CLEVELAND

A TOWN OF GOOD ORGANS, A PROFITABLE PLACE TO VISIT

CLEVELAND

A TOWN OF GOOD ORGANS, A PROFITABLE PLACE TO VISIT

Walter Holtkamp, Sr. (1894–1962), was not far from the truth when he took full-page advertisements in contemporary organ periodicals using this slogan.

ORGAN HISTORICAL SOCIETY

ORGAN ATLAS 2009

The City of Cleveland and Northern Ohio

Celebrating the fifty-fourth convention of the Society
July 5–10, 2009

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AS MY TERM IN OFFICE CONCLUDES, I HEARTILY THANK OUR stalwart Executive Director and staff, councilors and officers, and active members, whose energy and generosity have made the past two years so successful for the Society. By working together, we have strengthened our mission of promoting documentation, preservation, and appreciation of historic organs of every style and period. We have improved membership benefits while keeping a tight rein on spending. Our core activities, including the American Organ Archives, OHS Press, catalog sales, pipe organ database and historic organ citations, Phoenix Project, convention and chapter programs, and membership promotion continue to flourish despite budget constraints. Our lively email discussion list and members' directory, our important new guidelines for conservation, our Facebook.com page and website enhancements, and our symposium co-sponsorships exemplify the OHS's vitality even in these trying times.

If the current recession holds any promise for America, perhaps it will spark a change of habit. Since World War Two, we have been taught to consume, not to conserve. Priorities might now shift; but whether a conservation ethic will prevail in time to save many endangered organs, especially in the face of accelerating church closures, remains to be seen. At least it is gratifying that the OHS increasingly recognizes fine modern organs and theater organs as worth our attention, because (to paraphrase the fashion designer Coco Chanel) we're not just about what's old, we're about what's good. Emphasizing quality and inclusiveness helps attract younger members, on whom the future of American organ culture depends.

While we can be proud of our accomplishments, much remains to be done. I regret not having been more effective in recruiting members from ethnic groups underrepresented in our ranks; this shortcoming concerns me because many historic organs survive tenuously in communities where our message of stewardship has not yet penetrated. Judging by the rate of Phoenix Project inquiries, the need to find homes for orphaned organs grows more critical every day, but at present, we have little to offer in response except moral support. More colleges and concert halls are installing attractive pipe organs, but here too, our outreach could be more effective. We could easily double the number of youthful E. Power Biggs Fellowship applicants, but we lack funds to make more awards; for the same reason OHS recital and research grants are in abeyance. Further, our collective voice has been silent in situations like that of the newly rebuilt Alice Tully Hall in New York City, where the 86-rank Kuhn organ's reinstallation seems mired in controversy.

I am also sorry not to have made more progress in rationalizing the OHS's awkward management structure. Some necessary refinements to our Bylaws and Articles of Incorporation have won overwhelming approval, but the relatively small number of voters indicates that most members are not concerned with management issues. This is a pity, because concentrating power in the hands of a bold minority carries the risk of imprudent proposals such as "rebranding" the OHS by renaming *The Tracker,* our most venerable, visible, and respected publication. In my view, the interests of historic organs are best served by broad, open discussion of OHS policies, hence the importance of our email list, chapter newsletters, and other avenues for facilitating communication. Frankly, it is annoying to hear complaints, say, about dues increases and contribution requests, from uninformed persons who leave difficult decisions to others. This society belongs to its members, every one of whom should take part in its governance.

Surely our purpose goes beyond only perpetuating the OHS. Protecting America's organ heritage is a much larger task that needs cooperation at every level, most crucially through hands-on volunteer involvement in local documentation and rescue efforts. Along these lines, I can report good progress in forging closer relations with the American Theatre Organ Society, with whom we have jointly urged the conservative restoration and appropriate rehousing of the unique Wurlitzer outdoor concert organ formerly at Roosevelt Memorial Park in Gardena, California. In addition, our fruitful advocacy of federal landmark status for the 1847 Ferris organ at Round Lake Auditorium in upstate New York could be a model for future public initiatives. The OHS has achieved much on other fronts as well, and credit deserves to be widely shared, with special appreciation due to the donors of money, labor, and ideas that fuel our progress.

It has been a humbling experience as well as a great honor to have served as your president. As I depart now in order to take up other responsibilities, I wish my successor an equally gratifying term. My colleagues on the National Council join me in thanking again our leader Dan Colburn and OHS staff, our loyal volunteers, and everyone else who has contributed to the past two years' growth.

OHS NATIONAL CONVENTION 2009

THE CITY OF CLEVELAND AND NORTHERN OHIO

JULY 5–10, 2009

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COVER PHOTO: *Severance Hall, Cleveland, Ohio (Courtesy Schantz Organ Company)*

FROM THE CHAIR

JOSEPH M. McCABE

ON BEHALF OF THE ORGAN HISTORICAL SOCIETY, WELCOME TO Cleveland and the 2009 OHS National Convention. I know you will find the area rich in history, with a progressive industrial heritage, trend-setting arts, priceless architecture, and a first-class organ culture.

We will visit two major urban centers: Cleveland and Toledo, as well as one of the nation's foremost organ centers at Oberlin Conservatory. Cleveland is where many organbuilders started their careers or "hung out their shingles," including Leonard Berghaus, Homer Blanchard, Charles Fisk, Halbert Gober, John Goulding, John Hettche, several generations of the Holtkamp family, Charles Kegg, James and John Leek, Charles McManis, Martin Ott, Laurence Phelps, Charles Ruggles, several generations of the Schantz family, John Sole, Allen Sparling, the Vottelers, Randall Wagner and many others.

Unfortunately, due to space and time restrictions, we will be able to cover only a small sampling of the rich array of instruments in the region. Our oldest organs include a ca. 1785 Johannes Strumphler, a ca. 1840 Jardine, and a ca. 1844 George Stevens, all migrant instruments that found their way into the region in uniquely different ways. Late 19th-century American organs, the mainstay interest of the Organ Historical Society for many years, are represented here by Johnson, J.W. Steere, Farrand & Votey, William Johnson and others. Unlike many other large urban centers, Cleveland did not prosper financially until the early and mid-20th century, which is reflected in the number of groundbreaking electro-pneumatic organs by Skinner, Kimball, and especially Holtkamp. And we are home to many more contemporary organs as well, starting with the von Beckerath at Trinity Evangelical Lutheran Church (the installation of which would have far-reaching implications on American organ building), and culminating in recent historically-influenced instruments by Fisk and Gober.

Sincere thanks to all those whose commitments of time and effort have helped bring the 2009 convention and this Atlas into being. Finally, thanks to every OHS member for supporting the art of the pipe organ. Without you, these programs would be impossible. I hope you enjoy your time visiting the musical culture of my town.

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The Society acknowledges, with sincere thanks, the following individuals whose gifts helped make possible the publication of this Organ Atlas 2009 in conjunction with the OHS National Convention in Cleveland, Ohio.

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YOUR MEMBERSHIP IN THE OHS DEMONSTRATES YOUR passion for the preservation of our American pipe organ heritage. You can help the Society continue this work in future generations by including the Organ Historical Society in your will.

A growing number of thoughtful OHS members have included the OHS in their estate plans. Won't you join them by remembering the Society in your will? Contact Executive Director Dan Colburn for language to include in your document, or with questions about other forms of planned giving to benefit the OHS.

The OHS Legacy Society has been established to honor those who have remembered the OHS in their wills, and we want to include you.

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OPPOSITE: *Statue of Tom L. Johnson, Cleveland's first mayor with Public Square in the background looking northeast. Buildings seen left to right include Old Stone Church, Society for Savings Building (John Wellborn Root, architect) and Key Tower (Cesar Pelli, Architect) can be seen in the background.*


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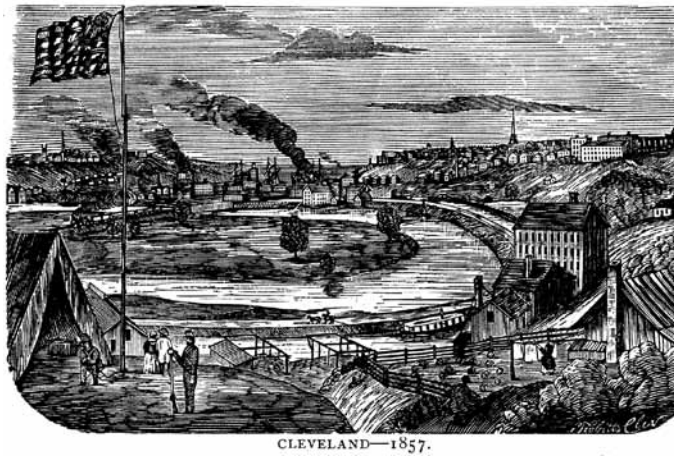


THE EARLY ORGAN CULTURE OF CLEVELAND

STEPHEN L. PINEL

CONFIDING PRIVATELY TO HIS WIFE HARRIETT, UTICA, NEW York organbuilder John G. Marklove (1827–1891) wrote home from Cleveland on March 6, 1864:

> My dearest Harry,
>
> I have been out nearly all day going to many of the different Churches, just to see them. I am now very glad to sit down and write a few lines to my own dearest one. I was very glad to receive a few lines from you last evening, and hope to hear from you again very soon….
>
> The Organ is going on very well. I shall not put up the top part of the case before next week. All the heaviest parts are in their places. I have left the Hotels and am now boarding at a large boarding house somewhat like the City Hotel in Utica. I have not a very pleasant room, but it is near the Church and I have a room to myself, which is not to be had at the Hotels as long as the Fair lasts. If there [are] any Business letters that you think I can answer here, please send them on, as it will make less work for me when I get home.
>
> Mr. Ingersoll and others are trying to perswaid [*sic*] me to remove my business to Cleveland, and I was told today by a Gentleman belonging to the 2nd Presbyterian Church, that he had heard that it was my intention to pull up stakes and come to this place. I have no doubt it is a capital place for an Organ Builder, but do not think anything of it at present. Perhaps if you will come on with me when I come in the summer to put up the West Side Organ and see how you like the place, I should feel more like moving, that is, if you like the place better than Utica. There is no doubt … that it is a very fine City, and that business of all kinds is good, but if you did not like it any better than Utica, there would be no inducement for me to move.
>
> I know one thing, it is a very smoky place. They use the soft coal and there is a great deal of manufacturing going on that it makes it nearly as smoky as London. And now my dearest dearest Harry, with love to all,
>
> I am, most affectionately,
> John G. Marklove[1]

1. Autograph letter of March 6, 1864, from John G. Marklove to his wife Harriett, in The American Organ Archives of the Organ Historical Society, Princeton, N.J.

Marklove was in Cleveland installing a large, three-manual organ at the Euclid Street (Third) Presbyterian Church. Described in detail by the *Herald*, the organ included a Great division based on a 16′ Open Diapason through a three-rank Mixture with a Trumpet, and a five-stop Pedal division including a 6′ Quint undergirded by a 16′ Bombard.[2] The installation was reported to be one of the "finest organs that ever came West."[3] The organ was opened in concert on March 31, 1864, by Joseph Sieboth (1824–1885), the organist of Trinity Church, Utica, New York, and three Cleveland organists: George W. Brainard, Franz Xavier Byerley, and E.A. Hopkins. Well received by the local press, the program was reviewed by the *Plain Dealer:*

> A large audience assembled at the Euclid Street Presbyterian Church last evening, upon which occasion the new organ was publicly inaugurated. … The entire programme was executed in an admirable manner, to a delighted audience.—Professor Sieboth's performances constituted a marked feature of the entertainment—his masterly touch aptly illustrated the great power and sweetness of the magnificent instrument. Professor Sieboth … came here for the express purpose of playing at the concert last evening.[4]

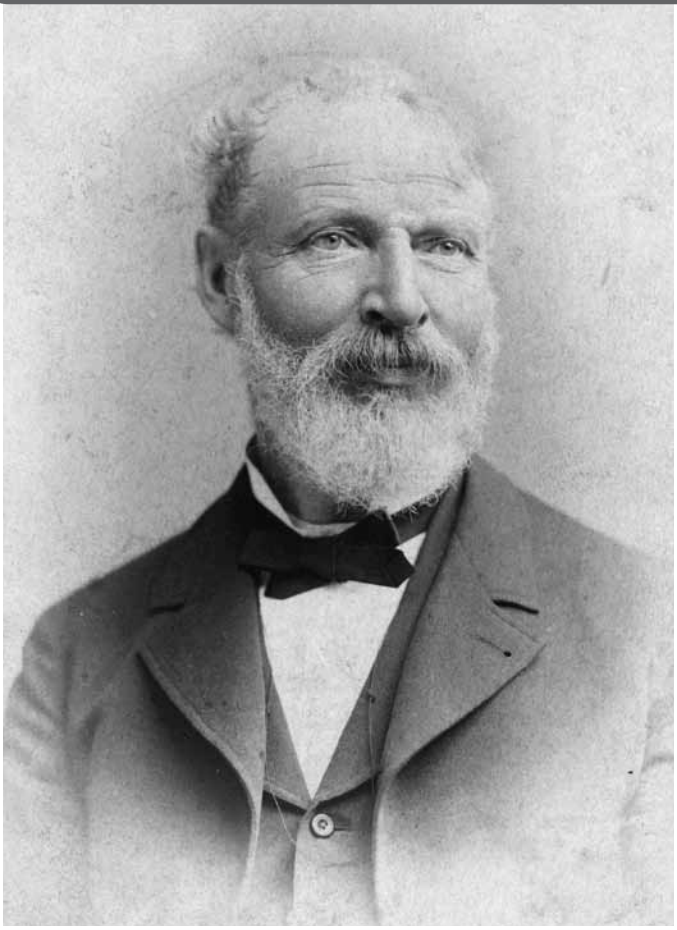
The *Herald* continued: "The fine organ was a special object of attraction. It is a splendid instrument in appearance as well as in quality. Its top is surmounted with a number of tasteful pinnacles, each bearing a cross."[5] Later that year, Marklove installed a smaller organ in the West Side Con-

2. "The New Organ," *Cleveland Daily Herald* 30, no. 65 (March 18, 1864): 3; and "New Organ of the Third Presbyterian Church," *Cleveland Daily Plain Dealer* 20, no. 65 (March 18, 1864): 3. The stoplist was published in the *Herald* on March 18.
3. "The New Organ," *Cleveland Daily Herald* 30, no. 65 (March 8, 1864): 3.
4. "The Concert Last Evening," *Cleveland Daily Plain Dealer* 20, no. 77 (April 1, 1864): 3.
5. "The Sacred Concert," *Cleveland Daily Herald* 30, no. 76 (April 1, 1864): 3. In 1883, G.F. Votteler remodeled the instrument, adding a water motor, and made some tonal revisions; see "The Euclid Avenue Church," *Cleveland Herald* (December 22, 1883): 5.

gregational Church in Cleveland; this instrument was inaugurated on September 29, 1864.[6]

By the time Marklove completed these instruments, Cleveland was already known as the "Metropolis of the Western Reserve." Founded in 1796, it was named after General Moses Cleaveland (1754–1806), a surveyor with the Connecticut Land Company who, after his initial visit in the late 18th century, never returned. In 1831, Cleveland adopted the spelling we know today when the "a" was suppressed to condense the name into the masthead of a newspaper. Population statistics illustrate the growth of the city, gradual at first, but more rapid after the middle of the century: 1820: 606, 1830: 1,075, 1840: 6,071, 1850: 17,034, 1860: 43,417, and 1870: 92,829. Cleveland was incorporated in 1836, and by the end of the Civil War, had assumed the characteristics of a large American port. Manufacturing boomed because of the city's strategic location on the Cuyahoga River, the southern shore of Lake Erie, and at the terminus of the Ohio canal system. These waterways linked the city with the St. Lawrence River and the Atlantic Ocean to the north, and the Ohio and Mississippi Rivers (and New Orleans) to the south. By 1865, railroads added another dimension to Cleveland's considerable shipping and transportation infrastructure.[7]

From the mid 1830s, organs, organists, and later organbuilders, played an increasing role in the city's cultural life. In 1848, *Smead & Cowles' General Business Directory* briefly described a few of the local organs in its section on the churches. In First Presbyterian, the directory related, "The interior is finished in good style with slips, has a full gallery, a fine full-toned organ, and clock, and cost about $12,000." Regarding Second Presbyterian, it noted, "The large organ belonging to this church was purchased in the fall of 1844, in N. York, and is a superior instrument." In Trinity Church, the directory continued, "There is an organ of the first class in this church," and in the German Evangelical Protestant Church, "In 1845 an organ was bought for the use of this church."[8] Further details about these early instruments are found in other sources, and a survey of these organs helps set the stage for a considerable organ culture that evolved in the later 19th and early 20th centuries.



JOHN G. MARKLOVE.

Trinity Church, Episcopal, founded in 1816, is the oldest congregation in the city. Their first building was located at the corner of Seneca and Clair Streets, and was completed on July 8, 1829. The congregation owned an organ by 1836, for in March 1837, a Mrs. Boyden was thanked for her generous services as organist during the prior year.[9] In 1838, Joseph Harvey, an organbuilder from Greensburg, Pennsylvania, attempted to collect $20 from the vestry for repairs to the instrument. Unsuccessful at first, he wrote: "Church, or Post Office Department, is failing in their Duty; God who is all wise, all powerful, and perfectly just, will not let it pass unnoticed."[10] Harvey, who may have built the organ, came to America sometime before 1823 and settled near Pittsburgh. According to Orpha Ochse, an 1838 organ he built is still in use at St. John's (Burry's) Church, Zelienople, Pennsylvania.[11]

6. "Sacred Concert," *Cleveland Daily Herald* 30, no. 231 (September 28, 1864): 3; and "Sacred Concert," *Cleveland Daily Plain Dealer* 20, no. 264 (September 29, 1864): 3. The stoplist of this instrument was published in *Cleveland Leader* (September 28, 1864): 4; see Douglas Reece Breitmayer, "Seventy-Five Years of Sacred Music in Cleveland, Ohio, 1800–1875" (SMM thesis, Union Theological Seminary, 1951), 35.

7. All of this is set forth in standard sources: see Samuel P. Orth, *A History of Cleveland, Ohio* (Chicago and Cleveland: The S.J. Clarke Publishing Co., 1910), and Crisfield Johnson [compiler], *The History of Cuyahoga County, Ohio, In Three Parts* (Cleveland: D.W. Ensign & Co., 1879); hereafter Johnson.

8. Wm. Stephenson [compiler], *Smead & Cowles' General Business Directory, of the City of Cleveland, for 1848–9. Together with a Historical and Statistical Account of Cleveland and Ohio Cities, and other items of Interest* (Cleveland: Smead & Cowles, 1848), 23–24.

9. Roderic Hall Pierce, *Trinity Cathedral Parish: The First 150 Years* (Cleveland: The Vestry of Trinity Cathedral, [1967]), 27; hereafter Pierce.

10. Pierce, p. 20.

11. Orpha Ochse, *The History of the Organ in the United States* (Bloomington and London: Indiana University Press, [1975]), 174–75: and "1838 Organ in Zelienople, Pa. Church Restored," *The Diapason* 62, no. 10 (September, 1971): 7.

OLD TRINITY.

In 1841, Trinity Church bought a larger, one-manual organ from Henry Erben (1800–1884) in New York. While the parish has no record of its purchase, its inclusion on the Erben published list of October 1841,[12] and a reference to it in the parish's 1841 parochial report to the Diocese of Ohio certifies its acquisition. The latter document stated: "Besides which there has been procured, and also paid for, an organ at an expense, including alteration of the gallery, of about $1,300"[13] The Erben remained until it was destroyed by fire on March 30, 1854.[14] There is no question that the organ burned; the *Herald* reported: "The fire spread to the old Trinity Church building, which was entirely destroyed, with the organ…."[15] A larger building was erected, and a new organ, E. & G.G. Hook, Op. 170 (1854), a two-manual instrument with 26 registers, was installed.[16]

First Presbyterian Church was founded on September 19, 1820, and was Cleveland's second congregation. Fashioned of sandstone, the building became known as the "Stone Church" and has retained that moniker ever since.[17] Located at the corner of Ontario Street and Public Square, the structure was dedicated on February 26, 1834.[18] In June 1838, a small two-manual Erben organ was installed in the rear gallery. The *Herald* reported that

> A very beautiful fine toned organ, built by Erben of New York, has just been placed in the Stone Church of this city. The following description will not be uninteresting to our readers. [The organ has] two banks of keys, and pedals; oak case, with gilt front pipes; height of organ, about 14 feet, width 10 feet, depth 5 feet. Compass of keys, from GG to F, in Alto. Length of largest pipe, 14 feet; diameter, 9 inches; whole number of pipes in the organ, 800….[19]

It was the first two-manual organ in the city, although it is not clear from accounts whether the instrument had an independent Pedal register. The organ was first used at a concert of sacred music by the Mozart Society on June 22, 1838, which included the "Grand Hallelujah Chorus."[20] After this instrument was moved to a newer building in 1856, it was destroyed with the church by fire on March 7, 1857.[21] The restored building was completed early in 1858, and it housed a large, three-manual organ built by Geo. Jardine & Son of New York.[22]

Another organ was acquired by the German Evangelical Protestant Church in August 1845, but not much is known about it. The congregation was established on April 26, 1835, and their first building dedicated on August 31, 1842.[23] Three years later, the *Plain Dealer* reported that "The Organ in the German Evangelical Protestant Church, on East Street, will be dedicated tomorrow, August 31…. The public are respectfully invited to attend."[24] The following day, it was reported:

> Yesterday morning, at the German Protestant Church, on East Street, of which Mr. C.H.A. Allardt is pastor, a very unique and pleasing ceremony was performed, that of dedicating a new Organ, just put up in the house…. The dedicatory services of the beautiful and sweet-toned German instrument, were, of course, in the language of the "Vaterland." The idea of consecrating the voice of the

12. Henry Erben [Promotional Brochure], October 15, 1841 (New York: J. Van Norden & Co., 1841), 3.
13. *Journal of the Twenty-Fourth Annual Convention of the Protestant Episcopal Church in the Diocese of Ohio: Held in St. Paul's Church, Chillicothe, on Thursday, Friday and Saturday, 9th, 10th and 11th Days of September, 1841* (Cincinnati: Western Church Press: J. Severns, 1842), 30.
14. Pierce, p. 49.
15. "Old Trinity Burned," *Daily Cleveland Herald* 20, no. 75 (March 30, 1854), 3.
16. "The Trinity Church Organ," *Cleveland Daily Express* 1, no. 142 (August 1, 1854): 3; "Trinity's New Organ," *Daily Cleveland Herald* 20, no. 175 (July 31, 1854): 3; Pierce, pp. 50–51; and William T. Van Pelt [compiler], *The Hook Opus List, 1829–1916 in Facsimile with a Compiled List of Organs 1916–1935 and Facsimiles of Promotional Publications* (Richmond, Virginia: The Organ Historical Society, 1991), 90.
17. Arthur C. Ludlow, *The Old Stone Church: The Story of a Hundred Years, 1820–1920* (Cleveland: Printed Privately, 1920), 17; hereafter Ludlow.
18. Ludlow, 59; and Wm. Payne, *Cleveland Illustrated. A Pictorial Hand-Book of the Forest City* (Cleveland: Fairbanks, Benedict & Co., Printers, 1876), 144–47; hereafter Payne.
19. "Organ," *[Cleveland] Daily Herald and Gazette* 3, no. 271 (June 21, 1838): 2; the article included the stoplist. This reference is also cited in Breitmayer, pp. 27–28, but the date of the issue is erroneously given as June 28; and William Osborne, *Music in Ohio* (Kent and London: Kent State University Press, [2004]), 45; hereafter Osborne.
20. "Concert," *[Cleveland] Daily Herald and Gazette* 3, no. 273 (June 22, 1838): 2.
21. "Stone Church Burned," *Daily Cleveland Herald* 23, no. 56 (March 7, 1857): 3; and "Great Calamity," *Cleveland Daily Plain Dealer* 13, no. 56 (March 7, 1857): 3.
22. "New Organ," *Daily Cleveland Herald* 24, no. 5 (January 7, 1858): 3.
23. "The Dedication of the German Evangelical Protestant Church," *Daily Cleveland Herald* 7, no. 277 (August 29, 1842): 2.
24. "Dedication," *Cleveland Daily Plain Dealer* 1, no. 125 (August 30, 1845): 2.

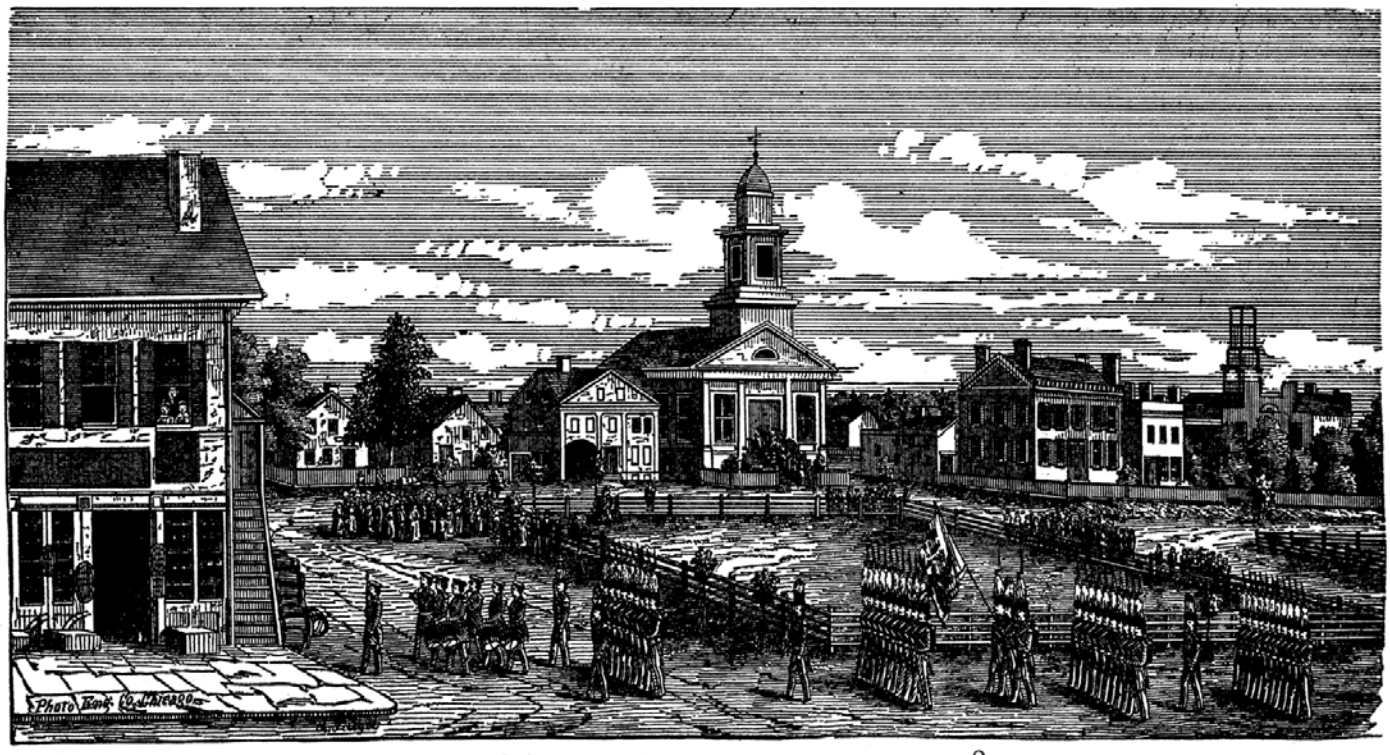
> Organ to sacred purposes, of devoting it, as we do our houses, to the worship of God, although novel and singular to many, is really a very appropriate and beautiful one. Of all musical instruments it is the one nearest perfection; the tones, sweet and pure, or sublime and grave, most resemble those of the human voice, and of the others it seems better adapted to its place in the church choir, than any other. The custom is truly German.[25]

While news coverage never mentioned the name of the maker, the fact that it was built for a German congregation suggests the possibility that the organ may have come from Cincinnati. Shipping an organ to Cleveland up the Ohio River and by way of the Ohio Canal was a simple endeavor in 1845. Fourteen years later in 1859, when the organ was replaced with a new and larger instrument,[26] news coverage again failed to identify the maker. Could both instruments have been the work of Matthias Schwab (1808–1862), a prolific but still inadequately documented organbuilder in Cincinnati?[27]

Second Presbyterian Church, located on the south side of Superior Street east of Public Square, was dedicated in 1844. The church's first organ, also the work of Henry Erben, was installed in the fall of that same year.[28] Eight years later in July, 1852, this one-manual instrument was replaced with a larger, two-manual organ built by John Baker (1814–1882), then in Boston[29] but who spent the bulk of his career working in Charleston. The instrument was described in the *Plain Dealer*:

> Its superior tones and finish have, since its first erection, been a theme of general remark by all who have heard it. Mr. Baker is from London, and we understand this is the second organ he has built in this country, the first being erected for G.J. Webb [1803–1887], of Boston. He has certainly succeeded in imparting the richest tones and producing a greater brilliancy of its different parts without the usual metallic sounds, than in any organ we have listened to. This art has been acquired by the proper formation and voicing of the numerous pipes, of which this instrument contains some 927.
>
> For the benefit of our musical readers we give a description below of its different stops and keys. Its size is 26 feet in height, by 18½ in width, and 16 feet in depth. Its exterior finish and architecture are made to conform to the front of the church. It has extended action, by which the Organist is seated in front of the choir. Its cost was nearly $2,400….[30]

25. "Dedication of an Organ," *Cleveland Daily Herald* 11, no. 60 (September 2, 1845): 3; and "Dedication of an Organ," *Cleveland Plain Dealer* 1, no. 126 (September 1, 1845): 3.
26. "Fair of the German Evang. Protest. Church, to procure a new Organ" *Cleveland Morning Leader* 13, no. 49 (February 26, 1958): 2.
27. For current information on Schwab, see Barbara Owen, "Schwab, Koehnken, Grimm: Organbuilding in Cincinnati's German Enclave in the Nineteenth Century," *The Tracker* 50, nos. 3–4 (Summer/Fall, 2006): 6–21.
28. *Henry Erben & Co., Organ Manufactory, 235, 237 & 239 East 23d St., Between 2d & 3d Aves., New York* (New York: Geo. F. Nesbit & Co., 1874), 15.
29. "The New Organ," *Cleveland Daily Plain Dealer* 8, no. 77 (June 28, 1852): 3. This instrument was also noted by *Dwight's:* see "Splendid New Organ," *Dwight's Journal of Music* 1, no. 16 (July 24, 1852): 127.
30. "Splendid New Organ," *Cleveland Herald* 18, no. 156 (July 1, 1852): 3.



PUBLIC SQUARE, NORTHWEST SECTION—1839.

The organ was formally opened June 29, 1852, and the public was invited to attend.[31] Second Presbyterian later became the Church of the Covenant, and after a modern building was erected,[32] a new organ was built for the congregation by M.P. Möller, Op. 1071 (1911), of Hagerstown, Maryland, a four-manual organ with 79 registers.[33]

A significant instrument that immediately post-dated the publication of the 1848 directory was built for the First Baptist Church in Cleveland by Simmons & McIntire of Boston.[34] First Baptist was instituted in February 1833, and in 1835, erected a house of worship at the corner of Seneca and Champlain Streets. The building, which measured 55′ by 80′, was dedicated on February 25, 1836.[35] A description of the two-manual, G-compass organ appears in the *Herald* of December 26, 1848:

> The Organ was built by Messrs. Simmons & M'Intire of Boston, Mass., and reflects great credit on the skill and workmanship of those gentlemen. It is evident that the greatest care has been bestowed upon its construction. Nothing appears to have been slighted. Every part of the instrument, from the pedals to cornice has received the strictest attention, and calls forth the admiration of all who see it.
>
> It has two banks of keys and contains nine hundred and thirty-six pipes, the smallest of which is seven-eighths of an inch long and its diameter somewhat smaller than that of a common sized goosequill. The largest pipe is sixteen feet long, and eighteen inches diameter.—The pipes are distributed through the different registers ….[36]

The organ was opened at a concert of sacred music on December 29, 1848, and the program, published in the *Plain Dealer*, included works by Haydn and Rossini.[37]

St. Paul's Episcopal Church, organized October 26, 1846, had an organ from the start, although nothing is known of its maker or provenance. A notice in the *Herald* related:

STONE CHURCH.

> St. Paul's Church.—The Rev. Dr. Perry has accepted the call from St. Paul's Church in this city, and commences his labors on Sunday next, 6th inst. A spacious room in Seneca Block has been fitted up and provided with an organ for the use of this new church, where services will be regularly held.[38]

In 1851, the congregation erected an elegant Gothic brick edifice on the corner of Euclid and Sheriff Streets costing $18,000. Plans included a substantial organ; said the *Democrat*: "An organ is being put up in St. Paul's Church. It is one of the finest in the country."[39] Although it has been suggested that this instrument might have been the work of Garrett House (1810–1900) of Buffalo, New York, nothing located for this survey identified the maker by name. St. Paul's is later listed for E. & G.G. Hook, Op. 570 (1870), a two-manual organ with 25 registers.[40]

In 1853, an article pointed to an instrument made by Cleveland's first consequential organbuilders:

31. "The New Organ," *Cleveland Daily Plain Dealer* 8, no. 77 (June 28, 1852): 3.
32. Henry E. Bourne, *The Church of the Covenant: The First Hundred Years* (Cleveland: Printed for the Church of the Covenant, [1945]).
33. *Over 5400 Pipe Organs: 1880–1928 Built by M.P. Möller* (Hagerstown: Maryland: M.P. Möller, 1928), 21.
34. *Simmons & Willcox, Church Organ Manufacturers* [Advertising broadside] (Boston: E.L. Balch, [1858]); the most complete information on Simmons & McIntire published to date is found in Barbara Owen, *The Organ in New England: An Account of Its Use and Manufacture to the End of the Nineteenth Century* (Raleigh: The Sunbury Press, 1979), 140–58.
35. Payne, pp. 147–48.
36. "The New Organ in the Baptist Church" *Cleveland Daily Herald* 14, no. 312 (December 26, 1848): 2; the article published the stoplist of the instrument.
37. "Sacred Concert," *Daily Plain Dealer* 4, no. 238 (December 26, 1848): 2; the same advertisement appeared in the *Cleveland Herald* 14, no. 312 (December 26, 1848): 2.
38. "St. Paul's Church," *Cleveland Herald* 12, no. 147 (December 4, 1846): 2.
39. "An organ is being put up …" *[Cleveland] Daily True Democrat* 5, no. 178 (August 8, 1851): 2.
40. Van Pelt, p. 89.

Organ Factory.

Messrs. Votteler and Siedle, in the third story of the Phoenix Buildings, No. 34 Superior Street, are engaged in the manufacture of Church Organs. A small one built by them is in use at the Methodist Episcopal Church, St. Clair Street; and they have a larger one nearly completed.

They greatly desire an opportunity of building a first class organ for one of the new churches of this city, and we hope they may have an opportunity of testing their skill. They have drawings of a beautiful Gothic front for an organ of 16 feet pipes, four bass pedals [four pedal stops?] and 24 stops. The construction to be similar to a German one now on exhibition in the Crystal Palace, the bellows almost entirely of wood, the player sitting between the body of the organ and the keyboard and facing the congregation and choir. Some portions of this organ they would import from Germany, but most of it would be constructed by Messrs. V. & S.[41]

Gottlieb Ferdinand Votteler (1817–1894?) was a native of Reutlingen, Württemberg, Germany, and immigrated to the United States in June 1847,[42] just before the Revolution of 1848. By 1849, he was already in Cleveland, when he became music director of the Frohsinn Singing Society—the first German musical club in the city.[43] Votteler appears in the 1850 Cleveland directory as "Votteler G.F., piano forte mfr, 34 Superior st."[44] In February, 1851, the Hecker Brass Band engaged a Votteler piano for a concert at Empire Hall,[45] and in September, 1852, another of his pianos was awarded a premium at the Ohio State Fair.[46]

GRAND CONCERT
—OF—
SACRED MUSIC
AND
ORGAN EXHIBITION.

This magnificent Organ, just completed by John G Mariklove, of Utica, N. Y., will be inaugurated by a Concert at the

EUCLID STREET CHURCH,

Thursday Evening, March 31st.

Commencing at 7½ o'clock.

TICKETS..... .....50 CENTS.
For sa e at Brainard's and the Bookstores.

Doors open at 6½ o'clock.

Several of our best Organists will exhibit the Organ, with selections of the choicest Organ music.—The Vocal Music will consist of several of the grandest Choruses from the Oratorios, interspersed with Solos, Trios and Quartettes from the old masters.

Prof. JOSEPH SIEBOTH, of Utica, N. Y., is engaged for the season. mh21-td

On April 3, 1858, he took the *Oath of Allegiance* in District Court, and became a naturalized American.[47]

While he initiated his professional life in Cleveland as a piano-maker, in January 1853, a newspaper notice announces a partnership to manufacture pipe organs:

G.F. Votteler & A. Seidle, Respectfully announce to the public in general, that they have opened an Organ manufactory, in this place, where they are ready to manufacture Organs for Churches, of any size. Also parlor Organs….

For particulars please call on G.F. Votteler, No. 34 Superior St., below American Hotel.[48]

For whatever reason, the association did not last. Little is known of August Seidle, except that according to the 1860 census, he was in Cincinnati working as a blacksmith.[49] In September 1855, a further report indicated that Votteler had built a second organ, although reading between the lines, his business was apparently not very good:

Organ Manufactory.—While our citizens, for Organs and Piano Fortes seek the Eastern towns, they are forgetful of the fact that a skillful maker of these instruments is living and working here. G.F. Votteler has opened a shop under the "Old Baptist Church," corner of Seneca and Champlain Streets, where he not only manufactures the above named instruments, but holds himself in readiness to tune Pianos, Organs, &c. We saw in his shop this morning a small Organ, or Harmonicon, with two stops, of neat rosewood finish, which he had just sold to Dr. Garlick. It is superior to the Melodeon in the softness of its tone, and is a neat article of furniture.—Mr. V. has made for the M.E. Church, Erie Street, an Organ of 3 stops, and one for the German R.C. Church, Superior Street, of 6 stops. He claims that his instruments are as good as those of Eastern manufacture, and we advise those in want of Pianos, or Organs to call upon him.[50]

41. "Organ Factory," *Daily Cleveland Herald* 19, no. 245 (October 11, 1853): 3. The 1853 Votteler organ at the St. Clair Street M.E. Church was replaced with a new organ in 1861. A notice in the *Herald* of December 31, 1861, relates: "A Pleasant Affair. The festival of the St. Clair Street Methodist Episcopal Church, came off last evening in the basement of the church, which was thronged with young and old. The church has recently improved the building at a considerable expense, and also purchased a new organ, and consequently the proceeds of the festival were devoted to those objects. Quite a large sum was realized."

42. *U.S. Naturalization Records Indexes, 1794–1995*; courtesy of Ancestry.com.

43. *The Encyclopedia of Cleveland History* (1998), s.v. "Frohsinn Singing Society."

44. I.N. Mason [compiler], *Smead & Cowles' General Business Directory for the City of Cleveland, with a Historical Sketch, by John Barr, Esq.* (Cleveland: Smead & Cowles, 1850): 173.

45. "The Members of the Hecker Brass Band," *Cleveland Daily Herald* 17, no. 35 (February 11, 1851): 2.

46. "Ohio State Board of Agriculture—Premiums Awarded at the State Fair," *Cleveland Herald* 18, no. 225 (September 20, 1852): 2.

47. *U.S. Naturalization Records Indexes, 1794–1995*; courtesy of Ancestry.com.

48. "Organ Manufactory," *Cleveland Herald* 19, no. 17 (January 20, 1853): 2.

49. 1860 U.S. Census; Ohio; Hamilton County; Cincinnati; Ward 10; 1. 507; 2. 1374; courtesy of Ancestry.com.

50. "Organ Manufactory," *Daily Cleveland Herald* 21, no. 212 (September 6, 1855): 3.

By November 1857, Voteller had formed a partnership with John G. Pfeffer (1823–1910),[51] who later worked in St. Louis, Missouri, but this association did not last either. In 1859, Votteler advertised his business as the Cleveland Organ Manufactory, and reported that

> This Manufactory has of late been enlarged to a considerable extent, and I am prepared to build Church and Parlor Organs of every size, and according to the newest and best construction. I give guarantee for Organs built by me for five years. Only the best material will be used.[52]

By 1866, Votteler had formed a partnership with his brother, Heinrich J. Votteler (d. 1913), and in addition to building organs, they opened a store for general music. According to advertisements, the Vottelers were supplying pianos made by Wm. Knabe & Co., A. Weber, G. Steck & Co., and Gale & Co.[53]

In 1870, a description of a Votteler organ appeared in the newspaper:

> A New Organ.—Another rehearsal for the G.A.R. Concerts will take place at Temperance Hall this evening.… One feature of these concerts will be the new organ just finished by Mr. G.F. Votteler, on University Heights, and which will be placed in the Rink this week. This organ was built expressly for exhibition at the Northern Ohio Fair, but at the solicitation of the managers of the concerts Mr. Votteler consented to place it in the Rink. A few evenings since we had the pleasure of hearing it tested by Profs. G.W. Brainard and J.T. Wamelink, and it was pronounced an instrument of fine voice, excellent action and remarkable power for its size. Mr. Votteler has used in its construction only the best materials of all kinds, and it is without a doubt one of the finest organs ever built in the West. It is twenty-one feet high, twelve feet wide, and ten feet deep. The case is of black walnut, in Corinthian style, and elaborately and beautifully finished. There are two manuals with fifty-six keys from CC to G, and pedals with twenty-seven keys from C to D. The number of pipes is 838. In the great organ we find the following stops: Open diapason, violin, gamba, melodia, clarinet and bassoon; and in the swell organ stopped diapason for bass and treble, dulciana, open diapason, gemshorn, fifteenth, cornett. Pedal—Sub-bass, violin; Coupler great to pedal, swell to great, and tremelo [*sic*]. We learn with pleasure that our well known and accomplished organist, Mr. George W. Brainard, has consented to play this new organ during the concerts. It will be, as we have said, a feature at these entertainments, and will undoubtedly attract the musicians of the city, as well as all those who delight in listening to the "concord of sweet sounds."[54]

Breitmayer relates that in May 1871, Votteler completed a large organ for St. Mary R.C. Church in Cleveland with 32 stops,[55] and in 1873, he supplied an organ to the United Church in Zoar, Ohio, the American home of the Society of Separatists of Zoar.[56] Votteler worked in Cleveland until his death about 1894.[57] He was ultimately succeeded by his son, Henry B. Votteler (1849–1922), and the firm proceeded through several different business associations until it became the Holtkamp Organ Company, still active today.[58]

Cleveland's first three-manual organ was installed in St. John Cathedral in March 1853. The Diocese of Cleveland was established on April 23, 1847, and the building was begun in 1848 and consecrated on November 7, 1852.[59] The organ, built by Erben's firm in New York, was exhibited in the factory on February 5, 1853. Said a critic in *The New York Musical World:*

> We found a select company of cognoscenti present on the appointed evening, who were seated before a grave and imposing-looking organ, which seemed the embodiment of majestic force and solemnity. Mr. [William A.] King touched the keys with his accustomed facility and elegance. The pieces that he played were such as to show to advantage the various voices of the huge instrument, and were therefore showy and brilliant rather than ecclesiastic in their nature—We were well suited, however, in the later style also, by another organist of the city—Mr. Connelly, we think he was announced—who played in a square, masterly and most efficient manner, a fugue by Rinck. After this, Mr. King resumed his seat again, and extemporized very cleverly and ingeniously for half hour or so. Mr. King's thoughts run into music naturally and elegantly; his style of playing is florid, but singularly refined and tasteful.
>
> The organ seemed all that could be desired in such an instrument. It is impossible to pass a very definite opinion upon its good qualities, however, at a single hearing, and without a personal experience of its mechanical perfection,

51. "Organ Manufactory, of G.F. Votteler and J.C. Pfeffer," *Daily Cleveland Herald* 23, no. 266 (November 9, 1857): 2; "To-days Advertisements," Ibid., p. 3; and for more information on Pfeffer see Donald Traugott Petering, *John George Pfeffer: St. Louis Organ Builder* (MChM thesis, Concordia College, [1979]).
52. "Cleveland Organ Manufactory," *Daily Cleveland Herald* 25, no. 164 (July 14, 1859): 1.
53. "Votteler Bros., Piano & Music Store & Organ Manufactory" *Daily Cleveland Herald* 32, no. 165 (July 11, 1866): 3.
54. "Amusements," *Daily Cleveland Herald* 36, no. 214 (September 19, 1870): 1.
55. Breitmayer, p. 35; citing the *Cleveland Leader* (May 29, 1871): 4.
56. OHS *Organ Handbook* (1970): 17; and Osborne, p. 339. Interestingly, The Society of Separatists at Zoar originated in Reutlingen, Württemberg, Germany, Votteler's home town.
57. Several sources indicate that Gottlieb F. Votteler died before May 1894, but there is no death certificate on file among the records of Cuyahoga County, Ohio, and I was unable to locate an obituary for him in any of the Cleveland newspapers; the exact date and details of Votteler's death and burial have yet to be recovered. He is listed in the 1894 directory as "Votteler Gottlieb F., Church Organ Mnfr., Jennings av., cor Abbey, r. 72 Jennings av." but not in 1895; see *The Cleveland Directory for the Year Ending July, 1894* … (Cleveland: Cleveland Directory Publishing Co., 1893), 976; and *The Cleveland Directory for the Year Ending July, 1895* … (Cleveland: Cleveland Directory Publishing Co., 1894).
58. John Allen Ferguson, *Walter Holtkamp, American Organ Builder* (Kent, Ohio: Kent State University Press, [1979]), 1–2.
59. Johnson, pp. 264.

> as to touch—quickness and evenness of articulation—easy play of the couplers, &c.—all of which nearly concern the satisfaction, comfort, and withal, success of an organist. But, from the well known reputation of Mr. Erben, we may suppose these matters "All right."[60]

In Cleveland, *The Democrat* said: "The new Organ that has been made for the Catholic Cathedral of this city, is said to be an exceedingly splendid one. It has been exhibited in New York City, where it was made, and will soon, we presume, be on its way to the church where it belongs. There is no music more grand and beautiful that that of a fine organ, and we are glad the Catholics have purchased such a one."[61]

The organ arrived in March: "The new organ at the Cathedral is certainly a most beautiful and superior instrument, and we long for Saturday night when its pipes will play for the first time in public."[62] William Berry, Erben's foreman and an English journeyman by background, came to Cleveland to superintend the installation.[63] The stoplist and a description of the instrument appeared in the *Plain Dealer:*

> The organ weighs ten tons. Its front contains three gothic arches grained in imitation of black walnut, with twenty-one ornamented gilt pipes, and is twenty-two feet in width. It is twenty feet deep and thirty-seven in height. The bellows are about twelve feet long and eight feet wide, and are so arranged that one boy is all that is required to work them. The largest pipes are sixteen feet high, and the smallest two or three inches. It has three sets of keys, besides two octaves of pedals for the feet and thirty stops….
>
> The action of the instrument is singularly fine, and what is most remarkable, the three organs—the great, the choir, and the swell—may be coupled, and yet a trill be executed with ease and percision [*sic*].
>
> On Saturday night, an exhibition was made of the power and capacity of this beautiful organ. When we entered, Mr. Berry was executing a voluntary. His object was to give a full exhibit of what can be performed on it. Almost every known instrument was imitated to perfection. The wild and merry warblings of the bugle, the shrill piping of the clarion, the musical strain of the flute, the solemn sound of the rolling drum, the lively notes of the violin and violincello [*sic*], and the whistling of the fife, were as perfect as if those instruments were themselves there played upon….[64]

The program included works by Mendelssohn, Mozart, Rossini, and Verdi.[65] In addition to performances by Berry, the program also featured Franz Xavier Byerly, the organist of St. John and perhaps Cleveland's first prominent organist. He served the local bishop until 1871 in the position, and was later a frequent performer at the exhibition of new organs in Cleveland.[66]

The new cathedral inspired some anonymous poetry:

> The anthem ceased, the kneeling women rose;
> The long aisles slowly emptied of the crowd.
> But still the organ pealed its solemn tones,
> Touched by a mighty master of his art,
> It gave its soul of melody for his.
> He played a Voluntary to himself
> Unconscious of a listener. What he dreamed
> I never knew, but I that heard him play,
> Shaped his imaginings to suit my own,
> And formed them into this:—The low, soft notes
> Trickled upon each other, like the drip
> Of rain in summer upon trees and flowers.
> And lo—I wandered knee-deep in the grass.
> Through a green meadow pied with butter-cups
> Valerian, daisies and wild hyacinths.
> I heard the rippling murmur of a brook,
> Whose limpid waters sparkled to the sun. …[67]

Et cetera, et cetera! Another poem, "Organ Music," of an arguably better artistic standard, was published in the *Herald* in 1846, and is found in a sidebar.[68]

Cleveland's second three-manual organ was installed in the Stone Church early in 1858. Plans were already underway to commission a larger organ when the building was damaged by fire in March 1857. During the previous October, the *Herald* related: "A new Organ is soon, we are informed, to be purchased for the Stone Church. The ladies, through the 'Ladies Society,' with characteristic liberality, contribute[d] $1,000 to the purchasing fund. It will cost in the neighborhood of $4,300, and be in every respect what so elegant and large a church requires."[69] Fate, however, intervened. During the blaze, gossip made its way into the newspaper: "It was rumored at one time that four men had been killed by the falling of the organ in the south gallery …."[70] Despite the severity of the conflagration, the structure was rebuilt within the original walls and was ready for dedication in January 1858.[71]

Regarding the new organ, the *Plain Dealer* reported: "A new and splendid organ, from the manufactory of Geo.

60. "Cathedral Organ," *[New York] Musical World and Times* 5, no. 7 (February 12, 1853): 98.
61. "The New Organ," *[Cleveland] Morning Daily True Democrat* 7, no. 39 (February 22, 1853): 3.
62. "The New Organ …" *Cleveland Daily Plain Dealer* 8, no. 303 (March 17, 1853): 3.
63. "There will be …" *Cleveland Herald* 19, no. 64 (March 16, 1853): 3.
64. "The New Organ at the Cathedral," *Cleveland Daily Plain Dealer* 8, no. 306 (March 20, 153): 3.
65. Ibid.
66. "See "Personal," *Cleveland Morning Herald* 37, no. 31 (February 6, 1871): 4.
67. "Cathedral Music," *Cleveland Herald* 18, no. 282 (November 26, 1852): 3.
68. "Organ Music," *Cleveland Herald* 12, no. 88 (September 25, 1846): 3.
69. "A new Organ …" *Daily Cleveland Herald* 22, no. 227 (October 28, 1856): 3.
70. "Great Calamity," *Cleveland Daily Plain Dealer* 13, no. 56 (March 7, 1857): 3.
71. "Dedication of the First Presbyterian Church," *Daily Cleveland Herald* 24, no. 19 (January 23, 1858): 2.

Jardine & Son, New York, is being erected in the First Presbyterian Church."[72] A description followed in the *Herald:*

> The new and first class Organ, built by Geo. Jardine & Son, of New York, for the First Presbyterian Church of this city, and now being erected in that beautiful Church by Mr. Edw. Jardine [1830–1896], contains some very new and striking effects, introduced by this Firm, and contained as yet by few of the Organs in this country. Among these we particularly notice the "Vox Celestis," an imitation, as its name indicates, of the heavenly choir, the effect of which is perfectly thrilling, when it is introduced, after the mighty Diapasons have ceased their grand deep harmonies; far above the "Celestial voices" sing with such silvery sweetness, producing an impression not easily forgotten.—The "Clariane [Clariana?]" is also a new and exquisite stop, resembling a pure violin tone. There are many others, excelling in their respective peculiarities, such as the Viol d'amour, Melodia, Cremona, Hohl Flute, &c., making altogether a mine of rich and inexhaustible musical gems. But the crowning feature of all, is its mighty Diapasons, the sine qua non of a good Organ, the deep, firm foundation on which its whole glorious harmonies are built.
>
> There are many other improvements, such as the arrangements of the keyboards, the grouping of the stops, shape of the pedals, &c.
>
> The action is a master-piece of mechanism, the articulation being prompt and easy, a sure guarantee of the greatest desideratum—i.e. durability.
>
> The Organ contains three manuals and two octaves of Pedals, with thirty-four Registers.—The case is of chaste design, corresponding with the Church, and stands about eighteen feet wide, twenty-six feet high, and twelve deep.
>
> There will be a public exhibition of the Organ on Saturday evening [January 9] of this week, when Mr. Jardine will be assisted by several of our resident Organists.[73]

Although admitting that the exhibition was a success, the *Herald* had some criticism: "The Organ is a superior one, and gives general satisfaction to musical ears; the high notes, perhaps, need softness, but the instrument is a very fine one."[74] The organ remained 37 years,[75] when it was replaced with a new, three-manual organ built by Johnson & Son, Op. 833 (1895), of Westfield, Massachusetts.[76]

A second E. & G.G. Hook organ arrived in Cleveland in July 1863.[77] Op. 327, a one-manual organ with 12 registers was installed at the Ursuline Convent. The opening occurred

72. "New Organ," *Cleveland Daily Plain Dealer* 14, no. 6 (January 8, 1858): 3.
73. "New Organ," *Daily Cleveland Herald* 24, no. 5 (January 7, 1858): 3.
74. "The First Presbyterian Church …" *Daily Cleveland Herald* 24, no. 10 (January 13, 1858): 3.
75. In January, 1884, the Stone Church was again damaged by fire. The 1858 Jardine organ was removed from the building, sent back to the Jardine factory in New York, and was reinstalled later that year. This is outlined in an article in the *Cleveland Herald* of January 25, 1884.
76. John Van Varick Elsworth, *The Johnson Organs: The Story of One of Our Famous American Organ Builders* (Harrisville, New Hampshire: The Boston Organ Club Chapter of the Organ Historical Society, 1984), 150.
77. "Concert at the Ursuline Convent," *Daily Cleveland Herald* 29, no. 172 (July 22, 1863): 3.

GOTTLIEB FERDINAND VOTTELER.

July 22, 1863, and the *Herald* reported: "The new Chapel at the Ursuline Convent on Euclid Street was filled last night with a fine audience assembled to hear the singing of the musical class.… The new organ was played by Mr. F.X. Byerly, and appeared to be a fine instrument. The pecuniary result of the Concert must have been satisfactory and assisted considerably towards defraying the cost of the organ."[78]

In 1865, the Presbyterian churches of Cleveland mounted what was likely a first for the city: an organist of national reputation was brought in to play a series of public concerts consisting of "popular" rather than sacred repertoire. A pre-concert notice appeared in the *Herald:*

> We had the pleasure yesterday of meeting Mr. Charles Fendt, who informed us that he was in the city making arrangements for a grand Organ Concert, which would take place in the First Presbyterian Church in the course of a week. The concert will be by Mr. G[eorge]. W[ashbourne]. Morgan, the celebrated organist of Grace Church, New York. Mr. Morgan's reputation as an organist is second to none in this country.—The idea of these concerts is somewhat novel, but wherever Mr. Morgan has appeared, he has met with the most flattering reception. We shall have more to say on the subject.[79]

Morgan's first performance took place at the Euclid Street Church, not First Presbyterian. the *Herald* continued: "On Monday and Thursday of next week, it will be borne in mind, the great organ concerts will take place in Cleveland …The faculty at Oberlin have induced Mr. Morgan to make arrangements for one concert there on Tuesday next. …"[80] A review of the opening concert appeared Tuesday, and pointed out the unusual nature of the program:

78. "Concert at the Ursuline Convent," *Daily Cleveland Herald* 29, no. 173 (July 23, 1863): 3.
79. "Grand Organ Concert," *Daily Cleveland Herald* 31, no. 198 (July 17, 1865): 3.
80. "Organ Concert," *Daily Cleveland Herald* 31, no. 200 (July 19, 1865): 4.

> The organ concert last evening by Mr. G.W. Morgan, at the Euclid Street Presbyterian Church was a grand affair. The idea of a popular concert on a church organ was a novel one, but after hearing Mr. Morgan, no one can wonder at the great popularity and immense success that has everywhere attended the concerts given by this gentleman. He is a complete master of the instrument, and stands in the same relation to the Organ that Thalberg, Gottschalk, or Weber [*illeg.*] does to the Piano. By his manipulations this grand instrument is made to pour out the solemn and stately music of Handel, Beethoven or Mendelssohn, or the light, airy, sweet and melodious compositions of Rossini, Weber, and Wagner, and all these wonderful productions of genius are invested with new beauties. …[81]

The program, published in the *Herald*, included what may have been the first Cleveland performance of a major organ work of J.S. Bach (1685–1750)—the Grand Fugue in G-Minor with pedal obbligato—played on the 1864 organ by Marklove. The program also featured works by Handel, Hesse, Wagner and Weber.[82] The second concert took place at the First Presbyterian Church on Thursday, and included the Overture to *William Tell* by Rossini.[83] The *Herald*, borrowing some words from the *New York Times*, summarized the capacity of the organ to transport its listeners to another realm:

> The organ has always ranked as the king of instruments. From time immemorial it has occupied the place of honor in all the temples of our Christian religion. Its grand religious tones, varying, as they do, from the profound depths of the Pedal Organ to the shrill utterances of the Piccola [*sic*], afford the widest scope for the individual expression of the performer. Mr. G.W. Morgan, the eminent Organist of Grace Church, most strikingly illustrates this fact. The freshness and variety of treatment exhibited by this wonderful performer, his brilliant execution with both hands and feet, are themes which are inexhaustible. To hear a fugue by S. Bach delivered with the steady vigor, yet delicate perception, of poetic meaning exhibited by Mr. Morgan, is indeed a treat.[84]

Following the Civil War, prestigious Cleveland organ contracts increasingly went to Johnson and Son[85] and E. & G.G. Hook.[86] After the turn of the 20th century, the major builders were Austin, Casavant Frères, Ernest M. Skinner, and W.W. Kimball, and by the middle of the century, the Aeolian Skinner and Holtkamp organ companies. While virtually all of the early instruments surveyed in this article are gone, many distinguished instruments of the early 20th century remain.

For the [Cleveland] Herald
Cleveland, Sept. 12 [1846], H.V.

ORGAN MUSIC

It was an old Cathedral dim,
The worshippers had flown,
As the echo of the evening hymn,
Died like a night-wind's moan.

When suddenly, as if from sleep,
Awoke the organ's sound,
In a strain now bold and nobly deep,
How solemn and profound.

Some master hand or angel-band
Sure touched each trembling key,
Filled was that old Cathedral grand,
With untold Harmony.

All shades of feeling and of thought,
Which words could never reach,
Were in that harmony inwrought,
More eloquent than speech.—

Now, 'twas a song of triumph high
That bid the Earth rejoice,
And now 'twas sorrow's faintest sigh,
Each passion had its voice.

The Discord, when wild passions meet,
The Hope of promise full,
And all to human heart most sweet,
And all most terrible.

The shadow of an awful fear,
Vague, dim, and undefined,
As if a spirit hovered near,
A disembodied mind.

Then Hope sprang up with heaven-ward wing,
With a lay so sweetly wild,
'Twas like a wood-bird's song in spring,
Or the voice of a loving child.

And now I hear the pleading voice
Of solemn, earnest prayer,
And now I hear a soul rejoice,
Trusting a Father's care.

And now the ever-varying song
Doth deeper notes employ,
And slowly, sweetly glides along,
In solemn chastened joy.

I seem to stand by ancient graves
Or by the Ocean shore,
And listen to the song of waves,
That sound for ever more.

The Storm is hushed:—the billows sleep;
But mournful numbers come,
And sad complaining voices weep,
With memories of Home.

A home far o'er the ocean wave,
A sweet and sheltered nest,
Some weary wanderer turns to crave
His mountain home,—and rest.

The last faint murmuring tone has fled;
Awake the notes of woe,
A solemn requiem for the dead,
In measure sad and slow.

But hark! Amid that low, sad wail,
Hope singeth clear above,
Sings of a life within the veil,
A Life of endless Love.—

O, blessings on the wondrous art,
That rules the soul so well!
And blessings on each generous heart
That wields the mighty spell!

And highest praise to God be given,
For music—gift divine;
Oh let the richest gift of Heaven,
Be laid upon His shrine.

81. "The Organ Concert," *Daily Cleveland Herald* 31, no. 205 (July 25, 1865): 1.
82. Ibid.
83. "Second Organ Concert by Mr. G.W. Morgan," *Daily Cleveland Herald* 31, no. 208 (July 28, 1865): 1.
84. "The Great Organ Concert," *Cleveland Herald* 31, no. 199 (July 18, 1865): 4.
85. "Sacred Concert," *Daily Cleveland Herald* 33, no. 245 (October 10, 1867): 4; the article included the stoplist for Johnson & Son, Op. 228 (1867), built for St. John's Church, Episcopal, Cleveland, West Side. Grace Church, Episcopal, also bought a Johnson organ the same year; see "Grace Church Organ," *Daily Cleveland Herald* 33, no. 252 (October 19, 1867): 4.
86. Op. 517 (1869), built for the Franklin Street M.E. Church was completed in February, 1870; see "New Organ," *Daily Cleveland Herald* 36, no. 45 (February 22, 1870): 3; and Op. 566 (1870), built for St. Peter R.C. Church was finished in March, 1871; see "St. Peter's Organ," *Cleveland Morning Herald* 37, no. 57 (March 8, 1871): 4.

CLEVELAND MASONIC AND PERFORMING ARTS CENTER

CLEVELAND, OHIO

THE FRATERNAL ORDER OF FREE & ACCEPTED MASONS established its first lodge in Cleveland in 1811. Concord Lodge No. 15 first met in rented rooms of buildings owned by lodge members, including a tavern of Lorenzo Carter's, Cleveland's first permanent settler. The lodge's charter lapsed in the early 1830s amidst anti-Masonic sentiment. Other lodges formed after 1836, however, and a Masonic Hall rose at East Superior Avenue and East Third Street. On May 26, 1859, the Scottish Rite Valley of Cleveland was established by dispensation from the Supreme Council at Boston, Massachusetts. The Eliadah Lodge of Perfection, U.D., and the Bahurim Council, Princes of Jerusalem, housed in the present building, were formed June 15, 1859. Ariel Chapter, Rose Croix, U.D., was formed on June 18, 1860, granted dispensation on August 25, 1860, and chartered on May 19, 1866.

In 1883, activities moved to a new Masonic Temple at East Superior Avenue and East Sixth Street, which was also home to the Cleveland Council, the Oriental Commandery, the Webb Chapter No. 14, and the Iris Lodge No. 229. In 1894, Johnson & Son supplied their Op. 807, a two-manual, 32-rank mechanical-action organ with water motor and detached, reversed console for the Eliadah Grand Lodge of Perfection. Demolished in 1923, the building stood at the site of the present Federal Reserve Bank.

RIGHT: *1919 Austin Organ Company; Main Auditorium*

JOHNSON & SON OP. 807
(1894)

GREAT (Manual I, 61 pipes unless noted)
16 Double Open Diapason
8 Open Diapason
8 Melodia
8 Viol di Gamba
8 Dulciana
4 Octave
4 Flauto Traverso
2⅔ Twelfth
2 Super Octave
III Rks. Mixture (183 pipes)
8 Trumpet
8 Clarinet (49 pipes from c^0)

SWELL (Manual II, enclosed, 61 pipes unless noted)
16 Bourdon (49 pipes from c^0)
16 Bourdon Bass (CC-BB)
8 Open Diapason
8 Salicional (54 pipes from GG)
8 Aeoline
8 Vox Celeste (49 pipes)
8 Stopped Diapason
8 Quintadena
4 Flute Harmonique
4 Fugara
2 Flautino
III Rks. Dolce Cornet (183 pipes)
8 Cornopean
8 Oboe
Tremolo

PEDAL (30 pipes)
16 Double Open Diapason (open wood)
16 Bourdon (stopped wood)
8 Violoncello

COUPLERS
Great to Pedal
Swell to Pedal
Swell to Great

ACCESSORIES
Three fixed Great combination pedals
Three fixed Swell combination pedals
Great to Pedal reversible toe spoon
Balanced Swell expression shoe

In 1919, the Scottish Rite built the present complex in two phases, with a third unrealized phase for an office tower. Hubbell & Benes of Cleveland designed the building, including a large auditorium, exhibition hall, numerous lodge rooms, banquet and board rooms, and library. The main auditorium was home to the Cleveland Symphony Orchestra until Severance Hall was completed in 1931; the Orchestra has continued to use the auditorium for recording and rehearsal.

The De Molay Room houses a 1920 Votteler-Holtkamp-Sparling of two manuals, seven ranks, and electro-pneumatic action, job number 1369. The July 13, 1920 contract stipulated a completion by January 1, 1921 for $4,250; the price was actually $3,400 plus a second-hand Votteler taken in trade from the Commandery Room. An October 17, 1921 memo from Votteler-Holtkamp-Sparling to the Masonic Temple Association indicates a second pipe organ taken in trade from the Blue Lodge for another $500.

GREAT (Manual I, enclosed with Swell)
8 DIA. F. (12 zinc basses, remainder common metal, ears through e^2, 61 pipes)
8 FL. M. (open metal with metal tuning scrolls at top, 61 pipes)
8 VL. MP. (12 zinc basses, remainder spotted metal, ears through c^3, 61 pipes)
BELL
GT. 8′ OFF
GT. 4′ GT.
SW. 16′ GT.
SW. 8′ GT.
SW. 4′ GT.

SWELL (Manual II, enclosed with Great)
8 FL. MF. (stopped wood, arched mouths, 12 open common metal trebles, cone-tuned, 61 pipes)
8 VL. MF. (stamped "GAMBA", 12 zinc basses, remainder spotted metal, scroll tuned except 12 trebles cone-tuned, ears throughout, beards through e^2, 61 pipes)
8 VL. P. (stamped "SAL", 12 zinc basses, remainder spotted metal, scroll tuned throughout, ears through c^4, beards through e^2, 61 pipes)
SW. 16′ SW.
SW. 8′ OFF.
SW. 4′ SW.
TREM. TO SW.

PEDAL
16 FL. F. (stopped wood, 18 trebles painted black, 30 pipes)
16 FL. M. (16′ FL. F. on lower pressure)
GT. 8′ PED
SW. 8′ PED.

ACCESSORIES
3 Great and Pedal combination pistons and cancel (mechanical, under Manual I)
3 Swell and Pedal combination pistons and cancel (mechanical, under Manual II)
Balanced expression shoe
Crescendo shoe

Votteler-Holtkamp-Sparling also built two identical three-rank unit organs, job numbers 1528 and 1529, for the Masonic building, instruments that have since disappeared. Cost for both was $5,700, to be finished by September 17, 1929.

VOTTELER-HOLTKAMP-SPARLING
JOB NUMBER 1528 AND
JOB NUMBER 1529 (1929)

GREAT (Manual I)
16 Bourdon (Rank A)
8 Diapason (Rank B)
8 Dulciana (Rank C)
8 Gedeckt (Rank A)
4 Flute (Rank A)
2⅔ Nazard (Rank A)
2 Piccolo (Rank A)
Great to Great 16
Great to Great 8′ [unison off]
Great to Great 4
Swell to Great 16
Swell to Great 8
Swell to Great 4

SWELL (Manual II, enclosed)
8 Gedeckt (Rank A)
8 Violin (Rank D)
4 Flute (Rank A)
2 Flautino (Rank A)
8 Oboe Synthetic (Rank D at 8 + 2⅔ pitches)
8 Vox Humana (Rank E)
Swell to Swell 16
Swell to Swell 8 [unison off]
Swell to Swell 4

PEDAL
16 Bourdon (Rank A)
8 Gedackt (Rank A)
4 Flute (Rank A)
Great to Pedal 8
Great to Pedal 4
Swell to Pedal 8

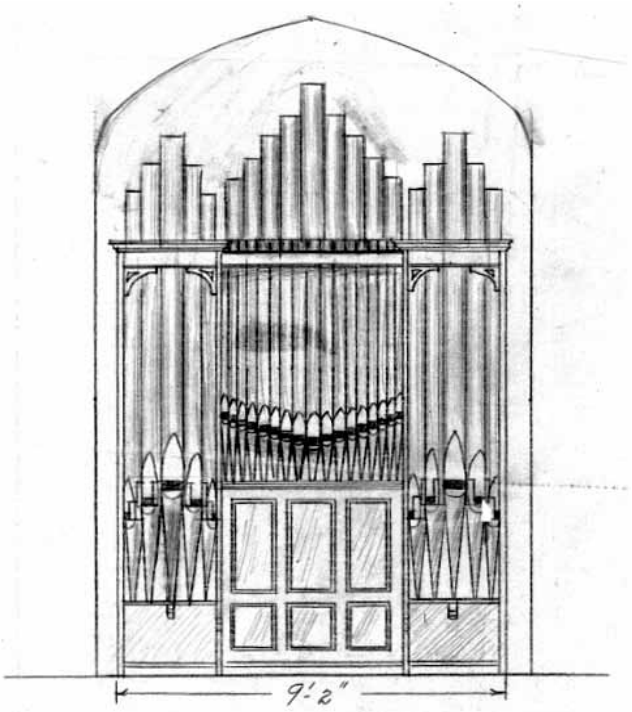
RANK ANALYSIS
73-note unison-only stops were provided with an extension octave to carry the stop through the top of the 4′ octave coupler.
Rank A: Bourdon 16, 8, 4, 2⅔, 2
97 pipes. Stopped wood
Rank B: Diapason 8
73 pipes. Scale 46 "from Marshall."
Rank C: Dulciana 8
73 pipes. Scale 54 "from Dennison."
Rank D: Violin 8, 8+2⅔
73 pipes. Scale 66 "from Dennison."
Rank E: Vox Humana 8 (t.c.)
49 pipes from c^0; "from "Dennison."
ACCESSORIES
1-5 adjustable combination pistons
Balanced Swell expression pedal
Balanced Crescendo pedal

The Austin Organ Company of Hartford, Connecticut, supplied its Op. 822, a two-manual, four-rank "Chorophone," presumably for a lodge room. A drawing for a special case for this otherwise stock instrument was dated July 16, 1918. The instrument has since disappeared.

The organ in the Auditorium is Austin's Op. 823. Correspondence between architect and Austin began September 10, 1918, with Professor William B. Colson, Mason organist, acting as consultant. Colson drew a preliminary stoplist and "list of requirements" closely resembling the finished organ. Two chambers were provided at either side of the stage, with an Echo at the rear of the auditorium. Austin intended to use all three spaces, but ultimately the main instrument ended up only in the right chamber. From the start Austin insisted on larger tone openings, a battle that continued at least through January 1919, with revisions to the drawings complete by March 1.

The $18,120 contract, dated October 17, 1918, specified installation by April 1, 1919. In fact, the organ was several months late, the precise completion date being uncertain. The four-manual stopkey console is in a loge above and to the right of the stage. Wind pressure was 7″ throughout the main chamber, and 5″ for the Echo. A general instruction was given, "Voice organ full and big especially diapasons, 8′ & 4′ flutes."

The Cleveland organ formed a quartet of large Austin installations for major Masonic institutions, the others being Medinah Temple, Chicago, Illinois (Op. 558), Irem Temple, Wilkes-Barre, Pennsylvania (Op. 200), and Kalurah Temple, Binghamton, New York (Op. 747).

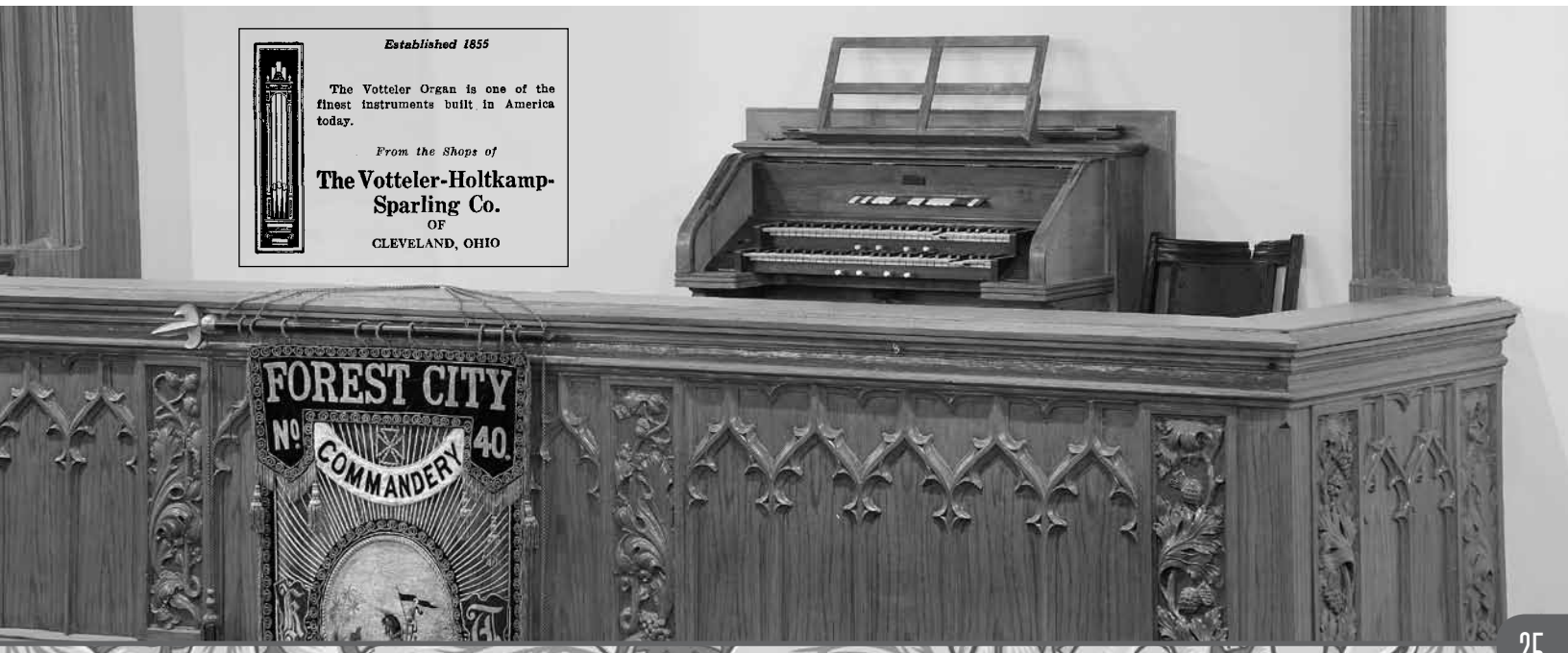


On the lefthand side of the auditorium is a theatre organ mostly assembled from Wurlitzer elements. The nucleus is a 1929 instrument originally installed in the Granada Theater in Santa Barbara, California. Dr. Orrin Hestetter of Burbank, California acquired the organ in 1950, and installed it in his home with alterations and additions that enlarged the original 17 ranks to 28. The instrument passed into the hands of Wade Bray in 1996 and in 2006 to the Western Reserve Theater Organ Society, who (as of this writing) are installing the instrument in the Masonic Auditorium.

