit that would represent the builder's work.

The Organ Crawl

On August 2, 2005, the committee boarded a 12 seat passenger van provided and driven by Mrs. Karen Richards, parishioner. With the exception of Dr. Yeager who's schedule no longer permitted his participation, the committee traveled out of town to hear the instruments of three builders. Later that month, the committee would meet at three locations in Columbus to hear instruments from the remaining two builders.

The Builders' Proposals

On September 20, 2005, the committee met for what would be a very long day. Beginning at 8:00 a.m., each builder was scheduled for a 90-minute time slot during which time, proposals were presented and questions answered. Three builders presented in the morning while two builders presented in the afternoon. At 4:00 p.m., the day came to a close with a final discussion. As a result of this discussion, the slate of five builders had been narrowed to two builders.

One More Organ Crawl

The Muller Pipe Organ proposal provided an exciting specification at a cost significantly less than the bid of the other remaining builder. However, the committee's experience with their instrument on August 2nd failed to generate the enthusiasm necessary to move forward. It should be noted however that the organ heard was an instrument that Muller Pipe Organ had rebuilt. When our hesitation was communicated to Muller Pipe Organ, John Muller offered to fly Fr. Charles Klinger, Paul Thornock, Robert Wisniewski, and myself to Little Rock, Arkansas to hear a new built Muller Pipe Organ consisting of 82 ranks over 4 manuals. It was this trip on November 8, 2005 and that instrument that secured the job for the Muller Pipe Organ Company. After a report was made to the SAINT PAUL PARISH BUILDING COMMITTEE, a letter of intent to engage the Muller Pipe Organ Company as the organ builder was sent on February 1, 2006.

"Best Laid Plans"

In 2006, a Master Plan for the parish campus was completed. Building a new church would be Phase 1. Phases 2 and 3 involved improvements to the school and a new-built Activity Center. The reason for engaging the organ builder in 2006 was so he could advise the architect about the necessary infrastructure for the pipe organ. Unfortunately, the fund raising campaign of 2006 did not proceed as hoped. Consequently, improvements to the school and the Activity Center became Phase 1 and 2. Pledges did accumulate during Phases 1 and 2. However, to have the funds necessary to break ground on the new church in the fall of 2009, the cost of the pipe organ and stain glass windows were removed from the building budget.

Personal Reflection

It would be an understatement to say that I was disappointed when the cost of the pipe organ was removed from the building budget. After all, how could you build a church like the one proposed without a pipe organ? A separate fund raising campaign would now have to be launched to secure a pipe organ. As it turned out, this was the better route to take.

It comes as no surprise to anyone that the cost of a pipe organ is controversial. However, creating a Pipe Organ Fund silenced the controversy. After all, those who thought that this expense was extravagant could simply not donate. Additionally, what legitimate complaint could one have in regards to how others spend their money? If St. Paul Church were to get a pipe organ, it would have to be gifted by those who wanted to see it realized.

The effort to identify those interested in providing this gift began with HELMUT NAUNHEIMER and his expert skills as Development Director to create the literature necessary to "get the ball rolling." The CHOIRS OF SAINT PAUL worked tirelessly giving their time, treasure, and talent to this effort. To bring this goal to fruition, Father Charlie with Helmut Naunheimer launched the "COMPLETE THE DREAM" Campaign. As it turns out, there was no shortage of people who wanted to gift this pipe organ to St. Paul Parish. Over 800 families came together so that on August 4/5, 2012 I was able to announce to the people of St. Paul that the pledges have been raised and the contract signed for the new pipe organ.

As I have already mentioned, I know that the cost of a pipe organ is controversial. However, all of us have learned from loving parents that there can only be one response when confronted with such a wonderful gift. That response? Thank you! To every person who came together to provide this gift to the people of St. Paul Parish, on their behalf, I say, "thank you."

