

**Westminster Presbyterian Church, Minneapolis, Minnesota**  
**W.W. Kimball, 1926 and 1932; M.P. Möller, 1957**

The stoplist was taken from the console by William G. Barnes during the 1960s. The historical details are from conversations with former organist and choirmaster Dr. Edward Berryman. The remarks are by William G. Barnes.

The organ after alteration in 1957 had 64 ranks, and still retained its character as a Kimball instrument.

The original four-manual Kimball console was retained, and the Kimball nameplate remained. Each of the five divisions remained completely enclosed in separate expression chambers, so that there were individual balanced shoes for the Pedal, Great, Swell, Choir, and Solo, plus a register crescendo pedal. It was equipped with a standard A.G.O. 32 note concave, radiating pedal keyboard.

Drawknobs were in vertical rows on angled jambs, with couplers controlled by rocking tablets above the fourth manual.

There were adjustable general combination pistons, and pistons for each division. The manual compass was 61 notes.

After the 1957 alterations, what before could have fairly been characterized as a symphonic organ had been transformed into an organ in the English style, with magnificent Swell chorus reeds. The 16 and 8 foot Swell reeds were replaced with Möller pipes from tenor C, and either a 4 foot Clarion was added or the existing 4 foot clarion pipes were replaced from tenor c up. The reason for this uncertainty is that the 1932 stoplist has not been found.

The Solo 8' Bombarde was not a French reed, but better characterized as an English Trumpet Major.

The instrument remained capable of a massing of strings seldom heard anymore. The Choir *Viole d'Amour Celeste II* was especially beautiful. When the swell shades were shut you could barely hear it.

The acoustics in the auditorium are dry, and the organ provided copious foundation-tone which was very effective in leading congregation singing. The full organ, including the powerful 16' Pedal Open Wood Diapason and Bombarde stops, had a majestic gravity that did not strike one as being thick or muddy.

Also, enough upper work had been added in 1957 that with the use of octave couplers passable if not authentic renderings of Baroque compositions could be made. An example of this was organist and choirmaster Rupert Sircom's performance of J.S. Bach's *Prelude and Fugue in B Minor* on an LP produced in the late 1950s.

There were two rebuilds during the 1970s before the most recent 1981 rebuild by M.P. Möller.

**Great.**

16	Diapason	
8	Diapason No.1	
8	Diapason No. 2	
8	Hohlflöte	
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.**

16	Bourdon	
8	Diapason	(old Choir Diapason of 1932)
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	(old Choir 8' Flute d'Amour of 1926)
IV	Mixture Diapason	(1932)
IV	Plein Jeu	(1957)
16	Trumpet	(from t.c, 1957)
8	Trumpet	(from t.c, 1957)
8	Hautbois	(1957)
8	Vox Humana	
4	Clarion	(1957 or from t.c. 1957)
	Tremolo	
8	Harp	
4	Celesta	

### Choir.

16	Gamba	
8	Koppel Flöte	
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	
	Harp	(Swell)
	Celesta	(Swell)

### Solo.

8	Major Flute	
8	Gamba	
8	Gamba Celeste	
8	English Horn	
8	French Horn	
8	Bombarde	(1957)
4	Clarion	(Solo) (1957)

### Pedal.

32	Resultant	(Pedal)
32	Bourdon	(Pedal)
16	Open [wood] Diapason	
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)