LEFT: *1920 Votteler-Holtkamp-Sparling; De Molay Room*

BELOW: *Console of 1920 Votteler-Holtkamp-Sparling; De Molay Room*

ABOVE: *1919 Austin Organ Company, Op. 822 with "special case;" Instrument no longer extant; courtesy of Austin Organs, Inc.*



SPECIFICATION OF 1919 AUSTIN ORGAN COMPANY OP. 823

NOTE: *Universal Air Chest is abbreviated (UAC) below.*

† *Indicates ranks from original instrument, Op. 793*

GREAT (Manual II)

OPEN DIAPASON 16
61 pipes, CC-c♯^{1} offset at floor level in front of UAC, scale 34; CC-e^{0} open pine, slotted, rollers, f^{0}-b^{0} zinc, unslotted, slide-tuned; remainder linen metal, slide-tuned; ears to f♯^{3}, higher cut up than other chorus stops, stamped "OP DIA"

OPEN DIAPASON 8
61 pipes, CC-BB open pine, scroll-tuned; c^{0}-f♯^{0} zinc, unslotted, slide-tuned; remainder linen metal, slide-tuned; ears to c^{3}; leathered lips c^{2}; scale 40, stamped "GT. OP."; rack board drilled for an additional 12-note extension, but UAC lacking toe holes

SECOND DIAPASON 8
61 pipes, unslotted, slide-tuned throughout; CC-e^{0} zinc; remainder linen metal; ears to f♯^{2}; unleathered upper lips; scale "46-43" (i.e. 46 at CC, 55 at c^{0})

FLAUTO MAJOR 8
29 pipes, from g♯^{1} on UAC; CC-g^{2} from PEDAL FIRST DIAPASON 16. Large-scale open pine, scroll-tuned, German blocks, vertical nicking in cap and block, skived upper lips, slightly angled tops with high point on backside

CLARABELLA 8
61 pipes † pine; CC-BB stopped; remainder open scroll-tuned, inverted mouths

VIOLONCELLO 8
61 pipes † CC-e^{0} zinc, slotted, scroll-tuned; remainder high tin content common metal; ears, rollers, slotted, slide-tuned; scale 55

STRING CELESTE 8
[draws VIOLONCELLO 8]
61 pipes † CC-e^{0} zinc, slotted, scroll-tuned; remainder high tin content common metal; ears, rollers, slotted, slide-tuned; scale 55

OCTAVE 4
61 pipes, CC-FF♯ zinc, remainder common metal, CC-b^{1} slotted with small ears; remainder open, slide-tuned; scale 55

FLUTE 4
61 pipes † CC-c^{3} pine, open, scroll-tuned; remainder common metal, slide-tuned

TRUMPET 8
61 pipes † CC-BB slotted zinc conical resonators; c^{0}-c^{2} conical common metal on zinc; c♯^{2}-c^{3}-conical common metal, all with tapered English shallots; remainder open common metal flues, slide-tuned

SWELL 16
SWELL 8
SWELL 4
CHOIR 16
CHOIR 8
CHOIR 4
SOLO 16
SOLO 8
SOLO 4

CELESTA
61 metal bars † Individual tunable square wood resonators (similar to a wooden stopped diapason), each being removable; all mounted vertically; wood mallets, cloth-covered in bass (Percussions listed below are controlled by three theatre-organ-style stopkeys, added later; unaffected by combination)

Xylophone Strike
Marr & Colton unit of unknown origin.
30 wood bars with wood mallets

Xylophone Reit
Engages double set of contacts providing reiterating note action

Glockenspiel
Wurlitzer unit of unknown origin.
25 steel bars with metal mallets

SWELL (MANUAL III)

BOURDON 16
73 pipes, pine, stopped, narrow scale, no nicking in bass; c^{1}-c^{3} wooden ears; from c^{1} inverted mouths, cherry caps

OPEN DIAPASON 8
73 pipes, CC-BB open, pine, scroll-tuned, ears wooden rollers; c^{0}-e^{0} zinc, unslotted, slide-tuned; remainder open linen metal, slide-tuned, leathered upper lips; scale 43 wood bass, scale 40 metal treble

STOPPED DIAPASON 8
73 pipes, CC-c^{4} stopped pine, inverted mouths from c^{3}, cherry caps; remainder open common metal, slide-tuned

SALICIONAL 8
73 pipes, CC-b^{0} zinc, remainder high tin content common metal; ears to c^{4}, slotted to c^{3}; slide-tuned throughout; contract: "#1 Viole scale"

VOX CELESTE 8
[draws SALICIONAL 8]
61 pipes, from c^{0}. c^{0}-b^{0} zinc; remainder high tin content common metal; ears to c^{4}, slotted to c^{3}, slide-tuned throughout, contrac: "#1 Viole scale"

AEOLINE 8
73 pipes, CC-b^{0} zinc, remainder high tin common metal; ears to c^{4}, slotted to c^{3}, wood rollers to c^{3}; slide-tuned throughout; scale 61

UNDA MARIS 8
61 pipes from c^{0}. c^{0}-b^{0} zinc, remainder high tin common metal; ears to c^{4}, slotted to c^{3}, wood rollers to c^{3}; slide-tuned throughout; scale 61

FLUTE 4
73 pipes, CC-c^{3} open pine, scroll-tuned, cherry caps, vertical nicking in cap and block, harmonic from c^{1} with single hole; remainder open common metal, slide-tuned

VIOLINA 4
73 pipes, CC-e^{0} zinc, slotted; remainder open high tin content common metal; wood rollers CC-BB, ears to f^{1}, slide-tuned; scale 64

SOLO MIXTURE III RKS.
183 pipes, common metal, slide-tuned;
rank I: ears to b^{0},
rank II: ears to g^{0}
rank III: ears to e^{0}

CC-c^{3}	2⅔	2	1⅓
c♯^{3}-c^{4}	2⅔	2	2

CORNOPEAN 8
73 pipes, CC-BB conical zinc, slotted; c^0-c^3 conical common metal on zinc, harmonic at g^1; tapered English shallots, brass weights to b^0, leathered shallot faces in bass; zinc boots; remainder open common metal flues, slide-tuned

OBOE 8
73 pipes, CC-c^3 common metal bells on zinc stems, slotted, narrow flat-bottomed tapered English shallots, brass wedges, weighted tongues CC-BB; remainder open common metal flues, slide-tuned

VOX HUMANA 8
61 pipes. On separate chest with discrete enclosure and tremulant within Swell. Vox shutters face backwards, connected to main swell front. Internal beater tremulant activates when stop is drawn. ⅛-length common metal cylindrical resonators, twist caps with two pierced holes, brass wedges; pipes plug directly into terraced toeboards.

TREMULANT
Fan paddle wheel tremulant with D.C. motor and fuse box on swell box wall

SWELL 16
SWELL 4
SOLO [and Echo] 8

CHOIR (Manual I)

DULCIANA 16
73 pipes, CC-e^1 zinc, remainder high tin content common metal; slotted, slide-tuned, ears; rollers to e^2; 49 scale in bass graduated to 58 at c^0

VIOLIN DIAPASON 8
73 pipes, CC-$f\#^0$ zinc, slotted, scroll-tuned; remainder spotted metal, slide-tuned; rollers to c^1, ears to $f\#^2$; scale 46

CONCERT FLUTE 8
73 pipes, CC-BB pine, stopped; c^0-c^4 open pine, scroll-tuned, inverted mouths, cherry caps; harmonic from c^2, single node hole; remainder open common metal, slide-tuned; contract: "usual, voice as loud as possible"

FLUTE CELESTE 8
[draws CONCERT FLUTE 8]
61 pipes, from c^0 as CONCERT FLUTE

DULCIANA 8
73 pipes, CC-e^0 zinc, scroll-tuned; remainder high tin content common metal, slide-tuned; slotted throughout, ears to e^3, rollers to $a\#^0$, scale 55

QUINTADENA 8
73 pipes, CC-BB zinc, remainder common metal; CC-BB wooden rollers, CC-c^4 ears, felted canister caps; remainder open, slide-tuned

FLUTE 4
73 pipes, CC-c^3 pine, stopped, inverted mouths, cherry caps, nicking in cap and block; contract says "Rohr Flute" but stoppers not bored; remainder open common metal, slide-tuned

PICCOLO 2
61 pipes, common metal, dubbed arched upper lips, slide-tuned; CC-BB ears; harmonic from c^0, single hole

CLARINET 8
73 pipes, CC-c^3 cylindrical ½-length common metal resonators, slide-tuned; brass wedges, tapered English shallots (leathered in bass), brass weighted tongues in bass; zinc boots; remainder open common metal flues, slide-tuned

TREMOLO
Fan paddle wheel tremulant with D.C. motor and fuse box on swell box wall

CHOIR 16
CHOIR 4
SWELL 16
SWELL 8
SWELL 4
SOLO [and Echo] 8

SOLO (Manual IV)

STENTORPHONE 8
73 pipes, CC-f^0 zinc with linen metal mouths, remainder heavy linen metal; CC-BB slotted, scroll-tuned; remainder unslotted, slide-tuned; leathered lips throughout; scale 37

GROSS FLUTE 8
73 pipes. CC-BB pine, stopped; c^0-c^4 open pine, scroll-tuned, box beards to c^1; remainder open common metal, slide-tuned

OPHICLEIDE 16
85 pipes, CC-g^0 slotted conical zinc resonators; remainder conical slotted common metal on zinc, harmonic from $f\#^1$, 73 reed pipes; zinc boots, large-scale leathered tapered English shallots with brass tongue weights in bass and leathered shallots; 9″ scale; basses offset along back wall

TUBA 8
Extension of SOLO OPHICLEIDE 16

CLARION 4
Extension of SOLO OPHICLEIDE 16

SOLO 16
SOLO 4
GREAT [to Solo] 8

ECHO (Manual IV)

GEDECKT 8
73 pipes, CC-c^4 pine, stopped, English blocks, arched upper lips; remainder open common metal, slide-tuned; contract: "1 bar" scale (most Austin Gedeckts are placed on two topboards, or "bars" in Austin parlance)

VOX CELESTE 8
134 pipes (73 unison pipes + 61 celeste pipes from c^0), CC-FF# slotted zinc, GG-e^0 zinc bodies on high tin common metal butts, slotted, slide-tuned; f^0-c^4 high tin content common metal, slotted, slide-tuned; remainder open common metal, slide-tuned; ranks constructed to same details; scale 70 at CC

VOX HUMANA 8
73 pipes, CC-f^3 ⅛-length common metal cylindrical resonators, twist caps with two pierced holes, brass wedges, zinc boots, tapered English shallots; from c^0 long resonance boots (about 3′ long at c^0); remainder spotted metal flues, slide-tuned

TREMOLO
Dump valve style

CATHEDRAL CHIMES
20 tubes, a^0-e^2, in Choir, pneumatic action

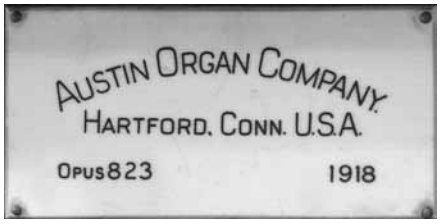
PEDAL

RESULTANT BASS 32
FIRST DIAPASON 16 at 16′ and BOURDON 16 at 10⅔′ throughout

FIRST DIAPASON 16
44 pipes, CC-e^0 on freestanding "rim"-style UAC adjacent to right grille; remaining pipes on side walls of UAC. Open pine, slotted, box beards to b^0, slotted to g^1, remainder scroll-tuned; no nicking in most pipes

SECOND DIAPASON 16
From GREAT OPEN DIAPASON 16

VIOLONE 16
12 pipes to BB, remainder from GREAT VIOLONCELLO 8. Zinc, linen metal mouths, rollers, slotted; tubed from UAC to toeboard on floor between left and right grilles, mouths facing organ; CC stamped "784" [Austin Op. 784 was originally for Trinity Methodist Church - Youngstown, OH but moved early *ca.* 1919 by Austin to First United Presbyterian Church, McKeesport, PA], crossed out and



inked over with "823"; pipes have a seam midway up the length of the pipe; the soldering paste was never cleaned off the bodies

Bourdon 16
44 pipes, pine, stopped. CC-DD♯ mounted on outside wall of Solo; remainder on UAC extension at floor in front of Great; CC-b^0 box beards, c^1-g^1 extended lower lips

LIEBLICH GEDECKT 16
From SWELL BOURDON 16

MAJOR FLUTE 8
From GREAT FLAUTO MAJOR 8

VIOLONCELLO 8
From GREAT VIOLONCELLO 8

FLUTE DOLCE 8
Extension of PEDAL BOURDON 16

TUBA PROFUNDA 16
From SOLO TUBA PROFUNDA 16

GREAT 8
GREAT 4
SWELL 8
SWELL 4
CHOIR 8
SOLO 8

UNISONS

Tabs bottom row far left
🡻 SWELL ON 8
🡻 CHOIR ON 8
🡻 SOLO ON 8

ACCESSORIES

1-8 General pistons
(thumb, above Manual IV)
GEN 1 - GEN 3
(toe, left of expression shoes)
1-8 Great and Pedal pistons (thumb)
1-8 Swell and Pedal pistons (thumb)
1-8 Choir and Pedal pistons (thumb)
1-8 Solo, Echo, and Pedal pistons (thumb)
PED 1- PED
(toe, at left of expression shoes)
Great cancel bar
Swell cancel bar
Choir cancel bar
Solo cancel bar
Echo cancel bar
Pedal cancel bar
S - SE - E on/off rocker thumb pistons for assigning the Solo/Solo-Echo/Echo division to the top manual (under Manual IV, at left)
GREAT TO PED REV (reversible, toe, at right of expression shoes)
SWELL TO PED REV (reversible, toe, at right of expression shoes)
SOLO TO GREAT REV (reversible, toe at, right of expression shoes)
SWELL expression shoe
CHOIR AND GREAT expression shoe
SOLO AND ECHO expression shoe
CRESCENDO shoe
SFORZ (reversible, toe, at right of expression shoes)

Great: tabs bottom row center; enclosed ranks in Choir directly behind unenclosed Great; division speaks out/toward left grille on right side of auditorium; *enclosed with Choir

Swell: tabs top row left; on top of Choir and Great on "rim"-style UAC, speaking toward left grille on right side of auditorium, enclosed

Choir: tabs top row center; division speaks out/toward left grille on right side of auditorium; enclosed

Solo: tabs top row right, located perpendicular to Great and Choir, speaking out right grille on right side of auditorium. This department has individual note-actions exclusively.

Echo: tabs on bottom right, division is located in the attic above the projection booth, speaking down a tone chute through a center grille; shallow panel-frame-style UAC with removable bottom panels; external 3′x5′ sprung regulator (re-leathered 2009 by P. Marchesano, J. McCabe & G. Schultz)

Pedal: on floor level left and right of main divisions, directly behind grilles

COMPASS:

Manuals: 61n; CC-c^4. Ivory and ebony
Pedals: 32n; CC-g^1. Concave radiating; maple with ebony capped walnut
Austin-style stop key, two rows of stopkeys, patent cancel bars above each division; mahogany interior
Wind: Spencer Orgoblo, in a concrete and clay block room behind and above the organ at attic level
Swell, Great, Pedal, and Choir: 7″
Echo 5″
All main chests are diatonic
Expression boxes 2½″ thick double-walled construction of tongue-and-groove pine stuffed with saw dust; horizontal shutters with felted sound traps at bottom edge. Original pneumatic swell motors have been superseded by supply house units (c. 1960).

WURLITZER HOPE-JONES UNIT ORCHESTRA OP. 793 NORTH TONAWANDA, NEW YORK (1924)

Twenty-seven rank hybrid Unit Orchestra
Four-manual, ebonized Wurlitzer horseshoe console, modified with the addition of partial stop rails to accommodate the enlargements.

HISTORY:

1924: The original instrument (Op. 793, four-manuals/17 ranks – "Special") was shipped from the Wurlitzer factory on February 29, 1929 to the Granada Theater, Santa Barbara, California. The organ was originally configured into Main, Solo, and Echo chambers.

1950: Dr. Orrin Hestetter purchases the organ and installs it with alterations and additions in his home in Burbank, California. A Peterson relay was eventually installed to replace the original electro-pneumatic equipment, and the organ is eventually expanded to 28 ranks. The original *English Post Horn* rank is now reputed to have been sold and installed in the hybrid organ at the Community Theater, Berkeley, California.

***ca.* 1996:** The instrument is sold to Wade Bray and it is placed in storage.

2006: The organ is purchased by the Western Reserve Theater Organ Society, which begins a project to refurbish and reconfigure the instrument for installation in the three vacant stage right chambers at the Cleveland Masonic Auditorium, Cleveland, Ohio.

Wind will be provided by a refurbished, but not part of the original installation, Spencer Orgoblo 20 H.P. blower with a static pressure output of 22″.

Winding to the 11 main unit chests [four are single-rank chests] and a large number of bass offset chests, is through large-diameter galvanized metal wind lines and small-diameter PVC tubing. The various wind pressures will be controlled via 18 Wurlitzer

regulators and seven winkers, with pressures ranging from 6″ for the *Vox Humana*, 10″ main pressure, and 15″ for the *Tuba Mirabilis* and wood *Diaphone* ranks.

A new Uniflex relay and combination action controls the organ.

The proposed chamber analysis is current as of this publication, the organ installation and rebuilding are still a work in progress.

SOLO (Lower right chamber)

8′ Tuba Mirabilis [addition, made by Trivo]
8′ English Post Horn [addition, made by Trivo]
8′ Brass Trumpet*
16′ Diaphonic Horn* [metal diaphone, extension of the 8′ Horn Diapason, 12 pipes, CCC-BBB only]
8′ Horn Diapason [addition, pipes of unknown origin]
16′ Solo Tibia Clausa [12 pipes, CCC-BBB only, Barton]
8′ Solo Tibia Clausa [addition, Wurlitzer]
8′ Solo String [preparation]
8′ Solo String Celeste [preparation]
8′ Gamba [preparation]
8′ Gamba Celeste [preparation]
8′ Brass Saxophone*
8′ Quintadena [addition, Robert-Morton]
8′ Orchestral Oboe*
8′ Kinura*
16′ Oboe Horn [12 pipes, CCC-BBB only; addition, digital]
8′ Oboe Horn*
8′ Solo Vox Humana [addition, Wurlitzer pipes]
Glockenspiel*
Xylophone*
Storm Machine* [very rare original Wurlitzer trap]
Cathedral Chimes*
Typical Wurlitzer Toy Counter & Traps* [Wood block, Bird, Triangle, Train whistle, Castanets, Snare Drum, Bass Drum, Tambourine, Horse, Klaxon, Bell, Fire Gong]

PIANO (Replaced, see note below)

NOTE: *The original pneumatically-operated Piano from Op. 793 is in storage but was not installed due to space restrictions imposed by the enlargement of the organ, so consequently a digital substitute is being installed in its place. One additional rank not used in the proposed reinstallation, but part of the organ when it was delivered to Cleveland, is a Dulciana 8′.*

MAIN (Lower left chamber)

16′ Ophicleide-Tuba Horn*
16′ Diaphone [wood, extension of the 8′ Open Diapason*, 20 pipes, CCC-GG only, addition, Wurlitzer]
8′ Open Diapason*
8′ Tibia Clausa*
16′ Clarinet*
8′ Krumet*
16′ Viol d'Orchestra [12 pipes, CCC-BBB only; addition, pipes of unknown origin]
8′ Viol d'Orchestra*
16′ Viol Celeste [12 pipes, CCC-BBB only; addition, pipes of unknown origin]
8′ Viol Celeste*
8′ Violin [addition, Wurlitzer]
8′ Violin Celeste [addition, Wurlitzer]
16′ Concert Flute*
4′ Lieblich Flute* [very rare original Wurlitzer rank]
8′ Vox Humana*

2nd Chrysoglott [addition, Wurlitzer]
Jazz Cymbal [addition]

UNENCLOSED (Speaks from upper chamber, oval-shaped grille)

16′ Violone [wood, 12 pipes, CCC-BBB only; addition, Marr & Colton]
8′ Tibia Bass [12 pipes, CC-BB only; addition, Wurlitzer]
Chrysoglott/Vibraharp*
Marimba Harp*
Master Xylophone [addition, Barton]
Crash Cymbal [addition]
Brush Cymbal [addition]
Roll Cymbal [addition]
Tap Cymbal [addition]
Gong
Cow bell
Windchimes

ABOVE: *Vestibule entrance to the Austin Universal Air Chest.*

SOURCES

"Cleveland Masons to have Four-Manual," *D* 9, no. 1 (December 1918): 13.

Encyclopedia of Cleveland History [on-line reference] s.v. "Masons."

MS, Contract. Archives of the Cleveland Masonic and Performing Arts Center.

MS, Contracts. Votteler-Holtkamp-Sparling Organ Company, Cleveland; courtesy of F. Christian Holtkamp.

MS, Correspondence and Chorophone drawing. Archives of Austin Organs, Inc., Hartford, Connecticut; cited with permission.

MS, Ledger of Johnson stoplists. Archives of the Viner Organ Company, Buffalo, New York; courtesy of The American Organ Archives of the Organ Historical Society.

"New Organs," *The Organ (Boston, Massachusetts)* 2, no. 9 (January 1894): 213.

"Northern Ohio," *TAO* 1, no. 12 (December 1918): 625.

"Notes from Cleveland," *D* 10, no. 12 (November 1919): 4.

4 MANUAL 27 RANK WURLITZER

(Proposed stop list at time of this publication; organ installation and rebuilding still in progress)

PEDAL

(Left partial rail)

32 Resultant Profunda (Loud)
32 Contra Violone (Soft)
16 Ophicleide
16 Tibia Clausa (Solo)
16 Diaphone (Wood)
16 Diaphonic Horn (Metal)
16 Clarinet
16 Wood Violone (Unenclosed)
16 Contra Viols (II)
16 Oboe Horn (Electronic)
8 Tuba Mirabilis
8 English Horn
8 Tuba Horn
8 Open Diapason
8 Horn Diapason
8 Tibia Clausa (S)
8 Tibia Clausa (M)
8 Tibia Clausa (Unenclosed)

(Lower horseshoe rail)

8 Clarinet
8 Cello (Violins II)
8 Concert Flute
16 Piano
Accomp. to Pedal
Bombarde to Pedal
Solo to Pedal
Great Octave to Pedal

(Upper horseshoe rail)

Bass Drum
Kettle Drum
Triangle
Brush Cymbal
Tap Cymbal
Crash Cymbal
Accomp Traps to Pedal

ACCOMPANIMENT

(Lower horseshoe rail)

8 Tuba Mirabilis
8 English Horn
8 Brass Trumpet
8 Tuba Horn
8 Open Diapason
8 Horn Diapason
8 Tibia Clausa (M)
8 Clarinet
8 Solo String
8 Solo String Celeste
8 Gamba
8 Gamba Celeste
8 Violin
8 Violin Celeste
8 Viol d'Orchestra
8 Viol Celeste
8 Oboe Horn
8 Quintadena
8 Lieblich Flute
8 Concert Flute
8 Vox Humana (S)
8 Vox Humana (M)

(Upper horseshoe rail)

4 Octave Horn
4 Piccolo (M Tibia)
4 String
4 String Celeste
4 Gambette
4 Gambette Celeste
4 Octave Violin
4 Octave Voix Celeste
4 Octave Viole
4 Octave Viole Celeste
4 Lieblich Flute
4 Concert Flute
4 Vox Humana (S)
4 Vox Humana (M)
2⅔ Lieblich Twelfth
2⅔ Concert Flute Twelfth
2 Concert Flute Piccolo

ACCOMP. OCTAVE COUPLER

(Backrail)

8 Piano
Sub Harp
Harp
Chrysoglott

ACCOMP

(Backrail)

Snare Drum
Tom Tom
Tambourine
Castanets
Wood Block
Shuffle
Choke Cymbal
Tap Cymbal
Brush Cymbal

ACCOMP 2ND TOUCH

(Backrail)

8 Tuba Mirabilis
8 English Horn
8 Trumpet
8 Tuba Horn
8 Open Diapason
8 Tibia (S)
4 Piccolo (S)
8 Piano
Sub Harp
Sub Chrysoglott
Octave Glock[enspiel]
Octave Chimes
Great Octave to Accomp
Accomp Traps to 2nd Touch

GREAT

(Lower horseshoe rail)

16 Bombarde (Ten C)
16 English Horn (Ten C)
16 Brass Trumpet (Ten C)
16 Ophicleide
16 Diaphonic Horn (Horn Diapason)
16 Tibia Clausa (S)
16 Tibia Clausa (M) (Ten C)
16 Clarinet
16 Orchestral Oboe (Ten. C)
16 Krumet (Ten. C)
16 Saxophone (Ten. C)
16 Solo Strings (II Ranks)
16 Main Strings (IV Ranks)
16 Oboe Horn
16 Quintadena (Ten. C)
16 Lieblich Bourdon
16 Vox Humana S (Ten C)
16 Vox Humana M (Ten C)
8 Tuba Mirabilis
8 English Horn
8 Brass Trumpet
8 Tuba Horn
8 Open Diapason
8 Horn Diapason
8 Tibia Clausa (S)
8 Tibia Clausa (M)
8 Clarinet
8 Saxophone
8 Orchestral Oboe
8 Krumet
8 Kinura

(Upper horseshoe rail)

8 Solo Strings II
8 Gambas II
8 Violins II
8 Viole d' Orchestra (II)
8 Oboe Horn
8 Quintadena
8 Lieblich Flute
8 Concert Flute
8 Vox Humana (S)
8 Vox Humana (M)
5⅓ Tibia Clausa Fifth (S)
4 Octave
4 Octave Horn
4 Piccolo (S)
4 Piccolo (M)
4 Strings II
4 Gambettes II
4 Octave Violins (II)
4 Octave Violes II
4 Lieblich Flute
3⅕ Tenth (S Tibia)
2⅔ Twelfth (S Tibia)
2⅔ Twelfth (M Tibia)
2 Piccolo (S Tibia)
2 Piccolo (M Tibia)

2 Fifteenth
2 Piccolo (Lieblich Flute)
1⅗ Tierce (M tibia)
1 Fife (Solo tibia)
1 Fife (Lieblich Flute)
Sub Great
Great Unison Off
Great Octave
Bombarde Pizzicato to Great
(Backrail)
16 Piano
8 Piano
Wood Harp
Chrysoglott
Xylophone
Glockenspiel

GREAT 2ND TOUCH

(Backrail)
16 English Horn
16 Trumpet
8 English Horn
8 Trumpet
Bombarde to Great

BOMBARDE

(Right partial rail)
16 Bombarde
16 English Horn (Ten C)
16 Trumpet (Ten C)
16 Ophicleide
16 Diaphone
16 Tibia Clausa (S)
16 Tibia Clausa (M) (Ten C)
16 Saxophone (Ten C)
16 Krumet (Ten C)
16 Orchestral Oboe (Ten C)
16 String Ensemble (6 rks)
16 Vox Humana (Ten C) (S)
16 Vox Humana (Ten C) (M)
8 Tuba Mirabilis
8 English Horn
8 Brass Trumpet
8 Tuba Horn
8 Open Diapason
(Lower horseshoe rail)
8 Tibia Clausa (S)
8 Tibia Clausa (M)
8 Clarinet
8 Saxophone
8 Orchestral Oboe
8 Krumet
8 Kinura
8 Solo Strings (IV)
8 Main Strings (IV)
8 Vox Humana (S)
8 Vox Humana (M)
(Upper horseshoe rail)
4 Piccolo (S)
4 Piccolo (M)
4 String Ensemble (VIII)
2⅔ Twelfth (S Tibia)
2 Piccolo (S Tibia)
1⅗ Tierce (S Tibia)
Sub Bombarde
Bombarde Unison Off
Octave Bombarde
Accomp Sub to Bombarde
(Backrail)
16 Piano
8 Piano
Sub Harp
Xylophone
Glockenspiel
Chrysoglott

SOLO

(Lower horseshoe rail)
8 Tuba Mirabilis
8 English Horn
8 Brass Trumpet
8 Tuba Horn
8 Open Diapason
8 Tibia Clausa (S)
8 Tibia Clausa (M)
8 Clarinet
8 Saxophone
8 Orchestral Oboe
8 Krumet
8 Kinura
(Upper horseshoe rail)
8 String Ensemble (VIII)
8 Vox Humana (S)
8 Vox Humana (M)
4 Piccolo (S)
4 Piccolo (M)
2⅔ Twelfth (S Tibia)
2 Piccolo (S Tibia)
1⅗ Tierce (S Tibia)
1⅓ Larigot (S Tibia)
Solo Sub
Solo Unison Off
Solo Octave
Sub Bombarde to Solo
(Backrail)
8 Piano
Sub Harp
Chrysoglott
Xylophone
Glockenspiel
Tuned Sleigh Bells
Cathedral Chimes

GENERAL

(Backrail)
Celestes Off
Vibraharp Motor
Percussion Reit[eration]

TREMULANTS

(Backrail)
Main I & II
Solo I & II
Tuba Mirabilis
Tuba Horn
Clarinet
Tibias/Lieblich Flute
Sax/Voxes

KEY CHEEK BUTTONS

(Accompaniment left)
Roll Cymbal
Crash Cymbal
Selectable Accomp (lighted reversible)
Selectable Accomp 2nd Touch (lighted reversible)
(Accompaniment right)
Midi on Accomp (lighted reversible)
Midi on accomp 2nd Touch (lighted reversible)
Midi on Pedal (lighted reversible)
Doorbell
(Great left)
Wood Block
Choke Cymbal
Selectable Great (lighted reversible)
Selectable Great 2nd Touch (lighted reversible)
(Great right)
Midi on Great (lighted reversible)
Midi on Great 2nd Touch (lighted reversible)
(Bombarde left)
Bomb selectable (lighted reversible)
(Bombarde right)
Midi on Bombarde (lighted reversible)
(Solo left)
Solo selectable (lighted reversible)
(Solo right)
Midi on Solo (lighted reversible)

SWING OUT PANEL

Uniflex record/playback functions:
Record (lighted reversible)
Start
Pause (lighted reversible)
Stop
Fire Bell
Boat Whistle
Horse Hoofs
Auto Horn
Bird Call
Storm Machine
Gong
Splash Cymbal
8 Pedal Kinura (lighted reversible)
English Horn Tremulant (lighted reversible)

TOE STUDS

(Left of expression shoes)
Pedal Combination 1
Pedal Combination 2
Pedal Combination 3
General 16
General 17
General 18
General 19

PIANO LEVERS

(Right of expression shoes)
1ST PEDAL:
Roll Cymbal 1st Touch
Crash Cymbal 2nd Touch
2ND PEDAL:
Snare Drum & Bass Drum 1st Touch
Kettle Drum, Tap & Crash Cymbals 2nd Touch

CLEVELAND MUSEUM OF ART

CLEVELAND, OHIO

AS WITH CONCERT HALLS, PUBLIC AUDITORIUMS AND LIBRARIES, the organ in the museum exemplifies the grand civic gesture in the 1890–1930 period, when a self-made aristocracy expressed its confidence through municipal expansion. Before radio and recordings, pipe organs were the most efficient means of bringing music to the masses. Not only did a restless public began expecting organs outside the church, benevolent city fathers understood that their provision was an increasingly expected piece of civic equipment. As a result, some fascinating chapters of American organ history are to be found in public institutions, and no museum had a greater impact on American organ culture than Cleveland's.

When the Museum of Art opened in 1916, Cleveland had become the nation's sixth largest city and one of the wealthiest per capita. Given the city's size and wealth, Cleveland was actually late in developing its museum. The project was over a quarter-century in the making, beginning with a bequest from Hinman B. Hurlbut (1819-1884), whose personal art collection and majority of estate (valued at about $1.2 million) were to be put toward a museum upon his wife's death. Horace Kelley left a second sizable bequest in 1890. Early decisions settled upon a building in the newly-fashionable neo-classical style (Chicago's 1893 World's Fair and "White City" being very much in the air), standing no higher than two stories (to capture the natural light to best advantage), and located next to Wade Park at the city's east end. This 82-acre site had been given by Jeptha H. Wade in 1882; his grandson J.H. Wade now held adjacent property, and was developing the nearby Wade Park Allotment as an upscale neighborhood. The idea of a museum was sufficiently attractive to Wade's development scheme that he donated the land in 1892.

The Cleveland Museum of Art was incorporated as a non-profit organization in 1899, and a building committee formed the following year. In 1906 Hubbell and Benes of Cleveland were selected as project architects; initially Edmund M. Wheelwright (Boston's city architect) was involved as a consultant, but ill health led to his withdrawal. Negotiation with the city concluded in a 1910 land swap, allowing the museum to be built along a preferred east-west axis. That July, foundations were poured for a 300′–long building of gleaming white marble and decidedly Grecian aspect.

Of the decisions during construction, none was more hotly debated than the treatment of the Garden Court. Amidst plants, water fountain, singing birds and sculpture, the Court was intended to provide relief from "museum fatigue."

At long last the museum opened on June 7, 1916, and within a year, attendance was the highest per capita of any art museum in the nation. Over the past century, the campus has seen three expansions: first in 1956-58, again 1969-71, and a new library wing in 1983. The Museum is currently in the midst of a six-year renovation program scheduled for completion in 2011.

Since 1921 — and thus for most of the Museum's existence — organ music has been a feature amidst sculpture and portraiture. A $300,000 memorial to the late P.J. McMyler, through his widow and two daughters, funded the organ and most of the musical activity connected to it. McMyler (1854-1908) had made his fortune in coal, oil, real estate, and banking. *The American Organist* noted that Cleveland was "one of the first institutions of its kind to give consideration to the organ." On October 14, 1920, the museum signed a $42,685 contract with the Skinner Organ Company for Op. 333, a three-manual organ of 44 ranks to be completed the following September. (In fact, Cleveland was the first of three Ohio art museums to purchase Skinner organs, Toledo following suit in 1926 with a four-manual, Op. 603, and the Dayton Art Institute in 1929 with a two-manual, Op. 749. All were fitted with automatic player mechanisms.)

Harvard University's Archibald T. "Doc" Davison (who played Skinner's Op. 191 at Harvard's Appleton Chapel) served as consultant for the Cleveland instrument, and played the duplicate dedication programs. The first was on March 4, 1922 (the anniversary of Mr. McMyler's birth) for invited guests; the second was a public recital the following day. The program included works of Bach, Handel, Widor, Schumann, Karg-Elert, Brahms, and Franck. Visiting recitalists in the first season included George W. Andrews, Charles E. Clemens, Lynnwood Farnam, Edwin Arthur Kraft, and James H. Rogers.

ORIGINAL SPECIFICATION OF SKINNER ORGAN COMPANY OP. 333 (1922)

GREAT ORGAN (Manual II, 7½″ wind pressure, semitone chest)

16 Bourdon (61 pipes)*
8 1st Diapason (10 basses offset, scale 42, 61 pipes)
8 2nd Diapason (10 basses offset, scale 43, 61 pipes)
8 Diapason (Swell)
8 Philomela (73 pipes)*
8 Clarabella ("#2," 8 basses offset, 61 pipes)
8 Gedeckt (Swell)
8 Erzähler (8 basses offset, "com," 61 pipes)
8 Flute Celeste II (Swell)
8 Gamba (61 pipes)*+
8 Gamba Celeste (draws 8′ Gamba, 4 basses offset, scale 60, 61 pipes)
8 Voix Celeste II (Swell)
4 Octave (Swell)
4 Orchestral Flute (61 pipes)*+
8 Tuba ("com," 61 pipes)
8 Cornopean (Swell)
Cathedral Chimes (in Swell, 20 tubes)
Harp (Choir)*
Celesta (Choir)*
Piano (prepared)

SWELL ORGAN (Manual III, enclosed, 7½″ wind pressure, semitone chest)

16 Bourdon (10 basses offset, "#2," 73 pipes)
8 Diapason (8 basses offset, scale 43, 73 pipes)
8 Claribel Flute (8 basses offset, "#2," 73 pipes)
8 Gedeckt (4 basses offset, "com," 73 pipes)
8 Gamba (4 basses offset, scale 56, 73 pipes)+
8 Salicional (scale 64, 73 pipes)
8 Voix Celeste (scale 64, 73 pipes)
8 Spitz Flute (4 basses offset, "com," 73 pipes)
8 Flute Celeste (from tenor C, "com," 61 pipes)
4 Octave (scale 56, 61 pipes)
4 Flute ("#2," 61 pipes)
4 Unda Maris II ("com," scale 72@4′ C, 122 pipes)
2 Flautino ("com," 61 pipes)
III Mixture ("#3," scales 72, 76, 79, 183 pipes)
16 Contra Posaune (6 basses offset, 4½″ scale, 73 pipes)
8 Cornopean ("com," 73 pipes)
8 Flügel Horn (in Choir box, 73 pipes)*+
8 Vox Humana ("com," 73 pipes)
4 Clarion ("com," 61 pipes)
Tremolo

CHOIR ORGAN (Manual I, enclosed, 6″ wind pressure, semitone chest)

16 Gamba (10 basses offset, scale 56, 73 pipes)+
8 Diapason (8 basses offset, scale 44, 73 pipes)
8 Concert Flute (8 basses offset, "#1," 73 pies)
8 Dulciana (4 basses offset, scale 56, 73 pipes)
8 Kleine Erzähler (4 basses offset, "com," 146 pipes)
4 Flute ("com," 61 pipes)
2 Piccolo ("com," 61 pipes)
16 Bassoon (73 pipes)*+
16 English Horn (73 pipes)*+
8 Tuba Mirabilis (15″ wind pressure, 73 pipes)*+
8 French Horn (10″ wind pressure, 73 pipes)*+
8 Orchestral Oboe (73 pipes)*+
8 Clarinet (73 pipes)*+
Tremolo
Harp (5″ pressure, 61 bars)
Celesta (from Harp)

PEDAL ORGAN

32 Resultant (16′ Diapason with 16′ Bourdon at 10⅔′)
16 Diapason (extension Great Philomela, 12 pipes)
16 Bourdon (Great)
16 Echo Lieblich (Choir)
16 Gamba (Choir)+
8 Octave (Great Philomela)

8 Gedeckt (Great 16′ Bourdon)
8 Still Gedeckt (Swell)
8 Cello (Great, 8′ Gamba)+
4 Flute (Great 16′ Bourdon)
16 Trombone (8″ wind pressure, "Posaune scale—all metal," 44 pipes)
16 Bassoon (Choir)+
8 Tromba (extension 16′ Trombone)
16 Piano (from Great, prepared)
8 Piano (from Great, prepared)

** does not couple to Pedal. Feature omitted when organ was moved in 1923.*
+ Orchestrator stops

COUPLERS (1″ stop knobs in nameboard over top manual)
Great to Pedal
Swell to Pedal
Choir to Pedal
Swell to Pedal 4
Choir to Pedal 4
Swell to Great
Choir to Great
Swell to Choir
Swell 16
Swell 4
Swell to Great 16
Swell to Great 4
Choir 16
Choir 4
Choir to Great 16

ACCESSORIES
6 Great pistons (thumb and toe)
6 Swell pistons (thumb and toe)
6 Choir pistons (thumb and toe)
5 Pedal pistons (thumb and toe)
Pedal to Manual (Great, on/off)
Great to Pedal reversible
Balanced Swell expression shoe
Balanced Choir expression shoe
Balanced Piano expression shoe
Balanced Crescendo shoe
Sforzando Pedal
Orchestrator
Reroll
Two Manual
Ventil

Opus 333 was most unusual in Skinner's output. It was a major installation after the Ohio rubber magnate, Arthur Hudson Marks, acquired controlling interest in Skinner's company, became its president, and assumed managerial control. Marks had endless connections to Ohio industry, and his new twin prides became the Skinner organ and making America's best automatic player. One of Marks' inspiration for investing in Skinner's company came after seeing Skinner's remarkable six-voice player organ, probably the one installed in the Tiedtke residence in Toledo (Op. 253, 1916).

Player organs had existed since the 1890s, when Aeolian attached a self-playing device to the home instrument of H.P. Belmont in Newport, Rhode Island. But it would take a while for the player organ to become truly automatic. In these early examples, the "performer" had to manipulate stops and swell pedals to complete the musical result — "semi-automatic" in Skinner's terminology. While Skinner's earliest player systems operated on this principle, he wanted such instruments to exceed the melody-accompaniment-bass format of standard organ playing. In his mind, the player organ should permit the machinery and pipes to voice chords as in the orchestra: one instrument per note. Hence, Skinner devised the Orchestrator, patented in 1915, a player managing six voices simultaneously: accompaniment, melody and four solo lines. Skinner built six such organs; one each for his Boston and New York studios, three residence organs (Arthur Curtiss James, Ernest Tietdke, A.H. Lamborn), and one concert organ, for the Cleveland Museum. "Orchestrator" stops had their middle three octaves enclosed in individual swell boxes within the larger enclosure (in this instrument, the Choir).

The Orchestrator was a technological marvel of the most delicate kind, since its teeming complexity was also its greatest vulnerability. The one surviving example, at the Tiedtke residence, has almost as much switching as pipework: a binary computer built from organ parts, translating information from 120 tracker-bar holes out into several hundred functions. The sheer number of contacts and switches stretched even Skinner's fine organ technology to the limit. Also, one wonders about the complexity of arranging the rolls themselves (only one is known to survive), or whether Mr. and Mrs. Stocksandbonds could frankly hear the difference. (After all, when they wanted to hear an orchestra, they went to a concert.)

The Aeolian Company, America's reigning monarch of automatic music, introduced the Duo-Art automatic organ player in 1917, which handled notes, stops and expression with a melody-accompaniment set-up. It became the premier automatic player, due not only to its automation but also because there were already hundreds of Aeolian organs in existence. Also, Aeolian developed a particularly suave house style of arranging; what mattered more in the end was the sweep and panache of a performance, not its individual tonal colorings. Whether Skinner arrived at the same conclusion because of or independently from the Orchestrator, in 1922 he set about simplifying the system into the "Automatic Two Manual" — a simpler three-voice set-up (bass-melody-accompaniment), now utilizing his marvelous multiplexing technology towards greater registrational possibilities.

Introduced in 1923, Skinner's revised "player attachment" was included with dozens of residence and concert organs. But it was never the hundreds Marks dreamed of. His carving into Aeolian's stronghold occurred only when that company's organ department merged with Skinner in 1932, to form Aeolian-Skinner — too late, as the residence organ phenomenon would soon fade out altogether.

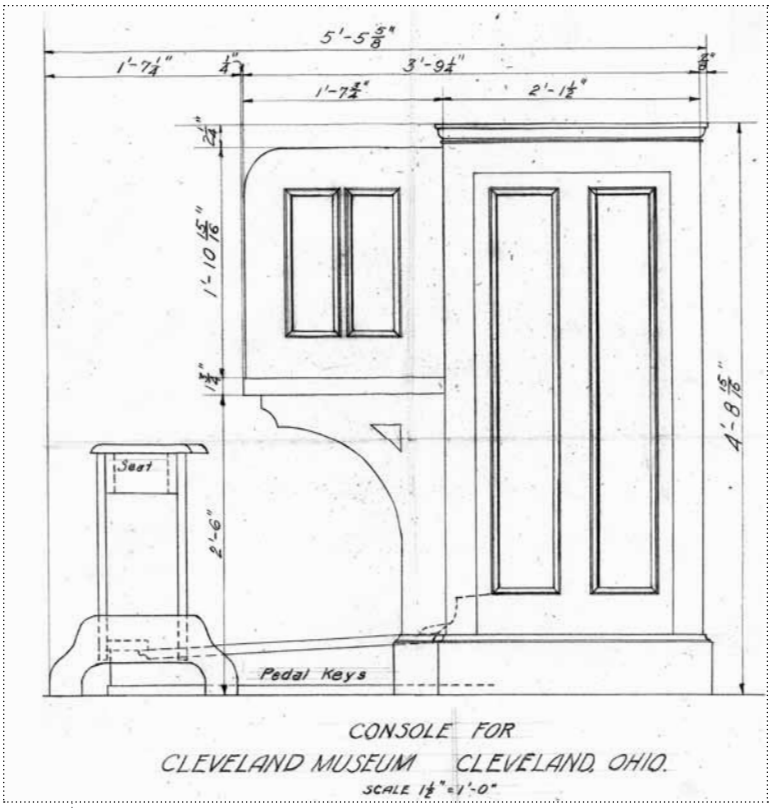
Back in Cleveland in 1921, however, the Orchestrator can be seen as a signal: the Museum's organ would always be on the cutting edge. Keeping pace began with location, when the organ was moved out of the Rotunda dome in 1923 and into the Garden Court. (It appears the Orchestrator was abandoned in this transfer.) On January 16, 1924, Charles

Courboin presented the first recital on the relocated organ, and the next year, when Cleveland hosted the 18th annual convention of the National Association of Organists, Courboin played again, on August 5.

In 1930, the Skinner company made tonal changes (Op. 333-A for $4,700) along tonal lines being advanced by the newly-arrived G. Donald Harrison. Arthur W. Quimby signed the contract on the Museum's behalf, and surely endorsed the program of more mixtures, mutations and brighter chorus reeds. To provide room in the Choir, the Harp was relocated to the back wall behind the console and placed in its own enclosure with a four-stage swell motor. This project increased the organ to 59 ranks. Shortly afterward, André Marchal presented 10 recitals of the organ works of Bach, beginning March 21, 1930 (the 245th anniversary of the composer's birth). Total attendance for these concerts was an impressive 3,028. The American Guild of Organists' Twelfth Annual Convention in 1933 also featured the instrument, in a recital by Arthur B. Jennings on June 27.

Indeed, the organ may have been Cleveland's most frequently heard outside of a movie theatre. In 1932, Arthur Quimby reported both weekly Sunday recitals (30 minutes at 5:15 PM) as well as monthly Wednesday evening recitals. Quimby was a Harvard man; study with Archibald Davison were a prelude to time abroad with Louis Vierne, Nadia Boulanger and Gunther Ramin. When Quimby came to the Cleveland Museum, he also served as organist for First Unitarian Church, but soon left when the Museum duties became full-time. In 1929, he also became associate professor of music and acting head of the music department at Flora Stone Mather College, Western Reserve University (now Case Western Reserve University). Eventually he was named head of that department and attained professor status.

Quimby was seemingly tireless; he played not only the Sunday programs but the majority of the Wednesday ones also. However, he would play the same Sunday concert each week of the month, "with the idea of making it possible for people to hear the same programs again in case they are interested." At the same time, the roster of visiting recitalists was a showcase of the era's top international talent: Marcel Dupré, Joseph Bonnet, Palmer Christian, Albert Riemenschneider, Louis Vierne, Charles Courboin, Lynnwood Farnam, Fernando Germani, Günther Ramin, Nadia Boulanger, as well as a return visit by André Marchal. Quimby's programming was conscientiously avant garde. It included much of Bach and his precursors, knowing this would not "interest to any great extent the organists of Cleveland… I plan all our programs here from an educational point of view primarily, and secondarily to arouse popular interest."



ABOVE: *1922 Skinner Organ Company console production drawing; courtesy of The American Organ Archives of the OHS.*

This concentration in early music led to a revolutionary tonal addition in 1933, Votteler-Holtkamp-Sparling's Rückpositiv — nine stops that can be seen as a turning point in American organ history. T. Scott Buhrman, editor of *The American Organist*, credited Quimby "for providing the opportunity and…Mr. Holtkamp for being ready to take advantage" of reviving the idea of the Rückpositiv in America. Quimby wrote:

> The Rückpositiv was especially designed to supplement the present organ and restore a tradition in organ building which unfortunately has fallen into disuse of late years. It was felt that a free-speaking division is essential for the playing of Bach and his predecessors, and is also desirable for all other music.
>
> The Rückpositiv is placed in its traditional location on the gallery rail in front of the main organ and behind the player's back (hence the name Rückpositiv). The open chest is built unusually large to provide ample speaking space for the free development of each tone and for the encouragement of resultant tone. The effect of full Positiv, although it combines only one 8′ and that a very mild one, is that of 8′.
>
> The voicing of the individual voices is decidedly on the mild side. The fusion of the mutations and the Fourniture with the octaves creates a piquant, pungent ensemble, and yet the ranks may be used in smaller combinations, thus giving a variety which is as essential to modern music as it is traditional with the old masters. The varied programs of the Museum demand this comprehensive use of the instrument.

VOTTELER-HOLTKAMP-SPARLING RÜCKPOSITIV DIVISION, OP. 1580 (1933)

BOURDON 8
61 pipes. CC-c^3, stopped wood, remainder open metal.
Scale: (CC) 3⅛″ x 3¾″ (80 mm x 95 mm)
PRESTANT 4
61 pipes. Open cylindrical copper. Scale 56
FLUTE 4
37 pipes, from c^1-c^4. Copper, harmonic. Scale 80 (c^1)
NAZARD 2⅔
61 pipes, stopped metal with chimneys. Scale 68
DOUBLETTE 2
61 pipes, open cylindrical. Scale 70
TIERCE 1⅗
37 pipes, c^1-c^4 only, open cylindrical. Scale 90 (c^1)
LARIGOT 1⅓
24 pipes, CC-b^0 only, open cylindrical. Scale 68
PICCOLO 1
24 pipes, CC-b^0 only, open cylindrical. Scale 75
MIXTURE III
183 pipes, open cylindrical throughout

CC-BB	1	⅓	½
c^0-b^0	1⅓	1	⅔
c^1-b^2	2	1⅓	1
c^3-c^4	4	2⅔	2

Rarely had so few stops caused so much comment, beginning with the builder's own pen. Holtkamp noted that the work was an outgrowth of the firm's 1933 "Expressive Positiv," itself influenced "by the modern German organ movement, the writings of Dr. Albert Schweitzer and the playing of Günther Ramin." The copper pipes were likely the first of their kind in this country, a harbinger of Holtkamp's burgeoning interest in treating pipes as objects of modern sculptural opportunity. Holtkamp continued:

> I should like to have the reader understand that the Rückpositiv was not to be a mere reproduction of an historical instrument, nor was it to be a 'Bach organ.' … One of [the Rückpositiv's] chief functions was to establish a leading voice for the main organ, which unfortunately has rather cramped quarters and hence a drag in its tone.

The slider chest layout not only entailed consideration of free speech and ample space but also:

> … that the arrangement of the pipes themselves must achieve a pleasing simplicity and directness for the eye. This was accomplished by placing the first 25 pipes of each set in a single straight row in the usual order of C left and C-sharp right. The chest itself was made large enough so that this could be done without staggering the pipes. The remaining 36 smaller pipes of each set were then spaced in front of and between the larger 25.

> This freeing up of the speaking room of the basses enabled us to voice them without any forcing whatsoever and so maintain quality to the largest pipe. Actually, I believe, the harmonic content of the pipes increases as the scale descends, rather than vice versa where basses are crowded and forced. Obviously this has particular advantages in promoting blend and is especially valuable when a Rückpositiv is coupled to pedal.

Finally, regarding the chest:

> The importance of this cavity between valve and pipe is being more and more recognized and may prove to be a necessity for the production of certain classes of tone…. In the building of the Rückpositiv at the Cleveland Museum, this aid to pipe speech was employed to assist our voicer in obtaining a percussive effect from the pipes—only a detail by the way, but an invaluable one in imparting to organ tone the much needed elements of gaiety and joy.

Holtkamp's concluding remarks foreshadowed hallmarks of his future organbuilding: "Let the watchword be, smaller organs in more advantageous positions where they can be seen as well as properly heard." Greater joy was to be received in building smaller organs of artful quality than mammoth organs that "satisfy the egos of the purchaser."

In 1934 Albert Schweitzer wrote to congratulate Holtkamp on the Rückpositiv, without having seen it: "Bravo for the first Rückpositiv in America. I congratulate. That is work for Truth. And struggle for beautiful intonation against strong intonation. And for the Schleiflade!—may you find imitators! Truth will triumph one day…."

ABOVE: *Plaque on Skinner Organ Company, Op.333; courtesy of the Roy F. Kehl Collection*

With the completion of the Rückpositiv, Quimby and Melville Smith (a Harvard classmate of Quimby's) presented the complete organ works of Bach for the first time in Cleveland, encompassing 20 programs between October 25, 1933 and April 1 (Easter Day), 1934. (This was not the first time Bach's complete organ works had been presented in the region; Bach specialist Albert Riemenschneider had played the cycle earlier at Baldwin-Wallace Conservatory in nearby Berea.) Quimby arranged for Smith to come to Cleveland in 1931 to teach at the Mather College of Western Reserve University. Like Quimby, Smith had studied in France with Nadia Boulanger.

In the 1930s, attendance at organ recitals continued to be posted as a model in *The American Organist*. The 1935-36 season provided a weekly average of 123 attendees for each of 38 recitals. The largest single attendance was 264, for Virgil Fox's October 1935 program. On June 14, 1942, Quimby presented his 756th and final recital as curator of the department of musical arts, leaving for Connecticut College in New London.

Since the Rückpositiv was playable from the Choir manual, nine Choir stops were correspondingly disconnected — all prior to a hoped-for new four-manual console. (The remaining available Skinner Choir stops were the Diapason, Kleine Erzähler, Dulciana, Concert Flute, 4′ Flute, Piccolo, Clarinet, Harp, Celesta and Tremolo.) To facilitate control of the Rückpositiv, three ventils acted as blind presets. Such controls were meant to be temporary, but as a new console never arrived, control of some Choir ranks was restored through toggle switches. Also in 1941, the partial-compass Larigot and Piccolo were removed to increase the 4′ Flute and 1⅗′ Tierce to full compass (job number 1580-A).

In his *Walter Holtkamp: American Organ Builder*, John Ferguson notes how Quimby, Smith and Holtkamp became great friends, the "Troika," a term given by Cleveland's Joseph Sittler. In 1941, Smith left for the Longy School of Music in Cambridge, Massachusetts, and succeeded William E. Zeuch at the First Church, Boston in 1956. Smith was a noted authority on French organ music of the 16th and 17th centuries.

Walter Blodgett succeeded Quimby in 1943. The 34-year-old Grand Rapids native had graduated from Oberlin College. Having served at the First Unitarian Church of Chicago 1928-1929, Blodgett came to Cleveland in 1931 as organist-choirmaster of the Epworth-Euclid Methodist Church, where he played a John Bell-designed ultrasymphonic Skinner from 1928. In 1932, Blodgett moved to St. James' Church, and in 1941 to the First Unitarian Church, where he played a three-manual 1908 M.P. Möller (Op. 908) designed by his predecessor James H. Rogers. In 1943 Blodgett had Votteler-Holtkamp-Sparling extensively rebuild the Möller.

In July 1945, an $8,000 gift from the Elroy J. Kulas Foundation funded rebuilding of the museum organ, with the stipulation that Museum match the gift. The Holtkamp firm was given the job, carried out in consultation with Blodgett. The contract was dated January 24, 1945, with completion set within the year for $20,875. The organ in its previous state was last heard in May 1945, and the revisions completed in time for dedicatory recitals November 5 and 6, 1946. Blodgett's program featured works of Buxtehude, Kellner, Bach, Purcell, Franck, Mozart, Sowerby, Bingham, and Jongen.

The new organ was essentially a revision of the old, retaining the 1933 Rückpositiv. (The 1971 Holtkamp dedication booklet noted it was "finally paid for!") The project allowed Holtkamp to extend the ideology of the Rückpositiv throughout the entire organ, while retaining some Skinner voices. In the "Restoration" booklet, Walter Holtkamp wrote:

> Low wind-pressure is used throughout the organ. This permits tone of unusual richness in harmonic overtones, a characteristic which enables pipes to make interesting sounds by themselves, and, more important, to blend with other pipes of different quality and pitch to form a glorious composite tone.
>
> One notable feature of the Museum organ is its very large and complete pedal division, which generally plays the bass line of music. It is placed in part upon the gallery railing as a *Vorsatz* which complements the *Rückpositiv*. It is rarely necessary to use manual to pedal couplers, the purpose of which is to re-enforce a weak bass voice by bringing down manual combinations, even though confusion results. Since the combinations may be disassociated, clarity results. The pedal division now boasts a new Contrabass 32′, which gives the entire organ a splendid foundation.
>
> The Great division stands in the center of the gallery, directly below the player. This section stands exposed, flanked on either side by the railing divisions. The natural arrangement of pipes in pleasing geometric forms and the varying texture of materials create a very handsome visual composition.

From left to right, the exposed divisions were Positiv, Great and Vorsatz. Draperies hid the other divisions, but by the early 1960s the entire instrument became exposed to view. The Skinner drawknob console was retained and rebuilt. Slider chests were used for the Positiv, Vorsatz, and part of the exposed Great. An article in the October 1946 *Diapason* discusses the difficulty of production following the war years due to unavailability of key materials. "Fortunately a considerable quantity of metal could be made available by melting down discarded stops. Zinc basses were unrolled and the sheets used again. Thus, very little extra metal was required and the procedure made necessary by wartime restrictions did not greatly hamper the work."

ABOVE: *Albert Schweitzer (left) and Walter Holtkamp (right) in 1949 at the Holtkamp-rebuilt 1922 Skinner Organ Company organ in the Cleveland Museum of Art; photo courtesy of the Joseph M. McCabe Collection.*

The revised instrument and the McNyler Fund continued to act as a magnet for the best players. Between October 8, 1947 and January 21, 1948 André Marchal returned to present 10 recitals entitled "The Large Forms of Music for Organ." Instrument and repertoire shared equal billing; visitors came by carloads from home and abroad. When Albert Schweitzer visited in 1949, the *Plain Dealer* quoted him saying, "All organists and organs will go to Hades for seven years. But Mr. Holtkamp will not go to Hades."

The Museum became something of a laboratory for Holtkamp, a place where organ music reigned supreme with a congenial musician and an absence of church politics. Changes made after 1946 were a Clarinet replacing the Choir Flügel Horn, and an Oboe usurping the Swell Quintaton. At the time of his death in 1962, Walter Holtkamp had begun plans to revise the Great chorus. Walter Jr. finished these plans, which called for new Great principals 8′-4′-2⅔′-2′, and replacement of the IV Harmonics with a IV Scharf (job number 1624A). Also, a 4′ Rohrflöte replaced the Pedal 3⅕′ Tierce. In 1966, in honor of the museum's golden anniversary, the Trustees funded even more revisions: in the Pedal, new 16′ Principal (above low G, zinc with ears, ⅔ mouth), 8′ Octave, 8′ Spitzflöte, 4′ Choralbass, 2′ Piccolo, 16′ Posaune (full-length copper resonators), 8′ Trumpet (12 basses copper resonators, remainder spotted metal); in the Great, 16′ Quintadena (old pipes revoiced), 4′ Octave, IV Mixture, 8′ Trumpet (with 12 copper bass resonators); in the Positiv, III Mixture; Choir, 1′ Piccolo; in the Swell Swell, new 8′ Gamba, Voix Celeste and V Mixture.

Indeed, these replacements, which cost $14,925, were designed only secondarily to enhance the existing organ; their real goal was for ultimate inclusion in a new organ, the planning for which began in 1967. In 1970, the museum completed the Ernest L. and Louise M. Gartner Auditorium in its new education wing, designed by the eminent modernists Marcel Breuer and Hamilton Smith. The garden court organ was removed in early 1969. The new Holtkamp (costing $161,515) reused pipework from the old instrument. While mechanical action had been discussed, the organ ended up with electric action. A movable console was initially provided, in the elevated position.

1971 HOLTKAMP ORGAN COMPANY OP. 1865 (1971)

GREAT (Manual II, 3″ wind pressure)

16 Quintadena (old, scale 43, ⅕ mouth, 61 pipes)
8 Principal (old, scale 45, ⅔ mouth, 61 pipes)
8 Gemshorn (new by Holtkamp, scale 50, 15 zinc basses, 30 basses with ears, ⅔ mouth, 44 basses with ½ taper, 61 pipes)
8 Offenflöte (American Organ Supply, 3⅜ x 4½, 12 basses mahogany, 61 pipes)
8 Gedeckt (old, 4¼ x 4¾, 61 pipes)
4 Octave (old, scale 57, ¼ mouth, 61 pipes)
4 Spitzflöte (old, scale 55, ⅔ mouth, ½ taper, 61 pipes)
2⅔ Quinte (old, scale 68, ⅔ mouth, 61 pipes)
2 Superoctave (old, scale 70, ⅔ mouth, 61 pipes)
2 Waldflöte (Giesecke, scale 68, ¼ mouth, common metal, no ears, 32 basses with ½ taper, tuning slides, 61 pipes)
IV Mixture (old and Giesecke, 2′ scale 74, ¼ mouth, 244 pipes)
IV Scharf (old and Giesecke, ½′ scale 99, ¼ mouth, 244 pipes)
16 Dulzian (old, 61 pipes)
8 Trumpet (Giesecke, 105 mm, 5 open metal flue trebles, 61 pipes)
4 Clairon (Giesecke, 80 mm, 17 open metal flue trebles, 61 pipes)

IV MIXTURE COMPOSITION

CC-f^{0}	2	1⅓	1	⅔
f$^{\#0}$-b^{1}	2⅔	2	1⅓	1
c^{2}-c$^{\#3}$	4	2⅔	2	1⅓
d^{3}	4	2⅔	2⅔	2

[III-]IV SCHARF COMPOSITION

CC-GG		½	⅓	¼
GG$^{\#}$-e^{0}		⅔	½	⅓
f^{0}-c$^{\#1}$		1	⅔	½
d^{1}-a$^{\#1}$	1⅓	1	⅔	½
b^{1}-f$^{\#2}$	2	1⅓	1	⅔
g^{2}-b^{2}	2	2	1⅓	1
c^{3}-g^{3}	2⅔	2	2	1⅓
g$^{\#3}$	2⅔	2⅔	2	2

SWELL (Manual III, enclosed, 3″ wind pressure)

16 Rohrbass (12 new zinc basses by Holtkamp with box beards, remainder old, scale 40, ⅔ mouth, 73 pipes)
8 Geigen (old, scale 49, ⅔ mouth, 61 pipes)
8 Rohrflöte (extension, 16′ Rohrbass)
8 Gamba (new by Holtkamp, scale 56, ⅔ mouth, 61 pipes)
8 Voix Céleste (from low F, new by Holtkamp, scale 56, ⅔ mouth, 56 pipes)
4 Principal (new by Holtkamp, scale 59, ⅔ mouth, 61 pipes)
4 Bourdon (old, 3 x 2¾, 61 pipes)
2 Flauto (old, scale 81, ⅕ mouth, 61 pipes)
1⅓ Larigot (originally to have been 1′ Superoctave, Giesecke, scale 79, ⅕ mouth, common metal, no ears, slide-tuned, 61 pipes)
II Sesquialtera (Giesecke, scales 68 and 77, ⅔ mouth, rich planed metal, no ears, no taper, slide-tuned, 122 pipes)
V Fourniture (old and Giesecke, 1⅓′ scale 80, ¼ mouth, no ears, slide-tuned, 305 pipes)
16 Fagott (Giesecke, 105 mm, 61 pipes)
8 Trumpet (Giesecke, 94 mm, 5 open metal flue trebles, 61 pipes)
8 Oboe (Giesecke, 78 mm, 12 bass resonators of copper, remainder of spotted metal, lift lids, 5 open metal flue trebles, 61 pipes)
8 Vox Humana (Giesecke, 44 mm, 5 open metal flue trebles, 61 pipes)
4 Clairon (Giesecke, 83 mm, 17 open metal flue trebles, 61 pipes)
Tremolo

V FOURNITURE COMPOSITION

CC-$c^{\sharp 0}$		1⅓	1	⅔	½
d^{2}-$f^{\sharp 1}$	2	1⅓	1	⅔	½
g^{1}-g^{2}	2⅔	2	1⅓	1	⅔
$g^{\sharp 2}$-$d^{\sharp 3}$	4	2⅔	2	1⅓	1
e^{3}	4	2⅔	2⅔	2	2

POSITIV (Manual I, 2¾″ wind pressure)

8 Spitzflöte (new by Holtkamp, 12 zinc basses with spotted metal sections, remainder spotted metal, scale 51, ⅔ mouth, 37 basses with ½ taper, 61 pipes)
8 Copula (old, 4⅞ x 4⅜, 61 pipes)
4 Prestant (old, new languids, scale 56, ⅔ mouth, 61 pipes)
4 Rohrflöte (old, scale 64, ⅔ mouth, 61 pipes)
2⅔ Nazard (old, scale 70, ⅔ mouth, 61 pipes)
2 Principal (Giesecke, scale 68, ¼ mouth, rich planed metal, slide-tuned, no ears, 61 pipes)
2 Blockflöte (Giesecke, scale 68, ⅕ mouth, common metal, no ears, slide-tuned, 32 basses with ½ taper, 61 pipes)
1⅗ Tierce (old, scale 79, ¼ mouth, 61 pipes)
1 Octave (originally to have been 1⅓′ Larigot, Giesecke, scale 87, ¼ mouth, rich planed metal, slide-tuned, 61 pipes)
IV Cymbal (old and Giesecke, ⅔′ scale 94, ¼ mouth, 244 pipes)
8 Cromorne (Giesecke, 27 mm, 5 open metal flue trebles, 61 pipes)

IV CYMBAL COMPOSITION

CC-$GG^{\sharp}$		⅔	½	⅓
AA-$f^{\sharp 0}$	1	⅔	½	⅓
g^{0}-e^{1}	1⅓	1	⅔	½
f^{1}-d^{2}	2	1⅓	1	⅔
$d^{\sharp 2}$-c^{3}	2⅔	2	1⅓	1
$c^{\sharp 3}$-$f^{\sharp 3}$	4	2⅔	2	1⅓
g^{3}	4	2⅔	2	2

PEDAL (3½″ wind pressure)

32 Subbass (12 basses old, remainder American Organ Supply of sugar pine, 16′ C 8 x 9½, 44 pipes)
16 Principal (8 zinc basses from Schopp's, remainder old, scale 32, ⅔ mouth, 32 pipes)
16 Octave Subbass (extension, 32′ Subbass)
16 Quintadena (from Great, 16′ Quintadena)
16 Rohrbass (from Swell, 16′ Rohrbass)
8 Octave (old, scale 45, ⅔ mouth, 32 pipes)
8 Gemshorn (old, scale 50, 17 zinc basses, ⅔-⅕ mouth, ½ taper, 32 pipes)
8 Gedeckt (old, 4½ x 4, 32 pipes)
4 Choralbass (old, scale 57, ¼ mouth, ½ taper, 32 pipes)
4 Rohrpfeife (old, scale 56, ⅔ mouth, 32 pipes)
4 Nachthorn (old, scale 62, ⅙ mouth, 32 pipes)
2 Piccolo (old, scale 68, ⅕ mouth, ½ taper, 32 pipes)
IV Rauschbass (Giesecke, 2⅔′ scale 67, 2⅔′-2′-1⅓′-1′, ¼ mouth, rich planed metal, no ears, tuning slides, 128 pipes)
II Rauschpfeife (Giesecke, 2′ scale 75, 2′-1⅓′, ⅔ mouth, rich planed metal, no ears, tuning slides, 64 pipes)
32 Basun (Giesecke, 125 mm, ¼-length resonators, 32 pipes)
16 Posaune (Giesecke, 154 mm, 32 pipes)
16 Dulzian (from Great, 16′ Dulzian)
8 Trumpet (Giesecke, 105 mm, 32 pipes)
8 Krummhorn (old, 11 mm, 32 pipes)
4 Schalmey (Giesecke, 80 mm, 32 pipes)

COUPLERS

Great to Pedal
Swell to Pedal
Positiv to Pedal
Swell to Great
Positiv to Great
Swell to Positiv

ACCESSORIES

6 General pistons (thumb and toe)
6 Great pistons (thumb and toe)
6 Swell pistons (thumb and toe)
6 Positiv pistons (thumb and toe)
6 Pedal pistons (toe)
General Cancel (thumb)
4 coupler reversibles
Balanced Swell expression shoe
Balanced Crescendo shoe (with indicator light)
Full Organ reversible (with indicator light)

On October 25, 1971 Blodgett played the dedicatory recital, including works of Bach, Dandrieu, Vierne, Franck, Langlais, and Mulet. By the time he retired from the museum three years later, Blodgett had played nearly 1,200 recitals during his tenure. He died the following year at age 68; his memorial service was given at St. Paul's Episcopal

Church in Cleveland Heights, which houses another landmark Holtkamp organ. Upon Blodgett's retirement, Karel Paukert was appointed museum curator of musical arts.

The Museum instrument continued in prominence. For the 1974 AGO National Convention, William Albright offered duplicate evening recitals. In autumn 1978, Olivier Messiaen was in residence for a week, an event culminating a year-long celebration of the composer's seventieth birthday with recitals of his complete organ works by, among others, Paukert, Robert Anderson, and Clyde Holloway. For the tenth anniversary of the present instrument in 1981, a series of recitals was played by Gerre Hancock, Catharine Crozier, Karel Paukert, and Jean Langlais.

In 1998, Holtkamp returned to rebuild the console, introducing solid-state switching and combination action. A duplicate console was built for stage use. A Swell to Pedal 4′ coupler was added, and the Swell to Swell 4′ coupler was made to "couple through" to other manuals. The organ is presently in storage due to renovations to the auditorium.

HOLTKAMP PORTATIVE, 1935

Through the 1930s, Walter Holtkamp distinguished himself with an unconventional approach to tonal design and a revolutionary eye for visual detail. The Portative distills Holtkamp's ethos into its smallest form. Architect Richard Rychtarik drew the stylish Moderne case, which hews to the streamlined look of much design of the period. *The American Organist* carried an advertisement stating, "This handsome instrument of three straight stops meets a growing demand for a traditionally correct pipe organ, modern in conception and design. It requires less floor space than an upright piano, is moved more easily, and costs no more. It is available in modern or period design—in natural wood or color."

In the 1900-1940 era, many American organbuilders built compact organs for limited spaces and budgets. Aeolian-Skinner had a series of small unit organs up to six ranks; Wicks offered its Miniature, Sonatina, Fuga, and Fuga de Luxe models; Kilgen had the Petite and Harmonic Ensemble, and Estey had the unmistakable Minuette and Minuette Grand. Holtkamp's Portativ and Positiv arguably had more in common with 19th-century portable organs by such builders as Derrick & Felgemaker or Roosevelt. Like those earlier instruments, Holtkamp built several of the same model simultaneously. The Portative also inaugurated a return to mechanical action in American organbuilding, though, as Ferguson notes, not until the 1960s would new North American tracker organs be produced with any regularity.

Holtkamp wrote in the February 1936 *American Organist* that the Portative

> in some respects is a revival of the early Portative; it is a revival, however, in a modern form with modern improvements and adapted to modern conditions. The early Portatives were distinguished from the Positives in that they were movable, as the name signifies…. The Holtkamp Portative is self-contained and movable, as a small piano or harmonium is movable. It is not a procession organ. The wind is furnished by a built-in electric blower [Spencer Orgoblo] mounted on vibration dampeners and encased in sound-deadening materials. The upper section of the instrument may be made removable for convenience in moving through doorways. The Holtkamp Portative weights approximately 420 pounds. It is 3′ 10½″ wide, 2′ ¼″ deep, and 7′ 7″ high.

The one-manual organ had five ranks of 49-note compass. While stoplists varied, the standard specification was an 8′ Quintaton, 4′ Praestant and three-rank Cornet (15-17-19). "Three of the ranks [the Cornet] may be enclosed in a swell-box of sliding gridiron-type shutters on the front and top, controlled by the customary balanced pedal." Variations on the Cornet included a mutation with two-rank Mixture or 2′ Superoctave and two-rank Mixture. Divided stops were optional. The windchest was of mechanical key action with pneumatic slider stop-action. Individual sliders for each mixture rank facilitated tuning. Stops worked by hook-down pedals, with stop tablets and knobs available as options.

RIGHT: *Courtesy of the Roy F. Kehl Collection*

> "The air chambers between the sliders and the key valves have been kept as large as possible to encourage a percussive and free speech of the pipes.… The keys act directly upon the valves which let the wind into the pipes…. The keys move free for 3/32″ before encountering the resistance of the valve-pluck, and beyond this point the touch falls away sharply, only sufficient spring being applied to return the valve. The keys themselves are weighted to cause them to return. The black keys have parallel sides and are square on top, only the sharp edge removed; this design provides a larger playing-surface.

Various keyboard compasses were available: EE to e^3, FF to f^3, and GG to g^3, with or without a short bass octave. A CC compass was available; "this, however, is not recommended by the builders for so small in instrument unless it be for a very special purpose." The museum organ is of the GG to g^3 compass.

The price of the instrument, below $1,000, f.o.b. Cleveland, was competitive. For example, around 1935 Wicks advertised their smallest model, the Miniature, beginning at $775. A cost-calculating sheet in the Holtkamp archives indicated that the instrument cost $756 to build, plus $12 for the bench, with additional options such as $15 for FF to f^3 compass, $25 to separate a mixture into 1′ and 2′ stops, $18 to substitute knobs or tablets for hookdown toe-levers, $18 for a tremulant, or $50 for a CC compass.

Melville Smith commented that the Portative "does not pretend to be a complete organ." It was an "intimate" instrument, intended for ensemble and limited solo use. "The design has not fallen into the current error of attempting 'lots of good straight 8′ tone,' by which is usually implied an 8′ Diapason of large dimensions. This has been the stumbling block of many small instruments."

Ferguson notes that it is not known exactly how many Portatives were built, though it is likely that seven were built in 1935 and 1936. The Portative was not successful in the growing market for smaller, unit instruments and electronic substitutes. A nearly identical Portative is now in the Smithsonian Institution. Walter Holtkamp Jr. donated one of the instruments to the Cleveland Museum of Art in January 1981.

HRADETZKY POSITIV

In 1991, the Museum acquired a Positiv cabinet organ by Gerhard Hradetzky of Austria. Modeled on an instrument built in 1680 in the Styria region of Austria, the one-manual, four-rank organ has mechanical key- and stop-action, and is tuned in modified meantone temperament. The 47-note compass CC-d^3 has a short bass octave, and the wind is raised either via electric blower or hand-pumping mechanism. Metal pipes are hand-scraped 70% tin.