John Bryan
Music Director
Saint Paul the Apostle Parish
Westerville, Ohio

From The Builder-

We are especially honored to have been selected to build the pipe organ for Saint Paul the Apostle Church. Designing and constructing a new organ for a new church building is a complex, fascinating, and humbling experience. This instrument is grounded in the tradition of American organ building as developed during the 20th century, yet is informed by other historical models as well. Architecturally designed to harmonize with its surrounding, it is tonally finished to sound at home in this beautiful and sacred place.

The design of the instrument is very traditional and influenced by the great repertoire of the ages. Across the three manuals and pedal, there is very little duplication (or borrowing) of the 54 ranks of pipes. In the Great, Swell and Positive Organs, nearly every drawknob controls an independent set of pipes. With few exceptions, each stop was designed and voiced to fill one musical role. The exceptions provide increased flexibility, such as allowing an additional pedal voice or an important reed stop to play on an adjacent keyboard.

The physical distance between the division of pipes on the railing and the other divisions created an interesting design question. Early concepts saw the Great Organ on the railing and the Positive Organ in the main organ case with the Swell and Pedal. This idea has merit, in that the division on the railing has a significant tonal advantage, and the Great is typically the “parent” division.

However, in the process of scaling, during which each set of pipes is designed, it became obvious that the two divisions should be reversed. Sound tests were performed following the construction of the church. Although easy to ensure it being the “loudest”, the railing division could not possess the “broad” character expected of a Great Organ. The scales needed to be small, and the smallest diameter 8’ Principal of the organ would need to be located on the rail, or else the entire instrument would not function as intended.

Indeed, the Positive Organ, in its home on the balcony railing, possesses the most intimate and colorful stops of the organ, and they are the smallest scaled of the entire instrument. The Great and Swell divisions are the musical workhorses, and possess broadly scaled stops to provide a character that is warm, yet clear in the softer stops and fiery, yet smooth as the organ builds to a full crescendo.

The reeds of the organ are of particular note. Each division possesses “trumpet” style reeds that are of different characters. The Swell boasts the brightest reeds, the Trompette and Clairon. The Great Tromba is the darkest, utilizing English shallots and harmonic (double length) resonators beginning in the middle octave. The Positive Trompet is a median between these two, exhibiting a fiery tone with plenty of fundamental. The Pedal Trombone is also a “trumpet” and undergirds the entire instrument with power and dignity.

The Swell Hautbois has a bright “oboe” type sound, though it is not intended to be imitative of the orchestral instrument. It performs well as both a softer chorus reed and as a color solo stop. The Great Clarinet functions similarly, though is slightly more suggestive of its orchestral counterpart. A strong visual feature, the commanding Pontifical Trumpet is the loudest solo voice, and speaks easily over full combinations.

It has been a pleasure to work with Father Charlie Clinger, Music Director John Bryan, the organ committee, and Diocesan Organ Consultant Paul Thornock. We are proud of this instrument and know that it will continue to sing praises in its magnificent home at Saint Paul the Apostle Church for generations to come.

John W. Muller, President
Scott G. Hayes, Tonal Director

And our associates:

