

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 20<sup>th</sup> 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	Stan Osborn	David Beck	Justin Trimble
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