SPECIFICATION OF 1935 HOLTKAMP ORGAN

MANUAL (five unlabeled hitch-down toe levers)

8	Quintadena (70% tin, canistered in black felt; ears 1-24; top 12, open metal, slide-tuned—49 pipes)
4	Principal (70% tin, slide-tuned, ears 1-13—49 pipes)
2⅔	Twelfth (70% tin, no ears, slide-tuned; last eight pipes 5⅓′—49 pipes)
2	Octave (70% tin, 14 canistered basses, remainder open, slide-tuned, no ears—49 pipes)
1	Super Octave (70% tin, no ears, slide-tuned; top 7 pipes 2′—49 pipes)

Order from outside in
8, 4, 2, 1, 2⅔, 1, 2, 4, 8, G's at rear, G♯'s at front

ABOVE: *A vintage view of the Armor Court.*

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ABOVE: *Vintage view of the Garden Court and it's Holtkamp-rebuilt 1922 Skinner Organ Company with added unenclosed Great, Ruckpositiv, and Vorsatz divisions. The Garden Court interior was removed during recent renovations of the museum; photo courtesy of the Joseph M. McCabe Collection.*

ABOVE: *Architectural rendering of west elevation; courtesy of the Joseph M. McCabe Collection.*

CLEVELAND PUBLIC AUDITORIUM

CLEVELAND, OHIO

PUBLIC AUDITORIUM, OFTEN CALLED "PUBLIC HALL", IS THE work of Cleveland architect and "acoustical expert" J. Harold MacDowell (cousin to Edward, famous composer and founder of the New Hampshire artists' colony). Frank R. Walker of Walker & Weeks served as consulting architect. The Italian Renaissance-style building spans two city blocks and cost $6.5 million. It represents the fourth in a grand plan of public buildings along the Mall, along with the Federal Building (completed 1910), Cuyahoga County Court House (1912), and Cleveland City Hall (1916). After the Public Auditorium's opening in 1922, the Public Library of 1925 and the Board of Education building of 1930 completed the scheme.

At 13,000 seats, the building exceeds the large Convention hall in Philadelphia (1931, razed, seating 8,500) but falls some measure short of the mammoth Convention Hall in Atlantic City (1932, seating 41,000). At Cleveland, the main auditorium measures 300′ long, 215′ wide and 80′ tall, all without a single interior column. The 104′ by 60′ stage serves a second performance space as well, the 2,700-seat Theater finished in 1929. Public Hall contains the largest organ the Skinner Organ Company of Boston ever built anew, its Op. 328 costing $100,000. Only the 1929 rebuild of the Steere-Hutchings organ at Yale University's Woolsey Hall produced an instrument of larger size bearing the Skinner nameplate. Two 25-horsepower blowers and one 10-horsepower unit wind the instrument. In addition to the expected Celesta and Chimes, Skinner provided a Mason & Hamlin concert grand piano with player attachment. The Echo was installed in a chamber at the rear of the hall.

As his largest organ to date, Skinner trumpeted the job widely. The company's own journal, *Stop, Open, and Reed*, included a two-page photograph of the auditorium interior and console. Another issue reprinted a letter from architect MacDowell, stating that he contacted 125 "of the most prominent organists located in all parts of this country," asking each for their first, second, and third choices of organ builders. Of 118 replies, 87 named Skinner as first choice. "This seemed to be conclusive, and we immediately placed the order with the Skinner Organ Company." The February 1, 1922 number of *The Diapason* noted that "The specification was prepared by Ernest M. Skinner in consultation with Edwin Arthur Kraft of Cleveland," with additional input from Skinner company Vice President William E. Zeuch, Pittsburgh organist Charles Heinroth, Boston organist Wallace Goodrich, and the eminent Lynnwood Farnam.

Certainly Op. 328 is among the most unusual Skinner organs constructed. It abounds in large-scale, heavy-pressure pipework intended to fill a considerable cubic volume from a less-than-ideal location. Batteries of mixtures and special, brighter chorus reeds are found nowhere else in Skinner's output prior to the arrival of G. Donald Harrison in 1927. While later Skinners contain both 32′ Bombarde and Fagotto, no other Skinner has two 32′ wood Bombardes. Finally, the organ contains the only known example of Skinner's Reciprocating Pneumatic Transformer, providing the 30″ wind pressure for the Pedal First Bombarde unit and the Solo Tuba Mirabilis. The concept is to take the organ's own wind to drive additional feeders to raise the pressure.

A crowd thought to number 20,000 attended Edwin Arthur Kraft's afternoon dedicatory recital on September 10, 1922. Of these, an estimated 5,000 crowded into the corridors, while another 5,000 were turned away. Cleveland's James H. Rogers, in his review in *The Plain Dealer*, noted this was perhaps the largest crowd ever assembled to hear an organ recital. Kraft's program was a typical crowd-pleaser of the era, closing with five Wagner selections.

The acoustics won both rave and damning reviews. Mr. Skinner and Adella Prentiss Hughes, founder and first manager of the Cleveland Orchestra, both complimented the hall's acoustic properties, the "success" owing to absorbent plaster rather than felt or horsehair. But Skinner's words have the ring of conciliation, particularly given his railing against those very absorptive materials in other contemporary writings.

Indeed, the organ's success was in debate soon after its dedication. Kraft openly cited the organ's placement as a hindrance, which, without fault of the builder, rendered the organ challenging for recitals. Even Skinner management conceded the problem, writing to a prospective client interested in trying the instrument:

> We believe, however, that you will be disappointed in this organ unless you stand on the stage when it is played. In spite of Mr. Skinner's protests, the builders of this auditorium refused to give us the location Mr. Skinner wanted for this great organ, and the result therefore is a failure in the minds of Mr. Skinner and our other experts. We understand that there is a move on foot now to make a change in the building and place the organ where it will have a chance to speak properly.[1]

As Dorothy Holden notes in *The Life and Work of Ernest M. Skinner*, Kraft "led the Northern Ohio Chapter of the AGO in an unsuccessful campaign to persuade the city of Cleveland to 'spend $20,000 to relocate and save this magnificent instrument.'"

Before long, the organ was heard more often on radio than in recital. Kraft and Vincent H. Percy offered frequent programs on WJAX. The National Association of Organists heard Kraft in recital on August 5, 1925 during its 18th Annual Convention; Laurel Everette played for the twelfth AGO national convention June 29, 1933. By 1932 however, *The American Organist* reported that the instrument was being heard exclusively on radio, with Percy listed as organist. Compared to the fate of other municipal organs, the situation was better than some; of the 16 instruments the article covers, seven were listed as never in use. A similar piece in the same journal blamed cessation of recitals on the poor acoustics; soft- and medium-toned voices became lost in the auditorium's vastness.

An article in *The American Organist* in September 1976 stated that Percy offered recitals until after World War II, after which the instrument fell into disuse. A 1969 proposal from Aeolian-Skinner (restorative repairs, new console, solid-state combination action) came to naught, as did the idea of a completely new instrument on an elevator that could be taken withdrawn completely when not in use.

Ultimately, a few repairs were carried out, including the Chimes and Celesta, installation of two new rectifiers, and a new five-manual drawknob console with "solid-state combination action, stop list, pistons and console accessories to conform with present console as now installed in the public auditorium," storing the original in the hall's basement. The Kulas Foundation funded this project. In 1976 the newly-appointed and third Municipal Organist Michael Murray instituted a recital series, including a May 19 program deemed "rededication." This initial recital attracted a reported 3,800, with several hundred attending successive programs. Colonel Richmond Skinner, Ernest's son, was on hand to represent the Skinner family. In 1987 the organ received OHS Historic Organ Citation #81. The instrument has once more fallen into disuse.

1 Letter of February 26, 1929, from George L. Catlin to Arthur H. Mills.

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CLEVELAND PUBLIC HALL

SKINNER ORGAN COMPANY

OP. 328, 1922

GREAT

DIAPASON 16
73 pipes (chest 1), CC-e^1 slotted zinc, remainder linen metal. CC-b^0 offset with separate reservoir, lower wind pressure; scale 32, ⅕ mouth

BOURDON PEDAL 16
From Pedal First Bourdon 16

STENTORPHONE 8
73 pipes, CC-BB offset on level 2, CC-e^0 zinc, remainder linen metal, 12 cone-tuned trebles; scale 40, ⅕ mouth, high cut up; contract: "very heavy"

FIRST DIAPASON 8
73 pipes, CC-BB offset on level 2, CC-e^0 zinc, remainder linen metal; scale 41, ⅕ mouth, leathered upper lips

SECOND DIAPASON 8
73 pipes, CC-BB offset on level 2, CC-e^0 zinc, remainder linen metal; scale 42, ⅕ mouth

THIRD DIAPASON 8
73 pipes, CC-BB offset on level 2, CC-e^0 zinc, remainder linen metal; scale 43, ⅕ mouth

PHILOMELA 8
73 pipes, CC-BB offset, CC-g^3 open pine, remainder large scale open common metal trebles; contract: "#1 Gross Flute"

CLARABELLA 8
73 pipes, CC-BB offset stopped pine, c^0-g^3 open pine, remainder open common metal; contract: "#2"

GAMBA 8
73 pipes, CC-AA offset, CC-e^0 zinc, remainder spotted metal, 12 cone-tuned trebles; scale 50, reverse taper four semitones, "Gross Gamba" construction

ERZAHLER 8
73 pipes, CC-AA offset, CC-GG tapered zinc; remainder tapered common metal, arched mouths, ears to d^1, slotted with scrolls to b^1, top 37 cone-tuned; contract: "3 scales larger"

STRING ORGAN 8
Draws String Organ on Great manual

GROSS QUINTE 5⅓
73 pipes, CC-b^1 stopped wood, remainder open common metal

FIRST OCTAVE 4
61 pipes, CC-EE zinc, remainder open linen metal, 12 cone-tuned trebles; scale 54, ⅕ mouth

SECOND OCTAVE 4
61 pipes, CC-EE zinc, remainder ooen linen metal, 12 cone-tuned trebles; scale 58, ⅕ mouth

HARMONIC FLUTE 4
61 pipes, CC-EE slotted zinc, remainder planed common metal, harmonic c^1- c^3 with three holes on rear of pipe body, arched mouths; 24 cone-tuned trebles; contract: "#1"

TWELFTH 2⅔
61 pipes, tapered common metal; CC-g^0 slotted, scroll-tuned; remainder cone-tuned; scale 65

ABOVE: *The 1922 Republican National Convention in Public Hall.*

FIFTEENTH 2
61 pipes, common metal; CC-e^0 slotted, scroll-tuned, remainder cone-tuned; scale 68

CHORUS MIXTURE V
305 pipes, spotted metal, larger pipes slotted and scroll-tuned, trebles cone-tuned

MIXTURE III
183 pipes, larger pipes slotted and scroll-tuned, trebles cone-tuned spotted metal; contract: "small scale"

OPHICLEIDE 16
73 pipes, CC-FF offset wood basses, remainder conical Hoyt metal on zinc, harmonic from b^1, 12 open spotted metal flue trebles; CC scale 7″x7″

TROMBA 8
73 pipes, conical Hoyt metal on zinc, harmonic from g^1, 17 open common metal flue trebles; CC scale 5″

CLARION 4
73 pipes, conical Hoyt metal on zinc, harmonic at g^0, 29 open spotted metal flue trebles; CC scale 3½″

PIANO 16
Mason & Hamlin CC scale (9′-4″ concert grand), a mobile pneumatic piano-player action that rolls up to the keyboard and connects at plug at stage-left as viewed from the Public Hall side

PIANO 8
Extension of Piano 16

PIANO 4
Extension of Piano 16

Chimes
25 tubes (g^0-g^2) installed on far left side of level 1; pneumatic action

SWELL

DULCIANA 16
73 pipes, CC-b^0 slotted zinc with scroll tuners; remainder open spotted metal; scale 56 at c^0, ⅕ mouth

BOURDON 16
73 pipes, CC-BB offset. CC-c^4 stopped pine, 12 open common metal trebles (chest order: "special scale, 4 sizes larger than #2")

STENTORPHONE 8
73 pipes, CC-BB offset. CC-e^0 slotted zinc, remainder linen metal; scale 40, leathered upper lips, ¾ cut up, ⅕ mouth

FIRST DIAPASON 8
73 pipes, CC-BB offset, CC-e^0 slotted zinc, remainder linen metal; scale 42, leathered upper lips, ¾ cut up, ⅕ mouth

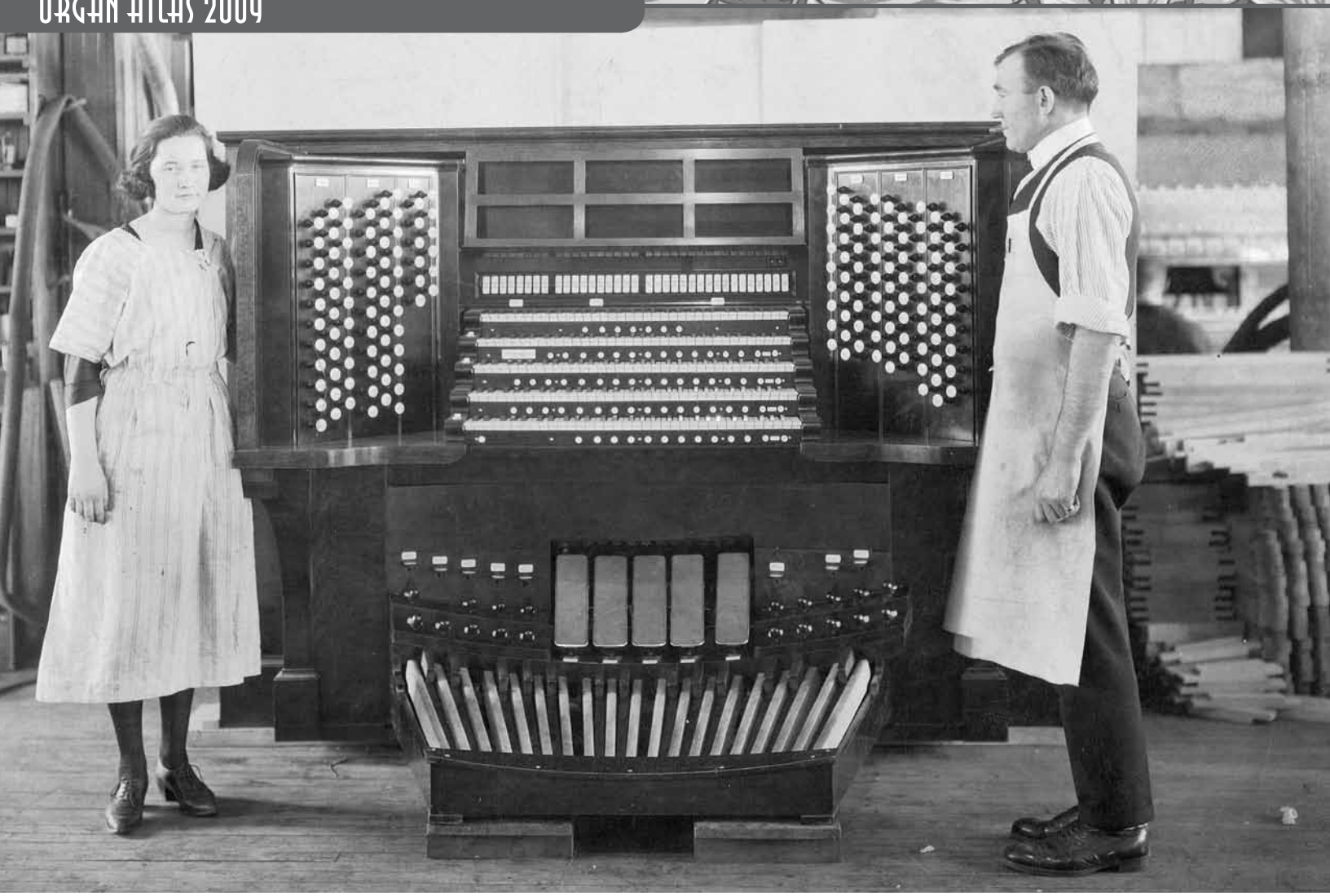
SECOND DIAPASON 8
73 pipes, CC-BB offset. CC-e^0 slotted zinc, remainder linen metal, 12 cone-tuned trebles; scale 44, ⅕ mouth

CLARABELLA 8
73 pipes, CC-BB offset, CC-g^2 stopped pine, remainder open common metal trebles; contract: "#1"

GEDECKT 8
73 pipes, CC-GG offset. CC-c^3 stopped pine, remainder open common metal trebles, 12 cone-tuned trebles; contract: "#1"

FLAUTO DOLCE 8
73 pipes, CC-AA offset, CC-e^0 tapered zinc, remainder tapered common metal graduating to straight-sided; arched mouths, ears to c^2; slotted scroll-tuned to e^1, remainder cone-tuned; contract: "com"

FLUTE CELESTE 8
61 pipes from c^0, c^0-e^0 tapered zinc, remainder tapered common metal graduating to straight-sided; arched



ABOVE: *1922 Skinner Organ Company console at the factory in Boston, Massachusetts. The console is extant in the basement of the adjacent Convention Center. Courtesy of The American Organ Archives of the OHS.*

mouths, ears to c^2, slotted to e^1, remainder cone-tuned; contract: "com"

GAMBA 8
73 pipes, CC-AA offset, CC-e^0 slotted zinc, remainder spotted metal, 12 cone-tuned trebles; reverse taper four semitones; scale 50, ⅕ mouth

SALICIONAL 8
73 pipes, CC-FF offset, CC-e^0 slotted zinc, remainder open spotted metal, 12 cone-tuned trebles; scale 56, ⅕ mouth

VOIX CELESTE 8
73 pipes, CC-e^0 slotted zinc, remainder spotted metal, 12 cone-tuned trebles; scale 60, ⅕ mouth

VIOL D'ORCHESTRE 8
73 pipes, CC-FF offset, CC-e^0 slotted zinc, remainder spotted metal, 12 cone-tuned trebles; scale 60, ⅕ mouth

AEOLINE 8
73 pipes, CC-FF offset, CC-e^0 slotted zinc, remainder spotted metal, 12 cone-tuned trebles; scale 58, ⅕ mouth

UNDA MARIS 8
61 pipes from c^0, c^0-e^0 slotted zinc, remainder spotted metal, 12 cone-tuned trebles; scale 58, ⅕ mouth; CC scribed "long"

STRING ORGAN 8
Draws String Organ on Swell manual

OCTAVE 4
61 pipes, CC-EE zinc, remainder linen metal, 12 cone-tuned trebles; scale 56, ⅕ mouth

FLUTE HARMONIQUE 4
61 pipes, CC-EE slotted zinc with ears, remainder planed common metal, no ears; harmonic c^1-c^3, 12 cone-tuned trebles; half-round mouths throughout; contract: "#1"

UNDA MARIS II 4
122 pipes, spotted metal, 12 cone-tuned trebles each rank; scale 70, ⅕ mouth

VIOLINA 4
61 pipes, spotted metal, ears to b^1, 12 cone-tuned trebles; scale 67, ⅕ mouth

VOIX CELESTE 4
61 pipes, spotted metal, ears to b^1, 12 cone-tuned trebles; scale 67, ⅕ mouth

FLAGEOLET 2
61 pipes, spotted metal, CC-e^0 slide-tuned, remainder cone-tuned; scale 68, scribed "15th"

SESQUIALTERA III
183 pipes: 2⅔-2-1⅗
2′: cylindrical common metal, arched mouths, unflatted upper lips and constructed as typical Skinner Harmonic Flute; slotted, scroll-tuned CC-c^2, cone-tuned from $c^{\sharp 2}$;
2⅔′ and 1⅗′: tapered common metal; 2⅔ cone-tuned slotted, scroll-tuned CC-$AA^{\sharp}$, cone-tuned from BB; 1⅗′ slotted, scroll-tuned CC-c^0, cone-tuned from $c^{\sharp 0}$

MIXTURE V
305 pipes: 2-1⅓-1-⅔-½, spotted metal

POSAUNE 16
73 pipes, CC-FF offset wood basses, remainder conical Hoyt metal on zinc, harmonic at $f^{\sharp 1}$, 12 open spotted metal flue trebles; CC scale 7″x7″, c^0 scale 4½″

ENGLISH HORN 16
73 pipes, Hoyt metal on zinc, single bells, bevel-ended shallots, 12 open spotted metal flue trebles; contract: "com"

TUBA 8
73 pipes, conical Hoyt metal on zinc, harmonic from $f^{\sharp 0}$, 12 open common metal flue trebles; contract: "com"; CC scale 5″

CORNOPEAN 8
73 pipes, conical Hoyt metal on zinc, harmonic at $f^{\sharp 0}$, 17 open common metal flue trebles; CC scale 5″

FRENCH TRUMPET 8
73 pipes, conical Hoyt metal on zinc (no harmonic resonators), bevel-endeded shallots, 24 large-scale open common metal flues; CC scale 6″

CORNO D'AMOUR 8
73 pipes, capped Hoyt metal on zinc, 17 open common metal flue trebles; contract: "com Flugel Horn"

VOX HUMANA 8
61 pipes, ⅛-length cylindrical common metal resonators, lift caps, long resonance boots from c^0, five open spotted metal flue trebles; contract: "#2″

TUBA CLARION 4
73 pipes, conical Hoyt metal on zinc, harmonic at FF♯, 12 open spotted metal flue trebles; contract: "com"; CC scale 3½″

CLARION 4
73 pipes, conical Hoyt metal on zinc (basses) and conical Hoyt metal (treble), harmonic at $f^{\sharp 0}$, 17 open spotted metal flue trebles; CC scale 3¼″

TREMOLO
Operates a series of standard Skinner pneumatic dump-valve tremolos, one for each reservoir

CHOIR

CONTRA GAMBA 16
73 pipes, CC-f^0 offset. CC-b^0 slotted zinc, remainder spotted metal, ears throughout, rollers to $d^{\sharp 3}$; scale 64, ⅕ mouth, CC scribed "J Karr"

FIRST DIAPASON 8
73 pipes, CC-BB offset, CC-e^0 slotted zinc, remainder linen metal; scale 42, ⅕ mouth

SECOND DIAPASON 8
73 pipes, CC-BB offset, CC-e^0 slotted zinc, remainder linen metal; scale 44, ⅕ mouth

CONCERT FLUTE 8
73 pipes, CC-BB offset, CC-c^4 open pine with arched mouths, harmonic at c^2 with three harmonic holes, remainder 12 open common metal trebles; contract: "#1 open bass"

BOIS CELESTE 8
73 pipes, CC-BB offset; stopped pine; c^0-c^4 open pine with arched mouths, harmonic construction at c^3 with three harmonic holes, remainder 12 open common metal trebles; contract: "#1"

VIOLA 8
73 pipes, CC-FF offset. CC-BB slotted zinc, remainder spotted metal, ears to e^3, rollers to g^2; scale 54, ⅕ mouth

DULCET II 8
146 pipes, CC-BB offset. CC-b^0 slotted zinc, remainder spotted metal, ears to b^0, rollers to c^3; scale 73, ⅕ mouth

KLEIN ERZAHLER II 8
134 pipes (73 pipe unison rank + 61 pipe celeste rank from c^0), CC-AA offset, CC-BB tapered slotted zinc, remainder tapered spotted metal, no beards, cone-tuned from $c^{\sharp 2}$; contract: "2 notes larger"

QUINTADENA 8
73 pipes, CC-BB zinc, c^0-$f^{\sharp 3}$ common metal, papered canisters, remainder open common metal, arched mouths throughout; scale 57

STRING ORGAN 8
Draws String Organ on Choir Manual

OCTAVE 4
61 pipes, CC-EE zinc, remainder linen metal; scale 58

GEMSHORN 4
61 pipes, CC-BB tapered zinc, remainder tapered common metal; CC-g^1 slotted, remainder cone-tuned; contract: "com"

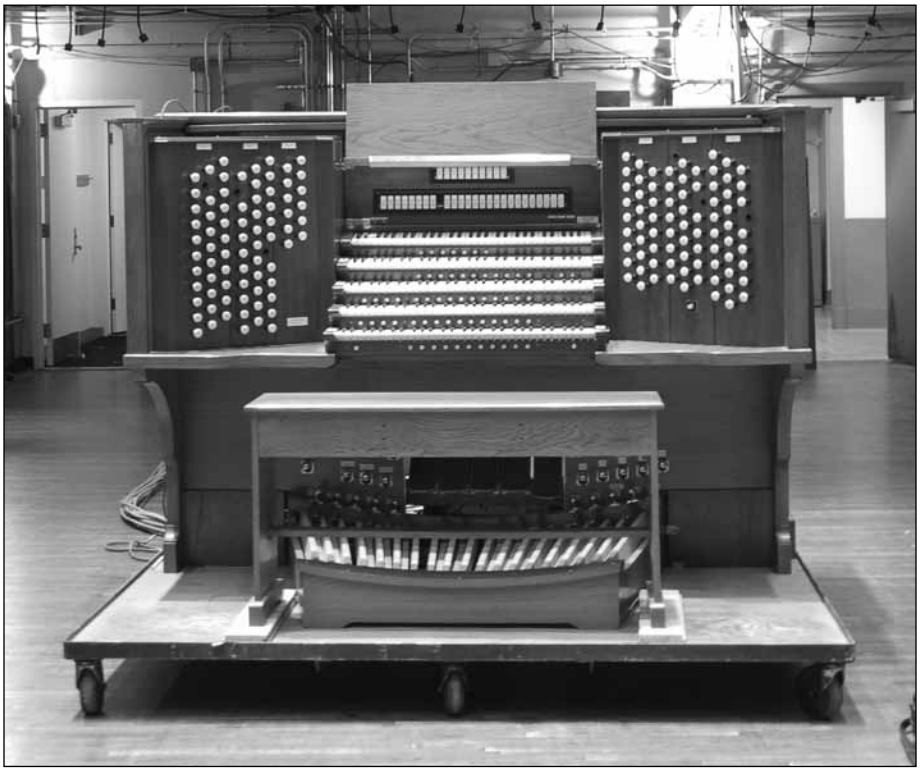
FLUTE 4
61 pipes, CC-EE slotted zinc with ears, remainder planed common metal, no ears; harmonic c^1-c^3, 12 cone-tuned trebles

NAZARD 2⅔
61 pipes, tapered common metal, arched mouths, CC-e^0 slotted, remainder cone-tuned; contract: "com tapered"

PICCOLO 2
61 pipes, common metal, CC-BB slotted, harmonic from c^0; scale 68

TIERCE 1⅗
61 pipes, spotted metal, CC-BB slotted with ears, remainder cone-tuned; scale 75

SEPTIEME 1⅐
61 pipes, spotted metal throughout,



ABOVE: *1972 Klann replacement console; photo by Stephen J. Schnurr*

CC-e^0 slotted with ears, remainder cone-tuned; scale 80

MIXTURE III
183 pipes, 2′-1⅓′-1′, spotted metal, slotted and scroll-tuned pipes in bass, cone-tuned trebles; contract: "#3"

FAGOTTO 16
73 pipes, CC-c^4 slender scale, spotted metal on zinc resonators, 12 spotted metal flue trebles; CC scale 4″; contract: "com"

TRUMPET 8
73 pipes, CC-g^3 conical Hoyt metal on zinc, harmonic at $f^{\sharp 1}$, remainder 17 open spotted metal flue trebles; CC scale 4½″

CLARINET 8
61 pipes, CC-g^3 ½-length cylindrical common metal resonators with slides, remainder open spotted metal flues; contract: "2 scales larger"

ORCHESTRAL OBOE 8
61 pipes, CC-g^3 Hoyt metal on zinc with caps, 17 open common metal flue trebles; contract: "com"

CLARION 4
61 pipes, conical Hoyt metal on zinc, harmonic length construction at $f^{\sharp 0}$, 17 open spotted metal flue trebles; CC scale 3¼″

TREMOLO
Operates a series of standard Skinner dump-valve units for each reservoir

CELESTA
61 bars struck by felted hammers on a pneumatic action

CELESTA SUB
Celesta playing as a tenor c 8′ stop

SOLO

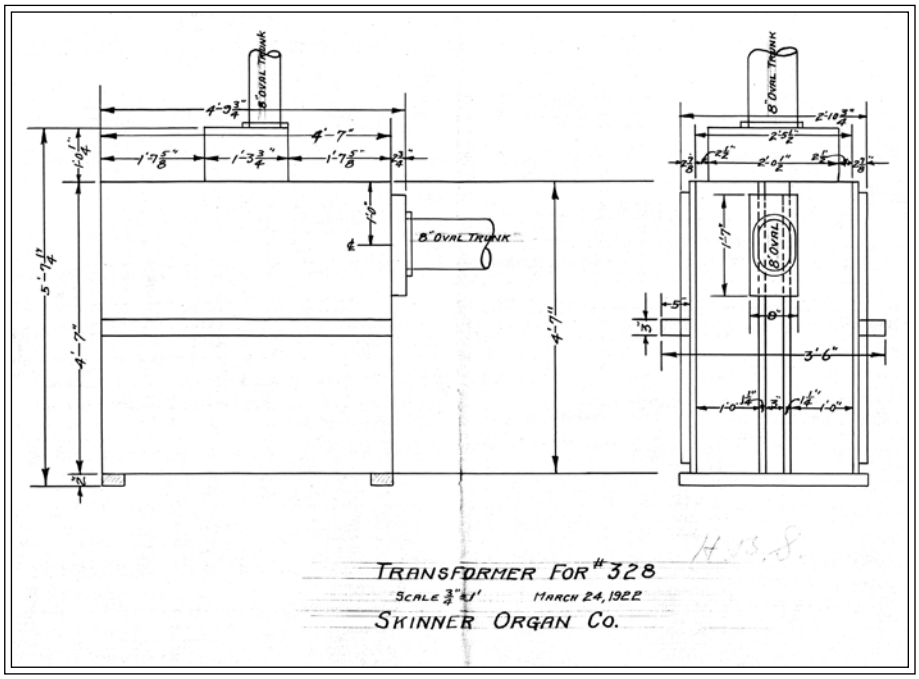
CONTRA SALICIONAL 16
73 pipes, CC-FF offset, CC-b^0 slotted zinc, remainder spotted metal; ears and rollers to c^4; scale 46, ⅕ mouth

STENTORPHONE 8
73 pipes, CC-BB offset. CC-e^0 zinc, remainder linen metal; 12 cone-tuned trebles; scale 38, leathered lips, ⅕ mouth

DIAPASON 8
73 pipes, CC-BB offset, CC-e^0 zinc, remainder linen metal; scale 42, leathered lips, ⅕ mouth

GROSS GEDECKT 8
73 pipes, CC-BB offset, CC-c^3 stopped pine, remainder open common metal; contract: "com"

DOPPEL FLOETE 8
73 pipes, CC-BB offset, single mouths; c^0-c^3 stopped pine, double mouths; remainder open common metal, arched mouths; contract: "com"



ABOVE: *Rather than employ a booster blower to increase the pressure up to the 30″ needed for the Tuba Mirabilis and First Bombarde, Skinner designed a pneumatic transformer. Unique in Skinner's output, a similar device was employed in the 1903 Hutchings-Votey organ at Yale University's Woolsey Hall to raise 22″ wind pressure. In Cleveland, the device has been disconnected.*

HARMONIC FLUTE 8
73 pipes, CC-AA offset, CC-BB slotted zinc, remainder planed common metal, harmonic from c^1, 12 cone-tuned trebles; contract: "#1"

GROSS GAMBA 8
73 pipes, CC-AA offset, CC-e^0 slotted zinc, remainder spotted metal, ears and rollers to c^3; scale 50, reverse taper four notes

GAMBA CELESTE 8
73 pipes, CC-AA offset, CC-e^0 slotted zinc, remainder spotted metal, ears and rollers to c^3; scale 50, reverse taper four notes

STRING ORGAN 8
Draws String Organ on Solo manual

PRESTANT 4
61 pipes, CC-EE zinc, remainder linen metal; 12 cone-tuned trebles, scale 54, ⅕ mouth

HOHL PFEIFE 4
61 pipes, CC-f^2 open pine, remainder common metal with arched mouths, 12 cone-tuned trebles; contract: "#1"

VIOLA 4
61 pipes, spotted metal, rollers to g^1; scale 66, ⅕ mouth

GAMBA CELESTE 4
122 pipes, spotted metal, rollers to $g^{\sharp 3}$; scale 66, ⅕ mouth

PICCOLO 2
61 pipes, common metal, arched mouths; CC-BB slotted, harmonic c^0-c^2 with three harmonic holes on backside of pipe, 24 cone-tuned trebles; contract: "large scale"

MIXTURE V
305 pipes, 2′-1⅗′-1⅓′-1′-⅔′, common metal, scroll tuned (bass) and cone-tuned (treble)

CYMBALE V
305 pipes, 2′-1⅓′-1′-⅔′-½, spotted metal, scroll tuned (bass) and cone-tuned (treble)

OPHICLEIDE 16
73 pipes, CC-BB offset wood basses, remainder conical Hoyt metal on zinc, harmonic at $f^{\sharp 1}$, 12 open spotted metal flues; CC scale 12″x12″

TUBA MIRABILIS 8
73 pipes on 30″ wind pressure, unenclosed at front of level 1; conical Hoyt metal on zinc resonators; CC scale 6″

TUBA 8
73 pipes, conical Hoyt metal on zinc resonators, harmonic at f^0, 12 open spotted metal flue trebles; CC scale 5″, contract: "com"

FRENCH TUBA 8
73 pipes, conical thick Hoyt metal on zinc (no harmonic resonators), 24 open spotted metal flue trebles; CC scale 6″, contract: "#1"

HECKELPHONE 8
61 pipes, slender zinc stems with capped single common metal bells (top ⅙ of total resonator length) and lids, five open spotted metal flue trebles; contract: "com"

FRENCH HORN 8
73 pipes, CC-GG offset, CC-c^3 large scale Hoyt metal on zinc resonators, 24 open spotted metal flue trebles, CC 7″ scale

CORNO DI'BASSETTO 8
73 pipes, common metal with twist-collar spiral-sided bells, 17 spotted metal flue trebles; contract: "com"

ORCHESTRAL OBOE 8
61 pipes, capped slotted Hoyt metal on zinc, five spotted metal flue trebles; contract: "2 scales larger"

MUSETTE 8
61 pipe, ¼-length capped, narrow conical resonators with slot ⅓ up length of resonator, five spotted metal flue trebles; contract: "com"

BASSOON 8
73 pipe, extra long Hoyt metal bells on zinc stems with brass tips, top seven reeds have lift caps; bevel-ended shallots, 17 open spotted metal flue trebles; CC scale 2¼″, contract: "com"

TUBA CLARION 4
61 pipes, conical Hoyt metal on zinc, harmonic at FF♯, 12 open spotted metal flue trebles; CC scale 4″, contract: "Tuba scale"

CLARION 4
61 pipes, conical Hoyt metal on zinc, harmonic at $f\sharp^0$, 17 open spotted metal flue trebles; CC scale 3¼"

TREMOLO
Standard Skinner dump-valve tremulants for each reservoir

ECHO

DIAPASON 8
73 pipes, now missing. CC-BB offset; contract: scale 42

GEDECKT 8
73 pipes, now missing. CC-GG offset, stopped pine with open metal trebles; contract: "#1"

GAMBA 8
73 pipes, now missing. CC-AA offset, reverse tapered spotted metal; contract: scale 50

GAMBA CELESTE 8
73 pipes, now missing. CC-AA offset, reverse tapered spotted metal; contract: scale 50

STRING ORGAN 8
Draws String Organ on Echo Manual

FLUTE 4
61 pipes, now missing. Wood; contract: "#1"

GAMBA CELESTE 4
122 pipes, now missing. Reverse tapered spotted metal; contract: scale 62

TROMBA 8
73 pipes, now missing. Contract: 5″ scale

FRENCH HORN 8
61 pipes, now missing. Contract: "#2"

VOX HUMANA 8
61 pipes, now missing. Contract: "com"

CHIMES
25 tubes with pneumatic action, now missing. Originally installed on rear wall of chamber.

TREMOLO
Standard pneumatic dump-valve unit

PEDAL

GRAVISSIMA 64
Five independent 21⅓′ stopped pine pipes extending the Pedal FIRST BOURDON 16, resulting with DIAPASON 32

DIAPASON 32
68 pipes, large scale open pine, top eight common metal. Lowest 9 pipes on 8½″ wind pressure, remainder on 6″; contract: "CCCC 38x42, cut up 5″

CONTRA VIOLONE 32
56 pipes, large scale open pine with rollers on 6″ wind pressure; contract "CCCC 48x56"

FIRST DIAPASON 16
44 pipes, open pine throughout on 8½″ wind pressure; contract: "CCC 42x46, cut up 6″

SECOND DIAPASON 16
Extension Pedal DIAPASON 32

VIOLONE 16
Extension Pedal CONTRA VIOLONE 32

DULCIANA 16
From Swell DULCIANA 16

GAMBA 16
From Choir CONTRA GAMBA 16

FIRST BOURDON 16
61 pipes, large scale stopped pine, top 15 pipes of open common metal with arched mouths; 6″ wind pressure

LIEBLICH GEDECKT 16
From Swell BOURDON 16

ECHO BOURDON 16
44 pipes with Echo; partially missing. Stopped pine on 6″ wind pressure

QUINT 10⅔
From Pedal FIRST BOURDON 16

PRINCIPAL 8
Extension DIAPASON 32

OCTAVE 8
Extension FIRST DIAPASON 16

CELLO 8
Extension Pedal Contra Violone 32

GEDECKT 8
Extension Pedal First Bourdon 16

STILL GEDECKT 8
From Swell Bourdon 16

ECHO GEDECKT 8
Extension Pedal Echo Bourdon 16

SUPER OCTAVE 4
Extension Pedal Diapason 32

MIXTURE 1
Collective; from Pedal First Bourdon 16 and Pedal Contra Violone 32

MIXTURE 2
Collective; from Pedal First Bourdon 16 and Pedal Contra Violone 32

FIRST BOMBARDE 32
68 pipes, lowest 24 open pine resonators, remainder Hoyt metal on zinc, 30″ wind pressure; CCCC scale 20″x20″ I.D.

SECOND BOMBARDE 32
68 pipes, lowest 24 open pine resonators, remainder Hoyt metal on zinc, 15″ wind pressure; CCCC scale 16″x16″ I.D.

TROMBONE 16
Extension Pedal
FIRST BOMBARDE 32

OPHICLEIDE 16
Extension Pedal
SECOND BOMBARDE 32

POSAUNE 16
From Swell POSAUNE 16

FAGOTTO 16
From Choir FAGOTTO 16

TROMBA 8
Extension Pedal
FIRST BOMBARDE 32

TRUMPET 8
Extension Pedal
SECOND BOMBARDE 32

FIRST CLARION 4
Extension Pedal
FIRST BOMBARDE 32

SECOND CLARION 4
Extension Pedal
SECOND BOMBARDE 32

PIANO 16
From Great

PIANO 8
From Great

STRING

[rank #1]
73 pipes, of Gamba construction (reverse taper four semitones), CC-AA offset, CC-e^0 zinc, remainder spotted metal, bearded to c^2; scale 50

[rank #2]
73 pipes, stamped "Sal", CC-FF offset, CC-BB zinc, remainder spotted metal, bearded to c^2, 12 cone-tuned trebles; scale 60

[rank #3]
73 pipes, "Dulcet" construction, stamped "SG". CC-FF offset, CC-BB zinc, remainder spotted metal, bearded to c^2, ears to c^3, 12 cone-tuned trebles; scale 70

[rank #4]
identical to #1, tuned as celeste

[rank #5]
identical to #2, tuned as celeste

[rank #6]
identical to #3, tuned as celeste

COUPLERS

(above Manual V)
SWELL TO PEDAL
GREAT TO PEDAL
CHOIR TO PEDAL
SOLO TO PEDAL
ECHO TO PEDAL
SWELL TO PEDAL 4
CHOIR TO PEDAL 4
SOLO TO PEDAL 4
SWELL TO GREAT
CHOIR TO GREAT
SOLO TO GREAT
ECHO TO GREAT
SWELL TO CHOIR
SOLO TO CHOIR
ECHO TO CHOIR
ECHO TO SWELL
ECHO TO SOLO
GREAT TO SOLO
SWELL TO SWELL 16
SWELL TO SWELL 4
SWELL TO GREAT 16
SWELL TO GREAT 4
SWELL TO CHOIR 16
SWELL TO CHOIR 4
CHOIR TO CHOIR 16
CHOIR TO CHOIR 4
CHOIR TO GREAT 16
CHOIR TO GREAT 4
SOLO TO SOLO 16
SOLO TO SOLO 4
SOLO TO GREAT 16
SOLO TO GREAT 4
ECHO TO ECHO 16
ECHO TO ECHO 4
GREAT TO GREAT 4

ACCESSORIES

Thumb Pistons
General 1-8
Swell 1-10
Great 1-10
Choir 1-10
Solo 1-10
Echo 1-6
Combination setter
General Cancel

Toe Pistons
Swell 1, 5 and 8
Choir 1, 5 and 8
Solo 1, 5 and 8
Pedal 1-10

Reversibles
(Thumb and Toe Pistons)
Great to Pedal
Swell to Pedal
Choir to Pedal
Solo to Pedal
Echo to Pedal
All Sw. to Sw. (Toe only)
Sforzando I
Sforzando II

Indicator lights
CURRENT (white)
ALTERNATOR (white)
SFORZ. 1 (red)
SFORZ. 2 (red)
CRESCENDO (green)
ALL SW TO SW (yellow)

PISTON COUPLERS

(Right Key-cheek Toggle Switches)

Pedal to Great combination pistons ON/OFF
Pedal to Swell combination pistons ON/OFF
Pedal to Choir combination pistons ON/OFF
Pedal to Solo combination pistons ON/OFF

PEDAL DIVIDE

(Left Key-cheek Toggle Switches)

Swell Pedal Divide ON/OFF
Choir Pedal Divide ON/OFF
Solo Pedal Divide ON/OFF

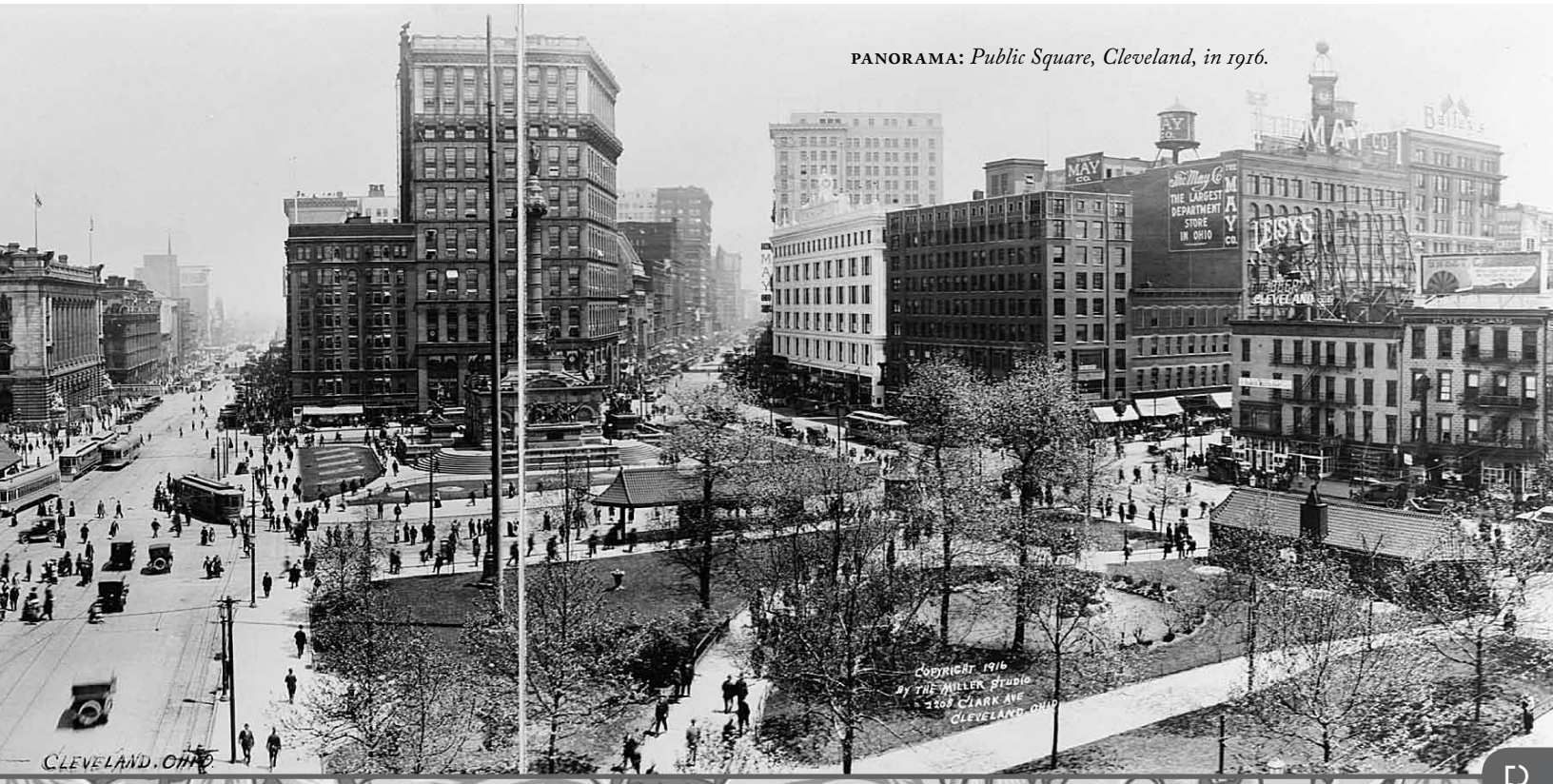
EXPRESSION PEDALS

(Left to right)

ECHO/PIANO
CHOIR
SWELLSOLO
CRESCENDO

DETAILS

LOCATION: Cleveland, Ohio
PUBLIC INSTITUTION: Cleveland Public Hall
NAME PLATE 1: Opus 328 *[written in pencil]*
Skinner Organ Company
19- Boston, Mass. -21
NAME PLATE 2: JOSEPH E. NAGEL
CLEVELAND OHIO
1972
NAME PLATE 3: MICHAEL MURRAY
REDEDICATION 1976
PLACE OF MANUFACTURE: Boston, Massachusetts
NOTE AND STOP ACTION: Electro-pneumatic pitman and unit chests
MAIN STAGE CHAMBER: Stacked on three levels above a deck located in the common stage house on the western side. The organ inhabits a space with a large concrete main shelf and two subsequent higher ones half the depth of the main. The three building walls, expression box front walls and all ceilings are lined with painted cement plaster. The main blowers are housed in a masonry room in the basement under the organ's northwestern corner.
ECHO CHAMBER: on attic level at the auditorium rear, speaking through the rear eastern-most openings of the decorative plaster grille. A second soundproof masonry room directly adjacent to the chamber houses the echo blower and wind system.
WIND CHESTS AND LAYOUT: The only stop forward of the two Bombardes is the Tuba Mirabilis. At the front of the shelf are the Pedal Diapason and Violone (left corner), Chimes, two large diatonic Great chests (center, side by side) and the Pedal Gravissima resultants, pipes (right corner). At the main level rear are the Choir and String. The second level is arranged with offset Great basses and Pedal stops chromatically single-file on several the building's structural members and placed perpendicular to the Swell, located on the concrete shelf along the back of this level. The Swell division is enclosed with three large main diatonic chests. Level 4 contains the Solo also with three diatonic chests. Solo chamber ceiling marked "J. Karr July 21, 1925." The front half of level 4 allows for numerous unmitred Pedal stops to extend from the shelf floor. The Echo organ has one diatonic main chest.
WIND PRESSURES:
GREAT: 10″
SWELL: 10″
CHOIR: 10″
SOLO: 15″
TUBA MIRABILIS: 30″
ECHO: 10″
STRING: 10″
PEDAL DIAPASON 32: 6″ and 8½″
PEDAL CONTRA VIOLONE 32: 6″
PEDAL FIRST DIAPASON 16: 8½″
PEDAL FIRST BOMBARDE 32: 30″
PEDAL SECOND BOMBARDE 32: 15″
WIND SYSTEM: Wind provided by twin 25 horsepower Spencer *Orgoblo* (main) and 10 horsepower Spencer *Orgoblo* (Echo). The 30″ pressure was supplied by a one-of-a-kind Skinner device extant (disconnected and now bypassed). A 1970s blower of unknown manufacture located in the Level 1 relay room now supplies the high pressure. Each division is supplied with numerous sprung regulators.
KEYBOARD ORDER: (top down) Echo, Solo, Swell, Great, Choir.
CONSOLE: Extant original is of standard Skinner drawknob style, stored in the basement in a room now inaccessible. The current 1972 Klann console in most respects duplicates the features and layout of the original.
MANUAL COMPASS: CC-c^4, 61 notes.
PEDAL COMPASS: CC-g^1, 32 notes, concave and radiating
EXPRESSION: Vertical overlapping pine shutters throughout
DOCUMENTATION: Joseph Dzeda, Joseph McCabe and Nicholas Thompson-Allen, March 2009



PANORAMA: *Public Square, Cleveland, in 1916.*

FIRST UNITED METHODIST CHURCH

CLEVELAND, OHIO

THE REVEREND JOEL SIZER, A CIRCUIT-RIDING METHODIST preacher, came to Cleveland in 1826. Joined by his sister Abigail the following spring, Sizer established the First Methodist Society of Cleveland. In 1835 the congregation acquired property for a church and parsonage at St. Clair Street and Wood Street (now East Third Street). Construction delays resulted not only from a financial depression in 1837 but also a congregational schism in 1839, in which the disaffected left to form Wesleyan Methodist Church. Despite these setbacks, First Methodist incorporated by special statute on March 16, 1839, and the new building's upper portion was dedicated in April 1841.

Music was soon a prominent feature. By 1844 a choir sang from the gallery, accompanied by string orchestra. The first organ was built in 1853 by Votteler and Siedle, a partnership of Gottlieb F. Votteler and perhaps August Siedle, located in the Phoenix Buildings, Superior Street. The three-stop instrument may have been Votteler's first; Charles Robison and Charles and Anna Gill were its first regular players. On April 6, 1859, it is recorded, "On motion of Brother Lowman the amount of $345 dollars now due on the organ be assumed by the church."

In 1867 the church purchased property on Euclid Avenue at Erie Street (now East Ninth Street) for $10,000. Two years later, the congregation decamped for new quarters. A chapel-sized structure was finished first, with the main 1,500-seat auditorium begun in August 1871 and dedicated on December 13, 1874. For this building Geo. H. Ryder of Reading, Massachusetts, provided a three-manual 34-rank, 30-stop organ — his Op. 24 and, as Barbara Owen conjectures, possibly his first three-manual. (In this regard, some sources name the congregation as Erie Street Methodist Episcopal Church, understandable given the church's location. There was, in fact, a contemporary congregation named Erie Street Church. But the Ryder was undoubtedly built for First Church, as identified in an article in the Cambridgeport, Massachusetts journal, *The Vox Humana*.) Ryder himself took part in the organ's first concert, along with Professor John T. Wamelink (organist of St. John the Evangelist Cathedral) and A. Spengler, on December 16, 1874. The organ from the first church was moved into the chapel of the new property.

The present Indiana limestone building is the work of Cleveland architect J. Milton Dyer. Built on land formerly in the estate of W.J. Gordon, the property was purchased for $52,500 on August 3, 1901. Construction of the 1,300-seat building began in October 1903 and was completed 18 months later, capped by a week of dedication festivities running from March 26 to April 2, 1905. When the congregation moved to this third site, the Votteler-Hettche Organ Co. of Cleveland took charge of transferring both instruments and rebuilding the Ryder for $3,515. This project included overhauling the manual windchests, added tubular-pneumatic stop- and key-action, "the whole resting on new framework," providing a new tubular-pneumatic Pedal windchest, and a new detached "consul" with oblique-faced drawknobs "of the latest design" and with "push buttons and tumblers for couplers and combination movements." Other modern aids included an adjustable combination action and a register Crescendo shoe.

Tonal changes included replacement of all manual reed stops, a new Dulciana in place of the Great Twelfth, a new A'Eolina [*sic*] where the Swell Mixture had been, and ostensibly lowering of the pitch from "Concert" to "International" (A435 Hz.). W.B. McAllister Co. of Cleveland fabricated the commanding organ screen, measuring 40′ by 60′ and including life-sized reproductions of Fra Angelico's angels from his *Linaiuoli Triptych*.

Edward Kreiser of Kansas City (a pupil of Alexandre Guilmant) played the opening recital on April 2, 1905. A review stated, "Delay had been met with in the completion of the organ, and the workmen left it but an hour before the recital began. Although Professor Kreiser displayed the skill of an acknowledged master in the handling of the great instrument, it failed partially to meet expectations. It will improve with use and the more perfect adjustment of the parts." Mild dissatisfaction appears to have continued. That July, Mitchell wrote to Frank A. Arter of the church: "I had Prof. Colson, a fine organist, go over our organ, with the contract in his hand, and he pronounces everything o.k. and according to specifications. He says the organ is *too weak* for our large room. So if Votteler-Hettche want their money, I should say that there [*sic*] work is done, and they are entitled to it." In December 1905, the church paid $130 to the Votteler-Hettche firm for repairs to the organ, as it had been "gnawed by rats." In the spirit of the 1905 tonal changes, a set of chimes arrived in 1914, followed by a harp in 1918. In 1923, Votteler-Holtkamp-Sparling installed an Antiphonal in the northeast balcony as their job number 1383.

The transfer of the 1853 organ to the new chapel cost $75. While some work was done to it in the 1920s by Votteler-Holtkamp-Sparling, the precise workscope remains unknown. The instrument was removed and its pipework sold around 1954; no further information has surfaced.

By the mid-1930s mechanical problems began to materialize in the sanctuary organ. On March 30, 1934, Walter Holtkamp wrote saying the Great Trumpet "is in very bad condition and practically beyond repair." Illustrative of the times, Holtkamp recommended replacing the Trumpet with a Nazard of nachthorn pipes for $137 — a change "in line with the policy of gradually but permanently modernizing and replacing the worn out parts of the organ." The church accepted this proposal on April 6. Slide tuners were also fitted to the metal flue pipes for $548. At Easter 1935, Holtkamp had a man attend services in case of malfunction (cost: $8).

By the late 1930s plans were afoot for a comprehensive rebuild. What distinguishes the project for its time is how much old pipework Casavant retained in their Op. 1715. The contract was dated May 15, 1942, with completion set for that September 15 at a cost of $20,800. Tonal director Stephen Stoot drew the stoplist. Behind the facade, the Choir and Swell was arrayed in the center, surmounted by Great and Solo, with the Pedal at either side. The electro-pneumatic console was made movable for visibility at concerts. Consultants were Dr. Louis L. Balogh of Cleveland, Dr. William H. Barnes of Chicago (Evanston), and J.A. Hébert of Detroit. J.G. Santoire and J.H.A. Chagnon of Casavant supervised the installation, and Stoot himself saw to the tonal finishing. The organ appeared on the front cover of the August 1943 *The American Organist*.

Two narratives surround this project: consultants and completion difficulties. Regarding the first, apparently a misunderstanding arose with the eminent Dr. Barnes during the organ selection process. The Church first contacted him on April 11, 1937. Barnes responded eight days later that he would be pleased to help, as he had "done this sort of work for many churches and have done this sort of thing chiefly as a labor of love and because I feel that music committees are sadly in need of some dis-interested and intelligent advise [*sic*]." He stated his usual fee of "one hundred dollars for this sort of advice to churches in preparing specifications and playing an opening recital on the new organ. I have frequently returned my fee to the organ fund of the church as I try to earn a living out of the printing business rather than my profession of designing organs." He offered to come to Cleveland for an initial visit if the church would cover his expenses.

It was almost five years later, on April 2, 1942, when Organ Committee Chairman Fred B. Scott finally invited Barnes to Cleveland "to inspect the organ and offer suggestions as to what should be done." Barnes came April 11, and wrote April 13 with a proposed scheme for rebuilding the organ, suggesting Casavant, Reuter, Holtkamp and Austin as bidders. Barnes advised against contacting Schantz, and ruled out Aeolian-Skinner as costing "50% or so more than these others." Appended to his scheme for a 52-stop four-manual organ, Barnes also included a form letter to submit to builders. Following these suggestions, in April 1942 the church solicited proposals from Casavant, Votteler-Holtkamp-Sparling, Reuter, and Austin. Austin bid $16,600; Holtkamp verbally indicated no interest; Casavant initially bid $16,650. Reuter responded with uncertainty about the prospect of completing the project under war restrictions, but wrote a second letter giving a price of $17,000 and without promise of delivery date.

On May 22, Barnes wrote to Scott, asking about progress. Scott responded a week later that the committee was leaning towards Casavant and that layouts and design had been examined by Arthur Poister, of Oberlin Conservatory, and Dr. Riemenschneider of Baldwin-Wallace College. Barnes apparently responded with some pique, not anticipating such significant progress without his oversight. Scott replied on July 2, 1942:

ABOVE: *Detail of facade and pipe stenciling. One of four life-size angels (left) is a reproduction from Fra Angelico's* Linaiuoli Triptych. *Photo by Len Levasseur*

> Possibly we had a misconception of what to expect of an organ architect as we thought you would go over the organ thoroughly, check up on the dead stops and suggest the best that could be done with the old organ. We were somewhat disappointed as we all felt that you did not go into it as thoroughly as we had expected and the size of the organ suggested was not much larger than the one we now have. With that in view we feel that we are not totally to blame for the misunderstanding.
>
> We now feel it would have been unwise to have retained you as our architect to see the project through because of the distance between Cleveland and Chicago as many things have required immediate attention and we were able to handle them at once locally. We are happy in the thought that we feel we are getting a very fine instrument which contains about everything an organist would desire.
>
> Enclosed herewith is our check for $100.00 which we agreed to pay you for your services. We trust that you will feel better towards us as life is too short to carry any hard feelings toward anybody.
>
> If you should be in Cleveland at any time I, personally, would be very happy to show you our instrument.

On July 7, Barnes wrote back enclosing the check — his fee hadn't changed in the five-year interim — "as I don't feel that I should accept it," continuing:

> I don't feel that I should take money without giving full value for it, and as this matter worked out, I am satisfied that I didn't accomplish for you what either you or I intended. I am willing to admit that we were both working under a misapprehension. Ordinarily, I stay by a project of this kind until it is completed, and don't start something without finishing it. If that's what you wanted me to do, maybe I did it. You say you were disappointed that I didn't spend more time with the dead stops in the old organ. If you had looked at as many organs as I have, you would find that a reasonable appraisal of the whole situation could be had in a short time…
>
> …I should still be happy to play the dedicatory recital on your new organ, as I have always done with organs I have given advice about. However, I should perhaps hardly expect to do so. In that case, I might accept your check, as having [been] earned, but I can't now.

Due to the onset of World War II, the organ's completion met with significant obstacles. On June 13, 1942, M.D. Moore, Chief of Section E, Pianos and Organs, Consumers' Durable Goods Branch, War Productions Board wrote the church that he was in possession of the church newsletter, *The Messenger*, dated June 1942, wherein it stated that the War Production Board had approved the Casavant project. Moore wanted to know "the name of the party you contacted within the War Production Board in regard to this matter." Moore questioned the church's utilizing a builder from an allied nation when materials were critical to American and Allied war efforts. Senator Guy M. Gillette, with the Senate Committee on Foreign Relations, wrote the church on June 15 that "a charge has been brought to my desk based on information emanating from the Pipe Organ Industry in which reference is made to your particular case. I quote from a letter before me on my desk as I write: 'We cite a recent case in Cleveland, The First Methodist Church. A $24,000 organ was bought from a Canadian firm because we in America were unable to fill the order and had to use substitutes.'" On June 17, 1942, the church wrote to Moore that much of the old organ had been salvaged (including an estimated one ton of lead), and that the old instrument was beyond repair. To bolster their argument, they assured Moore that they were not being "unpatriotic because at that time we knew of no regulation governing the rebuilding of organs.

Our church is a large one of 1,400 members and would be lost without an organ. We are also a downtown institution composed mostly of the middle class and many transient folks. I might say, too, that we have many boys in the service and many more to go." A copy of this was also sent to Gillette. Moore wrote the church the following day, asking for further details. The church responded on June 22, but on June 26, Moore wrote again asking for still more specifics. The church responded July 1. On July 7, 1942, Moore wrote that the Section had determined that the church was in "violation of the spirit of Supplementary Limitation Order L-37-a."

On August 14, 1942, M. Laframboise from Casavant wrote that they had been informed that the Canadian and American governments had extended special permission "to export this instrument to the United States when it is ready to be shipped," owing to so much reused material. However, due to difficulty in procuring "two or three small organ parts…owing to Government priorities," Casavant could not promise a delivery date. On August 26, Stoot wrote that "there is still the matter of the permit to be definitely settled, but we assure you that as soon as we receive encouraging news we will let you know…." Laframboise wrote again on September 30 that Casavant was still awaiting delivery of several parts. Further:

> We are pleased to advise you however that we have received from the Canadian Government a promise that a permit would be issued to us to allow us to export this organ in the United States. We have further heard from them to the effect that there are no regulations which would prevent us from entering the United States with such a product. There would therefore be only one detail left unsettled and that is the installation itself. We understand however that a few American builders have had special permits to install organs since July 31st and we have reason to believe that we will also be granted a similar permit. Should we at that time need your help, we hope you will kindly support our request to whatever department we may have to communicate at that time in order to have the permission to install the organ.

On November 4, Stoot wrote:

> We regret very much the delays which have forced us to be late with this contract but we have been unable to avoid them because of their very nature in these troublous [*sic*] times. For the past six months letters of excuses and regrets have gone out of this office such as the writer never saw in the past twenty-two years, because we have always hitherto enjoyed the reputation of living up to our delivery dates.

The project seems to have hit one roadblock after another, as outlined in Laframboise's letter to Scott on November 16:

> We find … that there will be another formality to fill and that is to get a permit from the American Government on account of a new order which has recently been issued by the War Production Board of the United States, and in order to obtain this permit, we will need your help.
>
> …We have just heard that in order to get our Consular Invoices signed when making the shipment of your organ, we will have to add a certificate on a detached document to the effect that the Consignee importing this commodity has met with the requirements of that order M 63. We find that we have to ask you therefore to apply to the War Production Board of Washington and fill in duplicate a form P D-222-C. We have not seen this form but we presume that it means quite a questionnaire to be filled. We understand that special authorizations are issued to certain goods to be imported to the United States. In this case, we believe that the fact that we are using the old pipes of the organ and that they are incorporated into a new one, should materially help you in getting this authorization from the Director General for Operations. We believe that you should

> outline the fact that you are now entirely without an organ for your Church and that the contract was signed much before the date set by the War Production Board for preventing organ builders to make any more Church organs. It is possible that on this form you have to give some particulars of this instrument. We thought we might therefore give you the information we have ourselves given to the Canadian department and which is as follows:--
>
> | | |
> |---|---|
> | One pipe Organ as per contract | $20,800.00 |
> | Value of old pipes incorporated in new organ | 1,600.00 |
> | Total | $22,400.00 |
> | Cost of blower bought in the U. S. A. | 600.00 |
> | Value of organ without blower | $21,800.00 |
>
> In your case, it is possible that the total value of the organ should be mentioned as $22,400.00 as your contract included the blower to which we refer above and which has been shipped direct to the Church. We have also mentioned the fact that the total weight of the organ would be approximately twenty-two tons and the approximate total cubic measurement 4,500 cubic feet.
>
> May we suggest therefore that you apply at once either through your Cleveland office or direct to Washington to get one of those forms P D-222-C filled as soon as possible and send to the Director General for Operations in Washington in order to get this permit which seems essential to allow the organ to enter the United States. If on this document you have to mention the port of entry, we might add that we intend to ship the organ through Buffalo, N.Y. but that we would prefer to have same shipped in bond to Cleveland in order that we may clear the entry in your City as the same thing was done when we shipped here the old pipes of the organ.

About 10 days later, the instrument was at last ready to ship. A letter from Laframboise on November 23 acknowledged that he knew the church was working on this permit. On November 30, he wrote again, anxious for progress, as this organ "is the last instrument we expect to ship to the United States for the duration of the war." He continued that unless this permit was forthcoming immediately, installation would not likely happen until after the New Year, though the organ was ready to ship at any time.

Scott wrote Laframboise on December 1 that the church had made special appeal to Congressman George Baker of Cleveland when he was in town to work on behalf of the church for approval of the permit. The Reverend Dr. John W. Flynn, pastor of First Church, was to leave on December 2 for Washington, having contacted several friends who promised to assist him with personal appeals with proper governmental authorities, including Mr. Moore.

Scott wrote Laframboise on December 5, stating, "the War Production Board informed [Dr. Flynn] that import permission was not required since organs are not included on lists under Order M-63. Mr. Mayford of the War Production Board stated that if we had any further trouble we were to communicate with him at once. Dr. Flynn stated there had been some dirty work done, but after an explanation and showing that our contract had been signed May 15 instead of June 15 as their investigation showed, everything seems now to be cleared for the installation of the organ." Scott concluded by relaying Dr. Flynn's request that the organ be shipped "at once." A letter of December 8 from G.A. Moloney, Shipping Branch, Division of Stockpiling & Transportation, War Production Board, confirmed that "no import authorization is required from this office." Laframboise wrote the church on December 23 that the organ was to be shipped to Cleveland on Christmas Eve. The church was asked to pay duty of $2,690. Two men from Casavant were to begin installation on January 4, 1943, and completion was targeted for Sunday, February 7.

In November 1950, "water damage resulted in most of the Great being replaced as well as seven other stops." A letter to Edwin Northrup, Casavant's representative in Cleveland, from J.A. Chagnon of Casavant, December 27, 1951, states:

> As for the tonal changes, we understand that no extensive rebuild or console changes are contemplated. Therefore, the changes suggested would be those necessarily *forgone* in 1942 when the organ was rebuilt, and when certain materials were reused, because of the wartime restrictions on the use of new materials. Any changes would be within the physical limits imposed by the existing organ, and console, but with a view of creating new color and usefulness in the organ an effort to secure the most for the least expenditure.

The firm contracted for repairs and renovations to the organ on January 14, 1952, work to include:

1) New Pedal 16′ Trombone of 30 pipes;
2) New 2′ Fifteenth of 61 pipes for Swell, replacing 2′ Flageolet, "using old Great drawknob;"
3) New 8′ Viole d′Orchestre of 73 pipes for Solo, replacing pipework there;
4) New 8′ Viole Celeste of 66 pipes for Solo, replacing pipework there;
5) New 8′ Geigen Principal for Antiphonal division, replacing pipework there above tenor C;
6) New 8′ Gemshorn of 61 pipes to replace Great 8′ Dulciana;
7) New 8′ Hohl Flute of 49 pipes to replace pipework of Philomela from tenor C;
8) New 8′ Open Diapason of 61 pipes to replace Great 8′ Diapason No. 1;
9) New 8′ Principal of 49 pipes to replace Great 8′ Diapason No. 2 from tenor C;
10) New 4′ Octave of 61 pipes replacing Great 4′ Octave;
11) New 2′ Super Octave of 61 pipes to replace Great 2′ Fifteenth;

12) New III Cymbal (22-26-29) of 183 pipes and new top board to replace old Great III Mixture;
13) New IV Fourniture (12-19-22-26) of 244 pipes for the Great with chest, using knob for Harp;
14) Repair of damaged Great mechanics;
15) Revoice Swell 16′ Double Trumpet and Solo 8′ French Horn;
16) General cleaning, tuning, and regulating.

The work was to be done in Canada between February and April 1952 and completed in Cleveland by May 15, all for $9,700 payable upon completion. The project was executed in time for the church's 125th anniversary, the opening gala being a recital by Virgil Fox on May 18.

In 1957, Richard Fettkether (1930-1995) assumed the position of organist, succeeding Thelma Merner Goldsword. Born in Dubuque, Iowa, and graduated from the University of Dubuque, Fettkether moved to Cleveland in 1953 to study with Edwin Arthur Kraft, taking his lessons on the Skinner organ at Trinity Cathedral, where Kraft had presided since that instrument's dedication in 1907. Shortly after moving to Cleveland, Fettkether became organist for Bethany English Lutheran Church, and served there until his appointment at First Methodist. Cleveland native Joseph Dzeda remembers Fettkether's love of the First Methodist organ, and his particular desire to add a 32′ reed.

Accordingly, on August 26, 1968, the church again contracted with Casavant, this time to undertake the following:

1) Provide 32′ Contra Bombarde of 32 pipes [10½″ at low C], full length, with chest, cables, supports, and windlines at $3,260, delivered and duty paid, but not installed;
2) Supply one new reservoir for Contra Bombarde, Great 16′ Double Diapason, and the basses of the Great 8′ Diapason, for $295.00, delivered and duty paid, but not installed;
3) Casavant would provide labor onsite at an additional cost of $75 "per man, per 8-hour day, including time and expenses", to:
4) Dismantle and relocate Pedal III Mixture chest, closer to remainder of Pedal division;
5) Dismantle and move Great IV Fourniture chest to position formerly occupied by Pedal III Mixture chest;
6) Installation of parts mentioned in 1 and 2 above;
7) General cleaning, tuning, and regulating.

Completion was set for April 1, 1970. The invoice, dated August 31, 1970, for this work totaled $11,044.93. Casavant declined to make this a 12-pipe extension of the present 16′ reed, as "the type shallot giving this type tone, is no longer in use, and the cost to have same made would be considerable. The voicer who did this work is long since deceased, and the personaility [*sic*] which he impressed upon these pipes is not likely capable of duplication." Interestingly, quotes were also sought from Schantz, Austin, and M.P. Möller, Inc. Schantz and Austin declined outright to make this addition to another builder's organ. Möller quoted $14,025 for a 32-pipe rank, or $9,020, if made an extension of the existing 16′ reed. In the end, rather than construct suitable pipes to match those already present, Casavant (then under the direction of Lawrence Phelps) suggested that a 32′ octave be added to an existing 16′ stop on hand in the factory. Also in this project, the console was made movable.

In 1998, Kegg Pipe Organ Company, then of Uniontown, Ohio, provided the present mobile terrace-jamb, console.

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FIRST METHODIST CHURCH
CASAVANT FRÈRES, LTÉE
Nº 1715, 1942

GREAT

Double Open Diapason 16
61 pipes, CC-f♯^{0} offset at floor level, CC-e^1 1942 Casavant, zinc, scroll-tuned, labeled in script "D Db. Op"; remainder common metal, labeled "Solo Op", appear to be from the 1874 George H. Ryder organ. ¼-mouths, rollers to b^0, slotted to a^3, remainder open slide-tuned

Open Diapason 8
61 pipes, 1952 replacement of 1942 Great *Open Diapason No.1*, apparently using pipes of the 1942 Great *Open Diapason No.2* (1942 Casavant zinc basses, 1904 Votteler-Hettche linen trebles). CC-e^0 zinc, slotted, scroll-tuned; remainder linen metal; ¼ mouths, slotted, scroll-tuned to b^0; remainder open, slide-tuned

Principal 8
61 pipes, 1952 replacement on 1942 Great *Open Diapason No.2* toeboard. CC-BB shellacked open pine with beveled cherry caps, German blocks, sharply skived upper lips, scroll-tuned; remainder common metal, slotted to e^0, ears to b^2, stamped "PL".
NOTE: The 1942 Casavant contract calls for this stop starting at c^0 reusing 1904 Votteler-Hettche linen trebles and the 1952 contract calls for new pipes to replace the 1904 material again from c^0, but the extant stop is full compass and appears to be entirely from 1952.

Hohlflöte 8
61 pipes, 1952 replacement from c^0 on 1942 *Philomela 8* toeboard. The 1952 revision retained the 1874 Ryder basses but discarded the Ryder trebles revoiced by Votteler and "temporarily" reused by Casavant. CC-BB stopped wood (1874), arched upper lips, German blocks, letter stamping and also stamped "50"; on an offset chest. 1952 pipework is open pine with inverted mouths, arched upper lips, sunken English blocks, cherry caps and blocks.

Gemshorn 8
61 pipes, 1952 replacement pipes on 1942 *Dulciana 8* toeboard. This stop was originally comprised of 1874 Ryder *Dulciana* pipes revoiced by Votteler-Hettche in 1904 and retained by Casavant in 1942. CC-BB slotted, scroll-tuned, tapered zinc; remainder common metal, arched skived upper lips, rollers to f^0, slotted to g^2, remainder slide-tuned; 2:3 taper

Octave 4
61 pipes, 1952 replacement pipes on 1942 *Octave 4* toeboard. This stop was originally comprised of 1874 Ryder *Octave* pipes revoiced by Votteler-Hettche in 1904 and retained by Casavant in 1942. CC-EE zinc, scroll-tuned; remainder common metal, slotted to c^0, ¼ mouths; remainder open, slide-tuned; Stamped "OC."