Jack Muller
Mark Muller
Jane Muller

Stan Osborn
Jesse Braswell
Brad Ashbrook

David Beck
Brett Greene
Jonathan Casady

Justin Trimble
Christopher Hedge



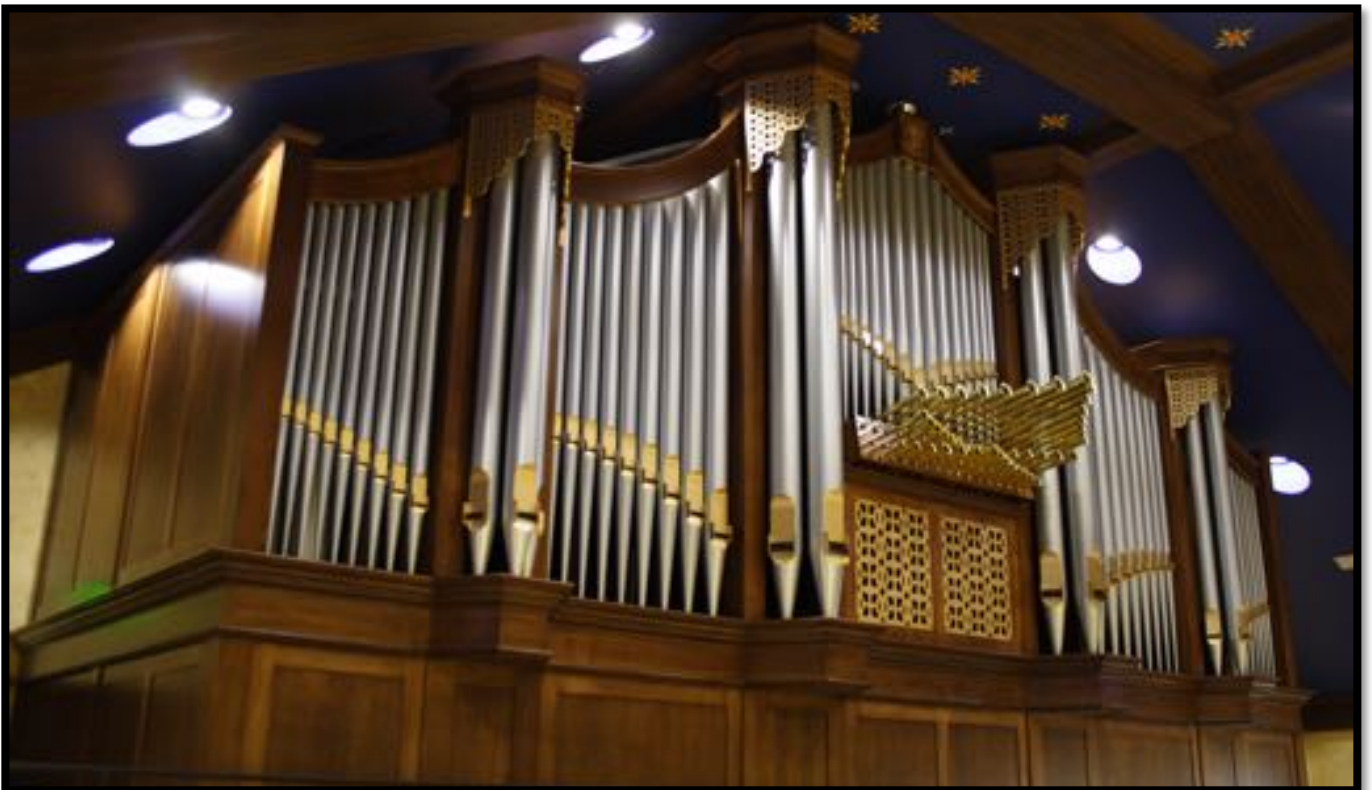
Space behind the choir risers was reserved for the eventuality of the pipe organ. During church construction, the infrastructure needed for the organ was incorporated. Note the electric boxes (to the right) on the back wall and the ductwork (lower left) in the floor. The ductwork supplies wind and power to the Rail Division, and connectivity for the Console in front of the choir risers. Additionally, the back wall was made of sealed masonry for its reflective properties.



Prior to the installation of the organ, the largest pipes were hoisted over the choir loft rail and stored behind the choir risers. Note the temporary reservoir and blower connected to the ductwork (lower left) in the floor. At the time of this picture, the Rail Division had been installed and was playable from the Console.



ABOVE: The entire instrument including blowers, reservoirs, and wind lines are enclosed in the Main Case. The pipes sit in the black chamber-like boxes above the mechanics. These boxes have shutters that open and close to control volume. The largest pipes stand against the back wall. BELOW: The finished Main Case.





Inside the towers of the Rail Case sits the 8' Trompet, 1-4 of the 8' Principal, and 1-8 of the 8' Holz Gedeckt. At 12 stops (4 of which are 8' Ranks), this Rail Division is the largest in Central Ohio.



The low profile Console as it appeared (without the music rack) at the Muller Pipe Organ factory.



The view of the Sanctuary from behind the Rail Division.

Through the Camera Lens of Anthony Fabro

We give a heart-felt "thank you" to Anthony Fabro for providing the photographs in this publication.