Flûte Couverte 4
61 pipes. CC-c♯^{3} recycled 1874 Ryder open wood pipes, walnut caps and blocks, painted yellow; replacement feet with metal toe points; stamped "Hohl Flote"; remainder 1942 Casavant, open common metal, slide-tuned

Octave Quinte 2⅔
61 pipes, 1942 Casavant; common metal, slotted to c^2, remainder slide-tuned; stamped "12"

Super Octave 2
61 pipes, 1952 replacement pipes on 1942 *Fifteenth 2* toeboard. Originally comprised of 1874 Ryder pipes revoiced by Votteler-Hettche in 1904, retained by Casavant in 1942; spotted metal, slide-tuned, ¼ mouths, stamped "15"

Fourniture IV
244 pipes, new 1952 pipes and chest; subsequently moved 1970 by Casavant to a space formerly occupied by the Pedal *Mixture III*. Spotted metal, slide-tuned, ¼ mouths, stamped "F"

CC	1⅓	1	⅔	½
c^0	2	1⅓	1	⅔
c^1	2⅔	2	1⅓	1
g^3	4	2⅔	2	1⅓

Cymbal III
183 pipes. 1952 replacement on 1942 Casavant *Mixture III* toeboard (orig. composition: 2-1⅓-1). Spotted metal, slide-tuned, ¼ mouths, stamped "5069". CC stamped "LL"

CC	⅔	½	⅓
c^0	1	⅔	½
f^0	1⅓	1	⅔
c^1	2	1⅓	1
f^1	2⅔	2	1⅓
c^2	4	2⅔	2
f^2	5⅓	4	2⅔
c^3	8	5⅓	4
f^3	10⅔	8	5⅓

Tromba 8
61 pipes, 1942 Casavant. CC-g^3 linen bells on zinc bodies with tapered English shallots, harmonic from f♯^{1}, slotted; remainder linen metal flues, slide-tuned

(So) Tuba 8
From Solo

Chimes
From Antiphonal

Zimbelstern
2000 addition

SWELL

Contra Viola 16
73 pipes, CC-g^1 offset at left side of box, CC-BB 1942 Casavant zinc, slotted, scroll-tuned; c^0-e^1 1904 Votteler-Hettche Choir *Violin Diapason 8* zinc, slotted, scroll-tuned, rescaled one pipe larger; remainder 1904 Votteler-Hettche Great *Dulciana 8*, spotted metal, labeled in script "Dul". CC-GG♯ metal rollers, wood rollers to b^2, slotted to a^3; remainder open, slide-tuned

Open Diapason 8
73 pipes, 1904 Votteler-Hettche. CC-BB offset, CC-e^0 zinc, slotted, scroll-tuned; rollers CC-BB; remainder common metal, ¼ mouths; labeled in script "Op Dia", "Sw" added in a different (later) hand to pipe bodies; slotted to g♯^{2}, remainder open, slide-tuned

Stopped Diapason 8
73 pipes, stopped pine, painted yellow. CC-c^3 1874 Ryder Swell *Stopped Diapason*, walnut caps, arched upper lips, English blocks, labeled in script "Bourdon" in a later hand; remainder 1942 Casavant, open common metal, slide-tuned, stamped "ST. DIA"

Viola da Gamba 8
73 pipes, 1904 Votteler-Hettche Swell *Salicional 8*. CC-BB zinc, slotted, scroll-tuned; remainder common metal, skived lips, ¼ mouths, in script "Sw Sal", metal rollers to d♯^{2}, slotted to a^3, remainder open, slide-tuned

Voix Celeste 8
66 pipes, from GG. GG-BB 1942 Casavant zinc, slotted, scroll-tuned; remainder 1904 Votteler-Hettche Swell *Voix Celeste 8*, spotted metal, metal rollers to d♯^{2}, slotted to g♯^{3}, remainder open, slide-tuned

Æoline 8
73 pipes, CC-BB 1942 Casavant, zinc, slotted, scroll-tuned; remainder 1904 Votteler-Hettche Swell *Aeoline 8*, spotted metal, ⅔ mouths, in script "Aeo", metal rollers to f♯^{0}, slotted to b^1, remainder open, slide-tuned

Principal 4
73 pipes, 1942 Casavant. CC-EE zinc, slotted, scroll-tuned; remainder common metal, ¼ mouths, slotted to g^2, stamped "PR"

PHOTO BY LEN LEVASSEUR


PHOTO BY VICTOR HOYT

Wald Flute 4
73 pipes, CC-BB 1942 Casavant, zinc, slotted, scroll-tuned; remainder 1874 Ryder Swell *Wald Flute 4*. c^0-c^2 open wood painted yellow, sunken blocks, vertical nicking, walnut caps; remainder open common metal, slide-tuned, ¼ mouths, in script "Flute"

Fifteenth 2
61 pipes, 1952 replacement on 1942 *Flageolet 2* toeboard. Originally 1874 Ryder, revoiced Votteler-Hettche 1904, retained Casavant 1942. Spotted metal, ¼ mouths, slotted to c^1, remainder open, slide-tuned

Plein jeu IV
244 pipes, 1942 Casavant, spotted metal, ¼ mouths, slotted to ⅓′ length, remainder open, slide-tuned

CC	2⅔	2	1⅓	1
$c^{\sharp 1}$	4	2⅔	2	1⅓
$c^{\sharp 3}$	8	4	2⅔	2

Double Trumpet 16
73 pipes, 1942 Casavant; revoiced 1952 (extent unknown, matches other stops); CC-g^1 offset, CC-b^1 tapered spotted metal bells on zinc bodies; c^1-$g^{\sharp 4}$ tapered spotted metal resonators, zinc boots; phosphor bronze tongues, tapered English shallots, slotted; harmonic c^3-$g^{\sharp 4}$; remainder open spotted metal flues, slotted

Trumpet 8
73 pipes, 1904 Votteler-Hettche Great *Solo Horn 8*. Large-scale "Cornopean" construction. CC-f^0 tapered spotted metal bells on zinc bodies, $f^{\sharp 0}$-c^3 tapered spotted metal, harmonic at c^2; zinc boots, tapered English shallots, brass tongues, slotted, labeled "COR"; remainder open spotted metal flues, slide-tuned

Oboe 8
73 pipes, 1942 Casavant. CC-b^0 spotted metal bells on zinc stems; c^1-g^3 narrow, single-taper spotted metal; zinc boots, slightly tapered phosphor bronze tongues, slightly tapered English shallots; remainder open spotted metal, slide-tuned

Vox Humana 8
Console preparation

Clarion 4
73 pipes, 1942 Casavant. CC-BB tapered spotted metal bells on zinc bodies; c^0-g^2 tapered spotted metal resonators; slotted, zinc boots, phosphor bronze tongues, tapered English shallots; harmonic at c^1; remainder open spotted metal flues, slotted, slide-tuned

(So) Tuba 8
From Solo

Tremulant
Pneumatic dump valve; does not affect chorus reeds

Chimes
From Antiphonal

Harp
From Choir

Swell 16
Swell Unison Off
Swell 4
MIDI ch. 3

CHOIR

Bourdon 16
73 pipes, stopped pine painted yellow; CC-g^1 offset, CC-a^3 1874 Ryder Swell *Bourdon 16*, high arched cut-ups, German blocks; remainder open common metal, slide-tuned

Violin Diapason 8
73 pipes, CC-BB offset, CC-c^0 1942 Casavant, zinc, spotted, scroll-tuned, inset spotted metal mouths; remainder 1874 Ryder Solo *Geigen Principal 8,* rescaled one note larger, metal stabilization bands added to pipe bodies; ¼ mouths, slotted; in script (but crossed out) "OPEN", and "24 Geigen Prin"

Melodia 8
73 pipes, open pine painted yellow; CC-c^3 1874 Ryder Solo *Melodia 8* repitched two notes larger; CC-$c^{\sharp 0}$ stopped; d^0-c^3 open, inverted mouths, English blocks, vertical nicking in cap and block; remainder open, slide-tuned, in script "Sw Open" (most likely recycled 1874 Ryder Swell *Open Diapason 8*)

Dolce 8
73 pipes, CC-BB 1904 Votteler-Hettche zinc, slotted, scroll-tuned zinc (unlabeled); remainder 1874 Ryder Solo *Dolce 8*, common metal, slotted, ⅔ mouth, script "Dolce"

Violina 4
73 pipes, 1904 Votteler-Hettche Choir *Fugara 4*. CC-c^0 zinc, slotted, scroll-tuned; $c^{\sharp 0}$-c^3 spotted metal, open slide-tuned; rollers to g^0, stamped "FUGARA"; remainder 1942 Casavant, linen metal, slide-tuned

Flute d'Amour 4
73 pipes, CC is 1942 Casavant, zinc; CC♯-GG♯ rescaled 1874 Ryder Solo *Flute Dolce 4*, zinc, slotted, ¼ arched mouths; AA-c^4 pre-1874 common metal; remainder 1942 Casavant, open, slide-tuned

Nazard 2⅔
61 pipes, 1942 Casavant; CC-f^2 common metal, internal wooden stoppers; remainder open common metal, slide-tuned, arched ⅔ mouths

Piccolo 2
61 pipes. Appears consistent with the other 1904 Votteler-Hettche pipework, although labeled in script "Swell 15" and neither 1874 nor 1904 instruments had a Swell *Fifteenth*; no new Casavant pipes were specified to be made for this stop. Open common metal, slide-tuned

Tierce 1⅗
61 pipes, 1942 Casavant; common metal, stamped "17"; slotted, scroll-tuned to e^0; remainder open, slide-tuned

Larigot 1⅓
61 pipes, 1942 Casavant, common metal, ¼ mouths, slotted, scroll-tuned to $f^{\sharp 1}$, remainder open, slide-tuned

Clarinet 8
73 pipes, 1942 Casavant, CC-g^3 linen metal, ½-length capped, cylindrical resonators with large slots, tapered English shallots, zinc boots; remainder open linen metal flues, slide-tuned; rack board stamped "CLARINETTE"

(1 blank knob)
Console preparation. NOTE: on original 1942 Casavant console, a *Mixture IV* knob collectively drew the *Nazard 2⅔*, *Piccolo 2, Tierce 1⅗,* and *Larigot 1⅓*

1 blank knob
Console preparation

Tremulant
Pneumatic dump valve type

(So) Tuba 8
From Solo

Harp
37 tuned metal bars, Deagan, 1918 Votteler-Holtkamp-Sparling Choir *Harp*; new action 1942

Chimes
From Antiphonal

Choir 16

Choir Unison Off

Choir 4

MIDI Ch. 2

SOLO

Stentorphone 8
73 pipes, 1904 Votteler-Hettche Great *Stentorphone 8*. CC-c^0 offset, CC-e^0 zinc, slotted, scroll-tuned; remainder heavy common metal, slide-tuned; f^0 script "Scale 38"

Gross Gamba 8
73 pipes, most likely 1904 Votteler-Hettche Great *Gross Gamba 8*; construction characteristics as those in Votteler-Hettche instruments of similar vintage. CC-BB zinc, slotted, scroll-tuned; remainder spotted metal, brass rollers to g^2, slotted; stamped "GAM SOLO"

Gross Flute 8
73 pipes, 1904 Votteler-Hettche Great *Solo Flute 8* rescaled one note larger; open pine; CC-AA offset, CC-e^0 internal shade tuners, CC-a^3 English blocks, maple caps, vertical nicking; remainder open spotted metal, slide-tuned

Viola 8
73 pipes, 1952 replacement on 1942 Casavant *Viole d'Orchestre 8* toeboard, which originally held 1923 Votteler-Holtkamp-Sparling Antiphonal *Viol 8*. CC-BB zinc, slotted, scroll-tuned; remainder spotted metal, wooden rollers to e^2, slotted

Viola Celeste 8
66 pipes, from GG. 1952 replacement on 1942 Casavant *Viole Celeste 8* toe board, which held 1923 Votteler-Holtkamp-Sparling *Antiphonal Viol 8 [sic, celeste]*. GG-BB zinc, slotted, scroll-tuned, remainder spotted metal, slotted, wooden rollers to d^2

Principal 4
73 pipes, 1942 Casavant, labeled "Montre 8", rescaled. CC-EE zinc, remainder common metal. Pipes may have been constructed as Solo *Stentorphone 8*, which was to be of "large-scale thin metal"

French Horn 8
73 pipes, 1942 Casavant; revoiced 1952. CC-c^3 slotted, capped tapered linen metal on zinc, blocks stamped "597"; phosphor bronze tongues, tapered English shallots, zinc boots, resonators with domed caps; remainder linen metal flues, slide-tuned

Orchestral Oboe 8
73 pipes, 1904 Votteler-Hettche Swell *Oboe 8*. CC-BB half-length tapered resonators, spotted metal "Bassoon" construction, lifting lids; c^0-b^0 half-length spotted metal double-bell "Oboe" construction with lifting lids; c^1-c^3 full-length double-bell resonators, spotted metal, brass tongues, slightly tapered English shallots and zinc boots, slotted; remainder open spotted metal flues, slotted; stamped "HAUTBOIS ORCHESTRAL" on rackboard

Tremulant
Pneumatic dump valve type

Tuba 8
73 pipes, 1923 Votteler-Holtkamp-Sparling *Antiphonal Tuba 8*; CC-$d^{\sharp 3}$ conical Hoyt metal on zinc, harmonic at g^0, CC-b^0 sockets, large scale tapered English shallots with brass tongues; remainder open linen metal flues, slide-tuned

Chimes
From Antiphonal

Solo 16

Solo Unison Off

Solo 4

MIDI ch. 4

1 blank knob
Console preparation

ANTIPHON.

Geigen Principal 8
73 pipes, CC-BB 1942 Casavant; shellacked open pine, beveled cherry caps, German blocks, sharply skived upper lips, scroll-tuned; remainder 1952 (replacement of 1942 linen metal Antiphonal *Open Diapason 8,* very possibly recycled from 1904); c^0-e^0 zinc, slotted, scroll-tuned; f^0-a^3 spotted metal; fine, very generous nicking, slotted; remainder spotted metal, slide-tuned

Chimney Flute 8
73 pipes, 1942 Casavant, CC-BB canistered zinc; c^0-c^4 common metal, internal wooden stoppers; remainder open common metal, slide-tuned; stamped "FTE. CHEM." on rackboard

Spitzflöte 8
73 pipes, 1942 Casavant, CC-BB zinc, CC-FF mitred; remainder common metal, ⅔ mouths, skived arched upper lips; tapered, very long ears, fine vertical nicking, slotted to g^1, remainder slide-tuned

Flute Celeste 8
66 pipes, from GG, 1942 Casavant, as *Spitzflöte 8*. GG stamped "1548"

Violina 4
73 pipes, 1904 Votteler-Hettche Swell *Violina 4,* CC-c^3 spotted metal, slotted; remainder slide-tuned; tinned-brass rollers to $d^{\sharp 3}$

Vox Humana 8
73 pipes, CC-BB 1942 Casavant, short resonance boots; leathered, tapered English shallots; c^0-c^3 1904 Votteler-Hettche Swell *Vox Humana 8,* spotted metal resonators, lifting caps, long resonance boots, tapered English shallots, phosphor bronze tongues, ⅛-length capped, cylindrical resonators; $c^{\sharp 3}$-c^4 spotted metal, slotted flues; remainder open, slide-tuned

1 blank knob
Console preparation

Tremulant
Pneumatic dump valve type

Chimes
25 tubes, 1914 Votteler-Holtkamp-Sparling "Deagan Class A" added to previous organ, 1942 Casavant action

Pedal Bourdon 16
32 pipes, 1942 Casavant, stopped pine; ink-stamped note names and "BOURDON PED.". Nicking on blocks throughout, CC-BB box beards

1 blank knob
Console preparation

Antiphonal 16
Antiphonal Unison Off
Antiphonal 4
Antiphonal on Great
Antiphonal on Swell
Antiphonal on Choir
Antiphonal on Solo
Antiphonal on Pedal
Antiphonal Off

PEDAL

Resultant 32
12 pine pipes playing CC-BB only, English blocks and box beards, 10⅔′; most likely 1874 George H. Ryder Pedal *Quint 10⅔*. CC-BB also draws the *Bourdon 16*, which then plays at 32′ from c^0.

First Open Diapason 16
44 pipes. CC-DD vintage open pine pipes (painted yellow), likely 1904 Votteler-Hettche; the majority of the remaining pine pipes (also painted yellow) are likely 1874 Ryder, CC-f^0 box beards, slotting (clearly added at later date), stamped "FLUE PED.", and German blocks throughout. In the largest Ryder pipes it was observed from above that they are constructed from old recycled lumber. Internal tool markings indicate that the old lumber was not planed on the insides prior to assembly.

Second Open Diapason 16
From Great *Double Open Diapason 16*

Violone 16
56 pipes, 1904 Votteler-Hettche Pedal *Violone 16* (or possibly older); CC-f^1 zinc, remainder spotted metal; slotted, scroll-tuned; CC-b^0 wood rollers, c^1-a^1 brass rollers; ink labeling in script "Contra Gamba" and "VL 16"

Bourdon 16
44 pipes, stopped pine (painted yellow). CC-f^1 1874 Ryder Pedal *Bourdon 16*; remainder likely 1904 Votteler-Hettche extension with 1942 Casavant stopper handles

(Sw) Viola 16
From Swell *Contra Viola 16*

(Ch) Gedeckt 16
From Choir *Bourdon 16*

Octave 8
From Pedal *First Open Diapason 16*

'Cello
From Pedal *Violone 16*

Flauto Dolce 8
From Pedal *Bourdon 16*

Choralbass 4
From Pedal *Violone 16*

Mixture III
96 pipes, 1942 Casavant originally located with Great but moved in 1970 to the left side with other pedal stops. Common metal, slotted, scroll-tuned; ¼ mouths, stamped "MX"
CC 3⅕ 2⅔ 2

Contre Bombarde 32
32 pipes, new 1970. Prepared in 1942, added by Casavant on right side of the case on new mahogany chests. Full-length tapered resonators with narrow, long parallel shallots, weighted tongues; slotted; CC-BB zinc, remainder spotted metal bells on zinc bodies. CC: 10½"

Bombarde 16
56 pipes, CC-$f^1$1952 pipes on 1942 Casavant *Trombone 16* chest, which originally held 1904 Votteler-Hettche wood Pedal *Trombone 16*; $f\sharp^1$-g^3 1942 Casavant. CC-$f\sharp^0$ tapered linen metal bells on zinc resonators, remainder tapered linen metal resonators; large-scale tapered English shallots, weighted phosphor bronze tongues, shallots with narrow face plates, collared zinc boots, sockets to f^1.

(Sw) Trumpet 16
From Swell *Double Trumpet 16*

Tromba 8
Extension *Bombarde 16*

Clarion 4
Extension *Bombarde 16*

Chimes
From Antiphonal

MIDI ch. 1

COUPLER RAIL
(above Manual IV)

Memory Read out screen
Blind Check (thumb)
Clear (thumb)
Cres. Adj. (thumb)
Swell to Great 16
Swell to Great 8
Swell to Great 4
Choir to Great 16
Choir to Great 8
Choir to Great 4
Solo to Great 16
Solo to Great 8
Solo to Great 4
Great to Choir 8
Swell to Choir 16
Swell to Choir 8
Swell to Choir 4
Solo to Choir 16
Solo to Choir 8
Solo to Choir 4
Solo to Swell 8
Great to Pedal 8
Great to Pedal 4
Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
Choir to Pedal 4
Solo to Pedal 8
Solo to Pedal 4
G[rea]t/Ch[oir] Transfer
All Swells to Swell
Read outs with indicator lights for:
Crescendo: Stnd.-A-B-C-D
Full Organ

ACCESSORIES
Pistons

GENERAL 1-16
GREAT 1-8
SWELL 1-8
CHOIR 1-8
SOLO 1-6
ANTIPHONAL 1-4
PEDAL 1-6 (thumb and toe)
MEMORY Down, Up
CRESCENDO Stnd.-A-B-C-D
Set
Cancel
NEXT (two toe studs – one on each side of the expression pedals)
Next (three thumb pistons, one on each of the lowest three manuals)

Reversibles

GREAT TO PEDAL (thumb and toe)
SWELL TO PEDAL (thumb and toe)
CHOIR TO PEDAL
SOLO TO PEDAL
SWELL TO GREAT
CHOIR TO GREAT
SOLO TO GREAT
ANT. OFF
RES. 32
CONTRA BOMB. 32
ALL SWELLS
ZIMBELSTERN
FULL ORGAN (reversible, adjustable, thumb and toe)
Unlabeled switch (power/lights)
Antiphonal Expression (rotary, levels: Choir - Swell – Solo)
MIDI Sequencer pullout
Combination Action Lock with indicator

EXPRESSION PEDALS

CHOIR
SWELL
SOLO
CRESCENDO

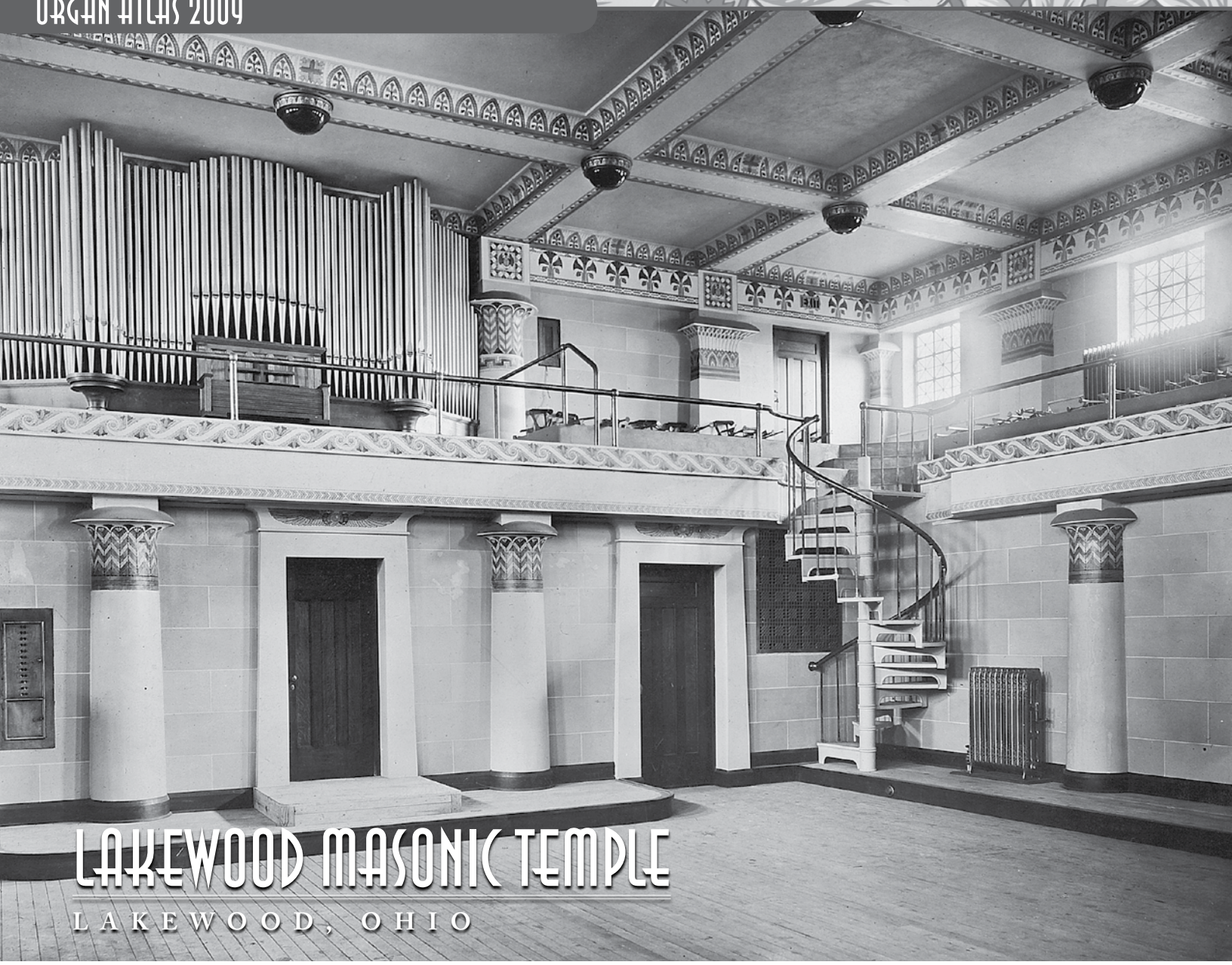
ABOVE: *The Antiphonal organ case. Photo by Stephen J. Schnurr.*

DETAILS

LOCATION: Cleveland, Ohio
CHURCH: First United Methodist Church
NAMEPLATE 1: CASAVANT FRERES LTEE
ST. HYACINTHE, P.Q.
Nº 1715 CANADA 1942
NAMEPLATE 2: Console by
Kegg Pipe Organ Builders
Uniontown, Ohio 1999
PLACE OF MANUFACTURE: St. Hyacinthe, Québec, Canada
CASE: Case installed new with the present building in 1904 to house Ryder organ moved from the original building and altered by Votteler-Hettche. Designed by J. Milton Dyer, architect. Approx. 40′ high and 60′ wide, carved oak, dummy pipes throughout. Constructed by W.B. McAllister Co.
ANTIPHONAL CASE: installed in 1923 by Votteler-Holtkamp-Sparling
FACADE: Decorated and gilded zinc dummies from 1904
NOTE AND STOP ACTION: Electro-pneumatic pitman
WINDCHESTS AND LAYOUT: The organ is installed at the second story, with the floor approximately at the facade impost. Unenclosed Pedal stops are on individual chests on two levels at the far left side. The new *Bombarde 32′* is installed on the far right side at floor level. The Choir is on the lowest level, middle left, using two chromatic chests front and back; the Swell is on the lowest level, middle right with two chromatic chests installed perpendicular to the case; the Solo is on the second-story level above the Choir with two chromatic chests, and the Great is on the second story above the Swell, with two chromatic chests (front and back) plus a third chromatic *Mixture* chest installed perpendicular to the case. The Antiphonal has one chromatic chest and one offset bass chest.
WIND PRESSURES:
GREAT: 125 mm (6″)
SWELL CHORUS REEDS: 190 mm (7½″)
SWELL MAIN: 125 mm (6″)
CHOIR: 107 mm (4¼″)
SOLO: 190 mm (7½″)
SOLO *TUBA:* 381 mm (15″)
PEDAL *BOMBARDE 32:* 190 mm (7½″)
PEDAL MAIN: 95 mm (3½″)
PEDAL *VIOLONE:* 7.5″ 190 mm (7½″)
ANTIPHONAL: 105 mm (4⅛″)
WIND SYSTEM: Wind provided by 10 h.p. Spencer *Orgoblo* (Main organ), and Laukhuff *Ventus* (Antiphonal, replacing 1½ h.p. Spencer *Orgoblo*). Each division supplied with one or more sprung single-rise reservoirs as needed.
PITCH AND TEMPERAMENT: A437.5 @ 66°, equal
KEYBOARD ORDER: (top down) Solo, Swell, Great, Choir
CONSOLE: Original was of English drawknob style, oak case with black walnut interior, pneumatic mechanicals. Kegg Pipe Organ Builders built the present amphitheater-style console in 1999.
MANUAL COMPASS: CC – c^0, 61 notes, ebony-capped naturals, bone-capped oak sharps, walnut keycheeks
PEDAL CLAVIER: CC – g^1, 32 notes, AGO concave and radiating, naturals of maple, sharps of rosewood
EXPRESSION: Vertical overlapping shades of shellacked pine: Swell: 16 shades in four framed sections; Choir: 24 shades in four framed sections; Solo: eight shades in one framed section.
COMBINATION SYSTEM: Multi-level Solid State Logic, 1999

HISTORY

1874: George H. Ryder installs his Op. 24 in previous building
1904-1905: Votteler-Hettche hired to move and overhaul the Ryder for then-new (current) sanctuary; rebuilds Ryder chests with tubular-pneumatic key and stop action, new building frame, new detached console, several stops replaced, pitch lowered to A435
1914: Chimes added by Votteler-Holtkamp-Sparling
1918: Harp added by Votteler-Holtkamp-Sparling
1920: Work by Votteler-Holtkamp-Sparling (details unknown)
1923: Antiphonal added by Votteler-Holtkamp-Sparling as job number 2383
1934: Walter Holtkamp Sr. replaces Great *Trumpet 8* with *Nazard 2⅔* stipulated as "Nachthorn" construction
1942-1943: Casavant Frères, Limitée provides new organ retaining significant amounts of pipework as Op. 1715
1952: Casavant Frères, Limitée returns after lengthy correspondence urging the church to allow them to replace pipe work they deemed inferior but were forced to use under war-time restrictions. Several stops were replaced (as noted in the disposition); Great chests repaired; Swell *Double Trumpet 16* and Solo *French Horn 8* revoiced; and "General cleaning, tuning and regulating"
1970: Casavant Frères, Limitée returns to install new *Contra Bombarde 32* with its own reservoir and chest, new Great *Double Open Diapason 16* and Great *Open Diapason 8* bass, relocate the Pedal *Mixture III* and chest, relocate the Great *Fourniture IV* and chest, plus "General cleaning, tuning and regulating".
1970: Console made movable by an unknown firm, (not mentioned in any Casavant correspondence)
1985: Stop knobs and other miscellaneous console equipment replaced
***CA.* 1985 - *CA.* 1993:** Organ releathered in stages, Antiphonal division rewired by J.A. Hébert & Son, Assoc. (Southfield, Michigan) and its blower replaced
1999: New four-manual oak French-style amphitheater console built by Kegg Pipe Organ Builders (Uniontown, Ohio)
DOCUMENTATION: Scot Huntington, Joseph McCabe, March 2009; original contract, church files



LAKEWOOD MASONIC TEMPLE

LAKEWOOD, OHIO

ABOVE: *1916 archival photo of the lodge room just prior to completion of construction. Courtesy of Robert Niebaum and The Lakewood Masonic Foundation.*

DESIGNED BY BUILDER AND ARCHITECT JAMES W. CHRISFORD, this Classical Revival-style building was dedicated September 30, 1916, with the first meeting of the Lakewood Lodge being held on October 2 that year. Three other lodges occupied the building: Gaston G. Allen Lodge, Free and Accepted Masons, Cunningham Chapter R.A.M., and Lincoln Chapter, Order of the Easter Star. Today, the Temple is home to many groups.

An Egyptian motif commands the Lodge Room containing the Votteler-Holtkamp-Sparling organ. The Lodge also contains a 3,500–square-foot ballroom in a Provincial design, and a basement banquet hall.

The two-manual, tubular-pneumatic Votteler-Holtkamp-Sparling organ is the firm's job number 1287. It was contracted January 6, 1916 for a June 1 completion, though not finished until August 9 nor fully paid for until November 17. Edwin Hedges of Westfield, Massachusetts supplied much of the pipework. The Great division is enclosed at the right, with the Swell at the left.

SOURCES

Lakewood Masonic Temple. Lakewood: Published by the Temple, [n.d.].

MS, Contracts, correspondence, and shop notes. Archives of the Holtkamp Organ Company, Cleveland; courtesy of F. Christian Holtkamp.

MS, Organ contract. Archives of the Masonic Temple, Lakewood, Ohio; cited with permission.

LAKEWOOD MASONIC AUDITORIUM
VOTTELER-HOLTKAMP-SPARLING
JOB NO. 1287, 1916

SWELL

Chest order: Oboe, Stopped Diapason, Muted Viol, Salicional, Quintadena 4′, Vox. Stoplist follows stoprail order.

TREM. TO SW.
Beater tremolo located behind organ in blower room

SW. 4′ SW.
Swell octave coupler

VL. 8′ PP.
49 pipes from c^0. Contract: "Viole Dolcissimo." Hedges pipe order: "Muted Viol." CC-BB common with *VL. 8′ MF.* c^0-e^0 zinc bodies on spotted metal butts, remainder spotted metal, stamped "MUTED VIOL," ⅔ mouths, scroll tuned, slotted, sharply skived upper lips; rollers to $d^{\sharp 1}$, ears to c^3; pipe order calls for stop to be voiced "Much muted".

VL. 8′ MP.
No pipes. Contract calls this "Celestial." Stop engages *VL. 8′ PP.* as well as a slider under a second toeboard, channeling through large thumb screws that impede wind flow, starving the pipes flat to create an undulating effect.

VL. 8′ MF.
61 pipes. Contract: "Viol". Hedges pipe order: "Salicional." CC-AA mitred, CC-BB zinc letter-stamped "SALICIONAL." From c^0, common metal, ¼ mouths, ears, slotted, scroll-tuned, scale 62

FL. 4′ M.
61 pipes. Contract: "Floete;" Hedges pipe order: "Flute." CC-c^3 stopped, spotted metal, felted canisters, ¼ mouths, letter-stamped "FLUTE", sharply-skived upper lips, ears to c^2, very large scale increase at c^2; 12 open spotted metal trebles. Pipe order calls for stop to be "Lower Quint bal St'd Metal" and voiced "reedy."

FL. 8′ M.
61 pipes. Contract and Hedges pipe order both call this "St'd Diapason." Stopped pine, letter-stamped "STD. DIA", maple blocks and caps, German blocks to f^0, remainder English blocks. Pipe order: "Loud & Fluty."

REED 8′ PP.
49 pipes, from c^0. Contract and Hedges pipe order call this "Vox Humana." Stop was noted as "on hand" and from "Findlay [Ohio]" and is of older vintage. Stop is placed in its own box with lift lid and support chain screwed to ceiling for tuning access. CC-c^3 ¼-length cylindrical resonators with movable canister lifting lids, resonance boots from $g^{\sharp 0}$; tapered English shallots, narrow openings; 12 spotted metal flue trebles

REED 8′ MP.
49 pipes, from c^0. Contract: "Oboe;" Hedges pipe order: "Orchestral Oboe." CC-BB borrows the *VL. 8′ PP.* and *FL. 4′ M.* (the latter sounding 2⅔′). Stop has fractional quint-length, cylindrical resonators on a proportionately long bottom conical section, gradually becoming narrow and tapered in the treble. Resonators are narrow scale cylindrical resonators of spotted metal, tapered English shallots, long bottom conical section, tuning slides on regulating slots

PEDAL

(Unenclosed)

FL. 16′ FF.
12 pipes (CC-BB), remainder from Great *FL. 8′ M.* On two chests below floor level. Stopped pine, box beards, German blocks, walnut caps; pipe order: "#2″ scale

GT. 8′ PED.

SW. 8′ PED.

BELLS
1 bell. Contract: "Cathedral Gong." Sprung stop tablet directly exhausts tubular-pneumatic note action activating a cloth-covered mallet striking a short tubular chime similar to that of a Deagan Railway call bell common in the late 19th and early 20th centuries

GREAT

(Enclosed)
Chest order follows tab arrangement below back to front

DIA. 8′ FF.
61 pipes. CC-$FF^{\sharp}$ zinc, facade, forced-length, scroll-tuned; GG-BB zinc, slotted, scroll-tune; remainder common metal, ¼ dubbed mouths, vertical nicking, slotted, scroll tuned, stamped "OP DIA", ears to b^1. Pipe order: "Bold & Powerful." Scale 42

FL. 8′ M.
61 pipes. Contract: "Flute;" Hedges pipe order: "Melodia." CC-f^1 unenclosed on offset chest at front side of case, remainder enclosed on main chest.

CC-b^0 stopped pine, remainder open quartered pine, stamped "MELO.", letter-stamped note names, deeply sunken English blocks, maple caps, lead toe points, vertical nicking in block and cap. Pipe order: "Very horny or stringy."

FL. 8′ MP.
No pipes. Contract: "Flute D'Amour;" Hedges: "Celeste." Draws *VL. 8′* and engages a slider under *FL. 8′* M. similar to that on the Swell "undulant."

VL. 8′ F.
61 pipes. Contract: "Viola". Hedges pipe order: "Viol D' Gamba", but calls for no pipes since they are annotated as "on hand" at Votteler-Holtkamp-Sparling. CC-FF♯ in facade, zinc, over-length, scroll tuners on backside; remainder enclosed on main chest. GG-e^0 zinc bodies on spotted metal butts, slotted, scroll-tuned; remainder spotted metal, slotted, scroll-tuned, ¼ mouths, sharply skived upper lips, stamped "VIO GAM"; tinned brass rollers to d^2, ears to c^3. Scale 56.

VL. 8′
49 pipes from c^0. Contract: "Dulciana;" Hedges: "Viol D'Amour." CC-BB borrowed from *VL. 8′ F.* c^0-c♯^{0} mitred, c^0-a^0 zinc with spotted metal butts, slotted, scroll-tuned; remainder common metal, ⅔ mouths, slotted; stamped "DUL"; scroll tuned to c^3, remainder open slide-tuned; rollers to b^0, ears to b^1. Pipe order: "Little Softer than #3 [*FL. 8′ M*]."

SW. 16′ GT.
SW. 8′ GT.
SW. 4′ GT.
GT. 4′ GT.
GT. 8′ OFF

ACCESSORIES

0 (Cancel), 1-2 GREAT and PEDAL thumb pistons
0 (Cancel), 1-2 SWELL and PEDAL thumb pistons
SWELL expression shoe (balanced, mechanical)
GREAT expression shoe (balanced, mechanical)
Crescendo shoe (unlabeled)

STOP KEY COLORS

Mottled brown and black (rosewood-like) with white engraving:
Great: *DIA. 8′ FF., FL. 8′ M., FL. 8′ MP.*
Swell: *FL. 8′ M., FL. 4′ M., VL. 8′ PP., VL. 8′ MF.*
Pedal: *FL.16′ FF.*
Mottled orange with black engraving: Great*: VL. 8′ F., Swell: VL. 8′ MP.*
Mottled silver and gray with black engraving: Swell: *VL. 8′*
Salmon with white engraving: Swell: *REED 8′ PP., REED 8′ MP., BELLS*
Candy Red with white engraving: Swell: *VL. 8′ PP., VL. 8′ MF.*
Black with white engraving: *All Couplers*
Creme with black engraving: *TREM.* and *GT. 8′ OFF*

DETAILS

LOCATION: Cleveland, Ohio
LOCATION: Lakewood Masonic Auditorium
NAMEPLATE: (*builder plate - black bakelite)*
Votteler-Holtkamp-Sparling
Clev. Makers. Ohio.
YEAR: 1916
JOB NO.: 1287
SIZE: Two manuals and pedal, 13 stops
WIND PRESSURE: Wind: 90mm (3⁹⁄₁₆″)
WIND SYSTEM: Kinetic blower feeding slightly more modern static reservoir in closet behind organ chamber; 5″ static taken from blower nameplate; newer sprung static reservoir located at the blower. Single-spring reservoir concussion bellows attached to a single wood wind trunk plenum which feeds both chests.
PITCH AND TEMPERAMENT: 72 degrees C=428 Bell Pitch: note b^1 @ A433
CASE: Case has lotus leaf accent column capitals above the console, alternating end grain with flat sawn using the medullary-ray veining to form a layered pattern in the columns under the side towers.
FACADE: Facade pipes originally had gold powder painted over a primer; facade pipes have half languids in dummies to make them look speaking; speaking pipes are in rounded towers and outer ends of case; all speaking facade pipes have a mitred "L" on backside
KEY ACTION: Tubular-pneumatic coupling; ventil chests with tubular-pneumatic key action similar to late Möller style
STOP ACTION: Ventil
WINDCHESTS AND LAYOUT: Horizontal layout. The Great division is enclosed at the right side of organ case, the Swell is at the left. Swell boxes are lined with a painted homosote or similar composite-type material. "N" chests (diatonic CC-b^0, chromatic from c^1)
KEYDESK: The attached keydesk has square tilting stop tablets; oak shell, walnut interior
MANUAL COMPASS: CC – c^4, 61 notes, ivory naturals and ebony stained jet black; walnut keycheeks
PEDAL CLAVIER: CC – f^1, 30 notes, non-AGO concave and radiating, walnut keys, sharps stained dark brown
EXPRESSION: Mechanical operation from balanced expression pedals. Great and Swell separately enclosed. 1½″ thick vertical shutters, felted and overlapping, nine for each division. *Vox Humana* in its own chamber box (lead-lined inside and out) spanning full width of the swell box, essentially its own closet. Tuning access door is sprung closed.
COMBINATION SYSTEM: Mechanical (early tripper type); combination action is hold and set.
DOCUMENTATION: Scot Huntington, Joseph McCabe, March 2009

RIGHT: *The stage in the Lodge Room used for ceremonial events; photo by Len Levasseur*

BELOW: *Skeins of lead tubing in the pneumatic action; photo by Victor Hoyt*

PILGRIM CONGREGATIONAL CHURCH

UNITED CHURCH OF CHRIST

CLEVELAND, OHIO

UNIVERSITY HEIGHTS WAS first known as the Tremont area, a development begun in 1852 around a college modeled on Oberlin and founded by Thyrza Pelton and Asa Mahon that year. Although the school failed within a short time, University Heights by its name and streets (Professor, College, University, Literary) still recalls that institution. In 1867, the Heights area was annexed to the city of Cleveland.

Early on, the desire for a neighborhood church led to one of Congregational affiliation, as "being the least sectarian" and therefore able to fill all needs. Thus formed the University Heights Congregational Church on November 13, 1859, with 34 members. Construction for a church building at Howard Street and Jennings Avenue (named for John G. Jennings, one of Pilgrim's founders) commenced in 1865, designed by Antonio Di Nardo. Not until 1870 did the congregation finish a 400-seat auditorium blending Gothic and Romanesque elements. In 1877 new transepts increased the capacity to 700, at which time E. & G.G. Hook & Hastings installed their Op. 883 of two manuals and 22 registers. In 1883 the church was renamed Jennings Avenue Congregational Church, and then in 1892 to Pilgrim Congregational Church. (Jennings Avenue would become West 14th Street.)

The present Richardsonian Romanesque stone structure stands one block from the site of the original church. The new building was dedicated November 23, 1894 and cost approximately $150,000. Architect Sidney R. Badgley, who also designed the First Congregational churches of Wellington and Sandusky, completed plans in late July 1892 for a building of extensive facilities, including gymnasium, reading room, library, recreation rooms, and social parlors. The building incorporated all the latest available developments in construction and comfort: reputedly the first major building west of the Cuyahoga River to use electricity, supplied by a coal-fired steam boiler and turbine in the basement powering a flat belt pulley system to turn a generator. Along the lines of the Akron plan, classroom space adjacent to the main auditorium can open up to increase capacity to 1,250; the south wall can be raised into a ceiling recess to provide yet more seating in another hall. Originally, bare light bulbs were located every few feet, with gas fixtures also provided for backup. Designed by Elizabeth Parsons, the large dome above the sanctuary was originally naturally lit.

Such an extensive facility can be seen as a direct response to an effort of the National Council of Congregational Churches in 1892 to promote "institutional churches." The initiative encouraged the expansion of congregational activity to attract area residents, regardless of social standing or church membership status. Pilgrim Church's design was sufficiently noteworthy to be displayed at the 1900 Paris Exposition as illustration of its principles. The 1909 church jubilee yearbook states that when the organ builder arrived to install the organ, he found the church "is built just as an organ is built, with the same exquisite workmanship."

That builder was Farrand & Votey of Detroit, who installed Op. 719 in time for the church's dedication. In keeping with the church's technological advances, the organ employed "Farrand & Votey Patent Electric Action and Roosevelt Patent Wind Chests" together with a detached

console of 61-30 compasses. Clarence Eddy of Chicago showcased the instrument before an audience of 1,500 on November 24, 1894 in the first of a series of church dedicatory events.

Changes occurred early on, beginning in 1917 with a Vox Humana for the Swell and then Chimes in 1927. M.P. Möller installed the present console in 1936, and apparently carried out a few tonal alterations at the same time: the Great Octave was replaced by an 8′ Viola, and four 4′ stops (Great Hohl Floete, Swell Gemshorn, Choir Fugara and Flute d'Amour) were all transposed to unison pitch. The Pedal 16′ Violone was eliminated in favor of a Swell 16′ Gedackt borrow. Over time, the Great Mixture lost about half its pipes.

A plaque on the console reads "Rebuilt by Joseph E. Nagle, Cleveland, Ohio, 1965." It is presently unclear what this project encompassed. More recently, a second windchest repair attempt rendered the organ unplayable. In 1992, the Holtkamp Organ Company undertook a complete renovation to revive the organ for the building's centennial. (Walter Holtkamp Sr. attended this church as a boy when his family first came to Cleveland.)

Deemed beyond restoration, the old windchests and wind system were replaced, and the tonal changes of 1936 were reversed. With so much altered and missing, a new Great Mixture was provided, using pipe construction consistent with the original. The enclosure for the Great and Choir was moved back to allow the entire Great to become unenclosed. Other work included console rebuilding with solid-state switching, a new blower, cleaning and regulation of all pipework, new tremolos, and new swell motors. The original facade pipe stenciling, covered during a 1950s renovation, was revived. *Visions and Dreams: 1893–1993*, published by the church, states:

> Victorian restoration specialist Dale Smith of Schweinfurth House designed stencils to replicate the original treatment of the facade pipes and led over 60 volunteers in cleaning, painting and stenciling the pipes. Smith also refurbished and regilded the statue of Gabriel so it could be installed on top of the organ case.

Todd Wilson played the organ's rededicatory recital on June 21, 1992.

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PILGRIM CONGREGATIONAL CHURCH
FARRAND & VOTEY
1894, OP. 719

GREAT

Originally only the Diapasons 16′ and 8′ were unenclosed. Disposition follows chest order, front to back.

OPEN DIAPASON 16′
61 pipes, CC-g^0 zinc in facade with forced length and scroll tuners. $g\#^0$-e^1 zinc, scroll-tuned, f^1-c^4 common metal, slotted, slide-tuned, ¼ mouths, vertical nicking throughout, ears to $d\#^3$. Scale 32. Original stenciling patterns still visible on rear of the facade pipes – colors include: red, beige, dark brown, maroon, teal, and gold-leaf. Stamped "GREAT DOUBLE OPEN 719"

OPEN DIAPASON 8′
61 pipes, CC-e^0 zinc, scroll-tuned; one mitred pipe; remainder heavy common metal, ¼ mouths, vertical nicking, slotted to b^1, ears to e^2, open trebles now slide-tuned. Scale 40, stamped "OP."

GAMBA 8′
61 pipes. Originally called *Viola di Gamba.* CC-BB zinc, three mitred pipes; remainder spotted metal, slotted, skived upper lips, ¼ mouths. *Freins harmonique* to $d\#^2$. Scale 61, stamped "GAMBA"

DOPPEL FLUTE 8′
61 pipes. Originally called *Doppel Floete.* Pine. CC-BB stopped, single-mouth, German blocks; remainder stopped, double mouths, sunken English blocks, arched cut ups, diagonal nicking, plug-regulated toes; CC-g^1 cherry blocks and caps; remaining trebles, maple-fronted pine pipes, maple blocks and caps; maple stopper handles throughout. Stamped "D. FL"

OCTAVE 4′
61 pipes. New Holtkamp rank replacing original stop removed in 1936 by Möller and replaced with an 8′ *Viola.* Spotted metal, ¼ mouths, slotted, scroll-tuned to c^1, ears to g^1, remainder slide-tuned. Scale 57

HOHL FLUTE 4′
61 pipes. Originally called *Hohl Floete.* Repitched as 8′ stop by Möller, restored to 4′ by Holtkamp. CC-b^2 open pine with inverted mouths, sunken English blocks and caps of maple, arched upper lips, vertical nicking; c^3-c^4 new open spotted metal. CC stamped "HOHL FLÖTE, remainder stamped "HL"

TWELFTH 2⅔′
61 pipes. Originally called *Octave Quint.* Spotted metal, arched cut-ups, ¼ mouths, vertical nicking, ears to f^0, slide-tuned. Scale 67. Stamped "OCT. Q."

FIFTEENTH 2′
61 pipes. Originally called *Super Octave.* Spotted metal, ¼ mouths, ears CC-BB, CC-f^0 slotted, scroll-tuned, remainder open, slide-tuned. Stamped "719 GT. SP. OCT." Scale 70

MIXTURE III IV
228 pipes. Holtkamp replica of similar Farrand & Votey stop. Spotted metal, ¼ mouth, ears to ⅔′ g, slide-tuned.

CC		2	1⅓	1
$d\#^0$	2⅔	2	1⅓	1
g^1	4	2⅔	2	1⅓
b^2	5⅓	4	2⅔	2

TUBA 8′
61 pipes. Originally called *Trumpet.* CC-b^2 single-taper resonators, spotted metal bells on zinc with zinc boots, tapered English shallots, long, narrow, slots. CC-CC♯ mitred, CC-BB socketed, c^3-$c\#^3$ new slide-tuned spotted metal flues; remainder original spotted-metal, slotted flues. Scale 5½″

TREMOLO

HARP
Console preparation

GREAT 16′

GREAT 4′

CHOIR

Chest order, back to front

GEIGEN PRINCIPAL 8′
61 pipes. CC-e^0 zinc, CC-EE mitred; remainder spotted metal; ¼ mouths, sharply skived upper lips, extensive fine nicking, ears to b^2, slotted throughout, *freins harmonique* to $g\#^0$. Stamped "VIOL. DIAP." Scale 52

DOLCE 8′
61 pipes. CC-BB zinc, CC-EE mitred; remainder spotted metal, *freins harmonique* to $f\#^0$, ears to $f\#^2$, slotted to b^1. Stamped "719 CH DOLCE". Scale 52

CONCERT FLUTE 8′
61 pipes. Pine. CC-BB stopped with German blocks, nicking in cap and block; remainder open, inverted mouths, sunken blocks, maple caps vertical nicking, arched upper lips, plugged feet. Harmonic with a single hole from $f\#^1$. Stamped "C. FL."

QUINTADENA 8′
61 pipes. CC-BB zinc with wooden stoppers; remainder spotted metal with felted canisters; skived upper lips, ¼ mouths, fine nicking, box beards to b^0, ears throughout. Scale 60. Stamped "QUINTADENA"

FUGARA 4′
61 pipes, spotted metal, ¼ mouths, *freins harmoniques* to BB, ears to b^1, slotted to c^2; remainder open slide-tuned. Repitched to 8′ by Möller, restored by Holtkamp

FLUTE D'AMOUR 4′
61 pipes, CC-BB box beards with semi-circular roller; CC-g^2 common metal, ¼ mouths; arched cut-ups, large ears, long narrow chimneys; from $g\#^2$ open spotted metal. Repitched to 8' by Möller, restored by Holtkamp. CC labeled in script "Chimney F 116". Scale 64.

PICCOLO 2′
61 pipes. Originally called *Piccolo Harmonique.* Low-tin spotted metal, ⅔ mouths, arched cut-ups, harmonic with single node hole from c^0, slotted to $f\#^1$, remainder slide-tuned. Stamped "CH. PIC. HAR. 719"

CLARINET 8′
61 pipes. CC-BB socketed, CC-c^3 cylindrical ½-length spotted metal resonators, spotted metal boots, tapered English shallots with reverse bevel and narrow opening, bells; remainder spotted metal, slotted flues, arched cut-ups. Scale 1¾″ at CC.

TREMOLO

CHIMES
Added 1927, 24 tubes g^0-$f\#^2$. Located within SWELL; plays from *Great*, not *Choir.* The Swell enclosure has a dog-house roof enclosure containing the tubes and action.

HARP VIBRATO
Console preparation

CHOIR 16′

CHOIR 4′

SWELL

BOURDON 16′
61 pipes. Originally available as a single split knob (affecting bass and treble separately). Stopped pine. CC-$f\#^2$ German blocks and cherry caps, arched cut-ups (CC-BB offset with round wooden regulator knobs); remainder sunken English blocks, maple fronts, pine side walls. Wind regulation by wooden toe plugs, diagonal nicking throughout, CC is not mitred and projects through top of the Swell enclosure.

OPEN DIAPASON 8′
61 pipes. CC-EE mitred, *freins harmoniques*, labeled "Timlin"; CC-e^0

zinc, spotted metal mouths, remainder spotted metal ¼ mouths; ears to $d^{\sharp 2}$, slotted to b^2; trebles open slide-tuned. Scale 44. CC stamped "SW. OPEN 719"

STOPPED DIAPASON 8′
61 pipes. Stopped pine. CC-BB German blocks, remainder sunken English blocks, diagonal nicking both blocks and caps, cherry caps, plugged wooden feet, stamped "ST D"

CELESTE 8′
49 pipes, from c^0. Originally called *Vox Celeste.* Spotted metal, arched cut-ups, ¼ mouths, *freins harmoniques* to $f^{\sharp 1}$, ears to $f^{\sharp 2}$, slotted to e^2, remainder open slide-tuned. Fine vertical nicking. Scale 68, labeled "Vox Celeste" in script, stamped "719"

VIOL D'ORCHESTRE 8′
61 pipes. Originally called *Salicional.* CC-DD♯ mitred, CC-BB zinc, spotted metal mouths; remainder tin, sharply skived upper lips, fine vertical nicking, slotted throughout, ears to a^3, *freins harmoniques* to $d^{\sharp 2}$. Scale 58, stamped "SW. SAL"

AEOLINE 8′
61 pipes. CC-DD♯ mitred, CC-BB zinc, remainder spotted metal, ¼ mouths, sharply skived upper lips, very fine vertical nicking, ears throughout, *freins harmoniques* to b^0, slotted throughout. Scale 64

GEMSHORN 4′
61 pipes. Cylindrical. CC-EE zinc, common metal mouths; remainder common metal with 4/17 mouths; ears to $d^{\sharp 1}$, vertical nicking, no skiving, slotted to b^0, remainder slide-tuned. Scale 60, CC stamped "GEMS. 719 TIMLIN"

FLUTE HARMONIC 4′
61 pipes. Originally called *Flute Harmonique.* Common metal, no ears, 2/9 mouths, high arched cut-ups and bowed windways throughout, scale increases at c^1 at first harmonic pipe (b^0 41mm, c^1 43mm), harmonic pipes have a single hole, slotted to $f^{\sharp 2}$. Scale 67, stamped "SW. FL. HARM"

CORNET III
245 pipes. III-V tierceless mixture. Common metal, ears to 2⅔′ length. Rank I: 2/9 mouths, slotted to f^0, scale 68. Rank II: ¼ mouths, slotted to g^0, scale 72. Rank III: ¼ mouths, slotted to AA, scale 78. Rank IV: ¼ mouths, slotted to $d^{\sharp 1}$. Rank V: ¼ mouths, slotted to a^2. Stamped "COR"

CC			2⅔	2	1⅓
c^1		4	2⅔	2	1⅓
c^2	8	4	2⅔	2	1⅓

FLAGEOLET 2′
61 pipes. Tapered 2:3 common metal with 2/9 mouths, vertical nicking, and arched upper lips, slotted to AA♯, ears to BB, scale 74 (at the mouth). Stamped "SW. FLAG"

CORNOPEAN 8′
61 pipes. Not typical "Cornopean construction," narrow in scale and with a lighter than expected tone. CC-BB sockets, CC-DD mitred, CC-c^3 tapered spotted metal on zinc resonators with tapered English shallots with reverse bevel and narrow opening; zinc boots and labeled "CONTRA FAG" in script; remainder spotted metal slotted flues; scale 2¾″

OBOE 8′
61 pipes. CC-CC♯ mitred, CC-BB socketed, CC-c^3 spotted metal bells on zinc stems and long, narrow slotted, tapered English shallots with reverse bevel and average-size tone opening. Note names in script on each pipe. Open flue trebles of spotted metal, slotted from c^3

VOX HUMANA 8′
61 pipes. Added in 1917. CC-c^3 cylindrical ⅛-length common metal with soldered lifting lids; wide, tapered English shallots with narrow openings. CC-BB zinc boots, c^0-c^3 long common-metal resonance boots, stamped "VOX". Remaining trebles are slotted common metal; CC notated "3½″ pressure"

TREMOLO
SWELL 16′
SWELL 4′
SWELL UNISON OFF

PEDAL

OPEN DIAPASON 16′
30 pipes. Divided C/C♯ at floor level with various trebles tubed off and positioned throughout the base and mid-case level. Stained poplar, German blocks throughout, CC-BB box beards, CC-e^0 turned wooden regulator knobs

GREAT DIAPASON 16′
From Great. (Not available in the Pedal division of the original console.)

VIOLONE 16′
30 pipes. Pine. Reinstated by Holtkamp, reversing a change in 1936 by Möller that eliminated this stop in favor of borrowing the Swell *Bourdon 16′* to the Pedal. Divided C/C♯ at case sides (floor level), maple mouth sections, sharply skived upper lips, half-round wooden rollers, blocks beveled away from the mouth, beveled cap faces away from the windway, wooden button-shaped regulator knobs.

BOURDON 16′
30 pipes. Divided C/C♯ at case sides (second-story Swell level), stopped pipes, German blocks, cherry caps, arched cut-ups, oak stopper handles, note names stamped on pipes. CC-BB have bodies entirely of pine, remainder cherry fronts with pine sides, CC-e^0 wooden button-shaped regulator knobs

CELLO 8′
30 pipes. Originally called *Violoncello.* Divided C/C♯ either side of the Swell (second-story). CC-DD mitred, CC-EE zinc with spotted metal mouths and stamped "VIOL. DIAP.", remainder spotted metal; ¼ mouths, *expression* tuning slots and *freins harmoniques*. Labeled in script "V. CELLO"; scale 52

COUPLERS

Centered above Swell keyboard

PEDAL
GREAT TO PEDAL
GREAT TO PEDAL 4′
SWELL TO PEDAL
CHOIR TO PEDAL

GREAT
SWELL TO GREAT 16′
SWELL TO GREAT
SWELL TO GREAT 4′
CHOIR TO GREAT 16′
CHOIR TO GREAT
CHOIR TO GREAT 4′
ECHO TO GREAT

CHOIR
SWELL TO CHOIR 16′
SWELL TO CHOIR
SWELL TO CHOIR 4′
ECHO TO CHOIR

ACCESSORIES

CRESCENDO (with green indicator light for each stage: P-MP-MF-F-FF)
SFORZANDO (with red indicator light)
D.C. VOLT METER
Chimes Volume Control (on right side of keydesk area): "Chimes Mayland OFF-1-2-3-4-5"

COMBINATION PISTONS

SWELL 1-5
FULL ORGAN 1-5
GREAT 1-5
CHOIR 1-5

EXPRESSION

GREAT-CHOIR
SWELL
CRESCENDO

TOE STUDS

PP-CANCEL (currently set as a plenum)
GENERAL CANCEL

GR. TO PED. REVERSIBLE
SW. TO PED. REVERSIBLE
SFORZANDO REVERSIBLE
TO SET COMBINATIONS
(one unlabeled non-functioning chrome toe stud)

DETAILS

LOCATION: Cleveland, Ohio
CHURCH: Pilgrim Congregational Church
NAMEPLATE 1: (*original missing - Farrand & Votey)*
CONSOLE BUILT BY
M.P. MÖLLER
HAGERSTOWN, MARYLAND
1936
NAMEPLATE 2: REBUILT BY
JOSEPH E. NAGEL
CLEVELAND, OHIO
1965
YEAR: 1894
OP.: 719
PLACE OF MANUFACTURE: Detroit, Michigan
SIZE: Three manuals and pedal, 36 stops
WIND PRESSURES: Gr. 83 mm (3 5/16″), **Sw.** 89 (3½″), **Ch. and Ped.** 91 (3⅝″)
WIND SYSTEM: New 1992. Three floating-top reservoirs at floor level feeding Great, Pedal, and Choir respectively. The Swell has its own floating-top device suspended from the bottom of the windchest. The Pedal reservoir also feeds the Swell stop motors. The Swell and Choir have tunable concussion winders with tremulant cut-outs. The three main reservoirs are fed off the main plenum coming into the case from the blower. The Pedal and Swell chests are fed by the remains of the original wooden trunking. The Great and Choir chests are now fed by flexible duct. The Vox Humana has is own tremulant and tunable concussion winker.
PITCH AND TEMPERAMENT: A432.2@64°, equal
CASE: Federal-style case of oak with carved and fluted columns and several carved figures.
FACADE: The original stencil decoration exists under the present decoration layer on the zinc facade pipes. In the center flat, the third pipe left and right of center contain the names of the 36 volunteers responsible for the recent pipe decoration project, largely replicating the original design and colors. One signature reads "Doris Rutter–50 years in the choir", and another is signed "BLE H. SMITH designer, 5-10-92". The toeboard for the facade pipework has built-in wooden regulators and individual note-valve actions, winded from the Great chest.
KEY ACTION: Electro-mechanical pulldown slider chests for the manuals, electro-pneumatic Pedal chests
STOP ACTION: Electro-pneumatic
WINDCHESTS AND LAYOUT: Great and Choir each has two diatonic chests, c and c#, installed below the impost at the grille level; the Choir is located immediately behind the Great. The Swell has four main chests, front and rear divided diatonically into c and c# sections, and a fifth diatonic chest for the added *Vox Humana.* The pneumatic stop actions are mounted between the chests for each manual division. The Pedal stops each has individual unit chests, with new primary actions.
KEYBOARD ORDER: (top down) Swell-Great-Choir
CONSOLE: Detached, electro-pneumatic. Walnut interior, stop keys arranged horizontally in 45° side jambs.
MANUAL COMPASS: CC – c^4, 61 notes; ivory naturals and Bakelite sharps
PEDAL CLAVIER: CC – g^1, 32 notes, AGO concave and radiating, maple naturals and Bakelite sharps
EXPRESSION: New solid-state swell motors. Choir box originally encompassed most of the Great pipework, altered in 1992 to enclose only the Choir. The Swell box is old, but the shutters and frame were provided new in 1992. The Choir uses the original box and shutters. All shutters are vertical, 12 for Choir and 14 for Swell, opening 90°.
COMBINATION SYSTEM: 1936 hold-and-set tripper action

HISTORY

1894: Original installation
1917: Swell *Vox Humana* added, unknown builder
1927: Chimes added, unknown builder
1936: Minor tonal changes and new console by M.P. Möller Co., Hagerstown, Maryland
***CA.* 1950:** Facade stenciling painted over during church renovation. The angel was removed and stored.
1965: Rebuilt by Joseph Nagel; extent of work unknown.
***CA.* 1972:** Original mechanism destroyed by amateurs attempting to install direct electric actions. The project was never completed, and the organ fell into disrepair.
1992: Rebuilt by Holtkamp Organ Company, including reversal of 1936 tonal changes, new pipework to replace original missing or damaged material, new slider chests for manual divisions on original building frames, new primary actions for all Pedal chests. All pipes fitted with new tuning slides, new wind system to replace missing original equipment. The 1936 Möller console was refurbished retaining the combination action. Church volunteers redecorated the facade pipes.
DOCUMENTATION: Scot Huntington, Joseph McCabe, March 2009

PLYMOUTH CHURCH UNITED CHURCH OF CHRIST

SHAKER HEIGHTS, OHIO

ABOVE: *1964 Holtkamp installation photo; courtesy of the Roy F. Kehl Collection*

ALTHOUGH THE PLYMOUTH CHURCH CONGREGATION WAS founded in 1916, its cultural and financial roots are found in the former Plymouth Congregational Church of Cleveland. That institution traces its roots to March 1850, when 30 members of the First Presbyterian Church and Society (now known as the Old Stone Church in Public Square) separated from First Church over Abolitionist issues to form the Free Presbyterian Church of Cleveland. The congregation soon became known as Third Presbyterian Church, their first home being the "Round" church on Wood Street.

In 1862, the congregation allied with the Congregational Church and became Plymouth Church. The church history abounds in associations with storied personalities. The eminent Henry Ward Beecher suggested the church's name (doubtless after his own Plymouth Church in New York's Brooklyn Heights) in a letter to church member Harvey B. Spellman, father of Laura Spellman, who would become wife of John D. Rockefeller.

Around that time, Plymouth Church moved to another used church building at Prospect Street and Oak Place. On October 8, 1882, a new, commodious Plymouth Church was dedicated at the northwest corner of Prospect Avenue and Perry Street (now East 22nd Street). The Victorian Romanesque stone structure included a 1,000-seat church, chapel, "audience room," Sunday School room, parlors, kitchen and pastor's study. In this church Hook & Hastings installed their Op. 1091 with two-manuals and 31 ranks.

Over the next three decades, the neighborhood shifted from residential to more commercial use. As a result, membership moved away in such numbers that by 1913 the congregation decided to dissolve. The property was sold for $140,000, of which $30,000 was offered to establish a new congregation perpetuating the Plymouth name. It eventually evolved that Shaker Heights would be home to the new Plymouth, a congregation incorporated August 14, 1919. Things moved quickly: one month later Charles S. Schneider of Cleveland provided designs for a brick Colonial-style church seating 800, estimated to cost $150,000. Construction began in November, but the church was not used until February 11, 1923.

Plymouth's first organ, Skinner Organ Company Op. 310, with four manuals and 39 ranks, cost $20,750. The organ was changed considerably over the next three decades, first by Ernest M. Skinner & Son, then with the introduction of a new Reisner console, and later tonal changes by the Tellers firm. John D. Herr's tenure as organist proved instrumental in obtaining a new organ. A committee appointed in January 1962 began to consider rebuilding or replacement. Even before Herr's appointment, Walter Blodgett of the Cleveland Museum of Art wrote to Mrs. Brown M. Dobyns of the church on May 18, 1961, that it would be necessary to replace the Skinner organ in order to attract a consummate musician who would serve long term at Plymouth Church. "I have never liked the instrument. It is an outstanding example of the product of a leading firm during the worst period of American organ building….Our leading centers of organ learning such as Oberlin, Syracuse, Juilliard, Yale and so on have instruments of the classic style, such as I have had in my local churches and in the Museum. These students will never be attracted to positions with obsolete or inferior instruments unless the salary is far above the average. It is far cheaper in the long run to buy an instrument of quality….[I]t is difficult to engage a first rate church musician, but it is impossible to engage a nice dead

one of the old school." His "only recommendation" was to get a new Holtkamp.

In May 1962, Plymouth Church signed Walter Holtkamp Jr.'s usual $2,000 retainer fee, to be deducted from the price of a Holtkamp organ upon contract-signing. On September 19, Holtkamp submitted two specifications, a large one for $75,900, and a smaller version at $70,380. The latter was ultimately adopted in a final contract of June 27, 1963 and revised on January 24, 1964 to add Chimes ($2,342).

On July 2, 1963, Mr. Herr sent Mr. Holtkamp a telegram from Rochester, New York:

> There once was a church on the Heights
> Whose organ caused quarrels and fights
> The problem was solved
> For Chick was involved
> Three cheers and some beers for new sights.

(The Toledo Pipe Organ Company purchased the Skinner organ for $3,000. The pipework went first to the Fifth Avenue Baptist Church of St. Petersburg, Florida and eventually to Church of the Transfiguration, Orleans, Massachusetts for incorporation into Nelson Barden's compiled organ from vintage parts.)

The Great division is centrally placed, with the Positiv to the right, Pedal to the left, and Swell behind a screen. The renovated church and new organ were dedicated December 20, 1964, with 1,200 in attendance.

1964 HOLTKAMP JOB NO. 1784 (1964)

GREAT (Manual II, 61 pipes unless noted)
16 Quintadena
8 Principal
8 Gedackt
4 Octave
4 Spitzflöte
2 Doublette
IV Mixture (244 pipes)

CC	1⅓	1	⅔	½
d^0	2	1⅓	1	⅔
f^1	2⅔	2	1⅓	1
$g\#^2$	4	2⅔	2	1⅓
$f\#^3$	4	2⅔	2	2

III Scharf (183 pipes)

CC	½	⅓	¼
GG	⅔	½	⅓
e^0	1	⅔	½
c^1	1⅓	1	⅔
g^1	2	1⅓	1
e^2	2⅔	2	1⅓
c^3	4	2⅔	2

16 Dulzian
8 Trumpet
Chimes (25 tubes)

SWELL (Manual III, enclosed, 61 pipes unless noted)
8 Bourdon
8 Gamba
8 Celeste (from FF, 56 pipes)
4 Gemshorn
4 Flute
2 Principal
1⅓ Quinte
IV Fourniture (244 pipes)

CC	⅔	½	⅓	¼
AA	1	⅔	½	⅓
g^0	1⅓	1	⅔	½
f^1	2	1⅓	1	⅔
$d\#^2$	2⅔	2	1⅓	1
$c\#^3$	4	2⅔	2	1⅓
$f\#^3$	4	2⅔	2	2

16 Basun
8 Oboe
4 Clairon

POSITIV (Manual I, 61 pipes unless noted)
8 Copula
4 Principal
4 Rohrflöte
2⅔ Nazard
2 Octave
2 Flute
1⅗ Tierce
III Cymbal (183 pipes)

CC	⅓	¼	⅙
GG	½	⅓	¼
$d\#^0$	⅔	½	⅓
c^1	1	⅔	½
g^1	1⅓	1	⅔
$d\#^2$	2	1⅓	1
c^3	2⅔	2	1⅓
g^3	4	2⅔	2

8 Cromorne

PEDAL (32 pipes unless noted)
16 Principal
16 Subbass
16 Quintadena (from Great 16 Quintadena)
8 Octave
8 Gedackt
4 Choralbass
4 Nachthorn
IV Rauschbass (128 pipes)

CC	1⅓	1	⅔	½

16 Posaune
16 Dulzian (from Great 16 Dulzian)
8 Trumpet
4 Schalmey
Chimes (from Great)

COUPLERS
Great to Pedal
Swell to Pedal
Positiv to Pedal
Swell to Great
Positiv to Great
Swell to Positiv

ACCESSORIES
1-6 General pistons (thumb and toe)
1-6 Great (thumb)
1-6 Swell (thumb)
1-6 Positiv (thumb)
1-6 Pedal (toe)
R (Great to Pedal reversible, thumb and toe)
0 (General Cancel, thumb)
SET (Combination setter, thumb)
Full Organ (toe reversible, with indicator light)
Swell expression pedal
Crescendo pedal (with indicator light)

Mr. Herr continued as music director until his death in 1993. Peter V. Picerno came next, remaining until 1997 and followed by James P. Riggs in 1998. In 2001, the sanctuary was again remodeled, during which time the organ was rebuilt and altered by Tim Hemry, to specifications of a contract signed January 6, 2000. To the Great was added an 8′ Diapason, 8′ Harmonic Flute, 2⅔′ Quinte, and 8′ Trumpet, with the original 8′ Trumpet repitched at 16′. The IV Mixture was replaced with a IV-V Mixture, and the Scharf was repitched. The Positiv received a new 8′ Spitzgamba, the Copula was revoiced and the Cymbal recomposed. The Swell strings were rescaled and revoiced, and the Mixture replaced. The Swell Clairon was expanded to become an 8′ Trumpet/4′ Clairon unit. The Pedal received two electronic 32′ voices and a Resultant. Finally, a Festival Trumpet was added. The console was rebuilt with a 128-level combination memory, adjustable crescendo and MIDI capability.

While Picerno was music director, the church developed plans to renovate its chapel. Picerno and Barbara Owen worked together to identify an appropriate historic instrument. The organ heard today was first heard by the OHS at its 1988 National Convention in San Francisco, California. At that time, the George Stevens organ was located in San Augustin R.C. Church, Scotts Valley, installed there in 1987 by Visscher Associates with additions. At that time, the parish was relatively new and planned a larger church where they would take the organ with them. Plans changed, and the organ was offered for sale. Plymouth Church purchased the organ and had Visscher move the organ to Ohio.

The 1988 Convention *Handbook* had this to say about the organ:

> The early history of this organ is shrouded in uncertainty. Barbara Owen states that it was built for St. Mary's Church in the North End of Boston and moved in the 1870's to the Baptist Church of Groton, Massachusetts. (St. Mary's obtained Johnson & Son Op. 499 in 1877.) Internal evidence, however, suggests a different, or perhaps an additional relocation, for the name Frederick S. Bancroft and the date 22 May 1890 are written on the interior of the case in a place completely inaccessible except when the entire organ is dismantled. In 1975, the Groton church sold the Stevens organ, through the Organ Clearing House, to Susquehanna University, Selinsgrove, Pennsylvania, but it was never installed there, and the University sold it again in 1987 to San Agustin Church.
>
> Robert K. Hale of Short Falls, New Hampshire, renovated the organ in 1964, when it was still in Groton, and installed a new Pedal division with electric action. The original 13-note Double Open Diapason was replaced with a second-hand 27-note stopped wood Sub Bass 16′, extended to 30 notes and augmented with 24 open metal trebles available at 8′ and 4′. A new 54-note open metal Principal was provided, available at 8′, 4′, and 2′, and a 42-note Fagott, available at 16′ and 8′, completed the 1964 work. The 1987 rebuild incorporates the Hale pipework on new slider chests….
>
> The original wind system, gone since 1964 at least, has been restored by Visscher Associates. The unusual appearance of the case is a restoration of what seems to have been the original finish.

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PLYMOUTH CHURCH UCC (CHAPEL)

GEORGE STEVENS

1844

GREAT

Follows chest order, front to back

1st Open Diapason. [8]
58 pipes. GGG-CC♯ interior, zinc, slotted, scroll-tuned; non-original, replaced original open wood pipes; DD-f♯^{0} in facade, zinc, forced-length, scroll-tuned; remainder slide-tuned common metal, slightly skived, slightly arched cut-up, ¼ mouth, left-handed nicking (slants from right to left); from b^0, straight cut-ups, scale jumps one-half step larger; ears GGG-b^1; labeled in script "1 OP".

2nd Open Diapason. [8]
42 pipes, from c^0, common metal, ¼ mouth, left handed nicking, lightly skived, ears to b^1, slide-tuned; labeled in script "2 OP"

Clarabella. [8]
35 pipes, from g^0; open pine, cut-up between ¼ and ⅕, left-handed nicking, English blocks, wooden feet (regulation by wood wedges), mahogany caps, metal tuning flaps held in place with a single screw

Dulciana. [8]
35 pipes, from g^0; common metal, narrow scale, ¼ mouth, slightly arched and lightly skived cut-ups, left-handed nicking, ears to b^1; slide-tuned

Stop Diapason Treble. [8]
35 pipes, from g^0; g^0-c^1 stopped pine; remainder wide-scale, common metal chimney flute, long, wide-scale chimneys, ¼ mouth, large metal tuning ears from c♯; left-handed nicking, slightly arched cut-up, upper lips with pronounced outward bowing

Stop Diapason Bass. [8]
23 pipes, GGG, AAA- f♯^{0}; first eight tubed off; stopped, unfinished pine, English blocks and caps, basses stand on a conduit block fed by zinc tubing

Principal. [4]
58 pipes, GGG, AAA in facade, forced-length, scroll-tuned; remainder interior, common metal, cone-tuned, ears to b^0. BB is a newer spotted metal replacement.

Flute. [4]
58 pipes, GGG, AAA-BB stopped pine basses with English blocks, walnut caps, slightly-arched cut-ups. c^0-c^3 common metal chimney flute, dubbed ¼ mouths, large tuning ears, slightly arched cut-ups, bowed upper lips like *Stop Diapason;* top five open common metal trebles; GGG and AAA tubed to *Stop Diapason* toeboard

Twelfth. [2⅔]
58 pipes, common metal, ¼ mouth, left-handed nicking, slightly arched and lightly skived cut-ups, ears to e^0; slide-tuned. Labeled in script "12" and "99"

Fifteenth. [2]
58 pipes, common metal, slightly arched cut-up, dubbed ¼ mouth, left-handed nicking, ears to BB; slide-tuned. Labeled in script "15", and "99"

Sequaltra. [III-II]
168 pipes, partly new 1964, spotted metal. Originally 2⅔-2-1⅓, changed by Hale to 1⅓-1-⅔; ¼ mouths, scrolled dead-length basses, cone-tuned trebles

GGG	1⅓	1	⅔
c^0	2	1⅓	1
c^1	2⅔	2	1⅗
c♯^{3}	2⅔	2	

Trumpet. [8]
58 pipes, originally from g^0, extended to full compass by Visscher with 21 new pipes in 1987. GGG-AAA-FF♯ half-length, GGG, AAA-f♯^{0} spotted metal bells on copper bodies with socketed tips; original from g^0; g^0-b^0 common metal bells on zinc bodies, resonators entirely of common metal from c^1; common metal boots, stepped blocks, tapered English shallots with beveled bottoms, narrow tongues; c^3-f^3 common metal flues, cone-tuned

[blank knob]

SWELL

Enclosed treble chest, from f^0
Follows chest order, front to back

Open Diapason Sw. [8]
37 pipes, common metal, slightly arched and skived upper lips, ¼ mouth; slide-tuned

Dulciana Sw. [8]
37 pipes, common metal, ears f^0-a^2, ¼ mouth, dubbed mouths, very long upper lip flatting; very narrow scale; slide-tuned

Stop Diapason Sw. [8]
37 pipes, stopped pine, slightly arched cut-ups, ¼ mouth; mahogany caps fastened with a single, centered screw

Principal Sw. [4]
37 pipes, common metal, ears to b^0, ¼ mouth; slide-tuned

LEFT JAMB	RIGHT JAMB
Blank	Bellows.
Trumpet.	Basson Sw.
Sequaltra.	Hautboy Sw.
Flute.	Cornet Sw.
Fifteenth.	Principal Sw.
Twelfth.	Stop Diapason Sw.
Clarabella.	Dulciana Sw.
Stop Diapason Bass.	Open Diapason Sw.
Stop Diapason Treble.	Stop Diapason Bass Sw.
Dulciana.	Principal Bass Sw.
Principal.	Tremulant.
2nd Open Diapason.	Couplet.
1st Open Diapason.	Octave
Pedals.	Open Diapason
Basson	Bourdon
Contra-Bassoon	Sub Bass.

Cornet Sw. [II]
74 pipes, common metal, ¼ mouth, no ears, 2⅔′-2′ throughout; slide-tuned

Hautboy Sw. [8]
37 pipes, common metal, narrow bells on proportionately wide stems, tapered English shallots with reverse bottom bevels (obtuse), stepped blocks, common metal boots; c♯^{3}-f^3 common metal open flues

[*UNENCLOSED "CHOIR BASS", GGG, AAA-E^0*]

Follows chest order back to front

Stop Diapason Bass Sw. [8]
21 pipes, stopped pine, English blocks, cherry caps attached with two screws, diagonal nicking

Principal Bass Sw. [4]
21 pipes, GGG, AAA-CC♯ stopped wood; DD-EE zinc; remainder common metal; ears, slide tuners on all metal pipes

Basson Sw. [8]
21 pipes, new 1987, on jump slide. GGG, AAA-BB half-length, c^0-e^0 full-length; all resonators socketed, soldered lifting lids, slotted, tapered English shallots with beveled (acute) bottoms

Tremulant.
New, multi-stage Laukhuff exhaust tremulant

PEDAL

Follows chest order, outside to inside

Sub Bass. [16]
42 pipes, old (original?) label, CC-BB

very old pipes installed behind main case, painted pine; remainder on interior slider chests; German blocks; top octave recycled and reworked capped zinc trebles

Open Diapason [8]
42 pipes, CC-e^0 zinc, insoldered *spitzlabium*; remainder spotted metal, dubbed mouths; CC-BB roller beards; ears throughout. 2:3 taper; new knob and label

Bourdon [8]
Extension *Sub Bass*, new knob and label

Octave [4]
Extension *Open Diapason*, new knob and label

Contra-Bassoon [16]
42 pipes, full-length, CC-FF♯ mitred, narrow-scale single-taper resonators; CC-b^0 zinc, remainder spotted metal; slotted throughout; tapered German shallots, lead face plates CC-BB. CC-b^0 resonators are socketed; new knob and label

Basson [8]

Extension Pedal

COUPLERS

Coupler.
Swell to Great coupler
Pedals.
Great to Pedal coupler

ACCESSORIES

Balanced Swell expression pedal (originally a hitch-down)
Bellows. (inoperable)

DETAILS

LOCATION: Cleveland, Ohio

CHURCH: Plymouth Church UCC {Chapel}

NAMEPLATE: *(silver)*
GEORGE STEVENS,
EAST CAMBRIDGE,
MASS. 1844.

SUPPLEMENTAL PLATE: *(Black plastic with white lettering, above right corner of upper manual)*
George Stevens 1844
RENOVATIONS & ADDITIONS
Robert K. Hale 1964
RENOVATIONS & ADDITIONS
Visscher Associates 1987

PLACE OF MANUFACTURE: East Cambridge, Massachusetts

ORIGINAL LOCATION: St. Mary's Church, R.C., Boston, Massachusetts

PREVIOUS LOCATIONS: Baptist Church, Groton, Massachusetts; Susquehanna University, Selinsgrove, Pennsylvania; San Augustin Church, R.C., Scotts Valley, California

SIZE: Two manuals and Pedal, 27 stops, 22 ranks.

WIND PRESSURE: 75 mm (2 15⁄16″)

WIND SYSTEM: Originally large rectangular double-rise reservoir with two feeder bellows, pump handle (missing) exited the treble side of the case. Original reservoir extant, without feeders and reduced to a single fold, fed by a modern high-speed Laukhuff blower. Original wind system partly recreated by Visscher Associates, Great chest fed at the treble end (right), Swell treble fed on left side (bass). Manual wind through wood wind trunks

BELLOWS INDICATOR: Telltale (missing) on treble side of case with pump handle

PITCH AND TEMPERAMENT: A437.4@69°, currently tuned in Kirnberger III. Tuning evidence and pipework condition indicates the pitch should be somewhat sharper.

CASE: Case is structural; typical for early instruments of George Stevens, the casework is an integral part of the organ mechanism's support structure, rather than simply wrapped around it. Pine, painted white at the time of its removal from Groton (1975), currently painted white, but inset panels have been stripped and are now unpainted.

FACADE: Zinc basses from the *First Open Diapason,* with Roman mouths, once gilded, now painted blue

KEY ACTION: Balanced, mechanical. (*Great*) key-sticker-backfall-tracker-vertical roller board-pulldown-pallet. (*Swell*) key-sticker-square (wood, common axle)-horizontal tracker-square-tracker-roller-pulldown-pallet

STOP ACTION: Mechanical, vertical jambs, rosewood knobs on square mahogany shanks. Swell stop action has round lead counterweights to balance the force of gravity working on the long stop action traces.

WINDCHESTS AND LAYOUT: Stacked, enclosed Swell (treble, diatonic "A" chest) above the Great ("N" chest, chromatic from f^0, unenclosed Choir Bass behind Great walkboard (partial "N" chest, i.e., GGG-BBB on treble end of chest, chromatic chest from CC). 13-note Pedal *Dble. Open Diapason* originally divided either side of Great. In 1964 Robert Hale enlarged the Pedal to three ranks on electric chests. The Pedal was re-trackerized by Visscher Associates in 1987, with new slider chests. The Pedal now has one tubular-pneumatic chest for the bottom octave of the *Sub Bass* behind the organ, and two mechanical-action unit chests (c and c-sharp) divided on either side of the Great, all three at floor level. Manual chests are pine with tables (original) and sliders of mahogany.

KEYDESK: Recessed behind sliding doors; typical Stevens frame and batten music rack; interior of mahogany with rosewood keycheeks

MANUAL COMPASS: GGG, AAA – f^3, 58 notes; ivory-plated naturals, ebony sharps

PEDAL CLAVIER: CC – f^1, 30 notes, AGO concave and radiating, maple naturals, walnut sharps; original 13-note pedalboard replaced in 1964

EXPRESSION: Mechanical, balanced swell pedal (1964), five horizontal shades

DOCUMENTATION: Scot Huntington, Joseph McCabe, March 2009

HISTORY

1844: George Stevens builds new organ for St. Mary's Church in the North End of Boston

1877: Organ displaced by Johnson & Son Op. 499 at St. Mary's and apparently moved to the Baptist Church in Groton, Massachusetts

1890: A dated signature in an interior location on the case, inaccessible unless the instrument is dismantled, indicates a possible additional move.

1964: Robert K. Hale of Short Falls, New Hampshire, renovates the organ. Hale removes original wind system in large part, installs new Pedal division with electric action. The original 13-note *Dble. Open Diapason* is replaced with a second-hand 27-note stopped wood *Sub Bass* [16′], extended to 30 notes and augmented with 24 open metal trebles, playable at 8′ and 4′ pitches. A new 54-note open metal *Principal* [8′] is added, playable at 8′, 4′, and 2′ pitches, and a 42-note *Fagott* [16′], playable at 16′ and 8′ pitches.

1975: Organ sold to Susquehanna University, Selinsgrove, Pennsylvania and put in storage. The organ is moved twice subsequently but never erected.

1986: Sold to San Agustin R.C. Church, Scotts Valley, California

1987: Visscher Associates installs the renovated instrument with minor additions in San Augustin R.C. Church, Scotts Valley, California. Portions of the original wind system are recreated and most of the Hale alterations are reversed.

1998: William Visscher of Soquel, California moves the organ to Plymouth; Barbara Owen is consultant.

A Brief History of the Holtkamp Organ Company

The Holtkamp Organ Company traces its lineage to 1855, when G.F. Votteler established a shop in Cleveland. Since then, two generations of Vottelers and four generations of Holtkamps have been active in the company. In 1903, Herman Heinrich Holtkamp came from St. Mary's, Ohio, to join then-retiring Henry Votteler. From that time, the company was known as Votteler-Holtkamp-Sparling. Control passed to Herman's son Walter in 1931. The name was changed to Holtkamp Organ Company in 1951. In 1956, Walter Holtkamp Jr. became associated with his father, assuming control of the firm in 1962. In 1987, F. Christian Holtkamp joined the firm, becoming president and managing director in 1995, and, in 1997, assuming all sales and visual design.

In his 30 years of activity, Henry Holtkamp constructed numerous instruments. The first were in the Cleveland region, but as the firm prospered its reach extended from Pennsylvania to the Dakotas. Holtkamp's work reflected the orchestral aesthetic of his time, but also a distinctive approach to windchest and console design. Under the direction of Walter Holtkamp Sr. (1894–1962) the company grew to national prominence. Holtkamp was the earliest American builder to pursue neo-classical tonal schemes, and made a signature of arranging pipework in the open and voicing it on low windpressure. These advances coincided with a re-emergence of interest in the music of Bach, and a trend away from romantic music and orchestral transcriptions.

Soon after assuming control in 1962, under Walter Holtkamp Jr., the company began building mechanical-action organs, thus realizing a goal his father attempted in the mid-1930s but abandoned for lack of customer interest.

The Holtkamp firm is much today as it was in 1922 when it opened its new factory at 2909 Meyer Avenue. About 20 workers produce on average four to six instruments annually.

LEFT: *Walter Holtkamp Sr. (1894–1962); courtesy of the Roy F. Kehl Collection*

ABOVE: *G.F. Votteler copper medallion; courtesy of the Joseph M. McCabe Collection*

SEVERANCE HALL

CLEVELAND, OHIO

AFTER GRADUATING FROM VASSAR COLLEGE IN 1890, MISS Adella Prentiss returned from a grand tour of Europe the following year, intent on bringing the best of the arts to Cleveland. Her efforts would bring to town numerous orchestras and musical luminaries, beginning with Richard Strauss and the Pittsburgh Symphony in 1903, Frederick Stock and the Chicago Symphony two years later, Karl Muck and the Boston Symphony in 1906-1907, and Leopold Stokowski and the Cincinnati Symphony in 1910. Others made valiant attempts at founding orchestras for this city, but none would prove to be a permanent, world-class endeavor like the eventual Cleveland Orchestra.

Adella Prentiss Hughes is thus credited with bringing together the forces to found the Musical Arts Association in 1915. David Z. Norton was the first president, John L. Severance and Howard P. Eells vice-presidents, and Mrs. Hughes secretary-treasurer. What is now known as the Cleveland Orchestra gave its first concert on December 11, 1918 in Gray's Armory, with Nikolai Sokoloff conducting. The Orchestra moved to the Masonic Auditorium with that building's completion in 1919. (For many years after Severance Hall's completion, the band would return to the Masonic for recording sessions.)

As the Orchestra grew, so did plans for a permanent home. In 1928 John L. and Elisabeth DeWitt Severance presented $1 million for a new hall to be built in the University Circle neighborhood. Son of the treasurer of Standard Oil Company, Severance was then president of the Orchestra's board of directors. The Severances' gift was made conditional upon $2.5 million being raised for endowment. Within four months, 11 families had pledged $3 million, and Cleveland's Walker & Weeks was retained as architect. Western Reserve University (now Case Western Reserve University) provided the building site. With the death of his wife, Mr. Severance felt the new building should be her memorial, such that he nearly tripled his original pledge and in so doing paved the way for an especially opulent statement.

ABOVE: *The Cleveland Orchestra; opening night at Severance Hall. Courtesy of the Schantz Organ Company*

Mr. Severance broke ground himself in mid-November 1929, on a building that would be a showcase of modern convenience and flexibility. Like others of its era (Hartford's Bushnell Auditorium being one), a formally classical exterior offers few clues to the Art Deco exuberance inside. The larger auditorium, with 1,832 seats, a tarnish-proof silver leaf ceiling and a stage adaptable to both orchestral and operatic use, was supplemented by a 400-seat chamber hall (endowed by the Rheinberger Foundation in 1986 and named Rheinberger Chamber Hall). Climate throughout the building was treated with "conditioned air—washed, heated, or cooled as the need may be," and an automobile entrance from East Boulevard to Euclid Avenue allowed 15 motorcars to unload simultaneously at ground level (the space has since been enclosed as a restaurant.) Even the casual lighting was given forethought of design: more blue in the afternoon to highlight ladies' makeup, more yellow at night to complement evening clothes. The Hall opened February 5, 1931.

Miriam Norton White, Robert Castle Norton, and Laurence Harper Norton gave the new hall's organ in memory of their parents David Z. and Mary Castle Norton, who both passed away in January 1928 and had been highly active in the city's musical life (Mr. Norton in the Musical Arts Association itself, Mrs. Norton a founder of the Fortnightly Musical Club in 1894). The Skinner Organ Company of Boston was selected to build the four-manual organ, the latest in a string of important instruments for Cleveland beginning in 1907 with Trinity Episcopal Cathedral. The $60,000 contract for Op. 816 is dated June 10, 1929, with completion set for October 1, 1930. The specification was announced on the opening page of the February 1, 1930, issue of *The Diapason*, representative of an important large contract in an era when business was fast slowing following the stock market crash of October 1929. After contract signing, Skinner himself refined the specification, eliminating one of two Choir diapasons, inserting an 8′ French Trumpet in the Swell, and moving the 8′ English Horn from Choir to Solo.

The instrument's siting was unusual: in the ceiling 41′ over the stage, but speaking only downward, not directly out over the proscenium. Central chambers housed the Swell, Choir and Solo, with unenclosed Great off to the right and the Pedal at either side. Installation occurred in December 1930 and January 1931, when the hall itself was nearly completed. The movable console could plug in center stage, side, and in a pit under the stage apron. Palmer Christian played the dedicatory recital on Friday March 6, 1931 to an invitation-only audience, including members of the Northern Ohio (now Cleveland) AGO Chapter. The same evening marked the debut of a "color organ," for which Skinner provided the console case and swell shoes. *The Diapason* described it as:

> truly a "light organ" [the console] also rests on casters, that it may be moved about the stage or behind the scenes, enabling the electrician to be placed at a point of vantage. A rack for the electrician's cue-sheet is placed like the music rack of an organ console. There are panels resembling stop-jambs, but instead of drawknobs there are numerous push-buttons, rocking-tablets and indicator lights. In place of manuals there are remote control devices, including a multitude of revolving discs which control the dimmers. Seated at this console, the electrician controls the lighting effects of a great variety of colors which can be made to play upon the stage and throughout the auditorium.

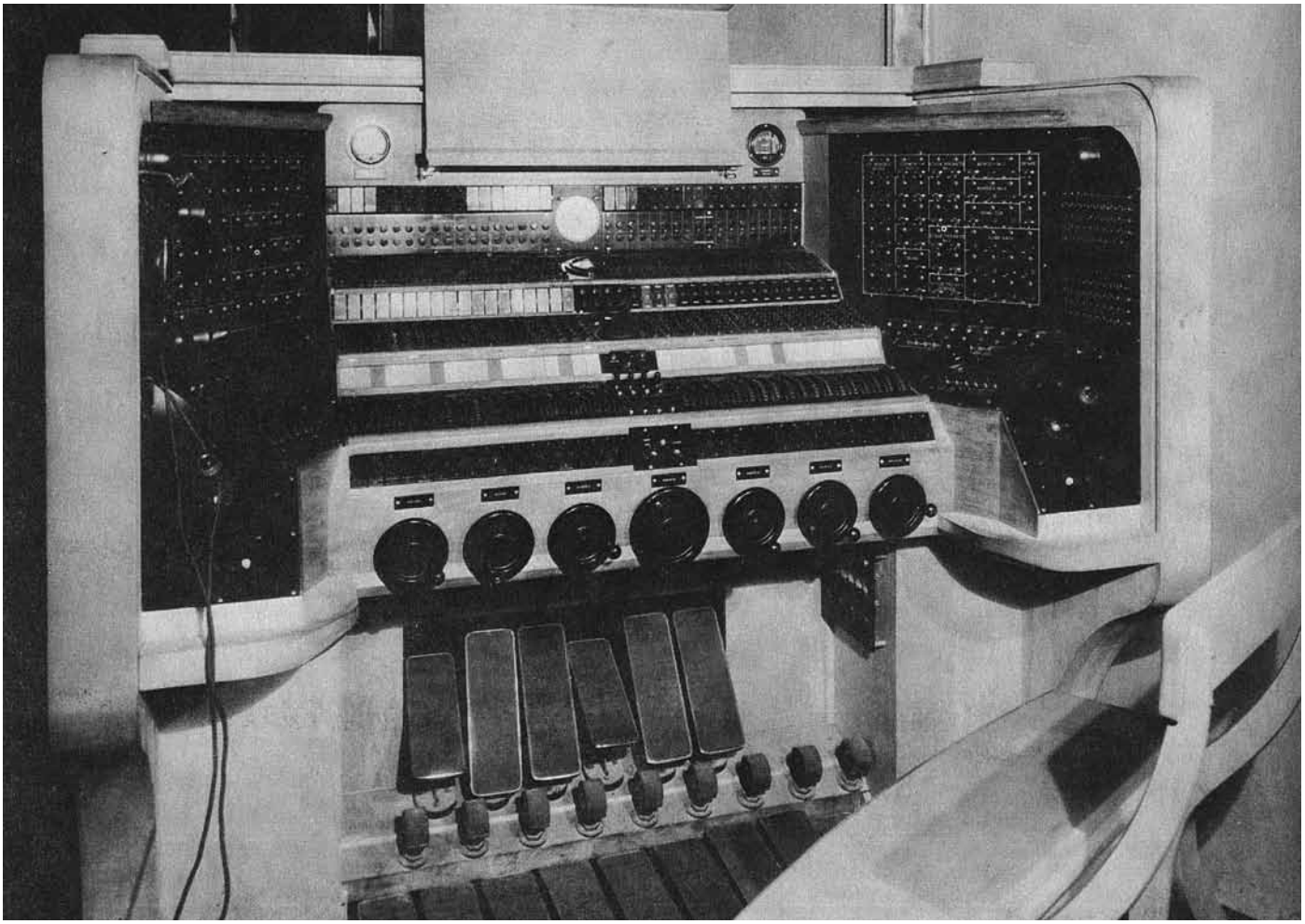
(While it seems more suited to the psychedelic 1960s than the chaste 1930s, the color organ is scored in some early 20th-century works, notably Scriabin's *Poem of Ecstasy*.)

The pipe organ's location was never satisfactory. Already in April 1931, building committee chair Frank Hadley Ginn wrote to Mr. Severance, "…the place from which the organ speaks is not the best that could have been chosen… The general comment I have heard is not entirely favorable to the organ." After the Orchestra's first concert with the organ, *The Plain Dealer* wrote that the instrument appeared to be "adjunct to the orchestra," lacking the ability to take a leadership role. Carleton Bullis, organist of nearby Temple Tifereth Israel, opined in the April 1931 *Diapason*:

> When so much attention is paid to acoustical matters in favor of the orchestra and of speakers on the stage, we are greatly tempted to be curious in the matter of why the magnificent and costly organ was relegated to chambers high above the stage, depending upon sound reflection in several directions before the tone can get to the audience. It would seem that it is about time that acoustical engineers looked into the matter of sound reflection of organ tone, instead of proceeding on the old basis of faith and hope, with a later dependence upon charity when the results turn out unfavorably. Everything else about this beautiful hall seems to have been cared for most scientifically, but again we have an instance of how the most expensive single item in the plan is put in a convenient nest out of the way of everything else.

The organ fell into disuse during the tenure of the second Orchestra director, Artur Rodzinski; the third director, Erich Leinsdorf, even hoped to sell the organ. A 1958 acoustic renovation under Music Director George Szell included the famous "Szell shell", dramatically improving projection of the Orchestra's sound into the auditorium, but effectively entombing the organ to its attic lair. When used, the organ was now amplified through loudspeakers. After a performance of Hector Berlioz's *Te Deum* in April 1976, the organ fell into disuse in favor of various portatives and electronic substitutes.

In some ways, entombment is an ideal form of preservation. Denied access and deprived of use, the organ settled into a benevolent hibernation and was never altered. When Christoph von Dohnányi became Music Director of the Cleveland Orchestra in 1984, he brought an inter-



ABOVE: *The console for the "Light Organ," shell, balanced pedals and bench courtesy of the Skinner Organ Company. The console was placed on a mobile platform. "Seated at this console, the electrician controls the lighting effects of a great variety of colors which can be made to play upon the stage and throughout the auditorium." Courtesy of the Joseph M. McCabe Collection.*

est in the organ, and ultimately worked toward a project for its revival. Orchestra double bassist Ethan Connor was involved with preliminary wakeup efforts, and formal preliminary explorations were made with an initial committee for whom Jeff Weiler acted as adviser in 1996. In January 1997, the Musical Arts Association Board approved major renovation and expansion plans for Severance Hall, including a stage redesign and expansion, and a $2 million budget for renovating the organ and relocating it to stage level. Jack M. Bethards of Schoenstein & Co. served as consultant. The Schantz Organ Company of Orrville, Ohio, won the renovation contract, their Op. 2151. In late July and early August 1997, Schantz removed the instrument through an aperture in the building's back wall.

The newly-renovated hall opened January 8, 2000. Construction delays put the organ's reinstallation to June 2000, with tonal finishing continuing through mid-September. A facade of 43 aluminum-leafed zinc mute pipes forms the stage rear, with the instrument installed behind and above. Mechanism and pipework was restored, three missing pipes replaced, the harp moved to a separate enclosure, and the switching system replaced with solid-state. The console was entirely rebuilt, abandoning the original pneumatic technology for electric solenoid drawknobs, a multi-level combination action and a record/playback system. The console is once again movable, but now on a platform, and connects in four locations. A new height-adjustable bench supplants the original fixed one.

A gala organ rededication was presented on January 6, 2001, with Thomas Trotter at the console, joined by the Cleveland Orchestra Brass. Other recitalists in the inaugural season were Joela Jones of Cleveland, Dame Gillian Weir, Thomas Murray, and Todd Wilson. The organ received OHS Citation #315, acknowledged during Stephen Tharp's recital of October 31, 2004. The instrument is now used frequently, both with the Cleveland Orchestra and for solo organ recitals.

RIGHT: *1931 vintage installation photo of unenclosed Great; courtesy of the Schantz Organ Company*

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SEVERANCE HALL

SKINNER ORGAN COMPANY

OPUS 818, 1931

GREAT (Manual II)

DOUBLE DIAPASON 16
61 pipes, CC-a^0 offset, CC-b^0 zinc, slotted, scroll-tuned; remainder open spotted metal, slide-tuned; CC scale 28 graduated to scale 45 at c^0

FIRST DIAPASON 8
61 pipes, CC-$c^{\#0}$ offset, CC-BB zinc, slotted, scroll-tuned; remainder open linen metal, slide-tuned; scale 40, 2/9 mouth

SECOND DIAPASON 8
61 pipes, CC-BB offset, zinc, slotted, scroll-tuned; remainder open linen metal, slide-tuned; scale 42, 1/5 mouth

THIRD DIAPASON 8
61 pipes, enclosed in Choir, CC-BB offset, zinc, slotted, scroll-tuned; remainder open spotted metal, slide-tuned; scale 44, 1/4 mouth

HARMONIC FLUTE 8
61 pipes, CC-AA offset; CC-BB zinc, remainder spotted metal, harmonic from c^2 with two large node holes each side (from a common boring), scale 48

GEDECKT 8
61 pipes, enclosed in Choir; CC-GG offset; CC-c^3 stopped pine, remainder open common metal, slide tuned; contract: "com #2"

VIOLA 8
61 pipes, enclosed in Choir; CC-FF offset; CC-BB zinc, slotted, scroll-tuned; remainder open spotted metal, slide-tuned; scale 56

ERZÄHLER 8
61 pipes, CC-AA offset; CC-BB zinc, slotted, scroll-tuned; remainder open spotted metal, 1:6 taper graduating to 1:4 at top pipe; originally slotted and scroll-tuned, now slide-tuned; scale 56, contract: "com"

QUINTE 5⅓
61 pipes, CC-EE zinc, slotted, scroll-tuned; remainder spotted metal, slide-tuned; contract: "Gems. Scale" but cylindrical pipes

OCTAVE 4
61 pipes, spotted metal, slide-tuned, scale 56, 1/4 mouth

FLUTE 4
61 pipes, enclosed in Choir; common metal, slotted to c^3; harmonic c^1-c^3; scale 60, contract: "#1"

TWELFTH 2⅔
61 pipes, spotted metal, slide-tuned, scale 68

FIFTEENTH 2
61 pipes, spotted metal, slide-tuned, scale 70

CHORUS MIXTURE VII
427 pipes, spotted metal, originally slide-tuned and cone-tuned trebles, now entirely slide-tuned; Skinner "E-6" mixture formula. The composition is identical to the Cavaillé-Coll Plein-jeu from Manchester Town Hall referenced in Audsley's "The Art of Organ-Building."

Composition:

CC-e^0	2	1⅓	1	⅔	½	⅓	¼
f^0-e^1	4	2⅔	2	1⅓	1	⅔	½
f^1-e^2	8	4	2⅔	2	1⅓	1	⅔
f^2-b^2	8	5⅓	4	2⅔	2	1⅓	1
c^3-f^3	16	8	5⅓	4	2⅔	2	1⅓
$f^{\#3}$-c^4	16	10⅔	8	5⅓	4	2⅔	2

Scaling:
16, 8, 4, 2: scale 48 at CC, 1/4 mouth
1⅓, scale 50 at CC, 2/9 mouth
10⅔, 5⅓, 2⅔: scale 52 at CC, 1/5 mouth
⅔, ⅓: scale 54 at CC, 1/5 mouth

HARMONICS IV
244 pipes, spotted metal, Skinner "D-6" mixture formula

Composition:

CC-d^2	1⅗	1⅓	1 1/7	1
$d^{\#2}$	3⅕	2⅔	2 2/7	2

Scaling:
Unisons: scale 50 at CC
Quints: scale 53 at CC
Tierces: scale 55 at CC
Septièmes: scale 56 at CC

TRUMPET 16
61 pipes, 10″ wind pressure, CC-b^0 conical spotted metal on zinc, remainder conical spotted metal, contract: "E.M.S. Waldhorn"

TROMBA 8
61 pipes, 10″ wind pressure, CC-BB conical spotted metal on zinc, remainder conical spotted metal; $g^{\#3}$-c^4 open spotted metal flues; contract: "com"

CLARION 4
61 pipes, 10″ wind pressure, conical spotted metal; $g^{\#2}$-c^4 open spotted metal flues contract: "com"

CHIMES
From Solo

SOLO HIGH PRESSURE REEDS
Transfers control of Solo high-pressure chest to Great manual (Tuba, Tuba Clarion, French Horn)

SWELL (Manual III, enclosed)

MELODIA 16
73 pipes, CC-FF# stopped pine, CC-b^0 offset, open pine, common metal treble, contract: "#2 Mel."

DIAPASON 8
73 pipes, CC-BB offset, zinc, slotted

and scroll-tuned; remainder open spotted metal, slide-tuned, scale 44, ¼ mouth

ROHRFLUTE 8
73 pipes, CC-GG offset; CC-BB stopped pine; c^0-c^4 common metal, originally with bored wood stoppers; new felted caps by Schantz; top 12 pipes open common metal: "com"

SALICIONAL 8
73 pipes, CC-FF offset; CC-DD zinc, slotted and scroll-tuned; remainder open spotted metal, slide-tuned; scale 62

VOIX CELESTE 8 [draws *Salicional 8*]
73 pipes, CC-FF offset; CC-DD zinc, slotted and scroll-tuned; remainder open spotted metal, slide-tuned; scale 62

ECHO GAMBA 8
73 pipes, CC-FF offset; CC-DD zinc, slotted and scroll-tuned; remainder open spotted metal, slide-tuned; scale 75

ECHO GAMBA CELESTE 8
[draws *Echo Gamba 8*]
73 pipes; as *Echo Gamba*

FLAUTO DOLCE 8
73 pipes, CC-GG offset, CC-BB zinc; remainder spotted metal treble, 1:2 taper graduating to cylindrical at c^3; contract: "com"

FLUTE CELESTE 8
[draws *Flauto Dolce 8*]
61 pipes from c^0, as *Flauto Dolce*, contract: "com"

OCTAVE 4
73 pipes, spotted metal, slide-tuned, scale 57, 2/9 mouth

FLUTE TRIANGULAIRE 4
73 pipes, CC-c^2 open triangular pine; remainder open common metal, slide-tuned, contract: "com"

FLAUTINO 2
61 pipes, spotted metal, slide-tuned, scale 70

MIXTURE V
305 pipes, spotted metal, Skinner "C-4" mixture formula

Composition:

CC-d^0	2	1⅓	1	⅔	½
$d^{\sharp 0}$-d^1	2⅔	2	1⅓	1	⅔
$d^{\sharp 1}$-d^2	4	2⅔	2	1⅓	1
$d^{\sharp 2}$-d^3	5⅓	4	2⅔	2	1⅓
$d^{\sharp 3}$	8	5⅓	4	2⅔	2

Scaling:
Unisons: scale 50 at CC
Quints: scale 54 at CC
⅕ mouths throughout, rounded lower lips, low cut-up, narrow flues

CORNET V
305 pipes, spotted metal, Skinner "H-2" mixture formula

Composition:

CC-$g^{\sharp 1}$	2⅔	2	1⅗	1⅓	1
a^1-c^2	4	2⅔	2	1⅗	1⅓
$c^{\sharp 3}$-$g^{\sharp 3}$	5⅓	4	2⅔	2	1⅗
a^3-c^4	8	5⅓	4	2⅔	2

Scaling:
Unisons: scale 54 at CC
Quints: scale 57 at CC
Tierce: scale 59 at CC
Contract: "Dulciana throughout"

WALDHORN 16
73 pipes, 10″ wind pressure, CC-FF offset, $c^{\sharp 4}$-c^5 open spotted metal flues, contract: "Eng."

TRUMPET 8
73 pipes, 10″ wind pressure, $g^{\sharp 3}$-c^5 open spotted metal flues, contract: "Eng."

FRENCH TRUMPET 8
73 pipes, 10″ wind pressure, hand-written addition to the contract and noted "com"

OBOE D'AMORE 8
73 pipes, contract: "com"

VOX HUMANA 8
73 pipes, contract: "lid type soft spotted metal"

CLARION 4
73 pipes, 10″ wind pressure, $g^{\sharp 2}$-c^5 open spotted metal flues, contract: "Eng."

TREMOLO
Standard pneumatic dump-valve

HARP
From Choir

CELESTA
From Choir

CHOIR (Manual I, enclosed)

GAMBA 16
73 pipes, CC-f^0 offset, CC-b^0 zinc, slotted, scroll-tuned; remainder open spotted metal, slide-tuned, scale 50

GEIGEN 8
73 pipes, CC-AA offset, CC-BB zinc, slotted, scroll-tuned; remainder spotted metal, slide-tuned, scale 45, ¼ mouth

CONCERT FLUTE 8
73 pipes, CC-BB offset, stopped pine; c^0-$f^{\sharp 2}$ open pine with metal tuning flaps; g^2-c^4, open harmonic common metal, slotted, formerly scroll-tuned now slide-tuned; $c^{\sharp 4}$-c^5 natural length; contract: "#1 [bass] & 2″

GAMBA 8
73 pipes, CC-FF offset; CC-BB zinc, slotted, scroll-tuned; remainder open spotted metal, slide-tuned, scale 60

DULCIANA 8
73 pipes, CC-FF offset; CC-BB zinc, slotted, scroll-tuned; remainder open spotted metal, slide-tuned, scale 56

DULCET II 8
146 pipes, prime and celeste; both ranks CC-FF offset; CC-BB zinc, slotted, scroll-tuned; remainder open spotted metal, slide-tuned, scale 75

OCTAVE 4
73 pipes, spotted metal, scale 60, 2/9 mouth

FLUTE 4
73 pipes, common metal, slotted to c^3; harmonic c^1-c^3; scale 60,: "#2 Har"

GAMBETTE 4
73 pipes, open spotted metal, slide-tuned, scale 68, contract: "soft"

NAZARD 2⅔
61 pipes, common metal; CC-e^2 originally with bored wood stoppers, now new felted caps by Schantz; remainder open common metal; contract: "Rohr Flute 4 sc smaller"

FLAUTINO 2
61 pipes, contract: "com"

TIERCE 1⅗
61 pipes, common metal; CC-g^1 originally with bored wood stoppers, now new felted caps by Schantz; remainder open common metal, contract: "Rohr Flute 6 sc smaller"

LARIGOT 1⅓
61 pipes, open tapered, spotted metal, contract: "Gemshorn scale"

CARILLON III
183 pipes, spotted metal, Skinner "I-9A" mixture formula

Composition:

CC-c^3	2⅔	1⅗	1
$c^{\sharp 3}$	5⅓	3⅕	2

FAGOTTO 16
73 pipes, CC-b^0 resonators replaced by Schantz in 2001, contract: "Bassoon, Orchestral type slide stems"

ORCHESTRAL TRUMPET 8
73 pipes, contract: "same as Princeton ch"

ORCHESTRAL OBOE 8
61 pipes, contract: "common"

CLARINET 8
73 pipes, contract: "common"

TREMOLO
Standard Skinner pneumatic dump-valve tremolo

HARP
From c^0, Celesta playing at 8′

CELESTA
61 bars, with high-pressure pneumatic striking action

SOLO (Manual IV, enclosed)

Flauto Mirabilis 8
73 pipes, CC-BB offset; see documentation for Skinner Op. 820,

the Toledo Cathedral (p.191); the stops are constructed to the same details; contract: "com, open bass"

GAMBA 8
73 pipes, CC-FF offset; CC-BB zinc, slotted, scroll-tuned; remainder open spotted metal, slide-tuned, scale 58

GAMBA CELESTE 8 [draws *Gamba 8*]
73 pipes, CC-FF offset; as Gamba, tuned sharp

ORCHESTRAL FLUTE 4
73 pipes; see documentation for Skinner Op. 820 (p.191); the stops are constructed to the same details; contract: "com"

CORNO DI BASSETTO 16
85 pipes, CC-BB on 6″ wind pressure, contract: "common with Bells"

CORNO DI BASSETTO 8
Extension Solo Corno di Bassetto 16

ENGLISH HORN 8
73 pipes, contract: "New"

TUBA MIRABILIS 8
73 pipes on high wind pressure, contract: "com"

FRENCH HORN 8
73 pipes on high wind pressure, contract: "com"

TUBA CLARION 4
73 pipes on high wind pressure, contract: "com"

TREMOLO
Standard Skinner pneumatic dump-valve tremolo

CHIMES
25 tubes with pneumatic striking action

PEDAL (unenclosed)

MAJOR BASS 32
56 pipes, stopped pine, contract: "38x42", CC: 20″ x 25″, c^0: 7½″ x 9¾″

DIAPASON 16
32 pipes, open pine, contract: "48x52", CC: 12¾″ x 16¾″

CONTRA BASS 16
56 pipes, CC-b^0 open pine, metal trebles, contract: "common", CC: 7¾″x10¾″

DIAPASON 16
From Great

BOURDON 16
Extension Major Bass 32

MELODIA 16
From Swell

DULCIANA 16
32 pipes, CC-b^0 zinc; remainder spotted metal, slide-tuned; scale 40, ⅙ mouth, contract: "tapered 2 notes"

GAMBA 16
From Choir

OCTAVE 8
Extension Contra Bass 16

GEDECKT 8
Extension Major Bass 32

ARCHIVAL PHOTO: *In the months following installation, schoolchildren were led through the organ chamber. The original chamber entrance was at stage right, where one immediately encountered the Pedal Major Bass and Harmonics IV (elevated windchest at right). Courtesy of the Schantz Organ Company*

CELLO 8
From Choir Gamba 16
STILL GEDECKT 8
From Swell Melodia 16
SUPER OCTAVE 4
Extension Contra Bass 16
MIXTURE IV
128 pipes on 5″ wind pressure, Skinner "K-4" mixture formula
Composition:
CC 3⅕ 2⅔ 2⅐ 2
Scaling:
3⅕: scale 70
2⅔: scale 71
2⅐: scale 81
2: scale 72
BOMBARDE 32
56 pipes, CC-BB on 20″ wind pressure, remainder 15″ wind pressure, CC scale: "12x12"
FAGOTTO 32
12 pipes CC-BB, remainder from Choir Fagotto 16, contract: "CCCC 8 (Princeton)"
TROMBONE 16
Extension Bombarde 32
WALDHORN 16
From Swell
FAGOTTO 16
From Choir
TROMBA 8
Extension Bombarde 32
CHIMES
From Solo

COUPLERS

(by tilting tablets above Manual IV)
GREAT TO PEDAL
SWELL TO PEDAL
SWELL TO PEDAL 4
CHOIR TO PEDAL
CHOIR TO PEDAL 4
SOLO TO PEDAL
SOLO TO PEDAL 4
SWELL TO GREAT 16
SWELL TO GREAT
SWELL TO GREAT 4
CHOIR TO GREAT 16
CHOIR TO GREAT
CHOIR TO GREAT 4
SOLO TO GREAT 16
SOLO TO GREAT
SOLO TO GREAT 4
CHOIR TO CHOIR 16
CHOIR TO CHOIR 4
SWELL TO CHOIR 16
SWELL TO CHOIR
SWELL TO CHOIR 4
SOLO TO CHOIR 8
SWELL TO SWELL 16
SWELL TO SWELL 4
SOLO TO SWELL
SOLO TO SOLO 16
SOLO TO SOLO 4
GREAT TO SOLO

ACCESSORIES

Thumb
1-8 GENERAL
0, 1-10 GREAT
0, 1-10 SWELL
0, 1-10 CHOIR
1-6 SOLO
CANCEL (under Manual I, at right)
[Blank] (combination adjuster, thumb, under Manual I, at left)
GR. TO PED. (reversible, under Manual II)
SW. TO PED. (reversible, under Manual III)
CH. TO PED. (reversible, under Manual I)
SO. TO PED. (reversible, under Manual IV)
CH. TO GR. (reversible, under Manual II)
SO. TO GR. (reversible, under Manual II)
SW. TO CH. (reversible, under Manual I)
SO. TO CH. (reversible, under Manual I)
ON/OFF Ped. to Gr. Combinations (under Manual II, at right)
ON/OFF Ped. to Sw. Combinations (under Manual III, at right)
ON/OFF Ped. to Ch. Combinations (under Manual I, at right)
ON/OFF Pedal to Solo Combinations (under Manual IV, at right)
ON/OFF 16′ Manual Stops (in keycheek)
ON/OFF 32′ Pedal Stops (in keycheek)
GREAT UNENCLOSED STOPS [Off] (reversible)
ALL SWELLS [to Swell shoe] (in keycheek)
SFORZ.

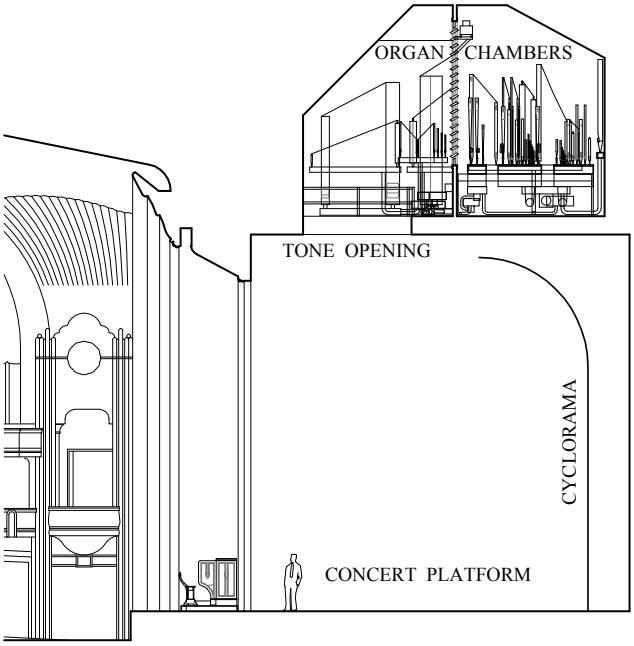
Toe
1-8 GENERAL
0, 1-10 PEDAL (right of expression shoes)
GR. TO PED. (reversible)
SW. TO PED. (reversible)
SO. TO PED. (reversible)
ALL SWELLS [to Swell shoe] (left of expression shoes)
SFORZ.

Indicator Lights
GREAT UNENCLOSED STOPS OFF
ALL SWELLS [to Swell shoe]
SFORZ.
CRESC.

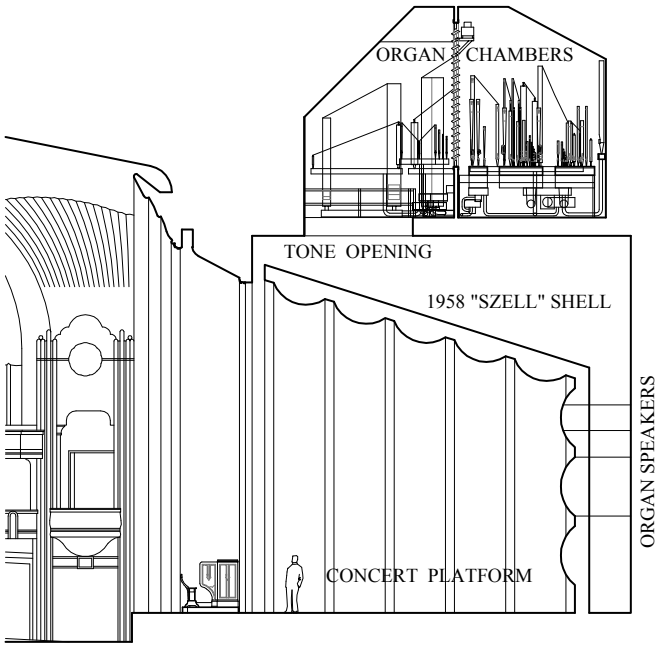
EXPRESSION (left to right)
CHOIR
SWELL
SOLO
CRESC.

DETAILS

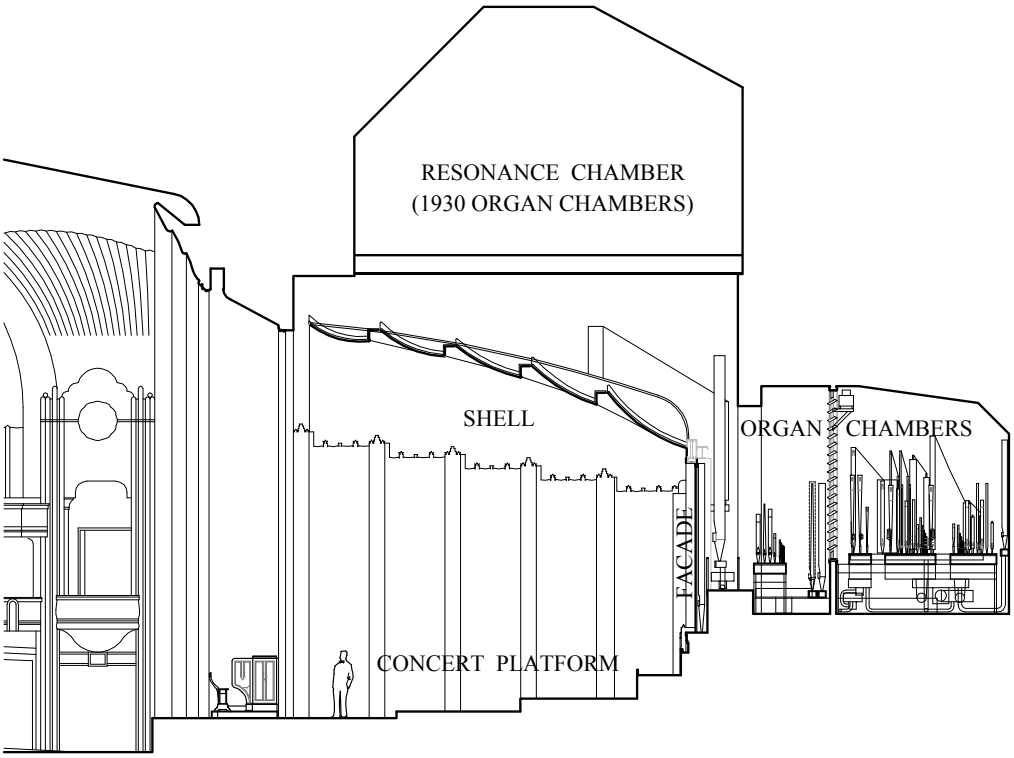
LOCATION: Cleveland, Ohio
PUBLIC INSTITUTION: Severance Hall
NAMEPLATE: Skinner Organ Company Boston, Mass.
PLACE OF MANUFACTURE: Boston, Massachusetts
OPUS: 816
YEAR: 1931
REFURBISHMENT & RENOVATION: Schantz Organ Company
YEAR OF REFURBISHMENT: 2000
ORGAN CONSULTANT: Jack Bethards
FACADE DESIGN: Eric Gastier and Craig Williams
ORGAN REED RESTORATION: Broome & Co. LLC
REINSTALLATION SUPERVISION: Ken List
TONAL FINISHING: Fred Heffner, Stephen Leslie
CHESTS: 12 electro-pneumatic pitman, 16 tubular-pneumatic offset chests, 13 electro-pneumatic unit chests. All manual windchests are diatonic.
INSTALLATION: (Consult drawings for comparison of original and reconfigured layouts)
FACADE: 43 non-speaking zinc facade pipes with Roman and "extruded Roman" mouths; 22 false tubes finished with aluminum leaf
PITCH: A=440@68
WIND PRESSURES:
GREAT, SWELL AND CHOIR: 6″
GREAT CHORUS REEDS: 10″
SWELL CHORUS REEDS: 10″
HARP ACTION: 10″
SOLO: 10″
SOLO TUBA MIRABILIS, FRENCH HORN, TUBA CLARION: 18″
PEDAL FLUES: 6″
PEDAL MIXTURE: 5″
PEDAL BOMBARDE 32 CC-BB: 20″
PEDAL FAGOTTO 32 CC-BB: 10″
PEDAL BOMBARDE FROM C^0: 15″
WIND SYSTEM: Original 20 H.P. Spencer Orgoblo. 20 sprung regulators, two concussion bellows
TREMULANTS: Five standard Skinner pneumatic dump-valve units
KEYBOARD ORDER: (top down) Solo, Swell, Great, Choir
CONSOLE: Skinner drawknob style in original architect-designed, painted black with silver-leaf accents. One of two matching shells built for the hall, the second being a "light organ" (no longer extant). New adjustable bench and console platform by Schantz.
MANUAL COMPASS: CC-c^4, 61 notes
PEDAL COMPASS: CC-g^1, 32 notes, concave and radiating, new naturals and sharps "to match originals in all dimensions and details"
COMBINATION ACTION: Originally controlled by internal "vertical selector" electro-pneumatic combination system (electric pick) for drawknobs; remote combination machine for tilting tablets. Now replaced with solid state and additional controls (99 level memory system, with electric solenoid drawknobs; four programmable Crescendo settings, Record/playback sequencer). Original double-touch pistons replaced with single touch units
EXPRESSION: 54 horizontal thick pine shades operated by six swell engines
STOPS: 86
RANKS: 94
TOTAL PIPES: 6,025 (only three entirely new replacements)



1930



1958



2000

THREE ARRANGEMENTS: *The original installation had the organ speaking onto the stage through a tone opening; it could open or close depending on whether the organ was used. In 1958, with the construction of a new stage reflector shell, the organ's tone opening was effectively sealed off. The organ was now amplified through loudspeakers at the back of the stage. The reconfiguration of 2000 put the organ behind the stage speaking through a new facade, with the original organ space now acting as a resonance chamber. Courtesy of the Schantz Organ Company*

ST. ADALBERT R.C. CHURCH

BEREA, OHIO

POLISH IMMIGRANTS BEGAN ARRIVING IN BEREA AS EARLY as 1865, drawn to the promise of work at the Cleveland Stone Company quarries. Apart from semi-annual visits from a Chicago-based Polish Jesuit priest, however, the new Polish immigrants were consigned to worship at the predominantly Irish church of St. Mary. By 1873, with about a hundred families in the area, the Poles set about creating their own church. Thus, St. Adalbert has the distinction of being the oldest Catholic parish of Polish identity in Ohio.

The parish was founded on December 7, 1873. Construction of the first brick church at Adalbert and Front Streets was completed by December 1874. With no separate school, classes were given in the church gallery by Julius Krygier, the organist, until a separate school building was erected two years later. The stone-trimmed brick church, combining Gothic and Romanesque influences and with altars imported from Poland, was dedicated on September 26, 1875. The spire and sacristies were later added for $5,000.

The 1875 edifice contained structural defects that ultimately led to its demolition. Ground for the present church, designed by architect Thaddeus Badowski of Cleveland, was blessed on June 27, 1937, with the completed building first used on Easter, April 17, 1938, and finally dedicated September 11 that year. The brick Romanesque structure retains the high altar, pulpit, statuary, and select windows from the previous church. Originally, twin towers rose 60′ above the triple entranceway; the left tower was removed in 1943.

In 1904, Votteler-Hettche of Cleveland provided an instrument costing $1,500 for the previous church building. Recycling of some older organ seems likely. The facade has either unused or spare toe-holes at the impost; stenciled pipes are found in the Great, and an original hand pump slot and indicator remains on the right side of the case, though a modern blower winds the present organ. When the organ was visited by the convention committee in late 2005, runs were developing in the Great windchest. In 2006, the instrument was overhauled and repaired by the James Leek Pipe Organ Co. of Oberlin, Ohio. Telescopic slider seals were installed beneath the original Great chest toe boards.

SOURCES

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ST. ADALBERT R.C. CHURCH
THE VOTTELER-HETTCHE ORGAN CO.
1904

GREAT
Follows chest order, front to back

OPEN DIAPASON 8′
61 pipes, CC-DD♯ stopped pine *quintaton*-form, German blocks, walnut caps, box beards, dowel regulators through the feet. EE-GG and AA-f^0 zinc in facade, forced-length, scroll-tuned; GG♯ interior, zinc; $f\sharp^0$-a^0 zinc, slide tuners with newer feet (were originally in the facade, decorated with stenciled designs in ochre, grey, and maroon over a ground of Palladium leaf). $a\sharp^0$-c^3 pre-1904 common metal, slotted, scroll-tuned, dubbed mouths, labeled "Diapason" in script; ears to b^1; remainder slide-tuned

DULCIANA 8′
49 pipes, from c^0; low-tin spotted metal. ⅔ mouth, skived upper lips, ears, slotted and scroll-tuned to b^1; remainder slide-tuned. CC-BB borrowed from *Melodia 8′*. Labeled "DUL" in script. Construction consistent with 1904 practice found elsewhere in the organ.

MELODIA 8′
61 pipes, pine, CC-BB stopped, arched cut ups, German blocks, metal toe points; remainder open, inverted mouths, sunken English blocks, cherry caps, diagonal nicking; letter-stamped "Be.", with "Berea" written in pencil. Construction consistent with 1904 practice.

PRINCIPAL 4′
61 pipes, pre-1904. CC-EE zinc, bay leaf mouths, ears, slotted, scroll-tuned; CC stamped "PRINCIPAL", remaining zincs stamped "PRIN"; remainder heavy common metal, dubbed ¼ mouth, slide-tuned. Labeled "PRIN" in script

SWELL
Enclosed, chest order front to back

FLUTE HARMONIQUE 4′
61 pipes, CC-GG zinc; remainder common metal, dubbed mouths; slotted, scroll-tuned to c^3, ears to b^0, harmonic from c^1 with single node hole; "HARM FLT" in script

STOPPED DIAPASON 8′
61 pipes, stopped, pine. CC-BB German blocks; c^0-c^3 English blocks, walnut caps, diagonal nicking both block and cap; remainder open common metal, slide-tuned. Stamped "ST. DIAP." and "Be." "Berea" in pencil

OBOE GAMBA 8′
44 pipes, from c^0, ¼ mouth, spotted metal, slotted, scroll-tuned, metal rollers to $d\sharp^2$, ears to c^3, sharply-skived upper lips. Labeled in script: "Oboe Gamba"; CC-BB grooved to *Violin Diapason*

VIOLIN DIAPASON 8′
61 pipes, CC-BB zinc, papered canisters, box beards; c^0-e^0 zinc, remainder spotted metal; slotted; ears to b^1; scroll-tuned, slide tuners from f^0; Labeled "Viol Dia." in script

TREMOLO
Beater type

PEDAL

BOURDON 16′
18 pipes, stopped walnut-stained pine, arched cut-ups, German blocks, octagonal wooden feet with wind regulators; stamped "BOURDON" and note names. Stop breaks back at $f\sharp^0$ to 32′ via the pedal roller board.

ACCESSORIES
SW. TO GR. COUPLER
GR. TO PED. COUPLER
SW. TO PED. COUPLER

DETAILS

LOCATION: Berea, Ohio
CHURCH: St. Adalbert R.C. Church
NAMEPLATE 1: THE VOTTELER-HETTCHE ORGAN CO.
CLEVELAND, OHIO
NAMEPLATE 2: JAMES LEEK PIPE ORGAN CO
OBERLIN, OHIO
RESTORATION 2006
YEAR: 1904
PLACE OF MANUFACTURE: Cleveland, Ohio
SIZE: Two manuals and pedal, nine stops
WIND PRESSURE: 75 mm (3″)
WIND SYSTEM: Modern high-speed European blower on treble side, conveys wind through galvanized line feeding an original double-rise reservoir (without inverted fold, feeders removed, now with cast iron weights). The wind then enters a wooden "T" plenum, feeding treble end of both manual windchests, and Pedal chests through flexible windlines. The remains of the original tell-tail and pump handle slot are found on the rear treble side of the case.

BELLOWS INDICATOR: Sliding ivory indicator, disconnected
PITCH AND TEMPERAMENT: A435@65°, equal
CASE: The front of case appears to be of a different vintage than that of the sides. The case-front uses an egg & dart lower case motif found on similar G.F. Votteler organs and is most likely pre-1904 (found elsewhere in G.F. Votteler organs including Franklin Circle Masonic Temple, Cleveland, OH); Front of case is quarter sawn oak but the sides, new corners and two middle case uprights are flat sawn. The facade toeboard contains horizontal tubing to eliminate the necessity for a tangle of zinc tubing. The wind is conveyed directly from the chest to the channel board, and then through the channel board. The present upright case stiles are installed on top of four previously active toeholes. Case side panels were constructed using edge-glued planks to create a single wide panel, with small furring strips glued at regular intervals across the glue joint to prevent cracking. Where these strips have failed, glue joints have opened up; where intact, the glue joints remain secure.
FACADE: Zinc, currently gold paint over original stenciling. Letter names are stamped on the backs of the facade pipes, with pipe hooks similar to those found in late 19th-century organs. All facade pipes speak, except the first at each corner. Bass g-sharp matches the general facade pipe construction, but unlike the tenor facade pipes subsequently displaced to the interior, it contains no trace of decoration other than its present surface treatment.
KEY ACTION: Mechanical. Manual: key lever-sticker-square-horizontal tracker (linen ends)-square (adjustable nut)-pulldown-pallet
PEDAL: The original wooden roller arms have been sawed off and replaced with modern screw-in replacements. Wooden trackers and squares replaced with aluminum wire and needle-bearing squares *ca.* 1975.
STOP ACTION: Mechanical, using walnut stop trundles. Pedal stop action is a ventil supplying wind to the chest.
WINDCHESTS AND LAYOUT: "N" chests (diatonic to f^0, then chromatic). Chests at impost level, Swell behind Great. The bottom of the manual windchest grids are not filled with wooden sponsels, but are sealed with a layer of leather. The 18-note Pedal chest is across the rear at floor level. When the pedalboard compass was extended during the 1904 enlargement, the compass of the pedal chest remained unchanged but with a new rollerboard permitting the rank to break back to 32′ pitch at tenor f-sharp.
KEYDESK: Interior woodwork of walnut
MANUAL COMPASS: CC – c^4, 61 notes; ivory-capped naturals and stained beech or maple sharps
PEDAL CLAVIER: CC – f^1, 30 notes; flat, maple-capped naturals, ebony-capped walnut sharps
EXPRESSION: Mechanical, nine vertical shutters opening 45° controlled by a balanced brass expression shoe

RENOVATION HISTORY

1938: Organ moved into current church by unknown person

***CA.* 1975:** Holtkamp rebuilds manual and pedal action and in part replacing wooden trackers and components with aluminum; new blower installed and reservoir releathered (feeders removed)

1989: John and James Leek restore pedal and facade pipes. Cracks glued and stoppers re-leathered. Facade tuning scrolls repaired and re-sprayed with lacquer finish.

2006: James P. Leek Pipe Organ Company disassembles the organ, removing Great and Swell chests to repair cracks and reinforce the tables; telescopic slider seals installed and sliders sprayed with dry graphite; new felt and leather installed on pallets, pedal chest restored with new pallet leather; pedal keys refinished and new leather bushings installed, new linkages installed to pallets and connected to existing collars beneath chest, all manual stoppers releathered, casework and rackboards oiled, organ tuned and regulated.

DOCUMENTATION: Scot Huntington, Joseph McCabe, John Leek, March 2009

ABOVE: *Decorative metal swell shoe with Votteler-Hettche Organ Co. logo*

RIGHT: *Main altar moved from previous 1875 church building; photo by Len Levasseur*

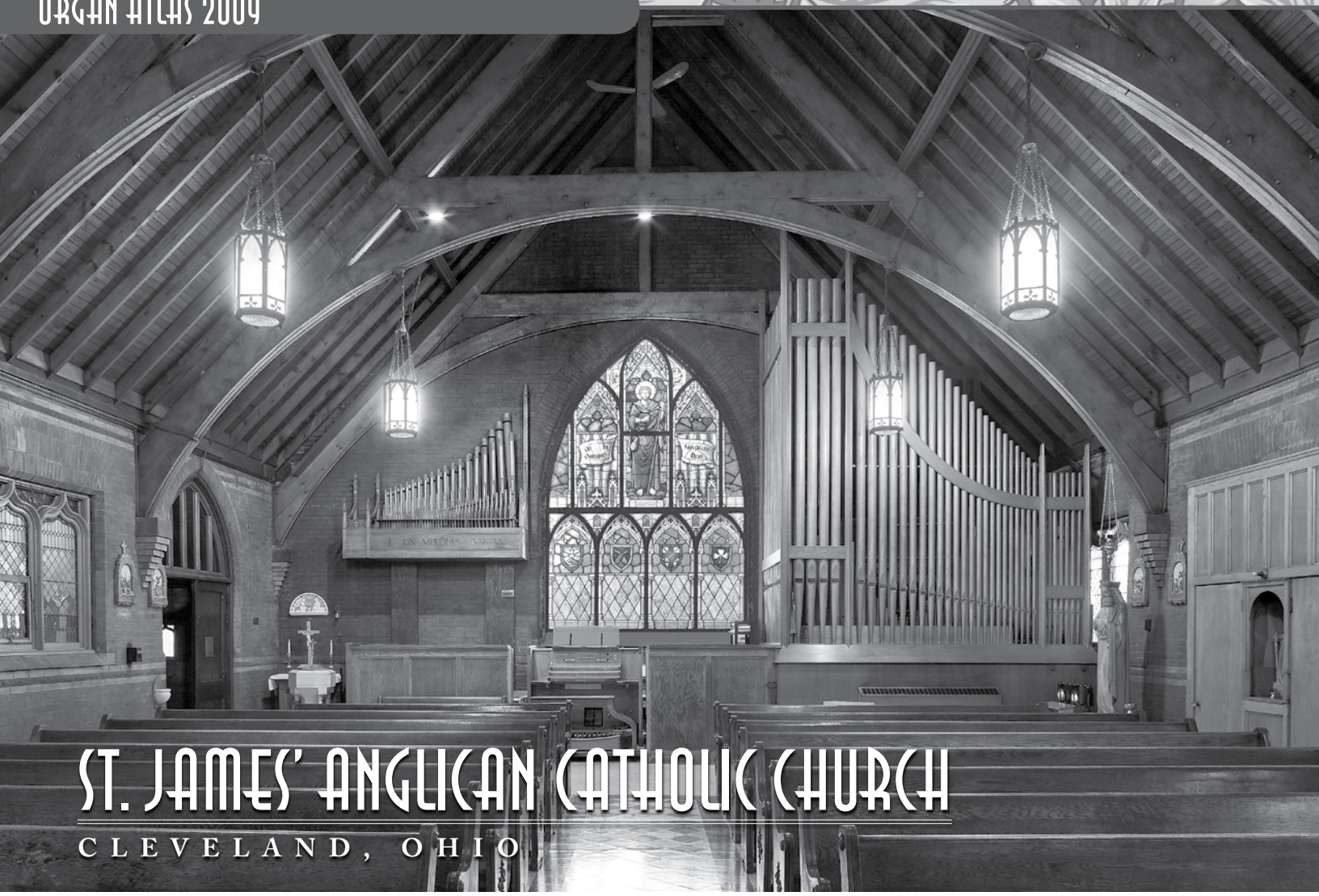
THE GUARDIANS OF TRAFFIC

BY *Joseph M. McCabe*

The "Guardians of Traffic," overlooking the industrial remnants of Cleveland's Cuyahoga River Valley, resemble something from the set of Metropolis or "Gotham City." These eight, 43-feet-tall, Art Deco figures pay homage to the industries that made Ohio great, and are symbolic of a period when decorative art unapologetically adorned the functionally mundane. Bridge visionary Wilbur J. Watson, a Cleveland engineer and leader in 20th-century concrete bridge design, was a progressive practitioner. He subscribed to the cause of genuine partnerships in which science and art merge to produce solutions appeasing both engineer and architect. Watson's highly touted premise was that an architect should not apply ornament to an already-engineered solution, but rather integrate with the engineer to create graceful displays of artistic expressiveness.

Watson addressed his creative limitations by enlisting one of Cleveland's more distinguished architects, Frank Walker, of Walker and Weeks. The Lorain-Carnegie Bridge (now the Hope Memorial Bridge) is the first of many that Watson and Walker co-designed in the 1920s and '30s. Though initial planning started in 1911, design in earnest only began in 1927 after an $8 million bond was secured — an extraordinary sum at that time. Finished in 1930, the concrete and steel bridge spans over a mile. Watson's seminal design contribution is that the bridge is not actually a continuous structure. Each pier supports the roadway to either side as a cantilever (joining at an open gap to the next section) rather than a continuous deck supported at each end by two piers. A further refinement was the progression of cantilevers that range from 132 feet at the ends to 299 feet over the riverbed. The bridge features steel trusses with low-curved bottom chords, tapered concrete piers meeting the underside of the roadbed, stolid cut-stone railings, and four iconic pylons known as the Guardians of Traffic. The execution is as important as the design. Each massive double-sided sandstone pylon was hand-carved by Henry Hering. Regionally-quarried Berea sandstone was a natural choice for this project.

While Walker claimed the design represented simplified Classicism, its language falls into the reformation-driven modern movement that includes Art Deco and ultimately the International Style. Together, the eight figures offer an ode to transportation: hayrack, stagecoach, covered wagon, passenger car, and four different types of trucks. The emphasis on motor vehicles reflects their vastly increased presence in the 1920s. Ironically, the bridge was designed with a never-built lower deck for streetcars; elimination of streetcar lines began within five years, and they would disappear altogether by 1954.



ST. JAMES' ANGLICAN CATHOLIC CHURCH

CLEVELAND, OHIO

ESTABLISHED IN AUGUST OF 1857, ST. JAMES' ANGLICAN WAS Cleveland's fifth Episcopal parish. Initial membership was drawn primarily from Trinity and St. Paul's churches; in fact, St. James' was a originally mission of Trinity Church (now Cathedral). Early worship took place in a public school on St. Clair Street, east of Case Avenue. The first church building, completed in 1865, was located at Superior Avenue and Alabama Street (now East 26th Street).

With the neighborhood increasingly populated by immigrant Catholics, St. James' parishioners themselves migrated eastward, such that the Vestry decided in July of 1886 to sell the Superior Street property and move "uptown." In 1889 the Missionary Committee made great note that St. James' had neither home nor rector, services nor Sunday School. Thus, the Standing Committee of the Diocese requested the parish dissolved and the property turned over to the Diocese. Showing a strain of independence that would become a parish hallmark, the Vestry of St. James' nevertheless pushed on with plans for a new church. On July 7, 1890, the cornerstone was set for the present stone edifice, designed by H.B. Smith; though never carried out, the plans allowed for a nave more than twice its present 52′ length.

Under the first rector, The Reverend Theodore Clinton Foote, many Anglo-Catholic practices were instituted that continue to this day. Beginning in 1900, three paid singers were employed. Anew rector in 1905, the Reverend Guy L. Wallis, dismissed the choir, believing the congregation should sing the Gregorian chants on its own. To further curb any notion of choral leadership, Wallis even advised the Vestry "to remove the Choir Gallery from the Church," a measure approved at Father Wallis' last meeting. Independent as ever, the Vestry never followed through with the modification. Much later, with the Episcopal Church's decision to ordain female clergy in 1976, St. James' formalized its separation from the Episcopal Church on May 28, 1978, joining the Anglican Diocese of the Midwest (Columbus, Ohio), a part of the Anglican Church of North America. The Episcopal Diocese of Ohio gave clear title to all parish property to the rector, wardens, and vestry of St. James'.

St. James' early organ history is difficult to trace. A pipe organ was in use in the 1920s, perhaps Votteler-Holtkamp-Sparling job number 1264, built in 1915. Further information for this instrument is lacking. In April 1929 Walter Holtkamp wrote to Rector Peterson offering a second-hand 1917 Kimball organ Holtkamp had taken in trade. St. James' paid $3,500 for the used instrument, installed that August and reusing the case and Lieblich Gedeckt from St. James' previous organ.

SPECIFICATION OF 1929
VOTTELER-HOLTKAMP-SPARLING
JOB NO. 1535B

GREAT (Manual I)
Diapason 8
Melodia 8
Dulciana 8
Principal 4
Great to Great 16
Great to Great Unison Off
Great to Great 4
Swell to Great 16
Swell to Great 8
Swell to Great 4

SWELL (Manual II, enclosed)
Geigen Principal 8
Stopped Diapason 8
Salicional 8
Flute 4
Oboe 8
Tremolo
Swell to Swell 16
Swell to Swell Unison Off
Swell to Swell 4

PEDAL
Bourdon 16
Lieblich Gedeckt 16
Great to Pedal 8
Swell to Pedal 8
Swell to Pedal 4

ACCESSORIES
Balances Swell expression shoe
Balance Crescendo shoe

COMPASS
Manual - 61 notes
Pedal -32 notes

In 1936 St. James' entered the burgeoning organ reform and early music movements when Walter Blodgett became organist and choirmaster. In 1937 Blodgett founded a Festival Choir made up of his own 20-voice group and that of St. Paul's Cleveland Heights. At the same time, the organ became a laboratory for Walter Holtkamp and his evolving style. Before even a twelvemonth, he had installed a Positiv on 2½" wind pressure, hung from the rear nave wall. It was dedicated December 6, 1936.

The division demonstrates Holtkamp's early view of the Positiv's potential as a discrete addition, or "corrective treatment," (his words regarding the Museum Positiv) to organs of more traditional tonal forces. In *The American Organist* of January 1937, Holtkamp wrote that the St. James' Positiv "strictly speaking…is not a Rueckpositiv, as the organist faces the altar. However in tonal effect it functions as a Rueckpositiv. The design of both [St. James' and St. Philomena] is in keeping with much of our recent work in that the pipes are entirely exposed to the view of the congregation." Holtkamp's belief in the Positiv-as-tonal-attachment can be seen in his advertisements for "Positivs and Rückpositivs with slider chest (Schleiflade) as separate units—complete and ready to be attached to your present organ of any size—Each carefully studied and designed to meet your own particular situation both tonally and architecturally." The larger of these advertisements included stoplists from St. James' and the Museum. Carved into the base of the St. James' Positiv casework are the words "Et non impedias musicam" — "And let nothing impede the music" — a visible Holtkamp motto of such other instruments as Brunnerdale Seminary in Canton and Baldwin-Wallace College in Berea.

The following year, Holtkamp contracted to rebuild the rest of the St. James' organ, including a new console, as job number 1602. The $6,490 contract of November 1, 1937 called for completion by April 10, 1938 (Palm Sunday). The result demonstrates the singular approach Holtkamp had already established — mechanical, tonal, visual, console — in earlier organs such as the 1934 instrument at St. John's in Covington, Kentucky. Holtkamp's tonal approach stripped the departments bare, to a kind of thoroughbred chastity; genuine resourcefulness applied to chest layout and pipe construction generated pleasing visual results unique to this builder. Holtkamp's overview was broader than any of his contemporary organ builders, his approach more akin to the organic design viewpoint of a Frank Lloyd Wright or Raymond Loewy than the more organ-centric view of an Ernest Skinner or G. Donald Harrison. That vision extended even to such details as bench design, here at St. James' "to be full length and so constructed as to permit a portion or all of the seat to be raised for the convenience of the player when he is conducting the choir." The parish

history notes that Cornelia Cushing Peterson, wife of the rector, the Reverend Vivian A. Peterson, paid for maintenance of the organ. In 1942, Blodgett was appointed Curator of Musical Arts for the Cleveland Museum of Art, remaining there until his 1974 retirement. In 1950, Blodgett left St. James' for St. Paul's Cleveland Heights, then erecting its present edifice.

The precise unfolding of changes to this instrument is difficult to sort out, given conflicting sources and the sense that Holtkamp and Blodgett used this organ as experimental soil. The organ has seen a few alterations since 1938. Early on, the Great Grosse Quinte was changed to a 4′ stop, and the Positiv Cymbal's treble tierce rank was muted. At some point a Nazard and Tierce were added to the Swell, but placed outside the box; in the 1970s, the Holtkamp company relocated them inside. In the late 1950s, the wood basses of the Great Quintaton were replaced with metal ones. And after a roof leak damaged part of the organ, James Leek of Oberlin carried out approximately $15,000 in restorative repairs in 1980, including a new Great windchest duplicating the layout of the original.

BELOW: *The distinctive bench* (see text for details) *and console dolly. The movable console allowed Walter Blodgett more room for his orchestrated Sunday morning cantata performances.*

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ST. JAMES' ANGLICAN CATHOLIC CHURCH
VOTTELER-HOLTKAMP-SPARLING ORGAN CO.
JOB NOS. 1596 & 1602, 1936-38

GREAT

Follows stopkey order. Chest order front to back: P8, Q16, G8, Q5⅓ (now O4).

QUINTATON 16′

61 pipes. 1938 contract originally specified a *Gemshorn 4′*. Ultimately the original G.F. Votteler *Lieblich Gedeckt 16′* wood basses retained from the installation/rebuild of the 1929 W.W. Kimball. These pipes were subsequently replaced in 1958 with the present canistered metal pipes. CC-b^0 unit chests; CC-BB offset, c^0-b^0 in facade, forced-length zinc pipes, internal wooden stoppers, ⅔ Roman mouths; remainder on main chest. CC-FF♯ capped Hoyt metal, remainder linen metal. From c^1 ¼ mouths, skived, arched cut-ups, felted caps. Letter-stamped "FLT" throughout, c^1 stamped "FLUTE"

PRINCIPAL 8′

61 pipes, CC-BB zinc, slotted, scroll-tuned, inset linen-metal lips, rollers; remainder high-tin content, slide-tuned, light skiving; ears to c^1, ¼ mouths; CC-GG♯ offset with Pedal *Sub Bass*

GEDECKT 8′

61 pipes, likely reworked 1917 W.W. Kimball Swell *Stopped Diapason 8′*. CC-BB stopped wood, German blocks, cherry caps, arched upper lips; c^0-$a^{\sharp 2}$ stopped wood, English blocks, cherry caps; remainder open spotted metal

GROSSE QUINT 5⅓′

61 pipes, now *Octave 4′*. 1938 contract originally specified a *Quinte 5⅓′*. Documentation suggests this was 1917 W.W. Kimball Great *Dulciana 8′* rescaled and revoiced. Subsequently repitched by Walter Holtkamp Sr. to play at 4′, stopkey never corrected. CC-FF♯ zinc, remainder spotted metal; slide-tuned. ⅔ mouths, arched upper lips, rollers on basses, ears to f^0. Labeled in script "Dulciana". CC scale: 72mm

4′

Octave coupler

SWELL

Follows stopkey order. Chest order back to front: F8, G8, G4, N2⅔, F2, T1⅗, IV, F8

16′

Swell sub-octave coupler

4′

Swell octave coupler

FLUTE 8′

61 pipes, treble likely 1917 Kimball Swell *Flute 4′*. CC-BB tubed off main chest, zinc *quintadena* construction, felted canisters, rollers CC-DD♯. c^0-g^1 open zinc, slide-tuned, linen-metal feet, arched upper lips, ¼ mouths, ears, high cut-ups. From $g^{\sharp 1}$ heavy linen lead, harmonic, two node holes, arched upper lips, ⅔ mouths, letter-stamped "HF". c^1 scale: 73mm, $g^{\sharp 1}$ scale: 42mm.

GAMBE 8′

61 pipes, likely reworked 1917 Kimball Swell *Salicional 8′*. CC-DD zinc *quintadena* construction, felted canisters, box beards, inset spotted metal lips, scribed "Sal", DD♯ open zinc of similar construction; remainder open tin, slide tuners, rollers to $c^{\sharp 2}$; slotted; Scale DD♯ (first open pipe): 89mm

GEIGEN 4′

61 pipes, likely reworked 1917 Kimball Great *Principal 4′*. CC-DD♯ tubed off, zinc, scroll-tuned; remainder spotted metal; ¼ mouths, slotted to b^0; remainder open, slide-tuned; ears to e^1. CC letter-stamped "GREAT PRINICIPAL", remainder stamped "PRIN", c^1 scribed "East Cleveland Principal" and stamped "174"; CC scale: 90mm

NAZARD 2⅔′

61 pipes. Walter Holtkamp Sr. post-1938 addition, originally unenclosed on top of swell box. Moved inside to a blank toeboard by Walter Holtkamp Jr. in 1970. Large-scale linen metal, slide-tuned, ⅔ mouths, ears to e^0, letter-stamped "T" and scribed "12TH 75". CC scale: 63mm

FLUTE 2′

61 pipes, large-scale open high-tin spotted metal, ⅕ mouths, skived upper lips, slide-tuned. Letter-stamped "2" and "66 SCALE ⅕". CC scale: 60mm

TIERCE 1⅗′

61 pipes. Walter Holtkamp Sr. post-1938 addition, originally unenclosed on top of swell box; moved inside to a blank toeboard by Walter Holtkamp Jr. in 1970. Very narrow, cylindrical spotted metal, arched ⅙ mouths, ears CC-EE. Letter-stamped "17" and "SCALE 82". CC: 27 mm

KORNET MIXTUR IV

232 pipes, linen metal, slide-tuned. Stamped on each CC pipe: [2′] "70"; [1⅓′] "75⅕"; [1′] "82¼"; [⅔′]"84". Unisons ¼ mouths; 1⅓ arched; ⅔ is ⅙ mouth, arched. At c^0, the original ⅔ mouth third-sounding rank appeared and was later repitched to 1⅓ throughout. The displaced pipes are stored in the organ.

Contracted composition (1938):

CC	2	1⅓	1⅗	[*sic*]
c^0	2	1⅗	1⅓	1
c^1	4	2	1⅗	1⅓
c^2	4	2⅔	2	1⅗

Present composition:

CC	2	1⅓	1	⅔
c^0	2	1⅓	1⅓	1
c^1	2⅔	2	1⅓	1⅓
c^2	4	2	1⅓	1⅓

FAGOTT 8′

61 pipes. The 1938 contract originally specified a *Trumpet 8′*. Perhaps the first example of the flared reed Holtkamp employed habitually from this point forward. This stop is similar in many respects to a late refined example at St. Paul's Cleveland Heights, detailed elsewhere. Reed construction reminiscent of typical 20th-century *Post Horn*-type construction as perfected by Anton Gottfried, not unlike an *Oboe* in appearance, the bells being outwardly flared. CC-BB have single-taper resonators with a gently flaring bell, c^0-c^3 are tapered bell-on-stem construction with a progressively larger flare and scaling (i.e. a slow halving ratio) of resonators as the scale ascends. CC-$d^{\sharp 1}$ flared tin bells on narrow zinc stems, e^1-c^1 flared tin bells on narrow Hoyt metal stems; letter- stamped "FAGOTTA"; zinc boots, sliding brass stem collars at the juncture of the resonator and the block to adjust the speaking length of the resonator; tapered English shallots throughout. $c^{\sharp 3}$-c^4 slotted, common metal flues stamped "POST HORN", sharply skived upper lips, box beards

POSITIV

QUINTATON 8′

61 pipes, CC-GG♯ canistered zinc, spotted metal feet; AA-g^2 spotted metal, felted canisters; ears; remainder open spotted metal, slide-tuned; scale 50

PRINCIPAL 4′

61 pipes, open slide-tuned tin, ¼ mouths; scale 62

CYMBAL IV

200 pipes, rank I: tin with ¼ mouths; ranks II and III: linen metal with ⅔ mouth; rank IV: tin with ⅔ mouths; slide-tuned

Quoted contract composition (1938)

CC	2 (scale 74)-1⅓ (scale 81)-1 (scale 86)-½ (scale 98)
f^0	2-1⅓-1
c^1	2-1⅗ (scale 102)-1⅓

c^2	2⅔ (scale 105)-2-1⅗			
a^3	3⅕ (scale 120)-2⅔-2			

Present composition

CC	2	1⅓	1	⅔
f^0	2	1⅓	1	
c^3	2⅔	2	1⅓	

16′

Positiv sub-octave coupler

4′

Positiv octave coupler

PEDAL

Follows stopkey order

SUB BASS 16′

32 pipes, stopped pine, German blocks; likely 1917 Kimball Pedal *Bourdon 16′*. CC-BB scooped blocks, box beards, offset on right side wall at back of corner case, sharing a chest with Great *Principal 8′* basses; trebles across back wall on another offset chest; cherry caps, arched upper lips; letter-stamped "PED"

GR. QUINTATON 16′

OCTAVE 8′

32 pipes, in facade; zinc, scroll-tuned, substantial forced-length on the nave-facing side of the main case, ¼ mouths

CHORAL BASS 4′

32 pipes, entirely on "A" chest facing the choir behind side-facing facade; Tapered, spotted metal, taper increases slightly as compass ascends (2:3 at largest point), ¼ mouths, skived upper lips, ears CC-e^0

DULZIAN 16′

32 pipes. 1938 contract originally specified a *Posaune 16′*. On two chests divided c and c-sharp, flamed copper. CC-BB quarter-length, cylindrical resonators on a long, tapered conical bottom section; very long boots, copper regulating tuning collars; long, narrow, slightly tapered half-round German shallots with brass face plates, brass weighted tongues and rosewood wedges. c^0-b^0 half-length, cylindrical resonators on proportionately shorter tapered cones, very long boots, copper tuning slides; very long, slightly tapered, half-round pocketed German shallots with brass face plates, brass (unweighted) tongues and rosewood wedges. Letter-stamped "MADE IN GERMANY". c^1-g^1 Hoyt metal, cylindrical flue pipes with 2/9 mouths, skived upper lips, and tuning slides

COUPLERS

Grouped together in the center of the stoprail, follows stopkey order

GREAT (Great to Pedal coupler)
SWELL (Swell to Pedal coupler)
POSITIV (Positiv to Pedal coupler)
GREAT 4′ (Great to Pedal octave coupler)
SWELL-GREAT
SWELL-GREAT 4′
POSITIV-GREAT 16′
POSITIV-GREAT
SWELL-POSITIV

ACCESSORIES

GEN 1- GEN 4 (General thumb pistons, duplicated with unlabeled toe pistons)
(Swell) 1-3
(Great) 1-3
(Positiv) 1-3
(Pedal) 1-3 (unlabeled toe pistons)
0 (General Cancel, thumb)
S (Setter button, thumb, modern addition)
REV (Great to Pedal reversible, thumb and toe)
PED. (Positiv to Pedal reversible, thumb and toe)
FULL (Sforzando reversible, thumb, and indicator lamp "FULL.")
Toggle switch for memory levels 1 and 2 (modern addition)
Balanced oak Swell expression pedal
Oak Crescendo pedal and indicator light "CRES."

DETAILS

LOCATION: Cleveland, Ohio
CHURCH: St. James' Anglican Catholic Church
NAMEPLATE: *(under Manual II; engraved pewter jeweler plate)*
HOLTKAMP
Cleveland
1938
OLD NAMEPLATES: Two plates on the right storage compartment door
TOP: *(silver - plate most likely from the original organ)*
G.F. Votteler
ORGAN BUILDER
Cleveland. O.
BOTTOM: *(engraved - plate likely dating from the 1929 rebuild)*
THE VOTTELER-HOLTKAMP
-SPARLING ORGAN CO.
CLEVELAND, OHIO.
JOB NOS.: 1596 & 1602, 1936-38
PLACE OF MANUFACTURE: Cleveland, Ohio
SIZE: Three manuals and pedal, 20 stops, 25 ranks
WIND PRESSURES:
GREAT, POSITIV AND PEDAL: 75mm (3″)
SWELL: 90mm (3 9/16″)
WIND SYSTEM: Two single-rise sprung reservoirs feeding Great-Positiv-Pedal and Swell respectively. A concussion bellows is used in conjunction with the Positiv chest (though this division's winding still has a noticeable bounce).
PITCH AND TEMPERAMENT: A440, equal. The oldest recycled material has been repitched from A435 to A440.
CASE: The main case of oak is a starkly asymmetrical "Art Deco Gothic" mission-style case. The exposed Positiv has oak woodwork in matching style. The phrase *Et non impedias musicam* ("And let nothing impede the music") is decoratively painted on the Positiv and was used on many Holtkamp organs and promotional literature. The Positiv utilizes exposed bolts as decorative elements.
FACADE: Zinc basses in a natural, unpainted finish. The choir-facing facade utilizes dummy pipes and the nave-facing facade is speaking, with a single dummy pipe.
WINDCHESTS: Electro-pneumatic pitman for Great and Swell, diatonic layout, Swell placed behind Great at the same elevation; electro-pneumatic slider chest for Positiv, Pedal stops on unit chests dispersed throughout. Each Positiv stop is arranged in two chromatic rows, with a slider for each row (i.e. six sliders and pneumatic motors for a three-stop chest). CC-$f\#^0$ in the back three rows, with trebles in three rows at the front. This is the first example of a Holtkamp Positiv in a church. The Holtkamp at St. Philomena's followed later with this division situated in a true *Rückpositiv* position, while the Cleveland Art Museum Rückpositiv (chronicled elsewhere) immediately preceded this example.
CONSOLE: Stopkey console, Arts & Crafts flat-sawn oak console with high sides and dowel-plug decorative joinery; console has storage compartments on either side of the manuals.
MANUAL COMPASS: CC – c^4, 61 notes, ivory naturals, Bakelite sharps
PEDAL CLAVIER: CC – g^1, 32 notes, AGO concave and radiating, maple naturals, Bakelite sharps
EXPRESSION: expression box (likely recycled) 10 thick vertical shutters, mechanically operated, balanced pedal
COMBINATION SYSTEM: Two-level solid-state memory (originally with setterboard)
DOCUMENTATION: Scot Huntington, Joseph McCabe, Graham Schultz, March 2009

HISTORY

UNKNOWN DATE: Original G.F. Votteler installed.

1929: Votteler-Holtkamp-Sparling Organ Company (under direction of Walter Holtkamp Sr.) installs second-hand *ca.* 1917 W.W. Kimball organ "from job 1526" as new job number 1535-B in a new case and retaining the existing Votteler 16′ pedal bourdon as a *Lieblich Gedeckt 16′*.

1936: Votteler-Holtkamp-Sparling Organ Company adds Positiv as job number 1596.

1938: Votteler-Holtkamp-Sparling rebuilds main organ and provides a new compact console as job number 1602, "updating the Swell, Great, and Pedal divisions." The new Swell chest had two blank toeboards.

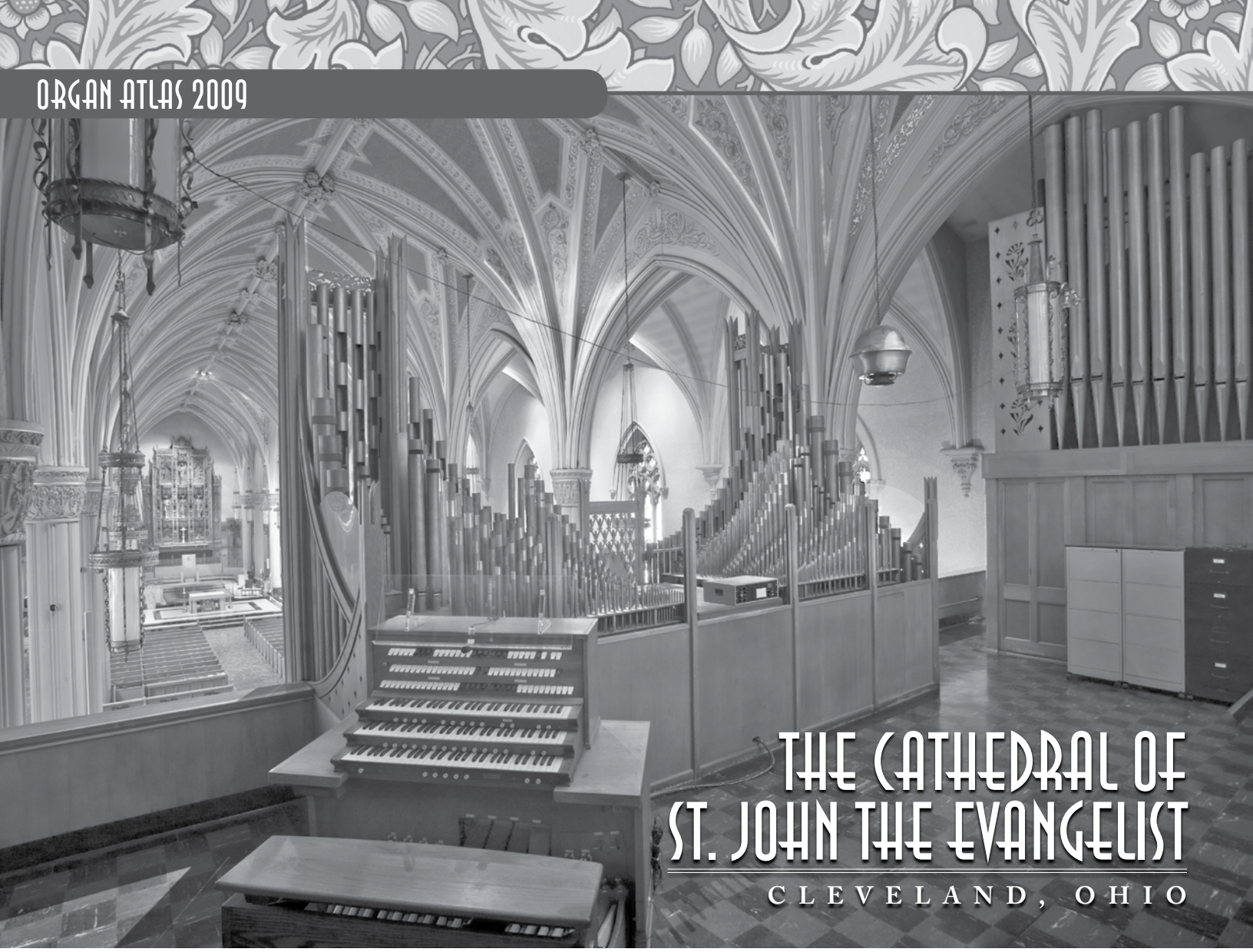
POST-1938: Votteler-Holtkamp-Sparling Organ Company adds a Swell *Nazard 2⅔′* and *Tierce 1⅗′* unenclosed on top of Swell box.

***CA.* 1958:** Walter Holtkamp replaces a portion of the *Quintaton 16′*.

***CA.* 1970:** Holtkamp Organ Company relocates Swell *Nasard* and *Tierce* to blank Swell toeboards.

POST-1970: The Leek Pipe Organ Company installs a replacement diatonic pitman chest of poplar for the Great, following the original layout after severe water damage to the original ventil chest.

2006: Leek Pipe Organ Company Inc. releathers two main reservoirs and two pedal chests, replacing magnets in the latter.



THE CATHEDRAL OF ST. JOHN THE EVANGELIST

CLEVELAND, OHIO

ABOVE: *Gallery console and exposed Great division on gallery rail; 1948 Holtkamp, Job No. 1630*

THE PRESENT CATHEDRAL HAS ITS ROOTS IN ONE OF CLEVELAND's oldest Catholic parishes, whose first building was at Columbus and Girard Streets. Dedicated June 7, 1840, the parish was intended to be named Our Lady of the Lake, but instead was called St. Mary's on the Flats. In 1852, Henry Erben of New York City installed a pipe organ here.

Meanwhile, in April 1847, with Cleveland Catholics having grown in number beyond an estimated 4,000, the Bishop of Cincinnati requested that a new diocese be established in northern Ohio, with the see erected at Cleveland. Until a permanent Cathedral was ready, St. Mary's served as pro-Cathedral, afterward temporarily housing new parishes until being demolished in September 1888. The new Cathedral was finished in 1852. Together with chief contractor John B. Wigman, Bishop Rappe is said to have drawn the exterior plans mainly himself, which were then detailed by Patrick Keely of Brooklyn, who also designed the interior. The building comes early in Keely's long career as architect of some of America's most prominent Catholic edifices.

A pipe organ would not be installed in the rear gallery until 1853, and as with St. Mary's, the builder was once again Erben. According to *The Cleveland Herald*, Erben's foreman, William Berry, took charge of the installation, which goes on to say:

> The Cathedral Organ built by Henry Erben of New York, in a handsome gothic case of grained black walnut, is 36 feet in height, 20 feet in width, 10 feet deep in the church and as much more in the tower.
>
> It has 3 sets of keys, besides 2 octaves of pedals for the feet, and contains 30 stops, vis:
>
> **GREAT ORGAN.**
> Open Diapason, ... 8 feet
> Stop'd Diapason . . . . . 8 "
> Gamba . . . . . 8 "
> Principal,. . . . . 4 "
> Twelfth. . . . . 3 "
> Fifteenth . . . . . 2 "
> Sexquialtera [*sic*] . . . . . 3 ranks
> Trumpet . . . . . 8 feet

SWELL ORGAN.
Open Diapason . . . . . 8 "
Stop'd Diapason . . . . . 8 "
Keraulophin [*sic*] . . . . . 8 "
Bourdon . . . . . 16 "
Principal . . . . . 4 "
Pyramid Flute . . . . . 4 "
Cornet . . . . . 3 ranks
Hautboy . . . . . 8 feet

CHOIR ORGAN.
Open Diapason . . . . . 8 feet
Stop'd Diapason . . . . . 8 "
Viol d'amour . . . . . 8 "
Principal . . . . . 4 "
Flute . . . . . 4 "
Flageolet . . . . . 2 "
Cremona . . . . . 8 "

PEDAL ORGAN.
Double Open Diapason . . 16 "
Bourdon . . . . . 16 "
Violincello . . . . . 8 "

COUPLINGS. [*sic*]
Choir and Swell.
Great and Choir.
Pedals and Great.
Pedals & Choir.

Whole number of pipes 1443.

Apparently the city's largest organ at that time, the Erben became something of a municipal benchmark and frequent recital venue, such as on Thursday and Friday, July 21 and 22, 1870, when George W. Morgan, then organist of Grace Church, New York City, presented recitals.

After exterior renovations in 1878, and the addition of a 240′-high tower in 1879, the interior itself was remodeled in 1884 together with a new vestibule. In 1902, for the semicentennial of the Cathedral, another renovation occurred, including installation of stained glass windows from Munich. The organ was probably rebuilt at this time. An advertisement in *The Catholic Universe* in 1904 for Votteler & Hettche, "Builders of Church Organs," notes: "This firm has furnished instruments to a large number of Catholic churches since their establishment. Notably among those in this district being St. John's Cathedral…." No further information is known, but one might conjecture that the Erben was showing signs of age, and Votteler & Hettche (or perhaps this was early enough to have been Votteler alone) overhauled the organ. (Few early records of this Cleveland builder survive.)

Talk of a new organ began in 1934, concurrent with plans for a new Cathedral. The organ project was first conceived as a rebuild to keep the existing organ in sufficient operation until a new Cathedral was complete. A handwritten paragraph by Lawrence H. Montague, the Wicks representative from Buffalo, tends to confirm the above speculation, showing a stoplist still largely reflecting the Erben, perhaps reworked by Votteler. Montague's initial plans for a large organ were eventually reduced to a simple rebuild, two manuals for $3,000, or moving to a three-manual console with 10 prepared-for stop controls for an additional $350.

A contract was not signed until August 1939, however, and it was shortly amended when the existing organ was sold in October to St. Malachi R.C. Church. Thus the resulting Wicks was a brand-new three-manual, though housed in the Erben case. The stoplist comes from a valuation Wicks themselves provided to the Industrial Appraisal Company of Pittsburgh, Pennsylvania in 1952.

SPECIFICATION OF 1939
WICKS PIPE ORGAN CO. OP. 2022

GREAT (Manual I)
8 Open Diapason
8 Grosse Flute
8 Gemshorn
4 Octave
4 Flute
II Mixture

SWELL (Manual III, enclosed)
16 Bourdon
8 Open Diapason
8 Stopped Flute
8 Salicional
8 Vox Celeste
4 Flute D'Amour
4 Violina
8 Cornopean
Tremolo

CHOIR (Manual I, enclosed)
8 Geigen
8 Melodia
8 Dulciana
4 Flute
4 Dulcette
8 Clarinet
Tremolo
Chimes

PEDAL
16 Sub Bass
16 Bourdon
16 Lieblich Gedeckt
8 Octave
8 Gemshorn
4 Choral Bass
16 Trombone
8 Tuba

Arriving in 1945, the Sixth Bishop of Cleveland, Edward F. Hoban, undertook a complete renewal of the Cathedral complex. The final Mass in the old Cathedral was celebrated May 6, 1946. In this project, the roof and rear wall of the Cathedral were removed, and the remaining walls became a shell around which the new building was constructed. The building was increased in length to 208′, and a 185′-tall tower was built along the south side. Cleveland architect George W. Stickle, of Stickle, Kelly, and Stickle, designed the renovation, transforming the building into one of French Gothic style. Rambush Decorating of New York City handled the interior. In the process, all buildings were faced with Tennessee Crab Orchard limestone. (Votteler-Holtkamp-Sparling overhauled the 1939 Wicks and installed in the Sisters' College auditorium, with a few tonal alterations. Eventually, the instrument was sold to Holy Trinity R.C. Church of Bedford Heights, Ohio, where Tim

Hemry of Cleveland Heights rebuilt and enlarged it to 36 ranks, reusing 12 old. It was dedicated in 1983.)

The new Cathedral received two new organs by Votteler-Holtkamp-Sparling. As Walter Holtkamp, Sr., noted in his proposal to the Bishop Hoban, "The Cathedral of The Diocese of Cleveland, we pray,—should have a Main Organ of the first rank; - although not lavish in its appointments." The two contracts, both dated May 7, 1946 for completion on September 1 the following year, included duplicate stopkey consoles, each controlling both organs. In June 1948, Holtkamp petitioned the Bishop for an additional $818.05, due to post-war inflationary increases in production costs, to which the Bishop eventually agreed.

The three manual gallery organ has its Great exposed on the gallery rail, with the Swell in the southwest, Choir in the northwest, and Pedal distributed among the Great facade towers, Swell and Choir facades, over the gallery stairwells, and under the Choir division. Concealing the chancel organ is a hand-carved screen of white oak, the work of John Winterich & Sons costing $40,000. Cathedral organist Matthew Lucas gave the dedicatory recital on both organs on a Tuesday afternoon, September 7, 1948, part of a week-long celebration of the Cathedral's consecration.

Although the organs have received periodic refurbishment and various console upgrades, they remain tonally original. As such, they reflect Holtkamp's style in transition from the experimentation of the 1930s to his fully established pattern of the 1950s (St. Paul's Cleveland Heights, Battell Chapel at Yale University, Kresge Auditorium at the Massachusetts Institute of Technology). Somewhat akin to the instrument originally at Fairmount Presbyterian, the gallery organ stoplist gives the sense that a concession or two punctuates the Holtkamp language, particularly with an enclosed Choir in place of the trademark Positiv. The chancel stoplist falls into classic Holtkamp 1930s chaste miniature mode: a foundational Great, Swell tierce mixture, the sole Pedal reed at 8′ pitch.

This parish has had a tradition of long-serving musicians. John T. Wamelink, a native of Amsterdam, Holland, served as organist of St. Mary's on the Flats from age 14, and of the Cathedral from its consecration, until his death in 1900. Miss Beezie Giblin died on January 11, 1942 at age 94, having served 70 years as organist to the Cathedral and other Cleveland Catholic parishes. Coming in 1942, Matthew Lucas stayed 50 years. His stamp was the development of both men's and women's choirs, the men singing at High Mass, the women at Low. Gregory Heislman, named Associate Organist of the Cathedral in 1981, became Director of Music in 1992 upon Lucas' retirement.

RIGHT: *Cathedral exterior; photo by Joseph M. McCabe*

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THE CATHEDRAL OF ST. JOHN THE EVANGELIST
VOTTELER-HOLTKAMP-SPARLING
GALLERY 1630, CHANCEL 1631 ~ 1948

CHANCEL GREAT

Unenclosed, diatonic chest behind reredos. Nomenclature follows console layout left to right.

SWELL TO GREAT 16′
SWELL TO GREAT
SWELL TO GREAT 4′
QUINTATON 16′
61 pipes, CC-g^1 on offset chests. Stamped "44 CCC QUINT". CC-BB stopped zinc, remainder stopped linen metal, CC-e^0 box beards, felted canisters, ears throughout, ¼ mouth
PRINCIPAL 8′
61 pipes, stamped "Open". CC-e^0 zinc, CC-FF♯ rollers, remainder Hoyt metal, ears to e^2, slotted, slide-tuned, ¼ mouth
COPULA 8′
61 pipes, CC-c^3 pine, unlabeled except for letter-stamp note names, maple English blocks and caps, 12 linen metal slide-tuned trebles
OCTAVE 4′
61 pipes, stamped "O". CC-FF♯ zinc, remainder common metal, ears to f^1, slide-tuned
SPITZ FLOTE 4′
61 pipes, stamped "FLT", CC-GG♯ zinc, remainder common metal, ⅔ mouth, ears through e^1, decreasing taper, becoming cylindrical in top two octaves, slide-tuned
GREAT TO GREAT 4′
CHIMES
(tab added 1991, originally operated by reversible toe stud). 20 tubes, mounted on left side of swell box, a^0-e^2
GALLERY OFF

CHANCEL SWELL

Behind Great division, diatonic chest, enclosed

GALLERY SWELL OFF
VIOLA 8′
61 pipes, stamped "VIOLA", f^0 stamped "50SC 29 VIOLA F"
CC-GG stopped zinc, remainder open; zinc to e^0, then tin-rich spotted metal, ⅔ mouth, ears to f^3, rollers to g^1, slotted
BOURDON 8′
61 pipes, stamped "B", narrow scale CC-BB stopped zinc, c^0-c^3 felt-canistered linen metal; 12 linen metal open, slide-tuned; ears CC-c^3
AEOLINE 8′
61 pipes, stamped "AEOL". CC-FF♯ canistered zinc quintadena construction, box beards; GG-BB open zinc, remainder tin-rich spotted metal, ears to f^3, rollers to g^1, slotted
ROHR FLOTE 4′
61 pipes, stamped "RF". Slightly larger scale than *BOURDON 8′*, open trebles large scale with slow halving ratio; CC-b^1 linen metal, felted canisters; remainder open slide-tuned linen metal
CORNET III
183 pipes, tin-rich spotted metal;
rank I: stamped "12th", CC-b^1 slotted, remainder slide-tuned, ears to $f\sharp^1$;
rank II: stamped "15TH" slide-tuned, ears to c^1;
rank III: stamped "17TH" slide-tuned, ears to $g\sharp^0$

CC	2⅔	2	1⅗
$c\sharp^3$	3⅕	2⅔	2

OBOE CLARION 4′
61 pipes, stamped "OB", CC-b^1 spotted bells on zinc stems, zinc boots, tapered English shallots; remainder open spotted metal; $c\sharp^2$-c^3 cone-tuned
TREMOLO
Pneumatic dump-valve type
SWELL TO SWELL 16′
SWELL UNISON OFF
(added 1991)
CHAN SWELL TO CHOIR
(added 1991)

CHANCEL PEDAL

SUB BASS 16′
32 pipes, stopped pine, walnut stain, letter stamped, German blocks, CC-BB box beards
QUINTATON 16′
From *Chancel Great*
FLAUTO DOLCE 8′
32 pipes, felted canisters throughout. CC-GG zinc, linen metal feet; remainder linen metal, ¼ mouth, ears
CHORAL BASS 4′
32 pipes, stamped "OCT", 1-5 zinc, 6-32 Hoyt metal, slotted, slide-tuned, ears; windways and upper lips have bowed with age (typical of Hoyt metal stops)
FAGOTTO 8′
32 pipes, stamped "FAG". CC-BB zinc bells on zinc stems; remainder spotted bells on zinc stems; slotted, zinc boots, tapered English shallots
GREAT TO PEDAL
GREAT TO PEDAL 4′
SWELL TO PEDAL

GALLERY GREAT

Unenclosed, diatonic chest

SWELL TO GREAT 16′
SWELL TO GREAT
SWELL TO GREAT 4′
CHOIR TO GREAT
CHOIR TO GREAT 4′
QUINTADENA 16′
61 pipes, stamped "QUINT". CC-g^1 on offset chests at sides of center case arranged C/C#. CC-e^0 canistered zinc, box beards, f^0-g^1 canistered spotted metal, box beards, ears, ¼ mouth (in-soldered basses, dubbed treble)
PRINCIPAL 8′
61 pipes, stamped "O DIAP". CC-$d\sharp^0$ zinc, in facade, over-length, tuning scrolls on rear; rollers CC- BB; e^0-$g\sharp^1$ spotted metal, over-length in facade; remainder interior, spotted metal, slotted; ears to b^3, scale 45, ¼ mouth (in-soldered bass, dubbed treble)
COPULA 8′
61 pipes, stamped "1630", CC-c^3 stopped pine, German blocks, note names stamped on pipe bodies; remainder open linen metal, slide-tuned
SALICIONAL 8′
61 pipes, stamped "SAL". CC-DD♯ quintadena construction, box beards; EE-e^0 in facade, spotted metal, slotted; rollers to c^1; ears throughout, ¼ mouth (in-soldered bass, dubbed treble)
GROSS OCTAVE 4′
61 pipes, stamped "4341 OCT.", CC-BB zinc, tubed off main chest; remainder linen metal, ears to c^2, slotted to c^3, scale 56, ¼ mouth (in-soldered zinc, dubbed treble)
OCTAVE 4′
61 pipes, stamped "OC" and "1630". CC-BB zinc in facade, remainder interior, spotted metal; c^0-b^2 slotted, ears to g^1, scale 62, ¼ mouth (in-soldered zinc, dubbed treble)
SPITZ FLOTE 4′
61 pipes, stamped "GEMS", CC-EE zinc; remainder spotted metal, CC-c^3 tapered, ears to c^2, slotted to $f\sharp^2$, ⅔ mouth (in-soldered zinc, dubbed treble)
QUINTE 2⅔′
61 pipes, stamped "QUIN". Hoyt metal, ⅔ mouth, ears to b^1, slotted to f^2, *spitzlabium*, scale 67
SUPER OCTAVE 2′
61 pipes, stamped "15TH". Hoyt metal,

spitzlabium, ¼ mouth, ears to e^0, slotted to b^1, CC scribed "Scale 68" but measured scale 70 (maker's marker rubbed out)

MIXTURE IV

244 pipes, linen common metal;
rank I: CC stamped "C1" and script "1⅔ [*sic*] 70⅔"
rank II: CC stamped "2" and script "1 84 ⅔"
rank III: CC script "⅔ 91 ⅔"
rank IV: CC script "½ 96 ⅔"; dubbed mouths

CC	1⅓	1	⅔	½
c^0	2	1⅓	1	⅔
c^1	2⅔	2	1⅓	1
c^2	4	2⅔	2	1⅓
c^3	5⅓	4	2⅔	2

GALLERY SWELL

Enclosed, two diatonic chests

GEIGEN PRINCIPAL 8′

61 pipes, stamped "VIOL DIAP B36921 CC 46", makers mark rubbed out; CC-e^0 zinc; remainder linen metal, slotted, ears to f^2, ¼ mouth (in-soldered zinc, dubbed treble)

GEDACKT 8′

61 pipes, stamped "SW GED". CC-c^3 stopped pine, English blocks, cherry caps; remainder open linen metal, arched upper lips

FLAUTO AMABILE 8′

61 pipes, stamped "FLT. A". CC-BB zinc, box beards, felted canisters, c^0-$f\sharp^0$ open zinc, linen metal feet, c^0-b^0 box beards; remainder low tin content unplaned spotted metal, ⅕ mouth, arched upper lip (in-soldered zinc, dubbed treble), ears to $d\sharp^2$. Scale at c^0 53mm (8′ sc. 57)

VIOLA 8′

61 pipes, stamped "GAM"; CC-BB zinc, c^0-g^0 zinc on spotted metal butts; remainder tin-rich spotted metal; slide-tuned, ears throughout, sharply skived ¼ mouth (in-soldered zinc, dubbed treble), brass rollers to $f\sharp^2$; c^0 stamped "2029 WP 6" on foot, and "36889 Scale 54 GAM" on body

VOIX CELESTE 8′

49 pipes, from c^0, stamped "GAMB. CEL". CC-EE slotted zinc, remainder tin-rich spotted metal, ears to e^3, *spitzlabium,* brass rollers to $f\sharp^1$; scale measured at c^0 is 52mm diameter, (8′ sc. 57); tuned sharp

AEOLINE 8′

61 pipes, CC-BB zinc, remainder tin-rich spotted metal, *spitzlabium*, brass rollers CC-$f\sharp^1$, ears to e^3, ⅔ mouth, slotted

AEOLINE CELESTE 8′

49 pipes from c^0. Stamped "60SC ⅕ mouth AEOL. CEL"; tin-rich spotted metal, *spitzlabium*, brass rollers c^0-$f\sharp^1$, ears to e^3, slotted throughout. Originally called *Dulcet*, renamed in 1991, tuned sharp.

OCTAVE GEIGEN 4′

61 pipes, stamped "OCT 58", spotted metal, ⅔ mouth (dubbed), rollers to EE, ears to e^1, slotted to c^3

FLUTE 4′

61 pipes, stamped "FLUTE", CC-b^0 open pine, sunken English blocks, walnut caps, c^1-c^3 harmonic pine with two holes, sunken English blocks, walnut caps; remainder slide-tuned, linen metal, harmonic, ¼ mouth, dubbed

BLOCK FLOTE 2′

61 pipes, stamped "Scale 66" and "D", linen metal, slide-tuned, ears to e^0, dubbed ⅔ mouth

PLEIN JEU V

305 pipes, linen metal throughout, ears to 1′ length
rank I: slotted and scrolled, Stamped "⅔", scale measured at CC 59mm
rank II: ⅔ mouth, scale measured at CC 48mm
rank III: ⅔ mouth, scale measured at CC 34.5mm
rank IV: scale measured at CC 25mm
rank V: scale measured at CC 21mm
The 4′ is of a wide *hohl-flute* scale that remains so to the top (sc. g^0 4′: 46mm)

CC	2⅔	2	1⅓	1	⅔
g^0	4	2⅔	2	1 ⅓	1
g^1	5⅓	4	2 ⅔	2	1⅓
g^2	8	5⅓	4	2⅔	2

CONTRA FAGOTT 16′

61 pipes. CC-g^1 on offset chests, CC-BB mitred conical zinc resonators, remainder *oboe* construction, zinc bells on spotted metal stems, tapered English shallots with weighted tongues in bass, zinc boots throughout; scale CC: 4″

TROMPETTE 8′

61 pipes, CC-BB zinc on zinc; c^0-c^3 spotted metal on zinc, tapered English shallots, zinc boots; remainder slotted spotted metal flues; scale CC: 4¼″

OBOE CLARION 4′

61 pipes, CC-b^1 spotted metal, slotted bells on zinc stems, tapered English shallots, zinc boots; remainder spotted metal flue pipes, c^2-c^3 cone-tuned, remainder slide-tuned

VOX HUMANA 8′

61 pipes, CC-c^3 ⅛-length capped linen metal, cylindrical resonators with twist caps and two tone holes, tapered English shallots and zinc boots, long resonance boots start at c^0; remainder open linen metal flues. (Although the original contract calls for "Special chest and Tremulant", this stop stands on chest two.)

TREMOLO

Pneumatic dump-valve type

SWELL TO SWELL 16′

GALLERY CHOIR

Enclosed, diatonic chest

GAL SWELL TO CHOIR

LIEBLICH GEDECKT 16′

61 pipes, CC-f^0 offset, CC-b^0 stopped pine, CC-BB box beards, c^1-$d\sharp^1$ canistered zinc on linen metal; remainder linen metal, felted canisters throughout, ears CC-c^1

GEMSHORN PRINCIPAL 8′

61 pipes, CC-$f\sharp^0$ zinc; remainder spotted metal, g^0 stamped "GEM PRIN 50", ears to e^2, rollers to $a\sharp^0$, scale 52, dubbed mouths, slotted, scroll-tuned

HOHL FLOTE 8′

61 pipes, pine; CC-BB stopped, remainder open, c^0-g^0 slotted tuners; inverted mouths, walnut caps, sunken English blocks

DULCIANA 8′

61 pipes, stamped "DUL"; CC-BB zinc, slotted, scroll-tuned; remainder spotted metal, rollers to $f\sharp^0$; ears throughout, dubbed ⅔ mouths

FUGARA 4′

61 pipes, CC-EE zinc, rollers; remainder spotted metal, ears to b^1, slotted to b^1; slide-tuned; scale 52, dubbed ¼ mouths

ROHR FLOTE 4′

61 pipes, CC-BB spotted metal, c^0-f^1 spotted metal with interior chimneys; ears to f^1, felted canisters; remainder open spotted metal; dubbed ¼ mouth

LUDWIG TONE 4′

74 pipes, CC Stamped "1630", CC-c^2 double-mouthed open pine, sunken blocks, walnut caps. Special construction with a dividing "septum" wall down the center. $c\sharp^2$-$c\sharp^3$ two ranks, both linen metal, slide-tuned, one as a celeste. Remainder single rank, open linen metal, slide-tuned. One side of the double pipes is tuned unison, the other side tuned sharp enough to overcome the natural sympathy between the two flue columns.

NAZARD 2⅔′

61 pipes, stamped "QUINT", shellacked linen metal, ⅔ mouth, ears to g^0, scale 68

LUDWIG TONE 4′ (CHOIR); 61 notes; 85 pipes									
1-37 double-mouthed open pine, sunken blocks, walnut caps; double pipe celeste construction with dividing center wall									
Note	Wood Thickness	Septum Thickness	Mouth Width	Pipe Depth	Mouth Cut Up	Block Reveal	Speaking Length	Nicks	Toe Diameter
CC	9.00	10.80	42.35	49.25	17.95	2.45	1212	12 mc	6.2
C^0	5.45	7.15	23.70	28.10	9.95	1.75	580	10 m	4.7
C^1	4.30	6.45	15.75	17.25	5.55	1.75	280	10 m	3.6
C^2	3.30	5.40	8.75	9.60	3.25	1.15	135	5 mf	2.5
38-50 (two ranks) open linen metal, slide-tuned									
Note	Metal Thickness		Mouth Width	Int. Diameter	Mouth Cut Up		Speaking Length	Nicks	Toe Diameter
$C\sharp^2$	0.60		10.50	4.30	2.55		126	13 f	1.70
C^3	0.45		7.45	9.85	1.80		64	9 vf	1.25
51-61 (one rank) open linen metal, slide-tuned									
C^4	0.35		5.60	6.85	1.20		27	5 vf	1.15
Notes: block is sunken 21.35mm on CC; block is sunken 6.3 on C^2; wood pipes have 150mm feet; metal pipes have 160mm feet; vertical nicks throughout									

DOUBLETTE 2′
61 pipes, stamped "FLT", linen metal, ears to e^0, slotted to c^1, ⅔ mouth, scale 73

TIERCE 1 ⅗′
61 pipes, stamped "15", linen metal, ears to e^0, slide-tuned, ⅔ mouth, scale 71

CLARINET 8′
61 pipes, stamped "CLAR", CC-c^3 ½ cylindrical resonators of shellacked linen metal, zinc boots, tapered English shallots; remainder linen metal open flues; slide-tuned throughout; scale CC: 1⅝″

TREMOLO
Pneumatic dump-valve type

CHOIR TO CHOIR 4′

GALLERY PEDAL

On individual stop chests, divided between the two gallery cases

CONTRA BASS 16′
32 pipes, stopped pine, German blocks, caps with beveled fronts, CC-BB box beards, remainder wooden ears only

PRINCIPAL 16′
32 pipes, CC-CC♯ inside north case, stamped "PRIN CCC 34"; CC-BB alternate between north and south gallery cases at the sides, c^0-c^1 alternate on gallery case front facades, CC-c^1 zinc with over-length and tuning slots on back side, remainder interior north case, $C\sharp^1$ stamped "PRIN 34", slotted, scroll-tuned, in-soldered ¼ mouth, rollers to c^1

SUB BASS 16′
32 pipes, CC-c^1 walnut stained stopped pine, German blocks, CC-FF♯ box beards; remainder zinc bodies on linen metal feet, felted canisters

QUINTADENA 16′
From *Gallery Great*

LIEBLICH GEDECKT 16′

From Gallery Choir

OCTAVE 8′
32 pipes, stamped "OCT 42". CC-$f\sharp^0$ zinc, over length, slots on back side in north gallery case facade (choir case), rollers to FF, g^0 to top interior, north case, slotted shellacked linen metal, scroll-tuned, ears throughout, ¼ mouth

VIOLON CELLO 8′
32 pipes, CC-AA slotted zinc, over length, slotted, placed on alternating sides on choir-facing side of both gallery facades. BB to top; interior north case. BB-$f\sharp^0$ zinc, BB stamped "48 BB CELLO", g^0 to top shellacked linen metal, rollers to BB (pipe 24), ears and slots throughout

FLAUTO DOLCE 8′
44 pipes, stamped "FT. DOL" and "42". CC-$f\sharp^0$ zinc pipes, over length and tuning slots in choir-facing facade of south (swell) gallery case, remainder interior in the north case, slotted; ⅔ mouth, ears throughout, rollers to EE

CHORAL BASS 4′
32 pipes, stamped "OCT", in north case, CC-EE zinc, slotted, scroll-tuned; remainder Hoyt metal, slotted with tuning slides, ⅔ mouth; pronounced bowing of upper and lower lips (Hoyt metal aging, see above)

FLUTE 4′
Extension of Pedal *Flauto Dolce 8′*

MIXTURE III
96 pipes
rank I: CC-AA slotted zinc, remainder slotted Hoyt metal, Stamped "PED QUIN", ears to c^0
rank II: slotted Hoyt metal, Stamped "12TH", ears to FF
rank III: slotted Hoyt metal, Stamped "15TH"
CC 5⅓ 2⅔ 2

POSAUNE 16′
56 pipes, CC-b^0 slotted conical zinc, remainder conical slotted spotted metal bells on zinc; c^3-g^3 harmonic, tapered English shallots throughout, weighted tongues in the bass

CONTRA FAGOTT 16′
From *Swell*

TRUMPET 8′
Extension of PEDAL *Posaune 16′*

CLARION 4′
Extension of PEDAL *Posaune 16′*

GREAT TO PEDAL
GREAT TO PEDAL 4′
SWELL TO PEDAL
SWELL TO PEDAL 4′
CHOIR TO PEDAL
ACCESSORIES
(Swell) 1-5 (controls both chancel & gallery)
(Great) 1-5 (controls both chancel & gallery)

LEFT: *Chancel console*

OPPOSITE: *Carved reredos screening the chancel divisions of 1948 Holtkamp, Job No. 1631*

(Choir) 1-5
(Pedal) toe studs 1-5
(controls both chancel and gallery)
CHANCEL 1-2
(controls all chancel divisions)
(Generals) 1-8; Toe studs 1-8
(Pedal) toe studs 1-5
(controls both chancel and gallery)
GAL CAN (cancel)
CHAN CAN (cancel)
SET
SW GR *and* (Toe stud) SW.- GR
GR. PED. *and* (Toe Stud) GR. – PED
(Pistons) FULL I, FULL II; Toe pedals:
GAL. FULL, CHAN. FULL
[arrow up piston, 1991]
[arrow down piston, 1991]

DETAILS

LOCATION: Cleveland, Ohio
CHURCH: The Cathedral of St. John the Evangelist
NAMEPLATE: HOLTKAMP CLEVELAND 1948
BUILDER: Votteler-Holtkamp-Sparling Company
JOB NOS.: Gallery 1630; Chancel 1631
PLACE OF MANUFACTURE: Cleveland, Ohio
SIZE: Gallery organ three manuals and pedal, Chancel organ two manuals and pedal
WIND PRESSURES:
GALLERY-GREAT: 82mm (3¼″) contracted 3½″
SWELL MAIN: 152 (6″) contracted 4″
SWELL *VOX:* 165 (6½″), contracted 6″
CHOIR: 82 (3¼) contracted 4″
PEDAL: 94 (3¾″)
PEDAL REED UNIT: 178 (7″) *Chancel inoperative due to wind system repair at time of inspection*
WIND SYSTEM: Spencer Orgoblo feeding main static. Gallery Great and Choir each have single large supply-house reservoirs with tunable winkers. Swell has two reservoirs, high and low pressure, with Pedal fed off manual reservoirs with winkers. Chancel has single large main feeding pedal unit chests and then into smaller regulator for each manual division.
PITCH AND TEMPERAMENT: A437.5@66°; equal
KEY AND STOP ACTION: Electro-pneumatic pitman and unit chests with walnut stain
GALLERY LAYOUT: Great on rail, gallery north gallery case houses Choir and Pedal flues, south gallery case houses Swell (two chests, front and back) and Pedal Subbass and Posaune units.
CHANCEL LAYOUT: In second story chamber behind altar reredos; seven offset unit pedal chests along north side of chamber and behind reredos
EXPRESSION: Vertical shutters of masonite-covered lumber core
GALLERY SWELL: 30 shutters facing both nave and gallery plus sloping front roof, additional shutters facing nave ceiling; two eight-stage accordion motors.
GALLERY CHOIR: 24 shutters in upper and lower sections facing gallery only, two eight-stage accordion motors
CHANCEL SWELL: 12 shutters with single eight-stage accordion motor. All shades open 90°
CASE: Oak, walnut stain
FACADE: Speaking zinc basses
CONSOLE: Identical twin consoles of oak with walnut nameboards; stopkeys in three tiers. Stop tier arrangement originally grouped common chancel and gallery divisions together; in 1991, reordered to place Chancel stops above Gallery
KEYBOARD ORDER: (top down) Swell, Great, Choir
MANUAL COMPASS: CC – c^4, 61 notes, ivory naturals, ebony sharps
PEDAL CLAVIER: CC-g^1, 32 notes, AGO concave and radiating replaced in 1991, maple naturals, rosewood sharps
EXPRESSION PEDALS: CHAN. SW., GAL. CH., GAL. SW., GEN. CRES.
INDICATORS: unlabeled, power (white), crescendo (green), Full I (red) Full II (red)
COMBINATION ACTION: Originally by setter-board, 1991 SSL multi-level combination action and solid-state switching system, installed by Holtkamp
DOCUMENTATION: Scot Huntington, Joseph McCabe, March 2009; Holtkamp archives

ST. PAUL'S EPISCOPAL CHURCH

CLEVELAND HEIGHTS, OHIO

ABOVE: *Hradetzky case detail*

SAINT PAUL'S EPISCOPAL CHURCH, THE THIRD EPISCOPAL parish established in this city after Trinity and Grace, was formed October 26, 1846. Parishioners who had withdrawn from the other two congregations sought a new one with "less ceremony and a service more in harmony with the beliefs of the congregation." The parish first gathered in a third-floor room on Superior Avenue and West Third Street. A melodeon provided musical accompaniment, played by the junior warden's daughter. Soon, a frame Carpenter Gothic-style building arose at Euclid Avenue and East Fourth Street, but it burned down only 10 days before a scheduled completion of August 3, 1849.

Despite this setback (not only had the congregation incurred debt, they had no insurance) the group persevered, and pushed ahead with a 600-seat brick Gothic-style church completed in January 1851. By that June, the parish gathered $800 to purchase an organ from the Second Presbyterian Church. Second Church was then completing a new building on Superior Street to superseded an earlier one purchased from First Congregational. For the new building, Second Church commissioned a John Baker organ, and their previous instrument may have been originally built or moved to St. Paul's by Garret House of Buffalo.

When the Reverend R. Bethel Claxton was called as rector in 1853, he quickly set a goal of completing the church building. Although he disbanded the paid quartet at a $600 annual savings, his further efforts allowed the erection of Cleveland's tallest tower (161′) in 1858, complete with a 2,500-pound bell. The building was consecrated in April 1858 upon full retirement of all debt.

As soon as a decade later, however, Cleveland's blossoming population began moving from downtown to outlying neighborhoods. Initially, St. Paul's bedded down, vetoing an initial move to purchase property at East 22nd and Prospect Streets for a new church, and purchasing two organs: in 1870, E. & G.G. Hook Op. 570, a two-manual, and in 1873 E. & G.G. Hook & Hastings Op. 732, a one-manual. But, by 1872, most parishioners agreed it was wise to move eastward, and several banded together, purchased property at Euclid Avenue and East Fortieth Street, and then offered it to the parish. The vestry accepted, ultimately selling the downtown property for $115,000, though retaining (apparently) the larger organ, bell and interior furnishings. The final service in the downtown church was held April 19, 1874.

A new church was put up at great speed, the cornerstone being laid in July 1875, and the 1,000-seat nave first used that Christmas Eve. Detroit architect Gordon W. Lloyd designed the Victorian Gothic edifice of Berea sandstone, crowned with a 120′–tall tower. A 400-seat chapel was built immediately adjacent to the church. The facility was the "largest and most imposing" church in the city. The largest church in the diocese, now located on Cleveland's Millionaire's Row, the new St. Paul's was consecrated in February 1877. For the new church, Johnson & Son of Westfield, Massachusetts built their Op. 486 for $6,500 in 1876, a three-manual organ. While the specification of the organ has yet to be found, Michael Friesen located the following in *Cleveland Ledger* for December 8:

> The organ now being placed in St. Paul's Church by the Messrs. Johnson, of Westfield, Mass., gives promise of great excellence and power. In many respects it is unrivalled by any other in the city, having all the modern appointments and adjuncts to secure the most perfect effect, and it will undoubtedly take high rank among the magnificent instruments of its kind in the country. The public will shortly have an opportunity of listening to its majestic notes as it is proposed to open the church on the evening of December 20, with a grand organ recital, at which time distinguished musical talent will illustrate the capacity of the organ."

A curious story involves the bells given by Jeptha Wade, a Cleveland telephone magnate who lived diagonally opposite the church. Eager to accept Wade's gift, the vestry signed the paperwork without close perusal. Upon the bells' first peal, Wade wrote the senior warden, pointing out the clause stating that the bells would never be rung during Wade's lifetime! Reportedly the only exception, apart from their inauguration, was when church bells across the city tolled throughout the night after President Garfield's assassination in 1881.

After a rebuild by Emmons Howard of Westfield, Massachusetts, the organ gave "constant trouble… from July 1901 to November 1903, [disturbing] the dignity of the service and [causing] considerable annoyance to the congregation." Carleton H. Bullis, organist of Temple Tifereth Israel, presented the following reminiscence in *The Diapason*:

> …when [Dr. Clemens] became organist there his eagerness for four manuals finally led to a plan to put additions in a chamber on the opposite side of the chancel. As the Johnson instrument was a gift, the vestry decided against reconstruction. Any changes had to be mere additions. A number of prominent builders refused to hitch up the old relic to any new equipment. Emmons Howard agreed to the plan, and was given the contract. The result was a new solo organ, pedal additions and a new console with tubular-pneumatic action. The outcome involved "memories that must be forgotten," for the action was sluggish. Renewed agitation soon caused Howard to take out the tubular action and to try electricity. This was successful, and so the mongrel Johnson-Howard served St. Paul's for many years thereafter, being perhaps the initial four-manual organ in Cleveland. Ernest M. Skinner, during the early days of his own company, made an addition of a one-manual movable affair with extended cable, enabling Dr. Clemens at rehearsals to play the swell division from a point of vantage in the chancel side.

In 1912, the parish once again considered relocation, at the tip of another membership exodus. The Reverend Walter Russell Reed, rector, looked to the Cleveland Heights area, and in particular to St. Alban's-in-the-Heights, a mission of Emmanuel Church. By 1912, St. Alban's was facing mounting financial troubles, and Reed arranged to become rector of this church as well. However, an attempt in 1921 to merge the two parishes was rejected by St. Paul's vestry. In 1923 St. Paul's took an option on the present property for $125,000, and the following year, the vestries of St. Paul's and nearby St. Martin's (Fairmount Boulevard and Lee), agreed to join. In July 1924, Reed became rector of St. Martin's (apparently no longer rector at St. Alban's), and in the summer of 1926, diocesan authorities gave permission for St. Paul's to relocate.

ABOVE: *The 1986 Hradetsky on the rear gallery rail*

A complete campus of Gothic architecture was to be built in Indiana limestone, designed by J. Byers Hays of Walker & Weeks, Cleveland. (This firm also designed the Public Auditorium in 1922 and Severance Hall in 1930.) The parish history relates that Father Reed "worked out the precise arrangements of the new buildings in the given land area, drawing on his vast knowledge of English ecclesiastical architecture. His original vision was of a monumental structure over twice the size of our present church." On

January 25, 1928 (St. Paul's Day), the parish merger was completed. The St. Martin's property at Fairmount and Lee was sold to First Church of Christ, Scientist, Cleveland Heights, for $50,000 (who in 1931 completed a fine Beaux-Arts–style building by Walker & Weeks, a distinct architectural cousin to Severance Hall), containing a then-new Hook & Hastings organ).

St. Paul's present parish hall was the first section to be constructed, begun in 1927 and in use by April 8, 1928 (Palm Sunday), using pews from the old church. The Great Depression and the Second World War kept the parish from completing the original plans. Next came the 150′-tall bell tower, its $79,000 cost paid by Laura Price Biggs in memory of her brother, William Albert Price. It was completed and blessed on December 2. Mrs. George Gordon paid $6,000 for Skinner Organ Company's Op. 684, a two-manual, seven-rank organ. Contracted in December 1927, the organ was to be complete by April 2, 1928, in time for the hall's first use. Edwin Arthur Kraft of Trinity Episcopal Cathedral received a commission of $300.

ORIGINAL SPECIFICATION OF 1928 SKINNER ORGAN COMPANY OP. 684

GREAT ORGAN (Manual I)
8 Diapason (61 pipes)
8 Rohrflöte (from Swell, 8′ Rohrflöte)
8 Dulciana (from Swell, 8′ Dulciana)
4 Flute (from Swell, 4′ Flute)

SWELL ORGAN (Manual II, enclosed)
8 Rohrflöte (73 pipes)
8 Dulciana (73 pipes)
8 Unda Maris (from tenor C, 61 pipes)
4 Flute (73 pipes)
8 Trumpet (73 pipes)
Tremolo

PEDAL ORGAN
16 Bourdon ("large," 44 pipes)
8 Gedeckt (extension, 16′ Bourdon)

COUPLERS
Great to Pedal
Swell to Pedal
Swell to Pedal 4
Swell to Great
Swell to Swell 4
Swell to Swell 16
Swell to Great 4
Swell to Great 16

COMBINATIONS (fixed)
4 Great pistons and cancel
4 Swell pistons and cancel
General Cancel

MECHANICALS
Great to Pedal reversible
Swell Expression Pedal
~~Great Expression Pedal~~
("crossed out by A.P.M. by advice of W.E.Z. 1/31/28")
Crescendo Pedal
Sforzando Pedal

(In 1942, Ernest Skinner & Son rebuilt the organ, adding two stops to the Great, four to the Swell and one to the Pedal, also changing a few ranks. In September 1969 the organ was sold to Mount Vernon Baptist Church of Stockbridge, Georgia, rebuilt there by the Reuter representative with a few additions and a new Reisner console. In 2007, the organ was offered for sale through the Organ Clearing House and Robert I. Coulter, organbuilder of Atlanta.)

In 1941, St. Paul's began construction of the present church, laying foundations and building the walls to 20′ with a flat roof. At the 1946 parish centennial, with war over, fundraising began for full completion, but spiraling costs and pledge shortfalls postponed construction again. In 1949, architect Hays simplified the plans so that completion could be brought to $400,000 instead of the more than $500,000 the original plans required. The church was consecrated debt-free on March 10, 1951.

In 1950, Walter Blodgett left St. James' Episcopal (now Anglican Catholic) Church to come to St. Paul's. He and Walter Holtkamp drew the specifications for the present organ, job number 1657, although the church had already been in discussions about the organ from 1949. In a letter to the building committee in August 1949, Holtkamp pleaded for the organ to be front-and-center, not in side chancel chambers. He prevailed, and a contract was signed June 5, 1950, for $39,000 and an Easter 1952 delivery. This specification resembled its ultimate form, though the Great lacked a Scharf and had a Quintaton rather than Gedeckt; the Swell had no Lieblich Gedackt, a Trumpet instead of Fagott, and a five-, not four-rank mixture; the Positiv lacked its Praestant; and the Pedal lacked Polyphone, Cornet and Schalmey, while borrowing the Swell reed double. A new $45,000 contract from November 2, 1951 superseded the original and conforms to the present stoplist, leaving only the Great Scharf prepared; that register was installed along with the rest, thanks to Blodgett's personal $1,000 contribution. Blodgett dedicated the organ, assisted by the parish choir and soloists, on December 14, 1952, in a program of Handel, Purcell, Bach, Sowerby, Torres, Roger-Ducasse, Vierne, Langlais and Dupré. A model of the chancel and organ appeared in a half-page advertisement in *The Diapason* in May 1952. A half-page advertisement with photograph of the completed organ appeared in April 1953, followed by a full-page advertisement with photograph of the organ, choir, and orchestra in June of that same year.

ABOVE: *1952 Holtkamp installation photo; courtesy of the Roy F. Kehl Collection*

Not uncommonly for Holtkamp, the Great is on a slider windchest, while the remainder is pitman; the builder enjoyed the contrast in speech the variety afforded. John Ferguson sums up the organ's importance:

> With this instrument, as well as the large organ for Battell Chapel at Yale University, the tonal design stabilized into what can be called a standard Holtkamp stoplist. The major chorus reed now took its place on the Great, completing a process begun with the inclusion of reeds, but of less prominence, on the Greats of other major postwar instruments. The mechanical simplicity of most Holtkamps is also apparent at St. Paul's Episcopal with only one borrow in the entire organ (the Great Quintadena to Pedal) and the simple remote-location, toggle-switch combination action [since bypassed] replacing the more complex remote, capture action of earlier large Holtkamps.
>
> The St. Paul's Episcopal organ can be taken as a good example of the mature style of Walter Holtkamp. It was his favorite instrument. Many consider it to be his masterpiece….
>
> In a mature Holtkamp like St. Paul's, the important manual divisions are the Great and Positiv. The Great chorus is built upon a Principal 8′ and the Positiv chorus is built upon a Principal 4′, usually as powerful as, but of contrasting quality to, the Great Octave 4′, and with a wooden Gedackt, called Copula, as its foundation. Contrast between these divisions is achieved by their geographical separation in the organ layout and often, as at St. Paul's, by a difference of chest action and speech as well, i.e., a slider chest for one division (usually the Great) and a pitman chest for the other. The third manual division is enclosed and offers certain solo effects; a small reed chorus, and if large enough, as at St. Paul's Episcopal, a principal chorus much like a European Brustwerk in sound, and a pair of strings, usually of large scale and great breadth. The Pedal division is very complete, with independent registers. In sound the Pedal is substantial enough to support almost the entire instrument without the use of manual to pedal couplers. The entire organ is placed in an open space within the room, with little or no casework in the European sense and no decorative pipe facade. The speaking pipes are arranged in a striking manner, usually with the smallest of each division at the front of the chest.

Sufficiently novel to warrant its own write-up in *The Diapason* was the Polyphone:

> …which is one pipe able to play the pitches of the 32-ft. octave. This stop was made by the Compton Organ Company of London, England. The Compton Company also provided complete working details of two pedal cornets, one of 16-ft. pitch and the other of 32-ft. pitch.

The one-pipe extension was perhaps more a space than cost savings: a 1950 quote for a 12-pipe 32′ Bourdon from American Organ Supply would have run $1,490, while the Polyphone ran about $1,200 with shipping from England. Blodgett visited London twice to discuss both polyphone and cornet.

The instrument's asymmetrical layout culminates Holtkamp decades-long experiment with form-follows-function exposed pipework. ("Let there be no impediment to the music"). The balanced, crisp, and articulate layout established a kind of norm, often with subtle variations, throughout the work of Holtkamp's mature period. The Pedal main chest is on the far left (electro-pneumatic pitman), cantilevered and perpendicular to the rest of the instrument. The Pedal Cornet, Polyphone, and Subbass are at floor level at the base of the instrument, while the Principal 16′ is along the rear wall. The Pedal Posaune is on a single-stop chest standing between the open 16′ basses and the main chest on the left side. The Great utilizes a chromatic slider chest with pneumatic slider motors and pallet pulldowns. The Great Quintadena is on a single-stop unit chest directly in front of the Pedal 16′ basses. The Positiv sits on an electro-pneumatic pitman chest, with a chromatic bass (CC-g^0) and reverse-chromatic treble for contrast and visual movement. The Swell is disposed on two electro-pneumatic pitman chests on two levels (upper and lower), and also using a unique quasi-diatonic arrangement reversing that of the Positiv. The basses were on the right side of the chests in reverse-chromatic order, and the trebles were in normal chromatic order, on the left side of the Swell enclosure. In the original design, this layout would have been partially visible through the exposed Swell shades and would have contrasted in both visual and linear fashion with the Positiv chest in front of it. The Swell bass offset chests are along the far right wall of the enclosure.

Early on, complaints arose about the "distracting" swell shutters, with the result that a green curtain was hung, remaining until 1966. Today a screen conceals the shutters. The Pedal Posaune was determined to be raucous, and its tongues were replaced in 1960. In recent years, the console has been rebuilt with solid-state switching and combination action, and additional couplers and console features have been included. Otherwise, this Holtkamp landmark, with its core ensembles, balances and dazzling Pedal Cornet, remains as the pioneering organbuilder's ear knew it.

The gallery organ is the work of Gerhard Hradetzky of Austria, installed in 1986 under the consultation of Karel Paukert, organist at St. Paul's from 1979. Mr. Paukert came to Cleveland in September 1974, succeeding Walter Blodgett as curator of musical arts for the Cleveland Museum of Arts. The design of the Hradetzky is based on late 18th-century organs of the Pistoia region of Tuscany, Italy, embracing South German and Austrian influences as well. The organ can be manually pumped. The slider chests are "in classic style with leather-hinged pallets." There are two feeder bellows with the reservoir. Tuning is in a modified meantone "to suit eighteenth and nineteenth century Italian literature." Of this organ, the builder wrote, "Our new organ ought to be viewed in the light of…cultural exchanges between Austria and Italy. The Viennese influence can be seen in the arrangement of the console, the windchest, and the key- and stop-actions, while the case design, the winding, the specifications, and the pipe scales are conceived along North Italian principles." The *Campanelli* are bells cast from molds more than two centuries old, used by the Benti family of Pistoia, Italy, to supply bells to the Serassi family of organ builders in the 18th and 19th centuries.

The instrument was dedicated on April 5 and 6, 1986, including lectures and discussions by Hradetzky, Paukert, Stefano Innocenti of Parma, Italy, Barbara Owen, John D. Herr of Plymouth Church, Shaker Heights, Timothy Hemry, Charles Ruggles, and a harpsichord recital by Carl Smith of St. Louis. Sunday events included Eucharist with blessing of the organ, Evensong, and a dedicatory recital by Stefano Innocenti.

The Carol Tillinghast Forbes Positive organ was built by Vladimir Slajch of the Czech Republic. Dedicated May 18, 2002, the mechanical-action organ has two wood and three metal ranks. The late-rococo–style case features gold-leaf ornamentation.

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ST PAUL'S EPISCOPAL CHURCH
HOLTKAMP ORGAN COMPANY
JOB NO. 1657, 1952

GREAT

Chest order follows stoplist, back to front

QUINTADENA 16

61 pipes, CC-BB zinc, remainder common metal; CC-BB box beards; felted canisters, ears, ⅔ mouth. Company files indicate "12 basses from National Organ Supply." Installed on a unit chest behind the Great chest and hidden from view, scale 44

PRINCIPAL 8

61 pipes, CC-BB zinc, remainder spotted metal; ⅔ mouths, ears to f^2, CC-BB slotted. Company files indicate "12 basses from National Organ Supply", scale 44

FLUTE 8

61 pipes. On a unit chest, along the back wall. CC-BB stopped wood, c^0-c^2 open wood, inverted mouths; remainder open, linen metal trebles, ears

GEDACKT 8

61 pipes. CC-BB zinc, spotted metal mouths; c^0-c^3 linen metal, internal chimneys, ⅔ mouth, felted canisters; remainder open, spotted metal, scale 48

OCTAVE 4

61 pipes. Spotted metal, ⅔ mouths, ears to b^1, scale 59

SPITZFLÖTE 4

61 pipes. CC-BB zinc, remainder spotted metal; 1:2 taper, ⅕ mouth, scale 56

QUINTE 2⅔

61 pipes, linen metal, ⅕ mouth, scale 65

SUPER OCTAVE 2

61 pipes, spotted metal, ⅔ mouth, scale 68

MIXTURE IV

244 pipes, open, linen metal (by Meyer)
rank I: spotted metal, slide-tuned
ranks II, III, IV: linen common metal

Composition:

CC	1⅓	1	⅔	½
c^0	2	1⅓	1	⅔
c^1	2⅔	2	1⅓	1
c^2	4	2⅔	2	1⅓
c^3	8	4	2⅔	2

Scaling *(from company records)*:

1⅓′	scale 82
1′	scale 88
⅔′	scale 96
½′	scale 102
2′	scale 86
2⅔′	scale 91
4′	scale 95
8′	scale 94

SCHARF III

183 pipes, spotted metal; company files indicate "same as 1653 [Battell Chapel]"

Composition:

CC	½	⅓	¼
GG	⅔	½	⅓
e^0	1	⅔	½
c^1	1⅓	1	⅔
$g^{\sharp 1}$	2	1⅓	1
e^2	2⅔	2	1⅓
c^3	4	2⅔	2

TRUMPET 8

61 pipes, CC-BB single-taper zinc resonators with sockets, slotted, scroll-tuned; c^0-f^3 single-taper spotted metal; tapered German shallots; CC-BB have lead face plates, harmonic from $g^{\sharp 2}$; CC-BB have lead face plates; remainder open, spotted metal flues. Company files indicate the maker and scaling as: "Giesecke, low C 85 mm/c 66 mm/ c^1 54 mm/ c^2 44mm"

GREAT TO GREAT 4

(added, originally a blank tablet)

Order of chest from front to back:

Scharff
Mixture
Super Octave
Quinte
Octave
Gedackt
Principal
Trumpet (hidden behind *Principal* pipes)

SWELL

TREMOLO

(added, originally blank tablet)

GAMBA CELESTE 8

61 pipes. As *Gamba*, tuned sharp.

GAMBA 8

61 pipes, CC-BB offset, zinc; remainder spotted metal; rollers to f^2; ⅔ mouths, ears, unslotted throughout, slide-tuned. Company files indicate pipes from "National Organ Supply," scale 56

ROHRFLÖTE 8

61 pipes, CC-c^2 stopped oak, c^0-c^2 with bored stoppers, CC-e^0 German blocks, f^0-c^2 English blocks with oak caps; $c^{\sharp 2}$-c^3 spotted metal chimney flute; remainder open, common metal, slide-tuned; ears throughout

LIEBLICH GEDACKT 8

61 pipes, CC-BB offset; CC-FF canistered zinc, $FF^{\sharp}$-c^3 linen metal; felted tuning canisters; ⅔ mouths; remainder open, linen metal, slide-tuned; ears throughout; voiced with a quintadena-like edge; scale 57

OCTAVE GEIGEN 4

61 pipes, CC-BB zinc, offset; remainder spotted metal. CC-g^0 slotted,

remainder open, slide-tuned; ¼ mouth, ears to f^1; scale 60

BOURDON

61 pipes, CC-c^2 large-scale linen lead, ⅔ mouths, felted tuning canisters; remainder open linen metal, slide-tuned; scale 54

AEOLINE 4

61 pipes, CC-CC♯ zinc, remainder spotted metal; ⅔ mouths, skived upper lips, ears to g^2; scale 67

FLAUTINO 2

61 pipes, linen metal, slide-tuned, ⅕ mouth, ears to e^0, scale 72

DOLCE CORNET III

183 pipes, linen metal, slide-tuned, ⅕ mouth, ears to 1′. Company files indicate to voice "very dolce."

Composition:

CC	2⅔	2	1⅗
a^3	3⅕	2⅔	2

Scaling:

2⅔′	Scale 73
2′	Scale 76
1⅗′	Scale 82

ABOVE: *The 150′ tower, completed in 1928, houses 23 bells; photo by Joseph M. McCabe*

PLEIN JEU IV

244 pipes, spotted metal, slide-tuned, ears on 2′ only to e^0. Company files indicate the pipes were from "Meyer."

Composition:

CC	2	1	⅔	½
c^0	2	1⅓	1	⅔
c^1	2⅔	2	1⅓	1
c^2	4	2⅔	2	1⅓
c^3	8	4	2⅔	2

Scaling:

2′	scale 74, ¼ mouth
1′	scale 86, ⅔ mouth
⅔′	scale 93, ⅔ mouth
½′	scale 98, ⅔ mouth
1⅓′	scale 92, ⅔ mouth
2⅔′	scale 91, ⅔ mouth
4′	scale 97, ⅔ mouth
8′	scale 96, ⅔ mouth

BASSON 16

61 pipes. CC-c^0 ½-length, narrow-scaled cylindrical copper resonators with wood blocks and boots with membranes, lifting lids on movable canisters, German shallots; remainder has ½ cylindrical resonators, hammered copper "oboe" bells, soldered caps; resonators to c^1 have a short copper block to resonator bottom cone, lifting lids c^0-$f\sharp^2$; tin boots throughout. Company files indicate maker and scaling as "Giesecke, copper, low C 33 mm."

FAGOTT 8

61 pipes. CC-BB single-taper zinc resonators with block sockets; c^0-g^3 double-taper *oboe* construction, with conical hammered flared bells on narrow 60% tin stems with adjustable sockets, tin boots, narrow, tapered German shallots; remainder open, spotted metal flues, slide-tuned. Company files indicate maker and scaling as "Giesecke, low C 88 mm/c 85 mm/c^1 65 mm/c^2 45 mm."

ROHR SCHALMEY 4

61 pipes. CC-g^2 double-cylinder construction, cylindrical spotted metal resonators on long brass tubes, lifting lids on movable canisters, tin boots, German shallots; remainder open spotted metal flues, slide-tuned. Company files indicate maker and scaling as "Giesecke, low C 32 mm".

Upper chest order, front to back:

Fagott
Basson
Geigen
Gamba
Rohrflöte
Gamba Celeste

Lower chest order, front to back:

Rohr Schalmey
Flautino
Bourdon
Plein Jeu
Dolce Cornet
Octave Geigen
Lieblich Gedackt

POSITIV

Chest order follows stoplist, back to front:

COPULA 8

61 pipes, CC-c^3stopped pine, bored stoppers from c^0; CC-e^0 German blocks, remainder English blocks; $c\sharp^3$-c^4 open, linen metal, slide-tuned. Bass pipes have long metal feet to suit visual design. Company files indicate low C scaling as 3½″ x 4⅛″.

PRAESTANT 4

61 pipes, CC-FF♯ zinc on spotted metal butts, remainder spotted metal; ¼ mouth, slide-tuned; scale 56

ROHRFLÖTE 4

61 pipes, CC-c^2 spotted metal, felted canisters, external chimneys, ⅔ mouth; remainder open, spotted metal, slide-tuned; scale 51

NAZARD 2⅔

61 pipes, CC-FF spotted metal, canistered; FF♯-c^1 spotted metal, chimneyed canisters; ⅕ mouth; remainder open, spotted metal, slide-tuned; voiced with quintadena edge; scale 67

DOUBLETTE 2

61 pipes, linen metal, ⅕ mouths, scale 70

TIERCE 1⅗

61 pipes, spotted metal, ⅕ mouths, scale 73

FOURNITURE III

183 pipes, linen metal, slide-tuned. Company files indicate pipes from "Meyer."

Composition:

CC	1	⅔	½
c^0	1⅓	1	⅔
c^1	2	1⅓	1
c^2	2⅔	2	1⅓
c^3	4	2⅔	2

Scaling:

1′	scale 88
⅔′	scale 95
½′	scale 100
1⅓′	scale 94
2′	scale 98
2⅔′	scale 104
4′	scale 106

CROMORNE 8

61 pipes, CC-g^3 ½-length, slender cylindrical copper resonators on copper bottom cones, movable lifting lid canisters, narrow tapered German shallots, tin boots; remainder open, spotted metal trebles, slide-tuned. Company files indicate maker and scale as "Giesecke, low C 22 mm."

GREAT POSITIV TRANSFER
(added, originally a blank stopkey) Exchanges the keys, pistons and couplers of the Great and Positiv.

GREAT TO PEDAL 4
(added, original stopkey marked "POLYPHONE MOTOR")

PEDAL

COMPTON POLYPHONE 32
Imported from Compton Organ Company, London, England. CC-BB originally played from Polyphone and c^0-g^1 borrowed Pedal *Soubasse 16* at 32′; the cube has been decommissioned; the lowest notes now play *Soubasse* 16′+10⅔′. The Polyphone is constructed of mahogany, with a German block (approximately 40″ deep x 30″ wide deep) but it is only eight feet tall. The cube is at the bottom left front corner underneath the cantilevered Pedal treble chest. The principal of the device is to have one note provide up to an octave of pitches through a series of valves placed along the pipe's back wall, which, normally closed, open to vary the speaking length of the internal air column. This cube has an attached relay with eight stages, and the back wall which has a series of eight panels (approx. 8-10″ in height), permitting access to the internal valves for adjustment. Published descriptions of similar devices in England would suggest there are eight large valves opening individually or in combination to produce 12 tones. An internal dividing septum wall allows the enclosed cross-section of the cube to function like a large pipe doubling back upon itself–not unlike the internal construction of a Haskell-patent bass pipe. The height of the cube suggests a maximum internal speaking length of almost 16′. Except for the mouth, the cube is not open to the atmosphere, so the internal air column behaves as a stopped pipe.

PRINCIPAL 16
32 pipes, CC-BB longest pipes in visual display positioned along the rear wall. Zinc; slotted; CC-BB roller beards, considerable forced length (almost to 32′ G) for visual effect. ¼ mouths, 16th-note halving. Company files indicate pipes from "National Organ Supply", scale 30

QUINTADENA 16
From Great

SOUBASSE 16
52 pipes. CC-g^1 stopped pine, German blocks, 16th-note halving, box beards to f^0, cherry caps from c^1; top 20 pipes open linen metal, ⅔ mouth, ears, lightly dubbed upper lips, slide-tuned. This stop is extended to produce the *Quint 5⅓* in both *Cornet* stops. Company files indicate wood pipes from "Organ Supply Corporation". CC: 8″ x 9½″

OCTAVE 8
32 pipes, CC-e^0 zinc, remainder spotted metal; 1:3 taper; ⅔ mouth, 18th–note halving. Company files indicate pipes from "National Organ Supply", scale 42

GEDACKT 8
32 pipes, stopped pine, German blocks; CC: 4″ x 5″

CHORALBASS 4
32 pipes, CC-FF♯ zinc on common metal butts, remainder common metal; ⅔ mouth, slight taper, ears. Company files indicate pipes from "[A.R.] Schopp's", scale 56

NACHTHORN 4
32 pipes, CC-GG zinc on spotted metal butts, remainder spotted metal, ⅙ mouth, scale 54

MIXTURE III
96 pipes, spotted metal, ears to ⅔′
Composition:
CC 1⅓ 1 ⅔
Scaling:
1⅓′ scale 65, ⅔ mouth
1′ scale 70, ⅔ mouth
⅔′ scale 77, ⅔ mouth

CORNET 32
200 pipes. Five lowest pitches derived from Pedal *Principal, Soubasse,* and *Octave*; top five pitches are independent ranks. The top pitch drops out at c^1.
Rank I: (6⅖), 44 pipes, divided into two chests, C and C-sharp. CC-BB zinc, remainder linen common metal; ¼ mouth, ears. Four remaining ranks situated on single chest at the floor level behind *Polyphone.* Chests have preparations for four additional treble notes, but are not prepared on the rackboards.
Rank II: (4⅘), 44 pipes, CC-FF♯ zinc, remainder linen common metal; ¼ mouths, ears CC-g^0
Rank III: (3⅝) 44 pipes, linen common metal, ¼ mouth, ears CC-d^1 (called "3½′" in Holtkamp notes)
Rank IV: (2¹⁰⁄₁₁) 44 pipes. Linen common metal, ¼ mouth, ears to c^1, sounds an augmented fourth (referred to as 2¾′ in Holtkamp notes)
Rank V: (2⁶⁄₁₃) 24 pipes, linen common metal, ¼ mouth, ears, (compass CC-b^0), sounds a diminished seventh (called "2½′" in Holtkamp notes)
Scaling details of the independent ranks:
6⅖′ scale 49, ⅔ mouth
4⅘′ scale 57, ⅔ mouth
3⅝′ scale 62, ⅔ mouth
2¹⁰⁄₁₁′ scale 67, ⅔ mouth
2⁶⁄₁₃′ scale 69, ⅔ mouth
Composition notated in Holtkamp files:
(harmonic numbers referenced from 32′ series)
CC 8-12-15-17-19-21♭-22-23-25♯-27♭
c^1 8-12-15-17-19-21♭-22-23-25♯
See Table 1.

CORNET 16
Extension of *Cornet 32.* Top pitch drops out at c^0. Lowest pitches derived from *Octave, Choral Bass,* and Great *Flute 8′.* Independent pitches extend comparable ranks from *Cornet 32.*
Composition notated in Holtkamp files:
CC 17-21 flat-23-25♯-27
c^0 17-21 flat-23-25
See Table 2.

POSAUNE 16
32 pipes, CC-b^0 zinc resonators on and wooden boots with membrane sides, CC-BB resonators with sockets, c^1-g^1 common metal resonators; tapered German shallots, CC-BB leathered with lead face plates. Company files

TABLE 1 - Cornet 32

Pitch	Sounding note (32′ series)	Derivation
16	C (8)	Principal
10⅔	G (12)	Soubasse
8	C (15)	Octave
6⅖	E (17)	independent (44 pipes)
5⅓	G (19)	Soubasse
4⅘	B♭ (flat-21)	independent (44 pipes)
4	C (22)	Choral Bass
3⅝	D (23)	independent (44 pipes)
2¹⁰⁄₁₁	F♯ (sharp-25)	independent (44 pipes)
2⁶⁄₁₃	A♭ (flat-27)	independent (24 pipes)

TABLE 2 - Cornet 16

Pitch	Sounding note (16′ series)	Derivation
8	C (8)	Octave
5⅓	G (12)	Soubasse
4	C (15)	Choral Bass
3⅕	E (17)	extension 6⅖
2⅔	G (19)	Great: Flute 8′
2⅖	B♭ (flat-21)	extension 4⅘
2	C (22)	Great Flute 8′
1⅞	D (23)	extension 3⅝
1⁵⁄₁₁	F♯ (sharp-25)	extension 2¹⁰⁄₁₁
1³⁄₁₃	A♭ (flat-27)	extension 2⁶⁄₁₃

indicate maker and scale as "Giesecke, low C 165 mm/c 125 mm/c[1] 94 mm."

TRUMPET 8

32 pipes, CC-BB zinc, remainder 40% tin; CC-BB resonators with sockets; tapered German shallots. Company files indicate maker and scaling as "Giesecke, low C 116 mm/c 45 mm/c[1] 66 mm."

SCHALMEY 4

32 pipes. Spotted metal *oboe*-construction, CC-GG♯ with sockets; lifting lids, slightly tapered German shallots, tin boots. Company files indicate maker and scaling as "Giesecke, low C 59 mm/c 45 mm/c[1] 33 mm."

COUPLERS

Center rail:

GREAT TO PEDAL
SWELL TO PEDAL
POSITIV TO PEDAL
SWELL TO GREAT
POSITIV TO GREAT
SWELL TO POSITIV

COUPLERS

Added in freestanding box at right side of console:

SWELL TO GREAT 16
SWELL TO GREAT 4
POSITIV TO GREAT 16
POSITIV TO GREAT 4
SWELL TO POSITIV 16
SWELL TO POSITIV 4
SWELL TO SWELL 16
SWELL TO SWELL 4
SWELL TO PEDAL 4
MIDI ON GREAT
MIDI ON SWELL
MIDI ON POSITIV
MIDI ON PEDAL

ACCESSORIES

(original)

1-6 General pistons (thumb and toe)
1-6 Great pistons (thumb and toe)
1-6 Swell pistons (thumb, and toe)
1-6 Positiv pistons (thumb)
1-6 Pedal pistons (toe)
Great to Pedal reversible
(toe, and R piston under Great manual)
Swell to Pedal reversible
(toe and R piston under Swell)
Positiv to Pedal reversible
(toe and R piston under Positiv)
General Cancel
Full Organ reversible (toe, and F piston under Great with red indicator light)
Balanced Swell pedal
Balanced Crescendo pedal
(and green indicator light)

ACCESSORIES

(added)
MIDI In
MIDI Out
MIDI Thru
MIDI Out 2
96 combination memory levels
Blind Check
Clear
Crescendo Adjuster
(under Manual I, at left)
Crescendo Standard
Crescendo A
Crescendo B
Crescendo C
Combination setter button

DETAILS

LOCATION: Cleveland Heights, Ohio
CHURCH: St. Paul's Episcopal Church
NAMEPLATE: *(engraved pewter jeweler plate)*
HOLTKAMP
Cleveland
YEAR: 1952
OPUS: 1657
PLACE OF MANUFACTURE: Cleveland, Ohio
SIZE: Three manuals and pedal
WIND PRESSURE: Great 75 mm (contract 3″); Swell 80 mm (3⅛″, contract 3″); Positiv 75 mm (contract 3″); Pedal 80 mm (3⅛″, contract 3″)
WIND SYSTEM: All sprung, single-rise, supply house regulators, with the distribution "tree" in the base of the organ. Spencer Orgoblo in the basement feeds a main static reservoir located in a recessed pit opening off the left side of the organ portion of the Chancel wall. The wind trunking is through galvanized duct to the reservoirs, and through smaller galvanized and flexible wind lines.

- Primary static feed secondary statics A&B, plus the small Polyphone reservoir. Secondary static A feeds Pedal chests (including Cornet) and Great Flute 8 unit, Great key action primaries, Positiv stop action primaries, and smaller tertiary regulators A^2, A^3, A^4. Positiv stop action primary winding is further isolated by a large concussion bellows along the line.
- Tertiary reservoir A^2 feeds Great slider motors through a wooden windtrunk installed at impost level.
- Tertiary reservoir A^3 feeds the Great basses.
- Tertiary reservoir A^4 feeds the Polyphone.
- Secondary static B feeds Great and Positiv reservoirs B^2, B^3, Swell tertiary reservoir B^4.
- Tertiary reservoir B^2 feeds Great trebles.
- Tertiary reservoir B^3 feeds Positiv.
- Tertiary reservoir B^4 underneath Swell feeds the Swell chests through a "accordion" wind line from the reservoir top into the bottom of the main chest.

PITCH AND TEMPERAMENT: A437@70°, equal
TUNING: All open-metal pipes are fitted with slide tuners.
CASE: Functional display. Windchests finished in oak veneer plywood, the Swell box is plywood painted off-white. The oak grille now covering the originally exposed Swell shades was added later, replacing a cloth added some time after the original installation.
FACADE: A prime example of Holtkamp's integration of materials and finishes – zinc, copper, both polished and flamed, spotted and common metal, colored tuning canister felt, tuning slides even on the largest 16′ basses, dark and light woods. Most pipes are displayed at natural length; some basses have long feet for visual contour.
KEY ACTION: Electro-pneumatic
STOP ACTION: Stopkey (plastic). Stopkeys arrayed left to right in descending order of pitch, mixtures and reeds last, left to right in descending order of volume within pitch groups. Pedal and Great on bottom row, Swell and Positiv upper; couplers grouped together in a single central row. More recent stop and coupler additions are mounted on an ancillary unit placed beside the keydesk. The original stoprail layout is unaltered.
CONSOLE: Flat-sawn oak. Compact "bread-box on a table" design, a Holtkamp signature still used by the company today.
KEYBOARD ORDER: (top down) Swell-Great-Positiv
MANUAL COMPASS: CC – c^4, 61 notes, ivory-covered naturals, Bakelite sharps, walnut keycheeks
PEDAL CLAVIER: CC – g^1, 32 notes, AGO concave and radiating, maple naturals, Bakelite sharps
EXPRESSION: Four sets of six shades, each originally controlled by its own eight-stage accordion engine, now controlled by Peterson electric motors. Pine shades with a ¼″ oak veneer both sides. The shades are not overlapping, but have felt edge strips, which contact the adjacent shade and compress on closure.
COMBINATION SYSTEM: Original setterboard with toggle switches and labels intact but unused, by organ entrance door. Electrical system superseded by Solid State Logic switching and multi-level combination action.
DOCUMENTATION: Scot Huntington, Joseph McCabe, March 2009, shop records

SPECIFICATION OF 2002 VLADIMIR SLAJCH PORTATIV ORGAN

MANUAL
COMPASS: CC, DD-D^3, 50 NOTES

COPULA MAJOR [8]
Left jamb, 50 pipes, stopped oak

PRiNCiPAL [4]
Right jamb, 50 pipes, DD-$a^{\#0}$ tin, slotted on backside, tubed off through channel boards in facade in left and right flats; remainder dead length, cone-tuned

COPULA MiNOR [4]
Left jamb, 50 pipes, stopped oak

QUiNTA [2⅔]
Right jamb, 50 pipes, common metal, dead length, cone-tuned

SEDECiMA [Pitch varies, see below]
Right jamb, 50 pipes, common metal
CC-BB play at 1′, c^0-b^1 play at 2′, remainder at 4′; dead length cone-tuned

ST. PAUL'S EPISCOPAL CHURCH
GERHARD HRADETZKY
1986

CHEST ORDER, BACK TO FRONT	
PEDALE	**ORGANO**
Contrabassi	Cornetta
Ottava di Contrabassi	Flauto VIII
Tromboni	Vigesima - sestanona
POSITIVO	Vigesima - seconda
Principale di Legno	Decimanona
Violetta	Quintadecima
Flauto XV	Flauto XII
~XIX~	Ottava
~XXII~	Voce Umana
XXVI · XXIX	Tromboncini bass & treble
Cornetto	Principale treble
	Facade pipes

ORGANO

Follows chest order, front to back

Principale [8]
58 pipes. CC and DD-g^2 tubed in facade (all facade pipes are speaking) hand planed 75% tin with Roman mouths, 50° languid angle, with fine knife nicking, pipes stand on oak conductor board; CC♯ is open wood interior; $g^{\sharp 2}$-a^3 are tin, interior, cone-tuned

Voce umana [8]
33 pipes from $c^{\sharp 1}$ (descant), common metal with "Swiss-form" Roman mouths (scribed sides, pointed instead of round terminus), ears to b^1, cone-tuned dead-length; tuned sharp. Voiced and scaled to match the *Principale.*

Ottava [4]
58 pipes. Common metal, ¼-width "Swiss" mouths, CC-f^0 scroll-tuned; remainder cone-tuned, dead-length.

Flauto VIII [4]
58 pipes. Common metal. CC-b^0 large-scale cylindrical with soldered caps and large tuning ears. From c^1 open cylindrical pipes of large-scale *nachthorn*-construction with ⅕-width "Swiss" mouths, and cone-tuned, dead-length

Flauto XII [2⅔]
58 pipes. Common metal. Flute-scale and voicing. CC-$d^{\sharp 1}$ cylindrical with soldered caps and large tuning ears; from e^1 open cylindrical, cone-tuned, dead-length

Quinta~decima [2]
58 pipes. Common metal with skived upper lips, ¼ mouths, cone-tuned; principal scale and voicing.

Decima~nona [1⅓]
58 pipes. Common metal, skived upper lips, ⅔ mouths, cone-tuned, breaks back one octave to 2⅔″ pitch at $f^{\sharp 2}$; principal scale and voicing

Cornetta [II]
From c^1 (descant). Draws the Organo *Flauto XII* (2⅔) with the 1⅗′ rank from the Positivo *Cornetto*. This is an either/or stop; when drawn this cancels the *Cornetto* drawn on the Positivo.

Vigesima~seconda [1]
58 pipes. Common metal, skived upper lips, ¼ mouths, cone-tuned, breaks back to 2′ at $c^{\sharp 2}$

Vigesima~sesta_nona [II]
116 pipes. Common metal, skived upper lips, ¼ mouths, cone-tuned

Composition:

CC	⅔	½
$c^{\sharp 1}$	1	⅔
$f^{\sharp 1}$	1⅓	1
$c^{\sharp 2}$	2	1⅓
$c^{\sharp 3}$	2⅔	2

POSITIVO

Principale di legno [8]
58 pipes. CC-BB stopped oak, rope tuning handles; c^0-c^3 open *Principale* of oak, narrow-scale, German mouths, square internal proportions, scrolled common-metal tuners; top nine pipes open cylindrical, cone-tuned

Violetta [4]
58 pipes. Common metal, narrow-scale, 1:2 tapered conical, ¼ mouth and "Swiss" dubbing, ears to g^2; cone-tuned

Flauto XV [2]
58 pipes. Common metal, ⅔ mouth, skived upper lips; cone-tuned

~ XIX ~ [1⅓]
58 pipes. Common metal, ⅔ mouth, skived upper lips, cone-tuned, breaks back to 2⅔′ at $f^{\sharp 2}$

~ XXII ~ [1]
58 pipes. Common metal, ⅔ mouth, skived upper lips, cone-tuned; breaks back to 2′ at $c^{\sharp 2}$

XXVI · XXIX [II]
116 pipes. Common metal, ⅔ mouth, skived upper lips, cone-tuned

Composition:

CC	⅔	½
$f^{\sharp 1}$	1⅓	1
$f^{\sharp 2}$	2	1⅓
$c^{\sharp 3}$	4	2⅔

Cornetto [II]
92 pipes playing 2⅔ pitch full compass + 1⅗ from c^1. Common metal, 2⅔ rank cylindrical CC-$f^{\sharp 0}$ with soldered caps and large tuning ears; remainder open cylindrical, skived upper lips, ⅔ mouth, cone-tuned. The 1⅗ rank identical in scale and construction. Either/or stop control, when drawn this stop retires the Organo *Cornetta.*

Campanelli
25 tuned from c^1. "Tuscan style" saucer cells located within the top of the console– the sound emanating through a tight lattice grillwork on top of the console. Action: stickers to strikers, activated by key tail. The bells were cast from molds over 200 years old, originally used by the Benti family of Pistoia, Italy to supply bells to the Serassi family of organbuilders.

Tremolo
Beater construction; affects both manual divisions

PEDALE

Contrabassi [16]
39 pipes. CC-FF♯ tubed off the main chest, stopped pine pipes laying horizontal within the right side gallery rail case (facing facade) and speaking through latticed grilles on top of the railing; backward-sloping German blocks, oak caps, flexible metal beards; remainder at back of the main case, and are stopped quarter-sawn fir, glued oak caps and feet, German blocks

Ottava di contrabassi [8]
Mechanical extension of Pedale *Contrabassi*

Tromboni [8]
27 pipes. Single-taper wooden resonators with regulating holes bored in a "cross" pattern (†) for tuning and volume regulation of the resonators (number of holes per resonator varies from one to six), oak blocks, square shallots of beech with a parallel, horse-shoe shaped internal boring, considerable over-width and wide brass tongues; shallots faced with fine thin leather; brass tuning wires attach to a narrow wooden block that bears against the tongue.

HITCH-DOWN PEDALS

(iron with return springs)

Unione I & II
(Manual II to Manual I coupler)
Pedale I (Manual I to Pedale)
Pedale II (Manual II to Pedale)

TIMPANI

Sprung pedal; four open bass pipes of fir installed horizontally across the top of case with German blocks, oak caps, sounding simultaneously to imitate a drum. Fed by single square oak conduit in the corner of case (D♯, F♯, G♯, A♯).

ACCESSORIES

Usignoli (Manual I, left keycheek, bird song, two open, common metal flue pipes with their tops immersed in a tin cup of water, with an additional air tube to cause the water to bubble when activated, thereby randomly varying the pitch of the pipes.)

Teratutti (iron pull-handle above the bass end of the Positivo manual; single-acting, draws Organo principal ensemble from 4′, cancels same by retiring any drawn stopknob from said ensemble.

Zimbalstern (activated by unlabeled electrical switch in the right key cheek; *accord*-glocken of six bronze bells; the bells in an *accord*-glocken sound a tuned major triad, each bell striking in rapid succession.)

ABOVE: *The gallery Hradetzky keydesk located behind the rail case*

DETAILS

LOCATION: Cleveland Heights, Ohio
CHURCH: St. Paul's Episcopal Church
NAMEPLATE: *(hand-lettered on parchment)* Gerhard Hradetzky~fecit 1986
PLACE OF MANUFACTURE: Krems/Donau, Austria
LOCATION: Rear gallery
SIZE: Two manuals and pedal, 21 stops and ranks
WIND PRESSURE: 50 mm (2″)
WIND SYSTEM: Located in a large oak bellows box on the left side of the organ (facing the facade), two wedge feeders going into a double-rise multi-fold "accordion-style" reservoir (i.e. two inverted folds without a floating center plate) may be hand-pumped with an upright, sliding bellows pumping lever. The system is also supplied with an electric blower. Winding based on Northern Italian traditions.
BELLOWS INDICATOR: Tell-tale.
PITCH AND TEMPERAMENT: A441@65°, slightly-modified ⅕-comma meantone
SCALING DETAILS: Based on the organs of the Pistoia region of Tuscany (Italy), (primarily the Serassi family.) The pipe metal was all scraped by hand.
CASE: White oak. The Greek frieze around the top of the case is open to permit egress. All metalwork (screws, hinges, locks, squares, and nails) hand-forged
FACADE: High-tin pipes from the Organo *Principale*
CONSOLE: Detached and placed behind the organ with the organist facing the altar in the Viennese manner.
KEY ACTION: Mechanical. Balanced key levers (oak)-tracker-square-horizontal tracker-horizontal roller-board-horizontal tracker-square-pulldown-pallet (with leather hinge, glued in place). Based on Viennese practice.
STOP ACTION: Mechanical, white beech, large square wooden trundles. Stop knob layout in horizontal rows and either side of the keyboards. Hand-lettered (now quite faded) ink on parchment labels, turned oak knobs on square beech shanks. Based on Viennese practice.
WINDCHESTS AND LAYOUT: Single, common channel windchest of oak (i.e. both manuals utilize the same note channel, the *Positivo* uses the back half, the *Organo* uses the front half. The *Pedale* channels alternate with those of the manuals. The chest layout is a diatonic "A" layout CC-g^0, them diatonic from the outside of the case towards the center with the trebles at the inside.
KEYBOARD ORDER: (top down): Positivo, Organo
MANUAL COMPASS: CC – a^3, 58 notes. Oxbone-plated naturals with arcade fronts, walnut sharps.
PEDAL CLAVIER: CC – d^1, 27 notes, flat and straight, oak naturals and walnut sharps.
EXPRESSION: Unenclosed.
DOCUMENTATION: Scot Huntington, Joseph McCabe, March 2009

ST. PROCOP R.C. CHURCH

CLEVELAND, OHIO

ABOVE: *Carved statue detail; photo by Joseph M. McCabe*

FORMED IN 1874 (THOUGH SOME SOURCES CITE 1872), THIS parish was established to cater specifically to those of Czech origin, following a concentrated influx of Eastern European immigrants between 1854 and 1870. Until this point, most West Side Czech Catholics attended St. Mary's on the Flats, St. Stephen or St. Patrick churches. In 1867 East Side Czechs established their own parish, St. Wenceslaus.

The name St. Procop (short for Procopius) honors the patron saint of farmers and craftsmen, occupations of many parishioners. The emerging parish purchased four lots along Burton Street (now West 41st Street) for $3,200, and in September 1874 dedicated a two-story frame building housing both church and school. Ironically, with no Czech priest to staff St. Procop, church and school closed for a year and a half.

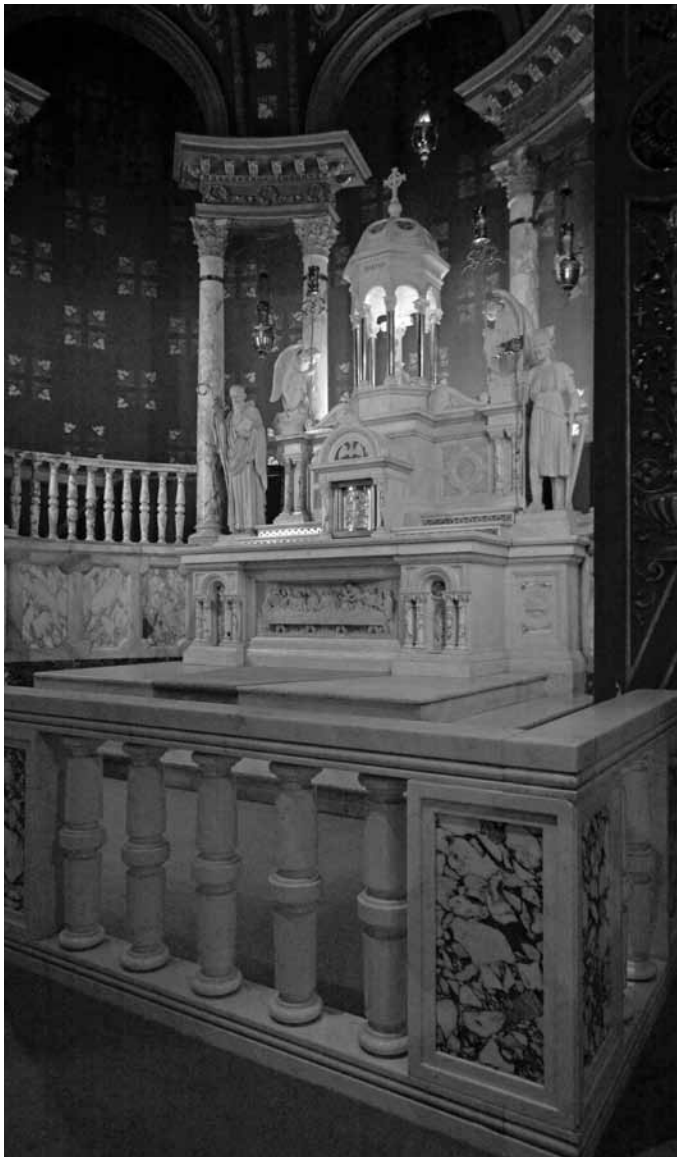
In 1885, the church and school reopened, and the building moved from the site of the present church towards Newark Avenue, with the intention of converting it entirely to school use and erecting a new church. Construction for the present 1,300-seat edifice began in 1899, and though used as early as the end of 1901, it was not finished until December 1902, dedicated at last on July 4, 1903. Designed by Emil Uhlrich, the building is faced in Berea sandstone. Additional sacred artifacts, new marble altars and statuary arrived through the 1920s, as well as relics of St. Desiderius, St. Liberatus, and St. Grata. When the church was finally consecrated on October 2, 1929, it was one of only three Czech Catholic churches in the United States. By 1943, St. Procop was Cleveland's, and one of the country's, largest Czech Catholic parishes, claiming 1,000 families.

While it is recorded that Vincent Benda served as organist from about 1905 until his death in 1952, the only reference found to date for the church's first pipe organ is a memorandum of January 1913 from Votteler-Hettche, noting that the instrument was taken down and reinstalled in Sts. Cyril & Methodius R.C. Church, Madison and Lakewood Avenues, Lakewood, Ohio, for $40 plus $6 drayage. (In 1931, M.P. Möller installed its Op. 5906, a two-manual organ, in the Lakewood church.)

St. Procop's present organ is from the Votteler-Hettche firm of Cleveland, Ohio, of two manuals with tubular-pneumatic action organ. The firm's Op. 1215, it cost $4,500, of which Andrew Carnegie contributed $2,000. The contract is dated July 19, 1912, with installation to be completed by December 20. Most of the pipework was ordered from Edwin B. Hedges of Westfield, Massachusetts; a letter from Hedges of October 9, 1912 mentions that the builder "left most of the scaling to our discretion." Pedal compass was originally 30 notes (C-F). An agreement on file at the Holtkamp factory indicates that the builder maintained the organ in the year 1917 for $40, covering visits every 60 days plus emergency calls.

In August 1942 Votteler-Holtkamp-Sparling replaced the Swell Cornopean with a 2′ Nachthorn. By 1945 the organ was showing its age. Votteler-Holtkamp-Sparling advised that the crescendo mechanism had worn out, necessitating replacement for $50, and a similar letter dated January 18, 1947, advised: "We are very sorry to inform you that the mechanism of the CONSOLE – GREAT – PEDAL – FRONTS – COUPLER STACK and all connecting parts are so old and worn that the operation of the organ is seriously impaired." An agreement was signed with Votteler-Holtkamp-Sparling for a $7,780 project to include a new blower bellows, 32-note pedal clavier, new bench with back rest, new stop tablets, keyboards, and combination action, new Swell to Great 2′ coupler [*sic*], Crescendo indicator, Great to Pedal reversible (toe), and replacement pipes for the low octave of the Clarinet. Originally facing the altar, the console was reversed. By separate agreement in 1949, a new Spencer blower at gallery level replaced the original one in the basement. At some point, the original stop and coupler controls were replaced with typical Holtkamp-style stopkeys. Relays have also been replaced. Three removable rear console panels reveal the combination setter boards.

The St. Procop organ exemplifies the Votteler-Hettche tradition, distinct from east coast practice and reflecting marked individuality, mechanically, tonally and in the console.



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MS, Contracts, correspondence, and shop notes. Archives of the Holtkamp Organ Company, Cleveland; courtesy of F. Christian Holtkamp.

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LEFT: *The electrified Votteler-Hettche keydesk*
ABOVE: *Chancel high altar; photo by Victor Hoyt*

ARCHIVAL PHOTO: *St. Procop R.C. Church (Emil Uhlrich, architect) shortly after completion showing towers and the dome since removed in 1962; courtesy of Sr. Annette Amendolia, SND*

ST. PROCOP R.C. CHURCH
VOTTELER-HETTCHE ORGAN CO.
JOB NO. 1215, 1913

Specification is recorded left-to-right as ordered on the console

PEDAL

CONTRA BASS 16′
12 pipes CC-BB, remainder from Great *Open Diapason*; pipes divided C/C♯ forming case sides; slotted with over length for casework aesthetics; open pine, un-nicked German blocks, CC measures 11¾″ x 14″, cut up ⅖

SUB BASS 16′
12 pipes CC-BB, remainder from Great *Flute 8*; CC-FF divided C/C♯ forming case sides with over-length for casework aesthetics, stopped pine

VIOLONE 16′
From Great

LIEBLICH GEDACKT 16′
From Swell Lieblich 16′

GAMBA 8′
From Great

SWELL (Manual II, enclosed)

TREMOLO
Beater construction

LIEBLICH 16′
61 pipes, CC-BB unenclosed, mounted on side wall of swell enclosure; stopped pine with German blocks, arched cut ups, deep nicking on blocks; inked "Bourd"; CC: 5″ x 5¼″, c^0: 3¼″x3¾″

OPEN DIAPASON 8′
61 pipes, CC-DD♯ unenclosed at left lower side of case; CC-e^0 zinc, bay leaf mouths, linen metal lips, slotted; remainder heavy linen metal, slide-tuned; stamped "OPDIA", f^0 stamped "3"; scale 43, ¼ mouth, ⅖ cut up

STOPPED DIAPASON 8′
61 pipes, stopped pine, inked "Std. Dia."

SALICIONAL 8′
61 pipes, CC-e^0 zinc, slotted, scroll-tuned, spotted metal lips; remainder spotted metal, slotted, skived upper lips; CC-BB cylindrical, remainder tapered "Keraulophone" construction with tuning ears, scale 64

VIOLE 8′
61 pipes, CC-BB zinc, slotted, scroll-tuned; remainder spotted metal, slotted, scroll-tuned, metal rollers to g^2, skived upper lips; stamped "VIODORC", scale 62, CC: 2⅝″, c^0: 1⅝″

VOIX CELESTE 8′
No pipes. Draws *Salicional 8, Viole 8* and a slider under the *Viole* toe board that starves wind to create a celeste effect. No individual regulating devices observed as found on the Great *Unda Maris 8*

QUINTADENA 4′
CC-c^3 spotted metal, felted canisters; nicked languids, no rollers, ⅕ mouth with ¼ cutup, skived upper lips, stamped "QUINT"; remainder open, slide-tuned

GEMSHORN 4′
61 pipes, CC-EE zinc, slotted, scroll-tuned; remainder spotted metal, slotted, scroll-tuned, skived upper lips; ⅓ taper, stamped "GEM"; top octave slide-tuned

PICCOLO 2′
61 pipes, scaling by Walter Holtkamp Sr., installed 1942 replacing a Cornopean 8; wide-scale linen metal, slide-tuned; stamped "N"; scale 64; ⅙ mouth, ⅖ cut up

DOLCE CORNET III
183 pipes, spotted metal, stamped "DOLCOR"; 2⅔′ (scale 71), 2′ (scale 76) slotted, scroll-tuned; 1⅗′ (scale 80) slide-tuned

OBOE 8′
61 pipes, CC-c^3 narrow capped quint-length spotted metal resonators (non-detachable), cylindrical resonators on a proportionally long bottom conical section; gradually becoming narrower and tapered in the treble, tapered English shallots, zinc boots, slotted, scroll-tuned, CC scribed "Orchestral Oboe"; top octave open string flues

GREAT TO PEDAL
SWELL TO PEDAL

SWELL TO GREAT 16′
SWELL TO GREAT
SWELL TO GREAT 4′
SWELL TO GREAT 2′ [Original]

GREAT TO GREAT 4′
[Great Unison Off removed when combination action replaced]
SWELL TO SWELL 4′

GREAT (Manual I, unenclosed)

VIOLONE 16′
61 pipes, CC-$c^{\sharp 1}$ front facade, over-length, slotted, scroll-tuned on backside; d^1-g^1 offset interior; CC-e^1 zinc; remainder spotted metal; scale 36, rollers to b^1, ears to b^2

OPEN DIAPASON 8′
61 pipes, CC-e^0 front facade, over-length, slotted, scroll-tuned; f^0-g^0 offset interior; remainder heavy linen metal, slotted, slide-tuned; scale 39, ¼ mouth, ⅖ cutup; deep, heavy nicking throughout; ears to b^1

FLUTE 8′
61 pipes, CC-BB stopped pine; remainder open pine, tuning scrolls; nicking on block and cap; c^1: 2½″ x 3″, ⅖ cut up

GAMBA 8′
61 pipes, CC-BB zinc in front facade, over-length, scroll-tuned on backside; c^0-d^0 offset interior, zinc on spotted metal butts, slotted, scroll-tuned; remainder spotted metal, slotted, scroll-tuned to g^1; metal rollers in bass; c^0 stamped "VIODGAM", slide-tuned from $g^{\sharp 1}$; scale 54

PRINCIPAL 4′
61 pipes, CC-EE zinc, linen metal mouths; remainder linen metal; slotted, scroll-tuned to c^2, remainder open slide-tuned; scale 56; stamped "PRIN"

GREAT (Manual I, enclosed)

MELODIA 8′
49 pipes from c^0, CC-BB plays bass of *Dulciana 8′*; open wood, inverted mouths, scroll-tuned, sunken blocks, heavy nicking on caps and block; c^0: 2⅝″ x 3″

DULCIANA 8′
61 pipes, CC-BB zinc, slotted, scroll-tuned, rollers; c^0-d^0 zinc with spotted metal butts, slotted, scroll-tuned; remainder spotted metal, slotted, scroll-tuned, skived upper lips, ears, scale 54

UNDA MARIS 8′
No pipes. Draws *Dulciana 8, Melodia 8* and a slider under the *Melodia* toe board that starves wind to create a celeste effect. 1″ screws next to each pipe in the topboard regulate the degree of starvation.

TRUMPET 8′
61 pipes, CC-c^3 conical slotted resonators, spotted metal on zinc in bass, spotted metal in treble, tapered phospher bronze English shallots; remainder large-scale open metal flues, slide-tuned, CC scale 5″, stamped "TRUMP"

CLARINET 8′
61 pipes, CC-BB scaling by Walter Holtkamp Sr., installed in 1947, probably replacing period Fagotto bass common in 19th century organs; CC-BB zinc, slide-tuned; remainder spotted metal with twist-slides, cylindrical

resonators, tapered English shallots; top octave open common metal flues, slotted

ACCESSORIES

Thumb pistons
1-3 Great (under Manual I)
1-3 Swell (under Manual II)
Toe
1-3 PED (at right of expression shoes)
Great to Pedal (reversible)

EXPRESSION (left to right)
Great
Swell
Crescendo shoe (with green indicator light)

ADDITIONAL ACCESSORIES NOW REMOVED/REPLACED

(Source: Contract)

COMBINATIONS

(Setters Over Manuals)
Great and Pedal I
Great and Pedal II
Great and Pedal III
Swell and Pedal I
Swell and Pedal II
Swell and Pedal III

MECHANICALS

(Pistons Placed Under Respective Keyboards)
Great Piano and Auto Release
Great Mezzo-Forte and Auto Release
Great Fortissimo and Auto Release
Swell Mezzo-Piano and Auto Release
Swell Pianissimo and Auto Release
Swell Forte and Auto Release
Great Cancel
Swell Cancel

ABOVE: *Carved statue detail; photo by Victor Hoyt*

DETAILS

LOCATION: Cleveland, Ohio
CHURCH: St. Procop R.C. Church
NAMEPLATE: (None, missing)
BUILDER: Votteler-Hettche Organ Co.
YEAR: 1913
JOB NO.: 1215
SUBSEQUENT BUILDER: Votteler-Holtkamp-Sparling
YEAR: 1942, 1947, 1949
WIND PRESSURE: 3½″
WIND SYSTEM: Spencer Orgoblo (Serial No. 26972, Output: 4″ wind pressure. "City of Cleveland Inspection 5/19/1949") feeds a static reservoir in closet to right side of organ loft. In place of the original weighted reservoirs, wind now controlled via sprung regulators on a large wooden wind trunk.
PITCH: A=435
CASE: Oak case with egg-and-dart moldings; two towers holding longest notes of Violone 16′ are set below impost level and have carved Corinthian brackets
FACADE: All but two at each end speak. Case sides are formed by slightly spaced Pedal 16′ wood pipes.
ACTION: Originally tubular pneumatic; subsequently primaries and couplers electrified, pipes remain on original ventil stop-action chests
WINDCHESTS AND LAYOUT: Horizontal layout. The unenclosed Great division is on the right side of the case with the enclosed Great division behind, with Swell at left; Great uses a modified "N" chest, Swell is completely diatonic; Pedal is offset on series of six-note chests at sides and front.
KEYDESK: The detached shell is original, but was first positioned in a reversed arrangement; oak paneled shell, walnut interior. Console is unusually narrow in width and depth, as evident by the now-projecting replacement AGO pedal clavier
MANUAL COMPASS: CC-c^4, 61 notes, ivory naturals and ebony stained jet black, walnut keycheeks
PEDAL CLAVIER: CC-f^1 originally, later replaced with CC-g^1 AGO concave and radiating pedal clavier, maple capped naturals, Bakelite sharps
EXPRESSION: Originally mechanical balanced wooden swell shoes; mechanical action replaced with eight-stage pneumatic accordion swell motors. Enclosed Great and Swell have 12 vertical solid lumber shutters with felted and overlapping edges. Swell shades signed "Joe Mahon 12/20/1947"
COMBINATION ACTION: Original mechanical (early tripper type) hold-and-set, replaced by electric stop action, new stop tablets, controlled from setter boards located behind three removable panels on the backside of the console
DOCUMENTATION: Scot Huntington, Joseph McCabe, March 2009

HISTORY

1913: Original Installation; Pipework by Edwin B. Hedges of Westfield, Massachusetts
1942: Votteler-Holtkamp-Sparling replaces Swell Cornopean 8′ with Piccolo 2′ (contract "Nachthorn 2′); detailed correspondence by Walter Holtkamp Sr. extant indicating his direct supervision of this change and influence to keep the organ largely tonally intact despite the church inquiry regarding a new three manual organ
1947: Votteler-Holtkamp-Sparling electrifies original tubular pneumatic action, new Clarinet 8′ bass, installation of new reservoir and replacement of original pedal board; other suggestions contemplated but not executed
1949: Votteler-Holtkamp-Sparling installs new blower
UNKNOWN: Replacement of combination action

PHOTO BY LEN LEVASSEUR

SHRINE CHURCH OF ST. STANISLAUS

CLEVELAND, OHIO

AS WITH OTHER PARISHES OF THIS PATRON SAINT IN Chicago and Buffalo, St. Stanislaus is Cleveland's mother church for Polish Catholicism. Established in 1873, the parish initially worshipped in the former St. Mary on the Flats Church (the building used as Cleveland's first cathedral). But great influxes were soon to come. In 1876, Newburgh Rolling Mills advertised in Poland for workers, bringing a wave of immigrants to settle in that neighborhood. Mill owner Amasa Stone himself traveled abroad to entice Polish labor to Cleveland.

Accordingly, the rolls at St. Stanislaus swelled. Worship was first held in St. Joseph Church, Woodland Avenue and East 23rd Streets (then Kinsman and Chapel, respectively). But this would be temporary. In 1881, one Ashbel Morgan sold to the parish a former potato patch (13 lots) for $3,000. The first St. Stanislaus building was erected that year, a combination church and school structure common for the era's ethnic Catholic parishes; the first parish organist and school teacher, a Mr. Konkolewski, lived on the first floor. The congregation grew so rapidly that the building was enlarged just three years later; by 1885, with membership exceeding 600 families, a still-larger building was thought necessary. Thus, in August 1886, construction began on the present brick church, designed by William H. Dunn of Cleveland. Dedication did not occur until November 15, 1891, with construction capping out at a staggering $250,000. The decorations included imported German stained glass, white marble floor, and a carved wood pulpit originally was crowned by a 20′ canopy (since removed).

On April 21, 1909, a tornado destroyed the twin tower spires and damaged the roof, with six bells crashing into the nave. (A seven-year-old parishioner, Arthur Niedbalski, died after being struck by bricks falling from one of the towers.) Insurance provided $27,000 towards restoration, which took place over the next 10 months. The city of Cleveland did not allow rebuilding of the spires to their original 232′ height; the present ones are 122′ high. The east tower houses six bells (the largest being 5,000 and 2,500 pounds each), with four more in the west tower; all are from Western Bell and Metal Company in St. Louis.

For the parish's fiftieth anniversary in 1923, the church interior was cleaned, and gas lighting converted to electric. The church interior was remodeled again in 1957, and restored in a substantial $1.5 million project in 1998, carried out by Van Dijk Pace Westlake of Ohio and the Conrad Schmitt Studios of New Berlin, Wisconsin. In 1976, the church was placed on the National Register of Historic Places.

Pipe organ history in this parish is not readily traced. An article in *The Catholic Universe* following the 1909 tornado provides some evidence of an organ: "One bell fell

upon the recently installed pipe organ, valued at $5,000, and completely crushed it." But no further information regarding this instrument has been found. After the tornado, William Schuelke Organ Co. of Milwaukee installed an organ, clues to which are found in an August 31, 1909, memo from the diocesan chancery. The parish asked to borrow $28,000 from the diocese, of which $25,000 was approved by the Right Reverend John P. Ferrelly, Fourth Bishop of Cleveland: "Since the organ is not to be delivered before December, the Rt. Rev. Bishop considers it inopportune to grant permission to borrow money for it now. and [*sic*] therefore limits the amount to be borrowed to $5,000." (Of interest, The Wicks Pipe Organ Co. of Highland, Illinois, was also considered for building a new organ for the church. Two- and three-manual organs of tubular-pneumatic action were proposed, this before development of their trademark direct electric action.)

In 1933, Votteler-Holtkamp-Sparling rebuilt the Schuelke as their Op. 1579, reusing most if not all of the Schuelke pipework, in a project costing around $6,300. In an indication of Depression-era economic conditions, the sum was repayable over five years without interest. Several unusual features: the inside of the Swell box (right case) is lined with metal; the outer edges of the facade give indication that they were once part of a large, single organ case; all the Great facade pipes speak notes of the 16′ Open Diapason.

SOURCES

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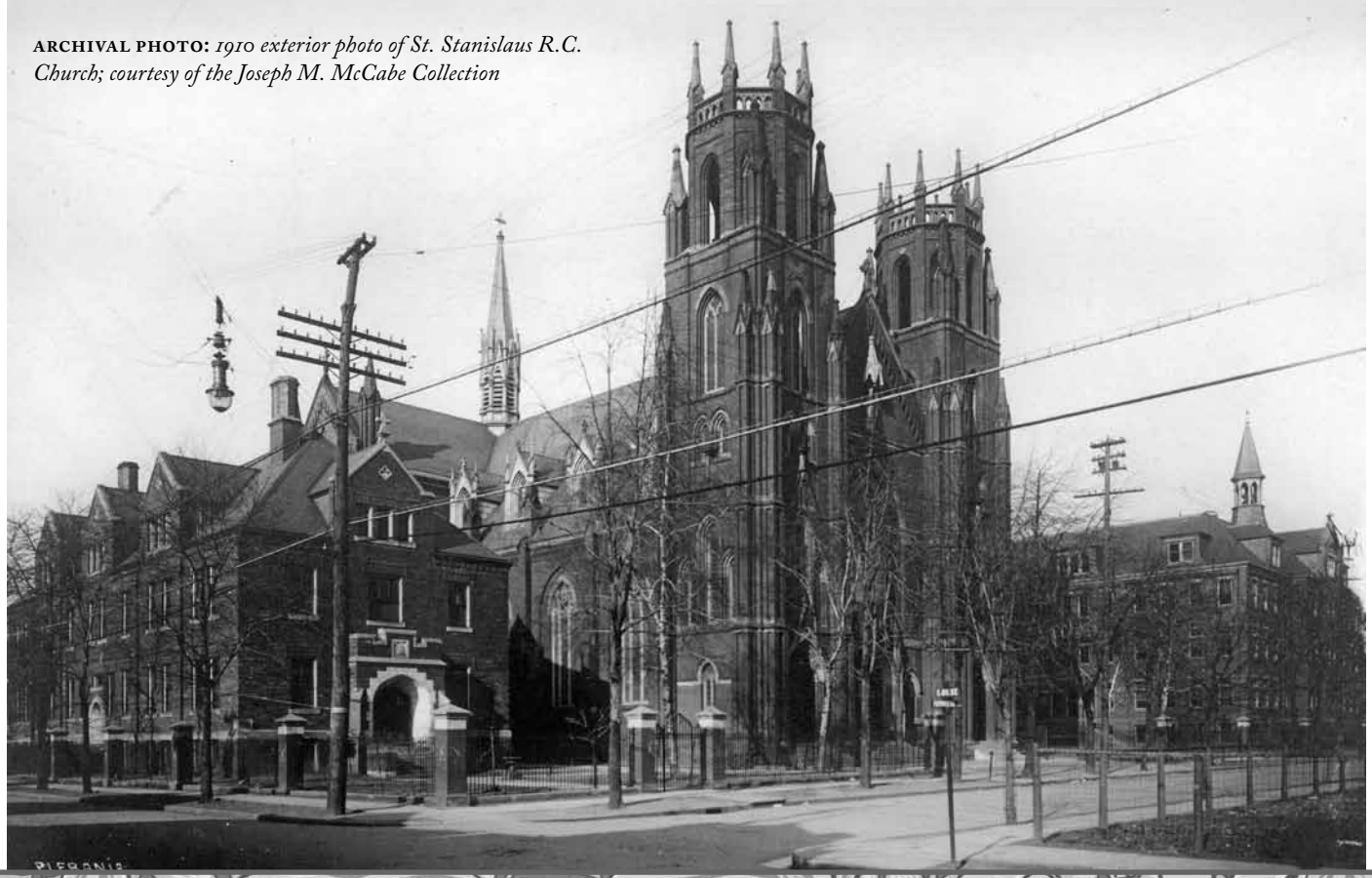


ARCHIVAL PHOTO: *1910 exterior photo of St. Stanislaus R.C. Church; courtesy of the Joseph M. McCabe Collection*

ST STANISLAUS R.C. CHURCH
WILLIAM SCHUELKE ORGAN CO.
1909

GREAT

Disposition follows stop-rail order

OPEN DIAPASON 16′
61 pipes, CC-b^0 zinc in facade, forced length, scroll-tuned, stamped "DBL OP"; c^1-e^1 zinc, remainder spotted metal; slotted, slide-tuned, ¼ mouth, ears to e^3

OPEN DIAPASON 8′
61 pipes, CC-BB offset at rear midway between upper and lower main chests. CC-e^0 zinc, remainder spotted metal; ¼ mouths, slotted, slide-tuned, ears to e^2; labeled in script "Op", scale 42

GEMSHORN 8′
61 pipes, CC-EE mitred, CC-e^0 zinc with rollers, c^0-c^2 spotted metal; CC-c^2 slotted; remainder spotted metal, slide-tuned; ¼ mouths, skived upper lips, ears to e^2, 1:2 taper; labeled in script "GEMS"

DULCIANA 8′
61 pipes, CC-DD♯ mitred, CC-BB zinc with rollers; remainder spotted metal; CC-c^3 slotted, ears; remainder open slide-tuned; ⅔ mouths, skived upper lips; labeled in script "Dul"

DOPPEL FLOTE 8′
61 pipes, CC-a♯^{3} stopped pine, German blocks, metal-toe feet; CC-BB single-mouth, arched upper lips, cherry caps; c^0-a♯^{3} double-mouthed, low cut-ups, arched upper lips, walnut caps; last two pipes open spotted metal, slide-tuned

MELODIA 8′
61 pipes, pine; CC-BB stopped, remainder open, inverted mouths; English blocks, cherry caps, vertical nicking, arched mouths; ink stamped "Flöte"

PRINCIPAL 4′
61 pipes, CC-EE zinc, spotted metal mouths; remainder spotted metal; slotted to b^0, remainder open slide-tuned; ears to e^1, ¼ mouths; stamped "Oct", scale 58

GAMBETTE 4′
61 pipes, CC-EE zinc, spotted metal mouths; remainder spotted metal; ¼ mouths, high cut-ups, skived upper lips; labeled in script "Gam"

FLUTE D'AMOUR 4′
61 pipes, CC-c^2 stopped pine, English blocks, walnut caps, arched cut-ups, metal toes, ink stamped "Flöte Amour"; remainder open spotted metal, slide-tuned

TWELFTH 2⅔′
61 pipes, spotted metal, ¼ mouths, ears to b^0, slide-tuned

FIFTEENTH 2′
61 pipes, spotted metal; CC-BB slotted, remainder open slide-tuned; ¼ mouths, ears to e^1; labeled in script "15th", scale 70

[BLANK STOP KEY]

POSAUNE 8′
61 pipes, likely originally unenclosed in Great, revoiced to produce a brighter sound in 1933. CC-GG♯ mitred, CC-c^3 cornopean-like construction, newer, hooded spotted metal bells on zinc stems, harmonic from c^2, stamped "HAR COR"; zinc boots, tapered English shallots throughout; remainder slotted, spotted metal flues, slide-tuned; CC stamped: 6″ [scale] "COR"

CHIMES
21 tubes, a^0-e^2

GREAT TO GREAT 16′
GREAT TO GREAT 4′
SWELL TO GREAT 16′
SWELL TO GREAT 8′
SWELL TO GREAT 4′

SWELL

LEIBLICH GEDECKT 16′ [*sic*]
61 pipes, stopped pine; CC-BB horizontal under main chests; slighty arched cut-ups, metal toe points, diagonal nicking, German blocks, cherry caps; stopper handles with incised, rings; ink stamped "LEIB"

DIAPASON 8′
61 pipes, CC-e^0 zinc, CC-AA offset, CC-GG bay leaf common metal mouths, GG♯-BB spotted metal mouths, CC-FF with rollers. Spotted metal f^0-c^4. All pipes rescaled smaller by five half-steps and lengthened, ears to c^2; originally slotted, now open, slide-tuned; CC in script: "CC Sw. Op. E".

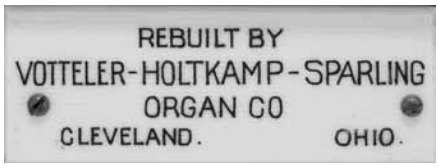
ROHR FLOTE 8′
61 pipes, stopped pine; CC-b^1 German blocks, cherry caps, metal toe points, high arched cut-ups; CC-d♯^{0} offset at back of Swell box; remainder English blocks, slightly arched cut-ups, diagonal nicking; stopper handles have incised rings; ink stamped "GEDACKT"

QUINTADENA 8′
61 pipes, CC-BB canistered zinc, spotted metal mouths, stamped "QUINT"; remainder spotted metal, script "QTA"; box beards to e^0; ears and felted canisters; top octave open, slide-tuned; CC stamped "3524 QTA"

SALICIONAL 8′
61 pipes, CC-DD mitred, CC-BB zinc, slotted, stamped "SAL"; remainder spotted metal, slotted to b^2, metal rollers to f♯^{2}; CC scribed "Sal. Spec. 62 [scale]"

VOX CELESTE 8′
49 pipes, from c^0. c^0-e^0 zinc, remainder spotted metal; ⅔ mouth, skived upper lips, c^0-b^0 rollers, ears to c^3; remainder open slide-tuned; labeled in script "Vox Cel 58 [scale]"

GREAT CHEST ORDER BACK TO FRONT
UPPER CHEST
Open Diapason 8
Melodia
Gambette
Dulciana
Flute d'Amour
Gemshorn
LOWER CHEST
Twelfth
Fifteenth
Principal
Doppel Flöte
Open Diapason 16
SWELL CHEST ORDER BACK TO FRONT
Posaune (Great)
MAIN CHEST 1
Rohr Flute
Celeste
Geigen
Quintadena
Octaves III
Mutations III
Leiblich Gedackt treble
Trumpet
WALKBOARD
MAIN CHEST 2
Vox Humana
Clarion
Flageolet
Harmonic Flute
Diapason 8
SWELL SHUTTERS
Unenclosed Pedal Trombone unit
(Pedal stops at front and back of the left case on single-stop offset chests)



AEOLINE 8′
61 pipes, CC-BB zinc, remainder spotted metal; slotted to b^2, metal rollers to g^0; scribed "Aeol. 58 [scale] 3524"

GEIGEN 4′
61 pipes, CC-EE zinc, remainder spotted metal; CC-FF rollers; slotted, ears to c^3; remainder open, slide-tuned

FLUTE HARMONIC 4′
61 pipes, CC-EE zinc, FF-c^3 linen common metal; 4/17 mouths, ears to BB; c^0-c^3 harmonic, single node hole; slide-tuned; CC labeled in script "Har Fl 2940 #1", remainder stamped "HAR"

FLAGEOLET 2′
61 pipes, spotted metal, ¼ mouth, 1:3 taper, skived upper lips; slotted to BB, ears to e^0, remainder slide-tuned; CC marked "CC Flag 75 [scale] 3524"; stamped "FLAGE" throughout

OCTAVES III
183 pipes, spotted metal, slide-tuned, ¼ mouths, labeled in script "Mix", dubbed mouths, ears to 1′ e; labeled in script "Mix". Originally either the Great *Mixture* or the Swell *Cornet*. An unusual unison-only compound stop, narrow geigen-like scale. Low C of 2′ labeled: "Scale 72, 3524 2 1⅓, 1 'mix'". Bottom C of 1′ labeled: "Mix" scale 79, 3524, F 19, likely originally a 1⅓. Bottom C of the ½′ is labeled "Mix 15th", indicating repitching. At the fourth break, c^3 of the 16′ is labeled: "Scale 84, 3524"

CC	2	1	½
c^1	4	2	1
c^2	8	4	2
c^3	16	8	4

ABOVE: *In 2005 the Archbishop of Krakow, Poland, presented the parish with a mitre of the late Pope John Paul II. Catholics make pilgrimages to the shrine to venerate this and eight other relics. Photo by Len Levasseur*

MUTATIONS III
183 pipes, linen metal, slide-tuned, 2/9 mouths, skived, low cut-ups. The all-quint companion to the all-unison mixture. These pipes appear to have been built in 1933.

CC	1⅓	⅔	⅓
g^0	2⅔	1⅓	⅔
g^1	5⅓	2⅔	1⅓
$g^{\sharp 2}$	10⅔	5⅓	2⅔

[BLANK]

TRUMPET 8′
61 pipes, CC-c^3 full-length inverted-conical resonators, unslotted, hooded, zinc on zinc throughout. Tell-tale evidence suggests the original pipes had pipe metal bells on zinc bodies which were cut at the seam when the hoods were applied. Ink stamped "TR", harmonic from c^2, tapered flat bottom English shallots, leathered tongues CC-b^0; remainder open, spotted metal flues, slide-tuned; scale 5″

VOX HUMANA 8′
61 pipes, CC-c^3 ⅛-length, cylindrical, shellacked linen metal, twisting caps, double vowel holes; long resonance boots from c^0, (c^0-g^0 exceptionally long), tapered, flat-bottomed English shallots with narrow openings; remainder open linen metal flues, sharply-skived upper lips, slide-tuned; CC stamped "R.J.B. 3524" and "VOX" throughout

CLARION 4′
61 pipes, double-taper *oboe*-construction; most likely 8′ stop with a *Bassoon* or *Fagotto* bass in the 1909 organ. CC-c^2 hooded spotted-metal bells on zinc stems, zinc boots and tapered English shallots; slots soldered closed; $c^{\sharp 2}$-b^2 spotted metal flues, slotted; remainder spotted metal flues, open slide-tuned; CC stamped "3636" on block

TREMOLO

SWELL TO SWELL 16′

SWELL TO SWELL 4′

PEDAL

RESULTANT 32′
30 notes, *Sub Bass 16′* at 16′+10⅔′

DOUBLE OPEN DIAPASON 16′
30 pipes, pine, ochre-colored paint, on three unit offset chests; CC-BB along rear wall at case left, remainder at floor level in front of Great; slotted, German blocks, CC-AA box beards, arched cut-ups; block-letter ink stamp: "DOUBLE OPEN"

SUB BASS 16′
44 pipes, on two unit offset chests, CC-f^1 Wm. Schuelke Organ Co., remainder 1933 Votteler-Holtkamp-Sparling; CC-f^1 stopped pine, painted ochre finish, German blocks, arched cut ups, block letter ink stamp SUBBASS; remainder heavy linen metal, felted canisters, ears, high arched cut-ups, deep nicking

GRT. OPEN DIAPASON 16′
From Great

DULCIANA 16′
44 pipes, CC-BB, narrow scale, open pine with arched cut-ups, German blocks, cherry caps; c^0-b^0 zinc, remainder spotted metal, slotted CC-e^1, remainder slide-tuned, ¼ mouths, ears to e^1, stamped "Scale 56 DUL."

VIOLON CELLO 8′
44 pipes, two unit offset chests, CC-f^1 Wm. Schuelke Organ Co., remainder 1933 Votteler-Holtkamp-Sparling; CC-f^1 open pine, German blocks, cherry caps, sharply-skived upper lips, low cut-ups, wooden bridges (these appear older than other pipes in the organ, close-grained old growth pine); adjustable metal rollers have been removed; top 14 notes: cylindrical spotted metal, 2/9 mouths, marked "Cel", could recycled set from 1909 organ

OCTAVE 8′
From Pedal *Sub Bass* 16′

DOLCE 8′
From Pedal *Dulciana* 16′

FUGARA 4′
From Pedal *Violon Cello* 8′

TROMBONE 16′
32 pipes, CC-b^0 Schuelke Pedal *Trombone 16′*, two-pipe extension from 1933 Votteler-Holtkamp-Sparling; CC-b^0 socketed; CC-BB sleeved zinc bells on zinc body resonators, slotted, scrolled; c^0-f^1 spotted metal bells on zinc bodies, original slots soldered closed, new ones recut; wide, tapered English shallots, leathered, with weighted tongues, inside tip diameter of resonators larger than shallot diameter; $f^{\sharp 1}$-g^1 zinc 1933 extension; zinc boots throughout, ink stamped "TROM"

POSAUNE 8′
From Great
[BLANK]
GREAT PEDAL 8′
SWELL PEDAL 8′
SWELL PEDAL 4′

ACCESSORIES:

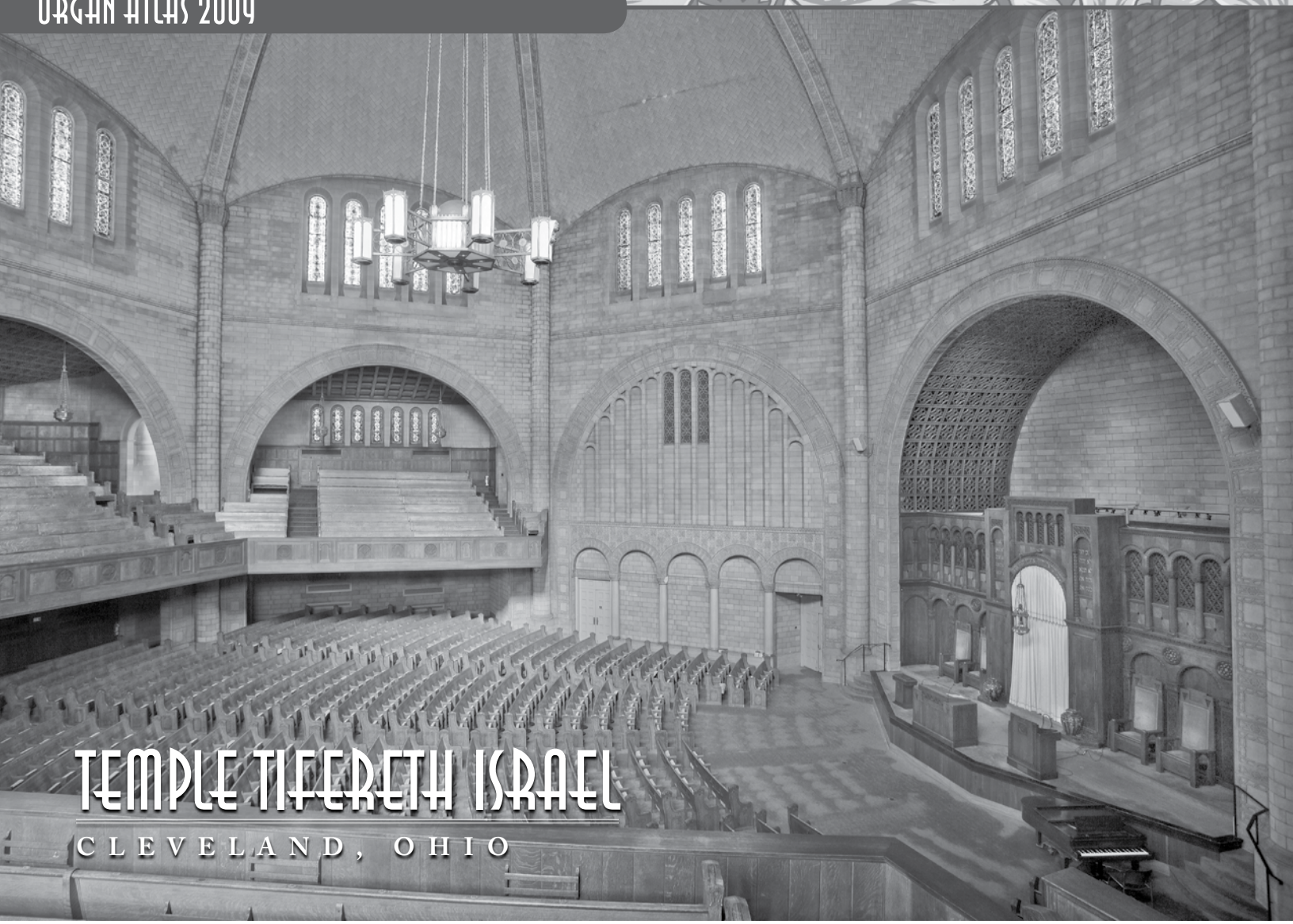
SWELL 1-5
GREAT 1-5
PED 1 – PED 5 toe studs
Unlabeled general pistons: 1-5
GEN 1 – GEN 5 toe studs
GEN CAN
SET
Toe studs: GT to PED, SW to PED, SFORZANDO
Balanced Swell pedals: SWELL (roof); SWELL (nave); CRESCENDO
CURRENT indicator
CRESCENDO Indicator
SFORZANDO indicator
DEAGAN CHIMES Plate OFF-1-2-3-4-5
MEMORY Lock (keyed)
Solid State Logic Comb memory selector: 1-10
SSL Control pad

DETAILS

LOCATION: Cleveland, Ohio
CHURCH: St. Stanislaus R.C. Church
NAMEPLATE 1: REBUILT BY
VOTTELER-HOLTKAMP-SPARLING
ORGAN CO
CLEVELAND. OHIO.
NAMEPLATE 2: RESTORATION:
JAMES P. LEEK ORGAN CO.
OBERLIN – OHIO
PLACE OF ORIGINAL MANUFACTURE: Milwaukee, Wisconsin
SIZE: Two manuals and pedal, 39 stops, 33 ranks
WIND SYSTEM: Very early (original?) Spencer barrel-type blower, serial no. 1890 with a Century 5 h.p. motor feeding a sprung static reservoir, 7″ pressure. Soldered galvanized duct. The Great side utilizes two sprung Wurlitzer-style winker-type regulators rather than actual reservoirs. The Swell side has two similar regulators, one for the Swell main, the other for the Pedal reed unit.
PITCH AND TEMPERAMENT: A440@72°, equal
CASE: Oak. Two theories exist. One is that the organ was centered and covered the window, later split by Holtkamp to reveal the window. The second is that Max Schuelke was financially strapped and while providing a divided case saved money by not decorating the exposed sides. There is internal framing evidence the case may have been modified, but no conclusive evidence exists to support the theory that the case halves were ever connected.
FACADE: Speaking zinc basses from Great *Open Diapason 16′*, painted gold
KEY ACTION: Electro-pneumatic, 1933 coupler and switching still in use
STOP ACTION: Stop key, arranged Pedal-Swell-Great
WINDCHESTS AND LAYOUT: Electro-pneumatic pitman and unit offset chests. Great, unenclosed in left case, upper and lower chests, Pedal Diapason basses across back wall. Multiple offset chests for Pedal stops and Great basses. The Great reed chest is elevated on the rear wall of the Swell box. The Swell (right side) has two main chests, front and back. The Swell *Leiblich Gedackt* basses are installed underneath the main chests. The Pedal reed is on a unit chest, unenclosed, in the Swell case. The 73-note Swell windchests are both prepared for extension octaves, which were never installed.
CONSOLE: Oak shell dates from Schuelke, rebuilt with new interior in 1933.
MANUAL COMPASS: CC – c^4, 61 notes, ivory covered naturals and Bakelite sharps. The present keyboards were installed by Holtkamp at some point after 1933.
PEDAL CLAVIER: CC – g^1, 32 notes, AGO concave and radiating, maple naturals, Bakelite sharps. The original compass was CC-f^1, 30 notes. After the rebuild, some stops were extended to 32-note compass, while others remained at 30.
EXPRESSION: Mechanical, two balanced pedals; one controls the nine roof expression shutters, the other the 12 nave-facing shutters. No shutters face the central choir section of the gallery.
COMBINATION SYSTEM: Solid-state, 10-level memory
DOCUMENTATION: Scot Huntington, Joseph McCabe, March 2009

HISTORY

1909: The Wm. Schuelke Organ Co. (then under direction of Max Schuelke) installs the organ. The instrument is completed at the end of the firm's production; no opus number was assigned. The original key-action was probably tubular-pneumatic to membrane-style ventil chests, which were notoriously troublesome.
1933: Votteler-Holtkamp-Sparling Organ Co. under the direction of Walter Holtkamp Sr. rebuilds the organ as Op. 1579. This work included the electrification of the key action reusing old chests, replacement of all original rackboards to accommodate tonal changes, and several stops and extensions on new electro-pneumatic chests. The Swell reeds were all hooded (most likely to prevent dirt due to roof shades, not necessarily for tonal projection). All Schuelke pipes were retained.
***CA.* 1988:** The original 1933 hold-and-set tripper-type combination action was removed, new stop tabs installed and the organ cleaned by volunteers. The organ was left essentially unplayable following this work. An electronic was subsequently installed at the front of the church and served for many years.
2002: James P. Leek Pipe Organ Co. rebuilt all pedal offset chests, all pneumatics were re-leathered, and new magnets and valves were installed.
2003: Leek Pipe Organ Company installs new Solid State Organ Systems combination action with new thumb and toe pistons.



TEMPLE TIFERETH ISRAEL

CLEVELAND, OHIO

THE ISRAELITIC SOCIETY WAS FORMED IN 1839 AS CLEVELAND's first Jewish organization. The congregation split in 1842 but reunited in 1846 as the Israelitic Anshe Chesed Society. Those remaining with the older congregation reorganized as Euclid Avenue Temple, building a magnificent brick neo-classical building on Euclid Avenue at East 82nd Street in 1912, designed by Israel Lehman and Theodore Schmidt and seating 1,400. M.P. Möller Op. 1199 was installed here, a four-manual electro-pneumatic action organ with partially-enclosed Great, Swell, Choir, Solo, and Echo, costing $13,500. James H. Rogers was Temple organist at the time. Votteler-Holtkamp-Sparling rebuilt the organ in 1944 as their Op. 1620. In 1956, the congregation moved to Beachwood and became known as the Fairmount Temple. The Euclid Avenue Temple was sold to the Liberty Hill Baptist Church, which remains there today. In Beachwood, the congregation purchased Möller Op. 8988, a two-manual Artiste model.

Led by Rabbi Isidor Kalisch, Temple Tifereth Israel was formed in 1850 by 47 departing members of the Israelitic Anshe Chesed Society, in search of a more liberal Jewish organization. The State of Ohio granted this new group a charter on June 23. In 1854, Judah Touro of New Orleans provided $3,000 to build a synagogue at Huron and Miami Streets, finished in 1855. The small building was dedicated December 14, 1855, and enlarged in 1861, including a new organ and space for a choir — in keeping with emerging reformed practices as originally introduced in Cincinnati by Rabbi Isaac Wise. The revised building was dedicated on August 23, 1861, but swelling congregations would lead to additional enlargements in 1866 and 1874.

By the 1890s much of the congregation had moved east towards Wade Park and Cleveland Heights, and in 1892 a new 1,100-seat temple of Byzantine and Romanesque influences costing $115,000 was designed by Lehman and Schmidt and built on Central Avenue at East 55th Street. Overcrowding here once again brought about plans for an even larger facility on Ansel Road, land for which was acquired in 1920 and ground broken December 4, 1922. Boston's Charles R. Greco designed the new complex, built for

$1.3 million. Romanesque and Byzantine influences make this a prominent architectural landmark on University Circle. The heptagonal sanctuary has a diameter of 90′ with a dome rising 85′. The auditorium seats 1,227 on the main floor and an additional 659 in the mezzanine. The Temple was dedicated October 19–21, 1924.

By the mid-1960s, continued suburban migration forced the issue of future planning. In December 1967, the Temple purchased 20 acres on Shaker Boulevard in Beachwood, opening a full branch campus in 1971. The congregation continues to use the Ansel Road building for special events such as the High Holy Days ceremonies.

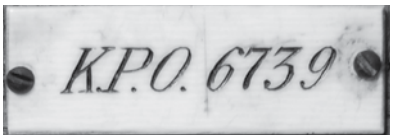
The organ of the Ansel Road sanctuary is W.W. Kimball's 6739 of 1924, originally an instrument of four manuals. Carleton H. Bullis, organist at the time, drew the stoplist, and the instrument was dedicated in recital by Charles M. Courboin on October 22, 1924. The Temple Women's Association provided the organ's $30,000 cost. The chamber to the left of the choir gallery houses the Great, Choir and part of the Pedal, with the Swell, Solo and balance of the Pedal on the right. The Echo, no longer connected to the present console, is in a chamber off the rear balcony. The original horseshoe stopkey console was located in the center of the choir gallery. The Great, Swell, and Choir manuals were provided with double-touch keys. Manual, General, and Cancel pistons were also supplied with double-touch, separately controlling selected items such as couplers or appropriate pedal combinations.

In the November 1925 issue of *The American Organist*, Bullis discussed "Unit Principles and Why I Adopted Them." Not dissimilar to how Kimball and others normally unified 24 ranks into a four-manual organ, Bullis writes:

> The Fifteenth, functioning as a Third Diapason, or more precisely as a Waldhorn (similar to a Gemshorn) is of correct density for a 2′ register. Its downward extension provides for softer stops at 4′ and 8′, as well as the very useful 2⅔′, 5⅓′ and 16′ stops. In this way, a single rank of pipes, extended a few octaves, is made to pay artistic dividends far ahead of musical value received from two lonely straight ranks usually furnished under the names Fifteenth and 8′ Gemshorn.… Under these circumstances, why use space for separate ranks? …An especially valuable feature is the duplexing of the Solo strings and Tuba to the Great manual…Many interesting effects are possible through crescendoes [*sic*] and diminuendoes of these strings and reeds against the Great diapason ensemble. The use at times of either the slow or the fast Tremulant adds an orchestral illusion.

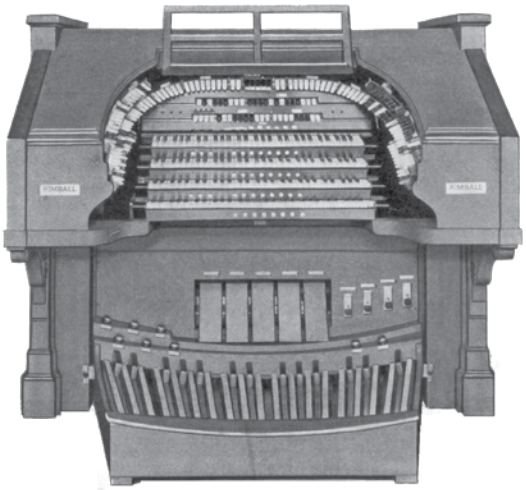
The organ was featured in recital during the 1925 National Association of Organists Convention in Cleveland, and also the 1933 AGO Convention featured Edward Eigenschenk in a solo program.

ORIGINAL SPECIFICATION OF 1924
W.W. KIMBALL & CO.



ABOVE: *Every Kimball Pipe Organ has a serial tag under the lowest manual.*

GREAT (Manual II, enclosed with Choir)
16 Diapason (metal, 97 pipes)
16 Wald Horn (metal, 97 pipes)
16 Viole d'Orchestre
(from tenor C, from Solo, 8′ Viole d'Orchestre)
16 Viole Celestes II
(from tenor C, from Solo, 8′ Viole Celestes)
8 Principal Diapason (metal, 73 pipes)
8 Diapason (extension, 16′ Diapason)
8 Wald Horn (extension, 16′ Wald Horn)
8 Viole d'Orchestre (from Solo, 8′ Viole d'Orchestre)
8 Viole Celestes II (from Solo, 8′ Viole Celestes)
8 Gross Flute (wood, 73 pipes)
8 Claribel Flute (wood, 85 pipes)
5⅓ Wald Horn (extension, 16′ Wald Horn)
4 Octave Diapason (extension, 16′ Diapason)
4 Wald Horn (extension, 16′ Wald Horn)
4 Harmonic Flute (metal, 73 pipes)
4 Viole d'Orchestre (from Solo, 8′ Viole d'Orchestre)
4 Viole Celestes II (from Solo, 8′ Viole Celestes II)
2⅔ Wald Horn (extension, 16′ Wald Horn)
2 Wald Horn (extension, 16′ Wald Horn)
16 Tuba (from Solo, 16′ Tuba)
8 Tuba (from Solo, 16′ Tuba)
4 Tuba (from Solo, 16′ Tuba)
8 Celesta (61 bars)
4 Celesta (extension, 8′ Celesta)
Great Sub to Great
Great Unison Off
Great Super to Great



ABOVE: *Original Kimball Console; courtesy of the Joseph M. McCabe Collection.*

Swell Sub to Great
Swell to Great
Swell Super to Great
Choir Sub to Great
Choir to Great
Choir Super to Great
Solo Sub to Great
Solo to Great
Solo Super to Great

GREAT SECOND TOUCH
16 Viole Celestes II
16 Viole d'Orchestre
8 Diapason (Solo)
8 Tibia
8 Viole Celestes II
8 Viole d'Orchestre
16 Tuba
8 Tuba
8 Harmonic Trumpet
4 Celesta
Swell to Great
Choir to Great
Solo to Great

ECHO (on Great)
8 Flute (from Echo, 8′ Flute)
8 Viole Aetheria (from Echo, 8′ Viole Aetheria)
8 Vox Angelica (from Echo, 8′ Vox Angelica)
4 Viole Aetheria (from Echo, 8′ Viole Aetheria)

SWELL (Manual III, enclosed)
16 Salicional (metal, 97 pipes)
16 Gedeckt (wood, 97 pipes)
8 Diapason Phonon ("wood and special metal, lea. lips," 73 pipes)
8 Clarabella (wood, 85 pipes)
8 Gedeckt (extension, 16′ Gedeckt)
8 Viola da Gamba (metal, 73 pipes)
8 Voix Celeste (metal, 73 pipes)
8 Salicional (extension, 16′ Salicional)
4 Gedeckt (extension, 16′ Gedeckt)
4 Salicional (extension, 16′ Salicional)
2⅔ Gedeckt (extension, 16′ Gedeckt)
2 Gedeckt (extension, 16′ Gedeckt)
III Dolce Mixture (metal, 183 pipes)
16 Oboe Horn (metal, 85 pipes)
8 Cornopean (metal, 73 pipes)
8 Oboe Horn (extension, 16′ Oboe Horn)
8 Vox Humana (metal, 61 pipes)
Swell Sub to Swell
Swell Unison Off
Swell Super to Great
Choir Sub to Swell
Choir to Swell
Choir Super to Swell
Solo Sub to Swell
Solo to Swell
Solo Super to Swell

SWELL SECOND TOUCH
8 Diapason (Solo)
8 Diapason (Great)
8 Viole Celestes II
8 Viole d'Orchestre
8 Tuba
4 Celesta
Great to Swell
Choir to Swell
Solo to Swell

CHOIR (Manual I, enclosed with Great)
8 Diapason (from Great, 16′ Diapason)
8 Orchestral Flute (metal, 73 pipes)
8 Claribel Flute (from Great, 8′ Claribel Flute)
8 Flute Celeste (from tenor C, wood, 61 pipes)
8 Dulciana (metal, 73 pipes)
4 Claribel Flute (extension, Great, 8′ Claribel Flute)
2⅔ Claribel Flute Twelfth (extension, Great, 8′ Claribel Flute)
2 Claribel Flute Fifteenth (extension, Great, 8′ Claribel Flute)
8 Clarinet (73 pipes)
8 Celesta (from Great, 8′ Celesta)
4 Celesta (from Great, 8′ Celesta)
Choir Sub to Choir
Choir Unison Off
Choir Super to Choir
Swell Sub to Choir
Swell to Choir
Swell Super to Choir
Solo to Choir

CHOIR SECOND TOUCH
8 Diapason (Great)
8 Tibia
8 Voile Celestes II
8 Viole d'Orchestre
8 Tuba
8 Oboe Horn
4 Celesta
Great to Choir
Swell to Choir
Solo to Choir

SOLO (Manual IV, enclosed)
16 Viole d'Orchestre (from tenor C, from 8′ Viole d'Orchestre)
16 Viole Celestes II (from tenor C, from 8′ Viole Celestes II)
8 Diapason ("wood and special metal, leathered lips," 85 pipes)
8 Viole d'Orchestre (pure tin, 85 pipes)
8 Viole Celestes II (pure tin, 170 pipes)
8 Tibia Clausa (wood, leathered lips, 97 pipes)
4 Viole d'Orchestre (extension, 8′ Viole d'Orchestre)
4 Viole Celestes II (extension, 8′ Viole Celestes II)
4 Tibia (extension, 8′ Tibia)
16 Tuba (metal, 97 pipes)
16 Bassoon (metal, 85 pipes)
8 Harmonic Trumpet ("In Echo," metal, 73 pipes)
8 Tuba Sonora (extension, 16′ Tuba)
8 French Horn (metal, 73 pipes)
8 Orchestral Oboe (metal, 73 pipes)
8 Bassoon (extension, 16′ Bassoon)
4 Tuba Sonora (extension, 16′ Tuba)
Solo Sub to Solo
Solo Unison Off
Solo Super to Solo

ECHO (on Solo, enclosed)
8 Flute (wood, 97 pipes)
8 Viole Aetheria (metal, 85 pipes)
8 Vox Angelica (metal, 73 pipes)
4 Flute (extension, 8′ Flute)
4 Viole Aetheria (ext. 8′ Viole Aeth.)
8 Vox Humana (metal, 61 pipes)

PEDAL
32 Tibia Resultant
16 Diaphone (extension, Solo, 8′ Diapason)
16 Diapason (from Great, 16′ Diapason)
16 Wald Horn (from Great, 16′ Wald Horn)
16 Tibia Clausa (extension, Solo, 8′ Tibia)
16 Clarabella (extension, Swell, 8′ Clarabella)
16 Gedeckt (from Swell, 16′ Gedeckt)
16 Salicional (from Swell, 16′ Salicional)
8 Diapason (from Great, 16′ Diapason)

8 Wald Horn (from Great, 16′ Wald Horn)
8 Viole d'Orchestre (from Solo, 8′ Viole d'Orchestre)
8 Viole Celestes II (from Solo, 8′ Viole Celestes II)
8 Claribel Flute (from Great, 8′ Claribel Flute)
8 Gedeckt (from Swell, 16′ Gedeckt)
5⅓ Wald Horn (from Great, 16′ Wald Horn)
4 Diapason (from Great, 16′ Diapason)
4 Wald Horn (from Great, 16′ Wald Horn)
16 Tuba (from Solo, 16′ Tuba)
16 Bassoon (from Solo, 16′ Bassoon)
16 Oboe Horn (from Swell, 16′ Oboe Horn)
8 Tuba (from Solo, 16′ Tuba)
4 Tuba (from Solo, 16′ Tuba)
Great to Pedal
Swell to Pedal
Choir to Pedal
Choir Super to Pedal
Solo to Pedal
Solo Super to Pedal

ECHO PEDAL

16 Flute (extension, Echo, 8′ Flute)
8 Flute (from Echo, 8′ Flute)
8 Viole (from Echo, 8′ Viole Aetheria)

TREMULANTS

Great
Swell
Choir
Solo
Echo
Tuba
Tibia Clausa
Vox Humana (Swell)
Vox Humana (Echo)
String (Solo, slow)
String (Solo, fast)

ADJUSTABLE COMBINATIONS

8 General pistons *(double touch—stops first touch, couplers second)*
8 Great pistons *(double touch—Great first touch, Pedal second)*
8 Swell pistons *(double touch—Swell first touch, Pedal second)*
8 Choir pistons *(double touch—Choir first touch, Pedal second)*
8 Solo pistons *(double touch—Solo first touch, Pedal second)*
3 Echo on Great pistons *(double touch—Echo on first touch, Pedal second)*
3 Echo on Solo pistons *(double touch—Echo on first touch, Pedal second)*
3 Echo pistons
6 Pedal pistons *(double touch—stops first touch, couplers second)*

CANCELS

General cancel *(double touch—couplers first, stops second)*
Great cancel *(double touch—stops first, couplers second)*
Swell cancel *(double touch—stops first, couplers second)*
Choir cancel *(double touch—stops first, couplers second)*
Solo cancel *(double touch—stops first, couplers second)*
Echo cancel
Tremolo cancel

ACCESSORIES

Balanced expression pedal for Choir, Great and corresponding Pedal organ
Balanced expression pedal for Swell and corresponding Pedal organ
Balanced expression pedal for Solo and corresponding Pedal organ
Balanced expression pedal for Echo and corresponding Pedal organ
Locking slides to connect any or all expression to Solo pedal
Balanced adjustable crescendo affecting entire organ with unison couplers, not moving registers
Full organ, reversible, affecting entire organ, not moving registers
Great to Pedal reversible toe piston
Solo to Pedal reversible toe piston
Couplers to crescendo, reversible pedal
Celesta sustaining pedal
Graduated indicators for position of balanced pedals
Checks for second touch of Choir, Great, and Swell manuals
Action current indicator
Indicators for full organ and other blind movements
Signal button
Signal light

ABOVE: *Original nameplate*

In 1967 Ruhland Organs of Cleveland provided a three-manual stopkey console in the Holtkamp style. The original nameplate remains displayed on the door to Great/Choir chamber, as well as the original K.P.O. 6739 plate. A number of stop derivations on the Kimball console were not perpetuated; the Echo was disconnected, although it remains in place.

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The Temple: 1850-1950. Cleveland: Published by the temple, 1950.

Temple website: www.ttti.org/dynamic/default.aspx

TEMPLE TIFERETH ISRAEL
W.W. KIMBALL & CO.
K.P.O. 6739, 1924

GREAT

16′-2′ Diapason
97 pipes. CC-BB zinc, slotted, scroll-tuned; remainder heavy linen common metal; originally leathered from c^0, now removed; ⅔ mouth

16′-2′ Wald Horn
97 pipes. A bold tapered flute, not a close-toned chorus reed typical of this nomenclature. (Kimball later used the term to denote a reed, most commonly in the Swell at 16′). CC-b^0 zinc with leathered lips, roller beards; from c^1 spotted metal, slotted

8′ Harmonic Trumpet
73 pipes. Originally in Echo, now installed on *Principal Diapason* position. CC-BB offset at back of chamber. Single-taper resonators, CC-$f^{\sharp 2}$ spotted metal bells on zinc bodies, large hole opposite regulating slot through $f^{\sharp 2}$; g^2-c^4 spotted metal resonators, harmonic c^3-c^4; remainder common metal slide-tuned flues

[8′-4′ Principal Diapason]
73 pipes. Extant, trebles are stacked in the main chamber corner, basses stacked by the Echo. Large-scale, heavy linen common metal, ⅔ mouths; tenor octave has in-soldered common metal lips on linen metal bodies.

8′-2′ Gross Flute
73 pipes. CC-e^1 open pine with sunken English blocks, roller beards in bass, inverted mouths, slotted; from f^1, open cylindrical, linen metal, harmonic. Basses labeled "Gross Flute", metal harmonic trebles labeled "Orchestral Flute"

8′-2′ Claribel Flute
85 pipes. This stop now contains a spurious combination of pipes from the original *Claribel Flute* and the original *Echo Flute*. The *Claribel Flute* basses are stopped pine with arched upper lips, scooped-top German blocks and box beards in bass. The lower tenor range is now the stopped wood *Echo Flute;* the pipes appear to have been shortened and rescaled several notes larger. At g^0, the *Echo Flute* becomes open wood with inverted mouths and sunken English blocks. Near the top of the 8′ range, the stop again becomes the *Claribel Flute* of similar construction to the *Echo Flute,* but larger scale. c^5-c^7 are both spotted and linen metal trebles, all likely from this organ.

4′ Harmonic Flute
73 pipes. Linen metal; harmonic from a^0 with two opposite node holes front and back

8′-4′ Celesta
61 metal bars, felt-covered hammers, damper on/off mechanism; extant but not available on the replacement console. The action has been scavenged for magnets.

CHOIR

8′ Stopped Flute
73 pipes. Spurious pipes of unknown origin, replacing the original *Orchestral Flute 8′*. Open cylindrical, common metal, arched ⅔ mouths (similar in construction to a typical *Dulciana).* More than half the pipes are collapsed due to inadequate racking. Some pipes of the original stop are stockpiled in the chamber or dispersed into the other flute stops, including perhaps the treble of the Great *Claribel Flute*.

8′ Flute Celeste
61 pipes, from c^0. Stopped pine, sunken English blocks, box beards in the bass; bass pipes stamped "Orchestral Flute"; 12 open, spotted metal trebles, tuned sharp

8′ Dulciana
73 pipes. CC-BB zinc, slotted; remainder high-tin spotted metal, brass rollers to $c^{\sharp 1}$, slide-tuned; long bayleaf mouths; ⅔ mouth

8′ Clarinet
73 pipes. High-tin spotted metal, ½-length cylindrical, zinc boots, tuning slides throughout, flat-bottomed tapered English shallots; e^3-c^5 open, spotted metal flues

SWELL (enclosed)

8′ Diapason Phonon
73 pipes. Repitched to 4′. Open wood basses stored in a tower room next to Echo; large scale, very heavy linen metal, leathered upper lips throughout, inverted languids. Slide-tuned, unslotted. Stamped"DIA PHO"

16′-8′ Clarabella
85 pipes. CCC-EE offset, stopped pine with German blocks, triangle-shaped wood roller beard; caps beveled at top front edge. FF-b^0 pine with English blocks and maple caps, stopped FF-e^0, then open. c^1-c^4 open wood, maple fronts and backs, pine sides, English blocks and maple caps; $c^{\sharp 4}$-c^5 open, spotted metal; stamped "Clarabella"

16′-2′ Gedeckt
97 pipes. CCC-BBB offset, on chest at CC (8′), CCC-BB stopped pine, box beards, German blocks, arched cut-ups; c^0 (4′)-c^6 shellacked linen common metal, scale 60, ⅕ mouth, high arched cut-ups, felted canisters; $c^{\sharp 6}$-c^7 open common metal

16′ (tc)-4′ Viola da Gamba
73 pipes. CC (8′)-BB zinc; remainder tin; narrow scale, slotted, sharply skived upper lips, brass rollers through b^2

16′-4′ Salicional
97 pipes. CCC-BB zinc offset, ¼ mouth, large wooden rollers; remainder high-tin spotted metal; brass rollers c^0 (4′)-b^2, ears to c^4, slotted throughout; stamped "SAL"

16′ (tc)-4′ Voix Celeste
73 pipes. As *Salicional*, tuned sharp

III Dolce Mixture
183 pipes. Spotted metal, narrow-scale pipes of dulciana construction with ⅔ mouths. Composition: 2⅔, 2, 1⅓.

16′-8′ Oboe Horn
85 pipes. CCC-e^3 single-taper resonators of *bassoon*-type construction, spotted bells on zinc bodies; normal tapered English shallots, slotted with large holes opposite; f^3-c^5 spotted metal flues; on offset chest triangular in shape to fit chamber nook

8′ Cornopean
73 pipes. Single-taper; shellacked linen bells on zinc bodies, wide tapered English shallots, weighted tongues in the bass, slotted, large-diameter holes opposite slots; harmonic from $g^{\sharp 2}$; 12 spotted metal flue trebles

8′ Vox Humana
61 pipes. Placed on its own diatonic chest in a dedicated expression box with a hinged top flap and sliding access doors. The action is tubular-pneumatic from the main chest. Large diameter, ⅛-length cylindrical Hoyt metal resonators on spotted metal boots. CC-BB short tuned-length resonance boots, taller ones from c^0, still taller from a^0; twisting canisters with two vowel holes; eight Hoyt metal flue trebles, ⅔ mouths, skived upper lips

SOLO

16′ Diaphone-8′ Diapason
85 pipes. Unenclosed, located on a triangle-shaped chest in the right chamber. CCC-f^0 is a diaphone, very thick pine inverted conical resonators, diaphone beaters; remainder large- scale heavy linen common metal, ⅔ mouths, leathered lips

16′-4′ Tibia Clausa
97 pipes. CCC-g^0 offset. CC-b^0 stopped pine, arched cut-ups, German blocks. From c^1 (2′) open pine, c^0-f^0 with box beards and rollers; from $f^{\sharp 1}$ open wood with maple fronts and backs, slotted, inverted mouths, metal tuning flaps; c^5-c^6 open spotted metal

16′ (tc)-4′ Viole d'Orchestre
85 pipes. CC-GG zinc, remainder pure tin; slotted throughout; large wood rollers in the bass, brass rollers mid-range to $c^{\sharp 3}$

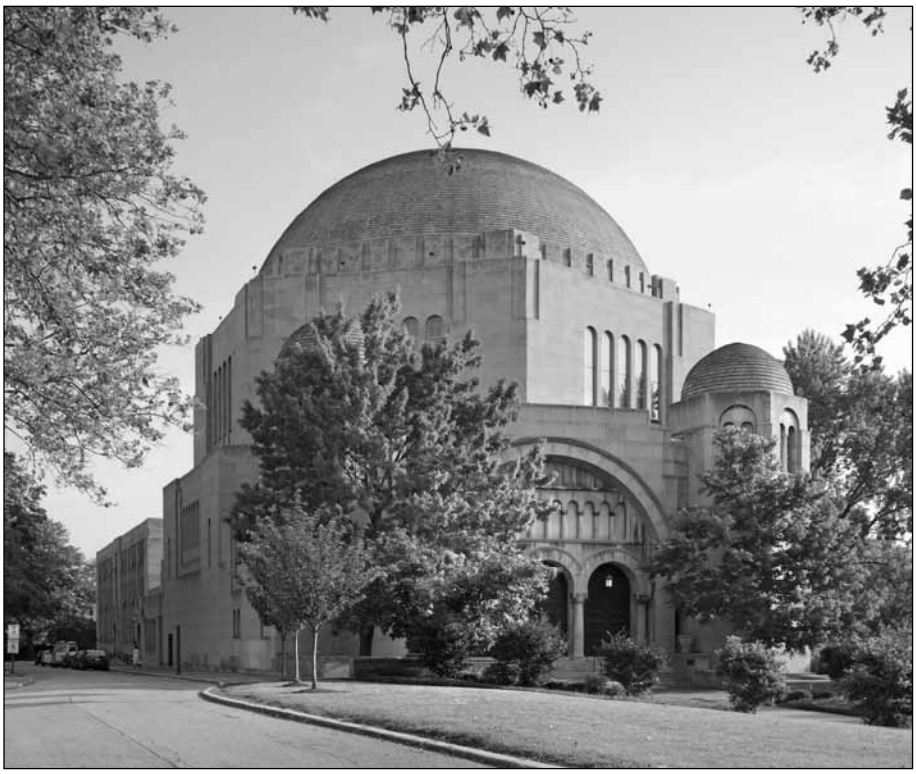
16′ (tc)-4′ Viole Celestes II
170 pipes. Smaller in scale than VDO, both ranks: pure tin, very long and narrow upper lip flatting, wood rollers in bass, brass rollers mid-range to $c^{\sharp 3}$, slotted throughout, "muted violin" scale and voicing, second rank tuned sharp

16′-4′ Tuba
97 pipes. CCC-BBB: shellacked linen bells on zinc bodies, wood stabilizer blocks at the resonator tip; very wide shallots, heavy zinc boots with reinforcing belt. CC-BB similar in construction but without wood stabilizer tips and boot belts. CCC-BB have tongues considerably wider than the shallot face, and screwed-on brass weights. From d^0, harmonic, soldered weights; shallots broad but proportionately less so than bottom octaves, and tongues closer in width to that of the shallots. From c^2, linen metal resonators; slotted through f^3, dead length through c^4; $c^{\sharp 4}$-c^5 open linen metal flues

16′-8′ Bassoon
85 pipes. Single-taper resonators. CCC-b^0 capped, spotted metal bells on zinc bodies, long narrow slots, large hole drilled 1″ above slot, CCC-BBB offset; construction continues without regulating hole from c^1. Stamped "3½ scale", pipes are labeled "Basson"; 12 spotted metal flue trebles.

8′ French Horn
61 pipes. On main chest from $F^{\sharp}$, bass is tubed off, shellacked linen bells on zinc bodies, capped and slotted; zinc boots; shallots one octave large and pocketed; 12 canistered metal flute trebles

8′ Orchestral Oboe
61 pipes. Slender single-taper resonators. CC-BB zinc, remainder spotted bells on zinc bodies; zinc boots; all reed pipes slotted, long narrow English shallots with narrow openings, 12 open, spotted metal flue trebles



ECHO

16′-4′ Flute
Originally 97 pipes of stopped wood. CCC-BBB remain, stopped pine with German blocks and box beards. Trebles in boxes in the Echo chamber and also relocated to play in the main organ.

8′-4′ Viole Aetheria
85 pipes. CC-BB cylindrical, slotted zinc; remainder 1:2 taper, high-tin content, ⅔ mouth; large wooden rollers in bass, then brass through d^2

8 Vox Angelica
73 pipes, as Viole Aetheria

8′ Vox Humana
61 pipes. Similar in principle and chest arrangement to the Swell Vox Humana, using pipes of smaller scale but similar construction.

[8′ Harmonic Trumpet]
73 pipes, relocated to the Great

TREMULANTS

Great
Swell
Choir
Solo
Echo
Tuba
Tibia Clausa
Vox Humana (Swell)
Vox Humana (Echo)
String (Solo, slow)
String (Solo, fast)

DETAILS

CITY: Cleveland, Ohio
INSTITUTION: Temple Tifereth Israel
BUILDER: W.W. Kimball Co. (original nameplate missing)
YEAR: 1924
OPUS: 6739
PLACE OF MANUFACTURE: Chicago, Illinois
WIND PRESSURES: Great, Swell and Choir 253 mm (10″); Swell *Vox Humana* 178 (7″); Solo 304 (12″), *Tibia* (10″), *Tuba* and *Diaphone* 457 (18″); Echo non-functional
WIND SYSTEM: Metal windlines, multiple sprung reservoirs
PITCH AND TEMPERAMENT: A441@77°, equal
CASE: None; two chambers either side of proscenium
FACADE: Pierced ceiling grill work
KEY ACTION: Electro-pneumatic unit throughout
STOP ACTION: Stopkey
LAYOUT: Great, Choir and unenclosed pedal on left; Swell, Solo and *Diaphone* on right
WINDCHESTS: From 4′c on manual chests unless noted; basses on offsets, Pedal stops on single-stop unit chests. Enclosed Great in left chamber, lower level, enclosed Choir on upper level; Swell upper and lower levels in right side chamber, Solo on single level beside upper Swell; Echo in left side-gallery
KEYBOARD ORDER: (from top) Solo, Swell, Great, Choir
CONSOLE: New compact Holtkamp-style stopkey console replaced original horseshoe stopkey console
MANUAL COMPASS: CC – c^4, 61 notes
PEDAL CLAVIER: CC – g^1, 32 notes, AGO concave and radiating, maple naturals
EXPRESSION: Thick horizontal shutters with individual pneumatic motors and pneumatic brakes to minimize slamming

ABOVE: *Replacement console, with Kimball keyboards, pedal clavier, toe blocks and bench reused*

GREAT: 17 vertical shades
SWELL: nine vertical lower shades, two upper sets of nine shades each
CHOIR: 17 vertical shutters
SOLO: two sets of eight shades each
ECHO: 10 vertical shutters
COMBINATION SYSTEM: setterboard
DOCUMENTATION: Scot Huntington, Joseph McCabe, March 2009

NOTE: *Although the current specification and nomenclature do not match the original, most tonal resources are still available in a reduced unification scheme, utilizing the original switching. Additional notes have been added below for comparison to the original specifications. The old Echo is available, save where pipes have been moved to the main organ, but all Echo pipes are extant. Most ranks (details of which are found in the Chamber Analysis) have 12-note extension octaves playable only via couplers. Though extant, the Harp is not available on the current console.*

GREAT (Manual II)
Middle row, right side:
DIAPASON 16
WALD HORN 16
DIAPASON 8 (Ext. Diapason 16)
ORCHESTRAL FLUTE 8
(New nomenclature; old Gross Flute 8)
CLARIBEL FLUTE 8
WALDHORN 8 (Ext. Wald Horn 16)
WALDHORN 5⅓ (Ext. Wald Horn 16)
DIAPASON 4 (Ext. Diapason 16)
HARMONIC FLUTE 4
WALDHORN 4 (Ext. Wald Horn 16)
WALDHORN 2⅔ (Ext. Wald Horn 16)
WALDHORN 2 (Ext. Wald Horn 16)
HARMONIC TRUMPET 8
(Displaces Principal Diapason 8)
Bottom row, right side:
GREAT 16
GREAT OFF
GREAT 4
SWELL TO GREAT 16
SWELL TO GREAT 8
SWELL TO GREAT 4
CHOIR TO GREAT 16
CHOIR TO GREAT 8
CHOIR TO GREAT 4
SOLO TO GREAT 16
SOLO TO GREAT 8
SOLO TO GREAT 4

SWELL (Manual III)
Top row, left:
GEDACKT 16
SALICIONAL 16
CLARABELLA 8 (Ext. Clarabella 16)
GEDACKT 8 (Ext. Gedackt 16)
VIOLE 8
SALICIONAL 8 (Ext. Salicional 16)
VOIX CELESTE 8
DIAPASON 4
(Originally Diapason 8, pipes moved up an octave to sound at 4′)
GEDACKT 4 (Ext. Gedackt 16)
SALICIONAL 4 (Ext. Salicional 16)
GEDACKT 2⅔ (Ext. Gedackt 16)
GEDACKT 2 (Ext. Gedackt 16)
[Cornet] MIXTURE III
DOUBLE OBOE 16
CORNOPEAN 8
OBOE 8 (ext Double Oboe 16)
VOX HUMANA 8
VOX HUMANA TREMOLO
SWELL 16
SWELL OFF
SWELL 4

CHOIR (Manual I)
Top row, right side:
STOPPED FLUTE 8
(Displaces Orchestral Flute 8)
CLARIBEL FLUTE 8
DULCIANA 8

UNDA MARIS 8
(New nomenclature, old Flute Celeste 8)
CLARIBEL FLUTE 4
(Ext. Claribel Flute 8)
CLARIBEL FLUTE 2⅔
(Ext. Claribel Flute 8)
CLARIBEL FLUTE 2
(Ext. Claribel Flute 8)
CLARINET 8
CHOIR 16
CHOIR OFF
CHOIR 4
SWELL TO CHOIR 16
SWELL TO CHOIR 8
SWELL TO CHOIR 4
SOLO TO CHOIR 16
SOLO TO CHOIR 8
SOLO TO CHOIR 4

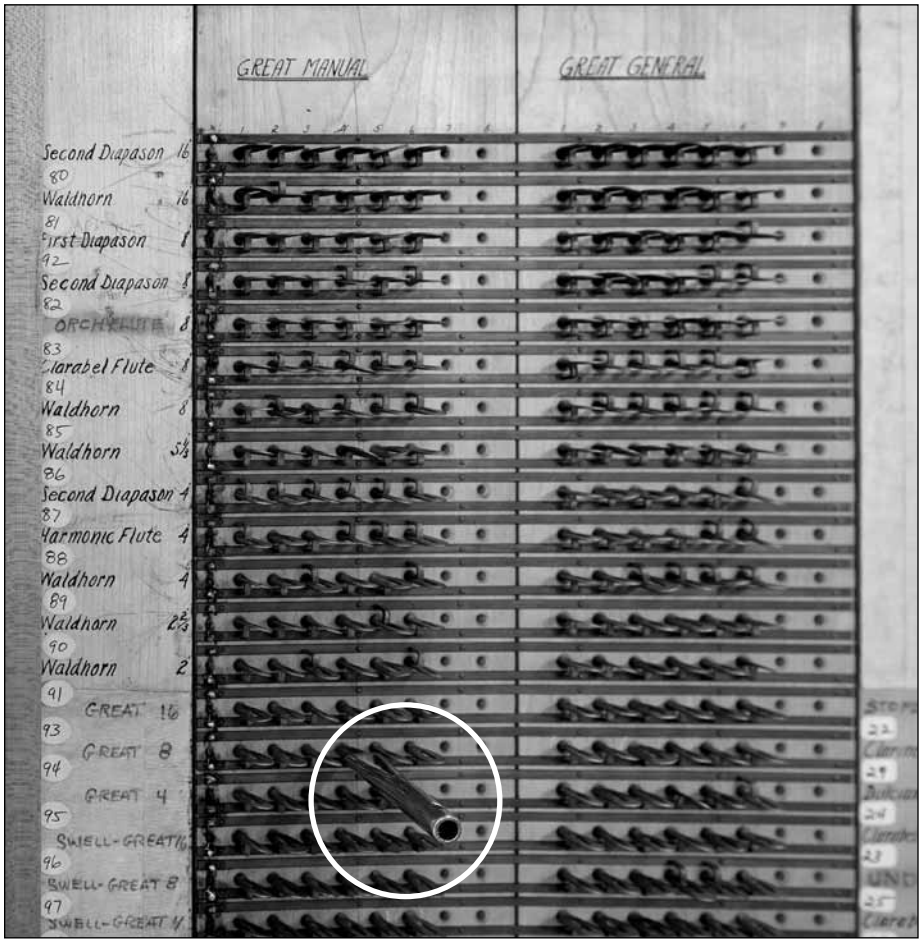
SOLO (Formerly on Manual IV, now floating)
Bottom row, left:
DIAPHONE 8 (Ext. Diaphone 16)
VIOLE 8
VIOLE CELESTE II 8
(Both ranks independent of Viole 8)
TIBIA 8 (Ext. Tibia 16)
VIOLE 4 (Ext. Viole 8)
TIBIA 4 (Ext. Tibia 16)
TUBA 16
BASSOON 16
TUBA 8 (Ext. Tuba 16)
BASSOON 8 (Ext. Bassoon 16)
ORCHESTRAL OBOE 8
FRENCH HORN 8
TUBA 4 (Ext. Tuba 16)

PEDAL
Middle row, left
ACOUSTIC BASS 32
(Resultant of Tibia at 16' and 10⅔' pitch)
DIAPASON 16
DIAPHONE 16
TIBIA 16
WALD HORN 16
CLARABELLA 16
GEDACKT 16
SALICIONAL 16
DIAPASON 8 (Ext. Diapason 16)
WALD HORN 8 (Ext. Wald Horn 16)
CLARIBEL FLUTE 4
(Ext. Claribel Flute 8)
GEDACKT 8 (Ext. Gedackt 16)
SALICIONAL 8 (Ext. Salicional 16)
VIOLE 8 (Ext. Viole 8)
WALD HORN 5⅓ (Ext. Wald Horn 16)
DIAPASON 4 (Ext. Diapason 16)
WALD HORN 4 (Ext. Wald Horn 16)
TUBA 16
BASSOON 16
DOUBLE OBOE 16
TUBA 8 (Ext. Tuba 16)
TUBA 4 (Ext. Tuba 16)
Bottom row, middle:
GREAT TO PEDAL 8
SWELL TO PEDAL 8
CHOIR TO PEDAL 8
SOLO TO PEDAL 8
SWELL TO PEDAL 4
SOLO TO PEDAL 4

TREMULANTS
Toggle switches at right side panel:
VIOLES
TUBA
TIBIA
SOLO
SWELL

ACCESSORIES
Thumb Pistons
1-6 GENERAL
1-6 GREAT
1-6 SWELL
1-6 CHOIR
1-6 SOLO
1-3 PEDAL
GEN CAN
SW PED REV
SO PED REV (under Manual II)
Toe
1-6 GENERAL
1-6 PEDAL
SW TO PED REV
SOLO TO PEDAL REV
Indicator Lights
CURRENT (white)
CRESCENDO (8 indicator lights; 4 green and 4 red, alternating in color)

EXPRESSION
CHOIR/GREAT
SWELL
SOLO
CRESCENDO



ABOVE: *The Kimball combination setterboards are still in use. The metal key turns the pins to assign stops to combinations.*

TRINITY EPISCOPAL CATHEDRAL

CLEVELAND, OHIO

TRINITY CATHEDRAL GREW OUT OF TRINITY CHURCH, Cleveland's oldest religious congregation. The parish formed November 9, 1816 in the Brooklyn Village residence of Phineas Shepherd, two years ahead of the Diocese of Ohio itself. (Brooklyn Village was then a separate settlement east of Cleveland, since annexed to the city.) The Reverend Roger Searle of Plymouth, Connecticut made annual visits for the first nine years, noting on his first that the parish comprised 13 families.

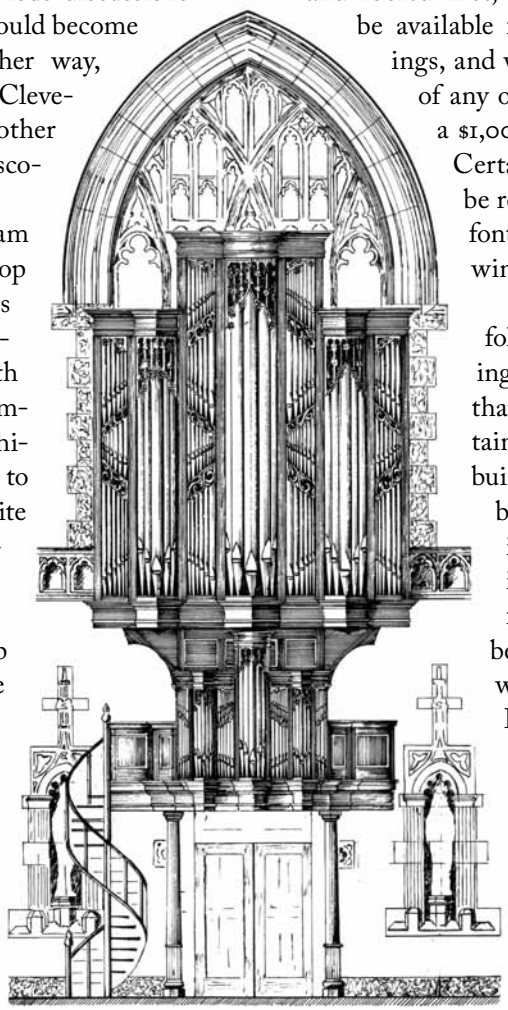
In its early days, Trinity affiliated itself with other churches; St. Mary's in Medina and St. John's in Liverpool, and later Grace Church in Chagrin Falls and St. James' in Painesville. By 1825, numbers were sufficient to warrant a permanent Cleveland home, and the parish began to solicit donations as far away as western New York and Boston to acquire land and build a church. Eventually the congregation purchased a lot at St. Clair and Seneca Streets (now West Third Street), incorporated in February 1828, and on August 12, 1829 consecrated a white frame Colonial-style church — Cleveland's first house of worship. A 600-pound bell was added in 1830, and around 1833 the church enlarged the building by cutting it in two and adding 16½′ in the middle. In 1835 the Reverend Ebenezer Boyden became rector; his wife volunteered as organist (the type of organ is not known), while a Mr. Taylor was paid $102 in 1836 for services as choir director, the first recorded budget item for music. In 1841, Henry Erben of New York City supplied a pipe organ.

Eventually the congregation decided to move east along Superior Avenue. The new property at Bond Street (now East Sixth Street) was obtained in 1852 for $5,940, but alas the old church burned down before its sale was completed. The new Trinity Church of Gothic design was consecrated May 17, 1855, though it had probably been in use for about a year (see below). The building was designed by John J. Husband and cost $42,000, inclusive of furnishings, organ, and bells from Jones and Hitchcock of Troy, New York. E. & G.G. Hook provided their Op. 170 of two manuals and 26 registers, an instrument installed by John Henry Willcox of Boston (at one time organist of the Church of

the Immaculate Conception in Boston, and later an organbuilder under his own name). Upon the organ's completion, Willcox together with other city organists presented an exhibition on August 1, 1854.

In 1880, the choir director and professional singers were terminated amidst plans for a new, vested choir of men and boys. To accommodate this change, the Hook was moved to the chancel. But larger changes were afoot. A few years later the present property at Euclid Avenue, Perry Street (now East 22nd Street), and Prospect Avenue was acquired from the estate of M.A.S. Carter. Serious discussions were occurring as to whether Trinity would become Cleveland's Episcopal cathedral. Either way, Trinity Church would now move to Cleveland's "Millionaire Row", as did such other congregations as First Methodist Episcopal and St. Paul's Episcopal.

In 1889 the Right Reverend William Andrew Leonard became Fourth Bishop of Ohio, and in February 1890 he was offered Trinity as his cathedral. Cleveland architect Charles F. Schweinfurth (1856-1919) was given the job without competition. Trained in Boston under architect Guy Lowell, Schweinfurth moved to Cleveland and quickly garnered an elite clientele, designing among many structures a number of mansions. His office included his brother Jules. In January 1891 Schweinfurth met with Bishop Leonard to consider two sketches, one Romanesque, the other early English Gothic, estimated at $225,000 and $325,000 respectively. Another meeting added a larger and more expensive Gothic design, and in April, three more plans were put forth. The Bishop leaned toward the economical, wanting Trinity to be self-sufficient and not heavily dependent on diocesan support (as was proving burdensome at Albany, New York, with its vast new Cathedral designed by Robert Gibson). The building committee recommended constructing the parish house and new Trinity Church Home first for $30,000, delaying the Cathedral itself until further funding became available. Meanwhile in May 1892, the Blossom property immediately behind the Euclid Avenue land became available and was purchased for $15,000. Construction for the Cathedral House, the first building of the present complex, began the following July, completed in 1895 for $50,000.



In 1896 Bishop Leonard announced the new Cathedral's forthcoming construction, and appealed to all Clevelanders, Episcopalian or otherwise, for support. However much he wished not to follow Albany in financial mode, he outlined a progressive project plan modeled on Albany's, whereby the walls and tower would be constructed and roofed first, and thereafter interior fittings would be available for "personal memorials, thank offerings, and votive gifts." (For example, the carving of any of the 26 columns could be finished for a $1,000 gift; the figure later rose to $2,500.) Certain features of the old Trinity were to be retained: the prior altar in a new chapel, font and lectern refashioned for new use, windows brought forward.

Given the nationwide economic strain following the Panic of 1893, slow fundraising meant construction delays, so much that in 1898 the building committee obtained estimates for the Romanesque-style building, as well as a larger Gothic-style building. Building plans were exhibited to the parish at their annual meeting the following year. The old church finally sold in 1902 for $150,000, having been on the market since 1893. The parish was forced to move its worship site to the Euclid Avenue site, occupying the Parish House, expanded at a cost of $16,000 and called the Perry Street Chapel. The final service in the old church was held on June 29, 1902. The Parish Hall, finished before the Cathedral and used for worship beginning in 1902, had a 14-stop 1903 Hutchings-Votey. (F.R. Webber later copied the stoplist, noting that by the time he saw it, the instrument had become a choir room organ, perhaps a reutilization of the former worship space. The instrument was removed in March 1959, and later that year, a used practice organ of unknown manufacture was purchased.)

In the end, Schweinfurth's perpendicular Gothic design held sway, and his office began working drawings in March 1900. Construction proper began on August 5, 1901. The great central tower, initially left prepared for, was built through a gift of Samuel Mather, a longtime Trinity parishioner, vestry member and iron ore magnate. The building was finally completed in 1907.

OPPOSITE: *Vintage photo of cathedral exterior*

OPPOSITE INSET: *Charles Schweinfurth's initial Romanesque rendering*

ABOVE: *1977–78 Flentrop proposal*

Trinity Cathedral is one of Cleveland's most tastefully lavish church buildings. The building's exterior is finished in Indiana limestone. The Southwest Chapel features a cross beam above its chancel railing from Southwark Cathedral in London, carved in 1457. Seating in the nave was provided for 800, in pews with custom-carved ends; the 18′-high stone reredos contains 59 statues. Artisans from Oberammergau, Germany executed some of the carving, while the American Seating Company crafted the choir and nave pews. The interior is of russet-hued vitrified brick with limestone pillars, arches, and trim. Magnificent windows of various eras and artists include 14th- and 15th-century examples, as well as opalescent works by Louis Comfort Tiffany of New York City and neo-medieval examples by Charles J. Connick of Boston. Also included in the campus were rooms for clergy, dean and bishop, sacristy, chapter room, choir room, parish house, and hall. Consecration occurred on September 24, 1907, and the building was finished debt-free (just in time for the Panic of 1907).

ABOVE: *Ca. 1910 image of Edwin Arthur Kraft*

OPPOSITE: *Skinner console, year unknown. This photo is later than others and shows the stopjambs laid out in typical Skinner fashion. A few early images show how the console first had Hutchings-style jambs laid out in straight horizontal grid. It is not known when the change was made. (Images courtesy of Horst Buchholz, Trinity Episcopal Cathedral)*

Trinity parish celebrated its sesquicentennial in 1966 and 1967. The Cathedral was renovated in 1994, at which time the pews were removed for flexible seating, and a new oak altar was carved for portable use in the crossing.

The young Ernest M. Skinner Co. of Boston, Massachusetts built the Cathedral's first organ, that firm's Op. 140. The contract was won over four other contenders, one of whom had initially been Robert Hope-Jones. A report from the Cathedral Music Committee to the Wardens and Vestry of Trinity, April 9, 1906, notes, "About six months ago two of the builders with whom the Committee decided to negotiate consolidated their interests, secured ample capital and organized a Stock Company, the title being the Ernest M. Skinner Company of Boston, Mass." Ernest M. Skinner is listed as President, Robert Hope-Jones, Vice-President. The report concluded requesting Vestry permission to sign a contract for approximately $21,650.

As with his incendiary 1903-1904 tenure at Austin, Hope-Jones was no calmer during his time with Skinner in Boston 1905-1907, a period replete with fireworks of aesthetic dispute. At Cleveland, Hope-Jones negotiated the organ contract, perhaps hoping for an instrument along the lines of one recently built by the new partnership for Park Church in Elmira, New York. This instrument, Skinner in nameplate only, was highly unified and had America's first curved stopkey console, anticipating those popularized by Wurlitzer. After Hope-Jones departed Skinner and wended his way eventually to Wurlitzer, Skinner took sole charge of the Boston operation.

Upon the appointment of Edwin Arthur Kraft as Trinity's organist in March 1907, Kraft and Skinner modified the organ's specification somewhat. (Kraft would become one of Skinner's favorite friends; the two would correspondence for the next 50 years.) The resulting organ reflected Hope-Jones' thinking only in its most extroverted features: the double-pressure 32′ Diapason and high-pressure Tuba speaking from a concrete-lined chamber in the floor at the rear of the nave. Though in later life he would revile Hope-Jones, Skinner freely adopted several of the Englishman's revolutionary practices, including leathered upper lips on loud Diapasons. Certainly Skinner thought enough of the Hope-Jonesian subterranean Tuba to illustrate it for his own 1917 book *The Modern Organ*.

To concentrate upon these details, however, would be to overlook just how Skinnerian the Cleveland scheme is. In matters of tonal design, the greatest divide between Skinner and Hopes-Jones came in unification; what it gave to Hope-Jones' thinking, it took from Skinner's. Skinner adopted unification only in the Pedal and, early on, manual Tubas, dropping even that latter practice after about 1915. The occasional unified quiet voice would crop up in later organs upon request but, as with enclosed Great organs,

Skinner openly disdained the practice. Duplexing — having one voice available at the same pitch on two different manuals — was a different matter entirely, which Skinner had espoused since the 1890s. While he gradually came to limit or forego the practice in larger organs, early in his career duplexing was a guiding design principle, perhaps nowhere more explored than in Op. 140. Here the Choir has two chests, the voices of one rounding out the Swell, the stops of the other fleshing out the Solo. As a further nod to flexibility, this same Choir was given its own console to function as a two-manual chapel organ.

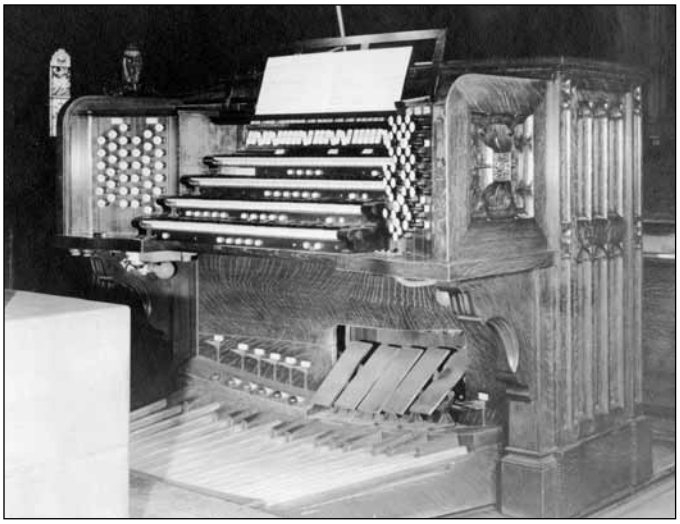
The instrument spoke from chambers to the left of the choir area, through three arches in the choir and three more in the east transept. The main console, in a richly-carved shell, sat opposite the chambers in the choir stalls. The Choir had separate main and chapel swell shades; a switch at each console disabled the other. The Euphonium was installed at basement level at the rear of the nave, speaking through a cement reflector to a floor grille. In all, with a mere 39 independent stops, the organ succeeded as a triumphant display of electric action's flexibility and Skinner's early thinking.

Kraft dedicated the new organ in recital on October 25, 1907. Early on, Skinner replaced the original small drawknobs with what became his more standard, larger ones. In 1915, Skinner replaced the early servo-pneumatic swell engines, with his now-standard whiffletree models; the console also received a new combination action. In 1948, honoring Kraft's 40 years of service to the Cathedral, Chimes were installed.

Kraft also had an organ in his residence studio, an Estey Minuette Grand from 1930, their Op. 2883. Although Kraft left Cleveland in 1914 to become municipal organist of Atlanta, he returned to Trinity Cathedral in 1915 and remained in the position until 1959.

ORIGINAL SPECIFICATION OF 1907 ERNEST M. SKINNER CO. OP. 140

GREAT (Manual II)
16 Bourdon (61 pipes)
8 Philomela (from Solo, 8′ Philomela)
8 First Diapason (scale 40, 61 pipes)
8 Second Diapason (scale 44, 61 pipes)
8 Gross Floete ("#2 Gross Flute," 61 pipes)
8 Erzähler (scale 45, 61 pipes)
4 Principal (scale 54, 61 pipes)
4 Harmonic Flute ("#1," 61 pipes)
16 Ophicleide (from Solo, 16′ Ophicleide)
16 Euphonium (originally "16′ Tuba Profunda (from Nave), In a Subterranean Swell Box.", 85 pipes) At rear of nave, below the floor, speaking through a grate, enclosed. "Same as [opus] 130," Park Church, Elmira, New York, designed by Robert Hope-Jones.
8 Tuba (extension, Solo, 16′ Ophicleide)



8 Horn (extension, 16′ Euphonium, originally "8′ Tuba Sonora from Nave")
4 First Clarion (extension, Solo, 16′ Ophicleide)
4 Second Clarion (extension, 16′ Euphonium, originally "4′ Octave, from Nave")
1 blank knob (used for 21-tube Chimes, installed 1948)

SWELL (Manual III, enclosed in brick)
16 Bourdon ("#1," 73 pipes)
8 First Diapason (scale 40, 73 pipes)
8 Second Diapason (Choir)
8 Geigen Principal (scale 48, 73 pipes)
8 Clarabella ("#2," 73 pipes)
8 Concert Flute (from Choir)
8 Spitzflöte (73 pipes)
8 Gedackt ("#1," 73 pipes)
8 Salicional (scale 64, 73 pipes)
8 Vox Celestes (scale 64, 73 pipes)
8 Aeoline (from Choir)
8 Dulcet II (from Choir)
4 Flute ("#1," 73 pipes)
2 Piccolo ("com," 61 pipes)
III Mixture (from Choir)
16 Trumpet (73 pipes) (builder's specification sheet called for "Trumpet or Double English Horn")
8 Cornopean (5½″, 73 pipes) ("Harmonic Tromba" on builder's specification sheet)
8 Oboe ("com," 73 pipes)
4 Clarion ("com," 73 pipes) ("Harmonic Clarion" on builder's specification sheet)
Tremolo

CHOIR (Manual I, Enclosed)
16 Gamba (scale 57, 73 pipes)
8 Diapason (scale 45, 73 pipes)
8 Philomela (from Solo, 8′ Philomela)
8 Concert Flute ("#1," 73 pipes)
8 Quintadena ("com," 73 pipes)
8 Aeoline (scale 60, 73 pipes)
8 Unda Maris (from tenor C, scale 60, 61 pipes)
8 Dulcet II (scale 80, 146 pipes)
4 Flauto Traverso ("#1," 73 pipes)

III Mixture ("com," 183 pipes) ("Cornet" on builder's specification sheet)
8 Tuba (from Solo, 16′ Ophicleide)
8 Clarinet ("com," 73 pipes)
8 Orchestral Oboe ("spec," 73 pipes)
8 Vox Humana ("com," 73 pipes)
Tremolo
Harp (from tenor C, 49 bars)

SOLO (Manual IV, enclosed)
8 Philomela (85 pipes, apparently unenclosed) ("Tibia Plena" on builder's specification sheet)
8 Flute ("In Tuba Swell Box," 61 pipes)
8 Quintadena (Choir)
4 Flute ("#2," "In Tuba Swell Box," 61 pipes)
4 Flauto Traverso (Choir)
16 Ophicleide (in a brick enclosure, "same as 130," 85 pipes)
16 Euphonium (from Great, 16′ Euphonium) (originally to have been Tuba Profunda.8
8 Harmonic Tuba (extension, 16′ Ophicleide)
8 Horn (from Great, 16′ Euphonium) (originally to have been "Tuba Sonora")
8 Clarinet (Choir)
8 Orchestral Oboe (Choir)
8 Vox Humana (Choir)
4 Harmonic Clarion (extension, 16′ Ophicleide)
4 Second Clarion (from Great, 16′ Euphonium) (originally to have been "[Tuba] Octave")
Tremolo

PEDAL
32 Diapason ("in two powers," extension, Solo, 8′ Philomela, "21¾″ x 18¾″)
32 Resultant ("Draws 16 Op + Quint")
16 Diapason (extension, Solo, 8′ Philomela)
16 Violone ("62 x 70," 32 pipes)
16 First Bourdon (from Great, 16′ Bourdon)
16 Second Bourdon (from Swell, 16′ Bourdon)
16 Gamba (from Choir, 16′ Gamba)
10⅔ Quinte (from Great, 16′ Bourdon)
8 Octave (extension, 32′ Diapason) (originally to have been "Tibia Plena")
8 Gedackt (from Great, 16′ Bourdon) (originally to have been "Flute")
8 Cello ("from Swell," 8′ Salicional and 8′ Voix Celestis)
16 Ophicleide (from Solo, 16′ Ophicleide)
16 Euphonium (from Great, 16′ Euphonium)
8 Tuba (from Solo, 16′ Ophicleide)
8 Horn (from Great, 16′ Euphonium)
4 First Clarion (from Solo, 16′ Ophicleide)
4 Second Clarion (from Great, 16′ Euphonium)
2 blank knobs

COUPLERS
Great Organ:
Swell to Great 16′
Swell to Great 8′
Swell to Great 4′
Choir to Great 16′
Choir to Great 8′
Choir to Great 4′
Swell Organ:
Swell to Swell 16′
Swell to Swell 4′
Choir to Swell 8′
Choir Organ:
Choir to Choir 16′
Choir to Choir 4′
Swell to Choir 16′
Swell to Choir 8′
Swell to Choir 4′
Solo to Choir 16′ *originally to have been Solo (light wind stops) to Choir Keys 16′*
Solo to Choir 4′ *originally to have been Solo (light wind stops) to Choir Keys 4′*
Solo Organ:
Swell to Solo 16′
Swell to Solo 8′
Swell to Solo 4′
Pedal Organ:
Great to Pedal 8′
Swell to Pedal 8′
Swell to Pedal 4′
Choir to Pedal 8′
Choir to Pedal 4′
Solo to Pedal 8′
Solo to Pedal 4′

ACCESSORIES
4 General pistons (toe)
5 Great pitons (double-touch)
6 Swell pistons (double-touch)
4 Choir pistons (double-touch)
4 Solo pistons (double-touch)
4 Pedal pistons
Great to Pedal 8′ reversible (toe)
Swell to Pedal 8′ reversible (toe)
Swell to Pedal 4′ reversible (toe)
Choir to Pedal 8′ reversible (toe)
Solo to Pedal 8′ reversible (toe)
Solo to Pedal 4′ reversible (toe)
Pedal to Great Comb. on/off (thumb)
Pedal to Swell Comb. on/off (thumb)
Pedal to Choir Comb. on/off (thumb)
Pedal to Solo Comb. on/off (thumb)
Balanced Swell expression shoe
Balanced Choir expression shoe
Balanced Solo expression shoe
Balanced Nave expression shoe (Euphonium unit)
Balanced Crescendo shoe
Sforzando reversible (toe)

In 1956 the Schantz Organ Company of Orrville, Ohio, rebuilt the organ under Kraft's direction as their Op. 256, including a new console with remote-control combination action, reusing exterior panels from the original. A March 2, 1955 letter to Kraft shows the now 89-year–old Skinner very interested in the work. He proposed altering the Swell as follows:


Psalm 52:10
"I will always give
thanks unto Thee
for that Thou
hast done."
T.W.B.-K.C.B.
In loving memory
of

16 Bourdon
8 Diapason
8 Geigen
8 Salicional
8 Voix Celestes
8 Flauto Dolce
8 Flute Celeste
8 Gedeckt
4 Unda Maris II Rks
4 Harmonic Flute (new type)
16 French Trumpet (present 16′ Reed revoiced)
8 Cornopean
8 Cor d'Amour (present Oboe revoiced)
2 Clarion [*sic*]

The Schantz contract was signed in April 1955 for $21,436; "unexpected conditions" due to roof leaks increased the price by $7,000. In addition to a complete overhaul of mechanisms and pipes, a Twelfth, Fifteenth and three-rank Mixture were added to the Great, the Philomela unit reduced in scope, and the Pedal Violone extended by two octaves. The organ was ready by mid-February of 1956. Kraft was very pleased and, at variance with the neo-Baroque climate, strongly argued against further changes. According to Roy Kehl of Evanston, Illinois, Kraft wanted Op. 140 preserved in good condition for his successor.

Harry W. Gay, professor of music at Wilson College, succeeded Kraft in September 1959, leaving in 1964 for Old Stone Church. He was succeeded by Donald Shelhorn, then associate director of music under Robert Shaw at First Unitarian in Shaker Heights, where Holtkamp had installed Op. 1741 in 1960. Shelhorn received his musical training at Oberlin and Yale. Indeed, plans were afoot for a new Cathedral organ, with Walter Blodgett acting as one of two consultants (the other name has not come to light). Negotiations with Möller and Aeolian-Skinner extended over several years, but ultimately came to nothing. In 1973 D.A. Flentrop of Zaandam, Holland, supplied a portable organ with mechanical key- and stop-action tuned in Werckmeister III, featured in recital at the National AGO Convention in June 1974.

SPECIFICATION OF 1973
D.A. FLENTROP ORGAN

MANUAL I		**MANUAL II**		**PEDAAL**	
8	Gedekt	8	Gedekt	8	Gedekt
4	Prestant	4	Fluit	4	Quintadeen
2	Octaaf	1⅓	Larigot		
		1⅗	Terz		

In the fall of 1976, Flentrop installed another organ on a movable platform. The organ has mechanical key- and stop-action.

In 1977 Flentrop installed a three-manual, 39-stop, 49-rank organ in a gallery at the nave wall. The Skinner was abandoned and became unplayable, with the chamber walls closed. In the 1997, the Skinner was dispersed, with most pipework going to Nelson Barden Associates in Boston and Quimby Pipe Organs in Warrensburg, Missouri.

Initial plans and sketches for the Flentrop were made in 1972. John Fesperman, in *Flentrop in America*, relates that after the detailed drawings were agreed upon and the contract signed, Dirk Flentrop received a brochure printed by the Cathedral, including "an architectural reworking of the final design, done by the Cathedral's architect, who had never conferred with Flentrop. It amounted to a total simplification of the Flentrop drawing, with the same general contours." Flentrop and Hans Steketee of the firm traveled to Cleveland to defend the original design on November 19, 1974. The Cathedral reverted to the original design, completed under the direction of Steketee, the first large instrument finished under the new Flentrop president's direction.

The African mahogany cased is accented in gold leaf. The centrally-located Hoofdwerk is flanked by the Pedaal at either side and the Bovenwerk above. The Rugwerk is housed in the smaller case behind the keydesk. Stop-action and suspended key-action are mechanical. The organ is winded from a single-fold bellows; small concussion bellows can be engaged to steady the wind. The instrument was dedicated in service on Sunday evening, December 11, 1977, and its first full recital came January 11, 1978 with August Humer of Linz, Austria on the bench.

With its "live" winding, lack of combination action, unequal temperament and retrospective console dimensions, the 1977 Flentrop took organ reform in Cleveland a step beyond the 1957 von Beckerath at Trinity Lutheran, as noted by Daniel Hathaway:

> The Trinity Cathedral organ is the first large instrument in Cleveland to affirm the Credo that a pipe organ is an organic whole, and that a modern instrument which seeks to recreate the phenomenal success of the great old instruments of Europe must pay attention to every aspect of what makes those organs as thrilling today as they were two and three hundred years ago.
>
> Thus the new Trinity organ, set on a gallery against the back wall of the nave, is housed in a solid, African mahogany case with frame and panel construction to enable its housing to resonate like the case of a stringed instrument and enhance the sounds created within it; its pipes are voiced gently but colorfully, on low wind-pressure so that the ensemble of the instrument has cohesion and integrity; it has mechanical key and stop action—its only electrical component is the blower; it has a traditional wind supply which 'gives' and 'breathes' like a human singer rather than providing a monotonously steady stream of air to the pipes; and it is tuned not in modern equal temperament where all

musical keys sound alike, but rather in a late seventeenth-century temperament invented by Andreas Werckmeister—very possibly the temperament [Bach] had in mind when he wrote the Well Tempered Clavier—in which there are real differences in color between the keys…."

The organ exists today as installed 32 years ago.

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ABOVE LEFT: *1903 Hutchings-Votey case, still extant in the Parish Hall*

BOTTOM RIGHT: *The "fork" manual coupler of the 1976 Flentrop, see documentation for details; photo by Joseph M. McCabe*

TRINITY EPISCOPAL CATHEDRAL
FLENTROP ORGELBOUW
1977-78

HOOFDWERK

Follows chest order, front to back

Prestant 16′
56 pipes. Common metal, CC-e^2 planed and burnished metal with gilded mouths in facade, with forced length and tuning scrolls, remainder interior with tuning scrolls; *spitzlabium,* ¼ mouth. Pipes placed in the center tower, the two outside towers, and the interior flat fields on first and second levels.

Prestant 8′
88 pipes. Common metal, CC-d^2 with tuning scrolls, remainder cone-tuned. Doubled trebles (two pipes per note) of identical scale, foot length, and construction from c^1. *Spitzlabium* and ¼ mouth throughout.

Roerfluit 8′
56 pipes. Common metal, cylindrical, large scale, leathered canisters, *spitzlabium*, ¼ mouth. CC-BB solid canisters; remainder small ears, narrow external chimneys

Octaaf 4′
56 pipes. Common metal, ¼-mouth *spitzlabium*; CC-b^0 scroll-tuned, remainder cone-tuned

Quint 3′
56 pipes. Common metal, ¼-mouth *spitzlabium*; CC-e^0 scroll-tuned, remainder cone-tuned

Octaaf 2′
56 pipes. Common metal, ¼-mouth *spitzlabium*; CC-BB scroll-tuned, remainder cone-tuned

Fluit 4′
56 pipes. Common metal, large-scale, dubbed ¼ mouth; CC-d^2 leathered canisters, small ears; remainder open

Mixtuur III-V
212 pipes. Common metal, dubbed ¼ mouth, tuning scrolls to 1′, cone-tuned above. Retiring the stopknob half-way silences the 5⅓′ from c^0.

CC			1	1⅓	½
c^0		2⅔	2	1⅓	1
c^1	(5⅓)	4	2⅔	2	1⅓
c^2	8 (5⅓)		4	2⅔	2

Scherp II-III
144 pipes. Common metal, dubbed ¼ mouth, cone-tuned

CC		⅔	½
FF		1	⅔
c^0		1⅓	1
c^1	2	1⅓	1
c^2	2⅔	2	1⅓

Fagot 16′
56 pipes. Common metal, cylindrical "quint"-length resonators (i.e. long, "clarinet"–length resonators: slightly longer than true ½-length); mahogany blocks and boots; wide, tapered German shallots, lead face plates CC-b^1; tongues weighted with leather tabs CC-b^0

Trompet 8′
56 pipes. Common metal resonators on mahogany blocks and boots. CC-BB tapered German shallots, beveled bottoms and lead faceplates; resonator tips larger than shallot diameter; CC-b^0 tongues weighted with leather tabs

RUGWERK

Follows chest order, front to back

Prestant 8′
51 pipes. Common metal, *spitzlabium*, ¼ mouths; CC-EE from *Gedekt 8′*, FF-f^1 burnished metal, gilded mouths in facade, forced length, tuning scrolls; remainder interior, $f^{\sharp 1}$-b^1 scrolled, then cone-tuned. The pipes in the curved side flats of the *Rugwerk* case are dumb.

Gedekt 8′
56 pipes. Large scale, common metal, leathered canisters, *spitzlabium*, ¼ mouths, ears. c^0: 86mm diameter

Octaaf 4′
56 pipes. Common metal, *spitzlabium*, ¼ mouths; CC-b^0 scroll-tuned, remainder cone-tuned

Octaaf 2′
56 pipes. Common metal, *spitzlabium*, ¼ mouths; CC-EE scroll-tuned, remainder cone-tuned

Roerfluit 4′
56 pipes. Very large scale, common metal, *spitzlabium*, ¼ mouths, leathered canisters; CC-b^2 large scale, short fat chimneys, tuning ears; remainder open, cone-tuned. CC: 96mm diameter

Larigot 1⅓′
56 pipes. Common metal, cone-tuned, *spitzlabium,* scale slightly wider than the principals, cut-up starts at ¼ and become progressively higher

Sesquialter II
112 pipes. Common metal, *spitzlabium,* ¼ mouth, principal scale, cone-tuned

CC	1⅓	⅘
c^0	1⅗	1⅓

Mixtuur III-IV
200 pipes. Common metal, ¼ mouth, *spitzlabium*, cone-tuned

CC		1⅓	1	⅔
c^0		2	1⅓	1
c^1	2⅔	2	1⅓	1
c^2	4	2⅔	2	1⅓

Kromhoorn 8′
56 pipes. Common metal, cylindrical ½-length resonators on mahogany blocks and boots; *schiffschen* shallots

BOVENWERK

Follows chest order front to back; enclosed

Prestant 8′
56 pipes, widest-scale principal in the organ. Common metal, *spitzlabium,* ¼ mouths; CC-BB ears, CC-f^1 scroll-tuned, remainder cone-tuned

Bourdon 8′
56 pipes. Common metal, large scale, *spitzlabium*, ¼ mouth, leathered canisters, small tuning ears

Gamba 8′
44 pipes, from c^0; CC-BB borrowed from *Bourdon 8′*; common metal, narrow scale, similar in construction to a *dulciana,* but with a slightly higher cut-up and slightly pushed voicing to develop edge tone; c^0-b^0 scroll-tuned with ears, remainder cone-tuned

Octaaf 4′
56 pipes. Common metal, ¼ mouths; CC-EE *spitzlabium*, remainder dubbed mouths; CC-b^0 scroll-tuned, remainder cone-tuned

Fluit 4′
56 pipes. Common metal, very large scale, *spitzlabium*, ears; CC-BB leathered canisters, ⅔ mouths; remainder open cylindrical, ¼ mouth; c^0-b^0 scroll-tuned, remainder cone-tuned

Nasard 2⅔′
56 pipes. Common metal, *spitzlabium*, ¼ mouth, ears; CC-$g^{\sharp 2}$ wide scale, leathered canisters, short, fat chimneys, tuning ears; remainder open, cone-tuned

Flageolet 2′
56 pipes. Common metal, ⅔ mouth, *spitzlabium,* cylindrical, ½-step narrower than *Fluit 4′*. CC-BB scroll-tuned, remainder cone-tuned

Terts 1⅗′
56 pipes. As *Flageolet 2′*; CC-DD♯ scroll-tuned, remainder cone-tuned

Flageolet 1′
56 pipes. As *Flageolet 2′*, cone-tuned

Schalmey 8′
56 pipes. Common metal, mahogany boots and blocks. Full-length *trumpet* resonators of narrow scale. CC-b^0 beveled bottom German shallots leathered, remainder *schiffschen* shallots. Resonator tip equals the top diameter of the shallot, c^1-b^1 tongues weighted with leather tabs

LEFT STOP JAMB LEFT TO RIGHT, TOP TO BOTTOM					
Prestant 8′	Bourdon 8′	Gamba 8′	Octaaf 4′	Fluit 4′	Nasard 2⅔′
Prestant 16′	Prestant 8′	Roerfluit 4′	Octaaf 4′	Fluit 4′	Quint 2⅔′
Bourdon 16′	Prestant 8′	Gedekt 8′	Octaaf 4′	Woudfluit 2′	Pedaal + Hoofdwerk
Prestant 8′	Gedekt 8′	Octaaf 4′	Roerfluit 4′	Octaaf 2′	Hoofdwerk + Rugwerk

RIGHT STOP JAMB LEFT TO RIGHT, TOP TO BOTTOM					
Flageolet 2′	Terts 1⅗′	Flageolet 1′	Schalmey 8′	Trompet 4′	Tremblant+
Octaaf 2′	Mixtur III-V	Scherp II-III	Fagot 16′	Trompet 8′	
Pedaal + Rugwerk	Pedaal + Bovenwerk	Bazuin 16′	Trompet 8′	Trompet 4′	
Hoofdwerk + Bovenwerk	Larigot 1⅓′	Sesquialtera II	Mixtur III-IV	Kromhoorn 8′	

Trompet 4′
56 pipes. Common metal, full-length resonators, mahogany boots and blocks. Wider scale than *Schalmey 8′*. Breaks back to 8′ pitch at g♯². CC-AA wide, parallel German shallots with lead face plate, remainder wide German shallots, open face, flat bottoms. The tips of the resonators are larger than the shallot diameter.

Tremblant+
Exhaust-type, bellows and weighted beater tremulant installed on the wind trunk between the *Hoofdwerk+Pedaal* wind plenum and the *Bovenwerk* chest. Affects all divisions in the main case, its effect on the *Rugwerk* cancelled by the concussion winker mounted on the RW wind trunk.

PEDAAL

Follows chest order, front to back

Bourdon 16′
30 pipes. Mahogany, stopped, large scale, German blocks, oak caps; CC-FF tubed to upper case side walls

Prestant 8′
30 pipes. Burnished common metal with gilded *spitzlabium*, ¼ mouths; CC-FF in facade in side towers, FF♯ interior, remainder in facade interspersed with dummies in the third-story flats with forced length and tuning scrolls. The outside second-story flats are dumb.

Gedekt 8′
30 pipes. Common metal, ¼ mouth, *spitzlabium*, very large scale, leathered canisters, tuning ears

Octaaf 4′
30 pipes. Common metal, ¼ mouth, *spitzlabium*; CC-f♯⁰ scroll-tuned, reminder cone-tuned

Woudfluit 2′
30 pipes. Common metal, 2/9 mouth, cylindrical, cone-tuned, *spitzlabium*

Bazuin 16′
30 pipes. Common metal, ¾-length resonators on mahogany blocks and boots, slow halving ratio, resonators become wide as the stop ascends; resonator tips larger than the shallot diameter; wide, slightly tapered Schnitger-style German shallots, lead face plates and flat bottoms; leather-weighted tongues throughout

Trompet 8′
30 pipes. Common metal, full-length resonators on mahogany blocks and boots; tips of resonator larger than shallot diameter; slightly tapered German shallots with beveled bottoms

Trompet 4′
30 pipes. Common metal, full-length resonators on mahogany blocks and boots, tips of resonators same size as shallots; slightly tapered German shallots with beveled bottoms

ACCESSORIES

Unlabeled toe levers

Appel I – draws any Pedaal reed stopknobs turned 90°

Appel II – retires those same stopknobs

Labeled couplers, the stop shanks lock in the off position, lift and pull to engage.

Hoofdwerk + Rugwerk
Hoofdwerk + Bovenwerk
Pedaal + Hoofdwerk
Pedaal + Rugwerk
Pedaal + Bovenwerk

DETAILS

LOCATION: Cleveland, Ohio
CHURCH: Trinity Episcopal Cathedral
NAMEPLATE: FLENTROP Anno 1977
BUILDER: Flentrop Orgelbouw
YEAR: 1977-78
PLACE OF MANUFACTURE: Zaandam, The Netherlands
SIZE: Three manuals and pedal, 39 stops
WIND PRESSURE: 76 mm (3″)
WIND SYSTEM: High-speed blower feeding large single-fold wedge bellows located in a cabinet suspended from the vestibule ceiling. The wind enters the organ through a single wooden wind trunk at impost level, branching out in a wind tree feeding the HW and Pedaal chests through a plenum conductor, and single trunks to the RW and BW. There is a concussion winker in the RW windline, and a much-reworked bellows tremulant on the windline going to the BW affecting the divisions in the main case. There was rumored to have been a flexible-wind/stable wind apparatus, but no evidence of such a device was found.
PITCH AND TEMPERAMENT: A437@66.4°; modified well-tempered system, rather mild, originally Werckmeister III
CASE: Mahogany framing and mahogany ply panels, gilded accents
FACADE: Speaking tin pipes, gilded mouths

SCALING DETAILS: based on instruments of the late 18th-century Dutch baroque. Typically, the flutes are extremely wide scale, and the principal ranks are relatively narrow. The reeds resemble their baroque German counterparts, but with less smoothness, fundamental tone and power. The *Bovenwerk* is built on a chorus of wide-scale stops, including a complete chorus of wide-scale flutes and a *cornet decomposé,* the 1′ acting as a "polyphonic mixture" for the wide-scale chorus. Being in the main case, the BW is considered an extension of the coupled "monumental" plenum. The *Rugwerk* has the narrowest scale principals of the instrument and is considered the secondary division to the *Hoofdwerk.* The *Pedaal* is not considered the solo contrapuntal counterpart of the north-German baroque organ, but has more of a supportive bass-line function – the large reed chorus being the underpinning for the plenum. The pedal is intended to have the manuals coupled to it to support and balance the largest massive plenæ.

KEY ACTION: suspended action in historic style without any bushing in the action; wooden trackers, squares and rollers

HW: key-wire-square-tracker-square-tracker-roller-pulldown, pallet

RW: key-wooden sticker-square-horizontal roller-tracker-square-pulldown-pallet

BW: key-wire-square-tracker-square-roller-pull-down-pallet

PD: key-square-tracker-square-tracker-roller-pull-down-pallet

NOTE FROM THE ORGANBUILDER PASTED INSIDE THE RW CASE: Recommended keydip: BW 10mm, HW 11mm, RW 9mm, Flentrop 10/78mm

STOP ACTION: Mechanical

WINDCHESTS AND LAYOUT: White oak chests with mahogany toeboards. HW and PD at impost level, two chests each, c/c♯. HW at center in a "W" arrangement with bass pipes in center, tenor at chest extremities arranged diatonically. diatonic Pedal chests are either side of HW chests. RW single chest with similar "W" configuration on gallery railing, BW a single "A" chest above the HW.

KEYBOARD ORDER: (top down) BW, HW, RW

CONSOLE: White oak, turned oak stopknobs on square shanks, stop labels hand lettered on parchment.

MANUAL COMPASS: CC – g^3, 56 notes, walnut keycheeks, oak key levers with ebony natural coverings, ivory-capped walnut sharps

PEDAL CLAVIER: CC – f^1, 30 notes, flat, oak key levers and playing surfaces

EXPRESSION: Expression boxed formed by the upper case sides and thin interior walls of painted fir. 12 vertical shutters open 60°, balanced pedal on far right of pedalboard

DOCUMENTATION: Scot Huntington, Joseph McCabe, Horst Buchholz, March 2009

TRINITY EPISCOPAL CATHEDRAL (CHANCEL ORGAN)

D.A. FLENTROP

1976

MANUAL I

Chest order, front to back

PRESTANT 4 Vt

56 pipes. Burnished common metal, ¼ mouth; CC-c^1 in choir facade with forced-length, tuning scrolls, gilded *spiztlabium*; remainder cone-tuned, dubbed mouths

ROERFLUIT 8 Vt

56 pipes. Large-scale, common metal, pressed-in ¼ Roman mouths, ears, chimneyed canisters; c^0 and $c\sharp^0$ internal chimneys for height clearance

OCTAAF 2 Vt

56 pipes. Common metal, ¼ mouth, CC-BB scroll-tuned, *spitzlabium*; remainder cone-tuned, dubbed mouths

MIXTUUR III

168 pipes. Common metal, dubbed ¼ mouth;

rank I: CC-EE scroll-tuned, remainder cone-tuned;

ranks II, III: cone-tuned

CC	1⅓	1	⅔
c^0	2	1⅓	1
c^1	4	2⅔	2

SESQUIALTER II

112 pipes. Common metal, dubbed ¼ mouth;

rank I: CC-EE, c^0-e^0 scroll-tuned, remainder cone-tuned;

rank II: cone-tuned

CC	1⅓	⅘
c^0	2⅔	1⅗

MANUAL II

GEDEKT 8 Vt

44 pipes, from c^0. CC-BB from *Roerfluit 8 Vt.*; remainder common metal, tuning ears, canisters, pressed ¼ Roman mouth

FLUIT 4 Vt

56 pipes. Pressed ¼ Roman mouths; common metal; CC-c^3 canisters with internal chimneys; remainder open, cone-tuned

NASARD 2⅔ Vt

56 pipes. Common metal, ¼ mouth; CC-BB pressed Roman mouths, canistered; remainder cylindrical open, dubbed mouths; c^0-e^0 scroll-tuned, remainder cone-tuned. The three upperwork flutes are designed as part of a *Cornet décomposé* and follow the same scaling and voicing patterns.

FLUIT 2 Vt

56 pipes. As *Nasard*, CC-BB canistered, remainder open

TERTS 1⅗ Vt

56 pipes. As *Nasard 2⅔ Vt.*, CC-BB canistered, remainder open

KROMHOORN 8 Vt

56 pipes. Common metal, cylindrical resonators; CC-BB ¼-length with long cones, movable lifting lids; remainder ½-length; Hoyt metal boots throughout plug directly into toe board; open parallel *Schiffschen* shallots

PEDAAL

BOURDON 16 Vt

30 pipes. Stopped, mahogany, German blocks, oak caps and feet; CC, CC♯ and GG heavily mitred and installed in a platform for the bench/pedal clavier with wind conveyed under the main organ case via PVC tubing. The baseboard of the organ case and the platform frame for the organ bench have a gasketed friction connections. These two sections are held securely in position by large hooks. DD-FF♯ are mitred and installed in a similar position in the platform of the main case, their wind conveyed by flexhaust. GG♯-BB and b^0 are mitred oak wood pipes installed on the top of the organ case with wind conveyed via wood conductors in the treble corner of the case. c^0-a^0 stopped, oak, installed in the rear (console-side) facade. Remainder stopped, oak

QUINTADEEN 8 Vt

30 pipes. Canistered common metal, pressed ¼ Roman mouths; CC-BB box beards; remainder large tuning ears

COUPLERS

I + II

P + I

P + II

DETAILS

LOCATION: Cleveland, Ohio
CHURCH: Trinity Episcopal Cathedral (chancel organ)
NAMEPLATE: FLENTROP ORGELBOUW Aº. 1976
PLACE OF MANUFACTURE: Zaandam, The Netherlands
SIZE: Two manuals and pedal, 13 stops
WIND PRESSURE: Manual I and Pedal 58 mm (2¼″); Ma. II 51 mm (2″)
WIND SYSTEM: Bosch blower feeding single-rise regulator; wooden wind trunks, tunable concussion regulators in the bottom of each manual and pedal chest.
PITCH AND TEMPERAMENT: A440@67°, equal
CASE: Oak
FACADE: All pipes speaking except four in facade facing the choir (bass end)
KEY ACTION: Suspended mechanical. Manual I: key-wire sticker-backfall-tracker-square-wire tracker-horizontal roller-wire tracker-square-pulldown-pallet. Manual II: key-pulldown-pallet. Pedal: key-idler-wood tracker-metal roller-wood tracker-pulldown-pallet. Manual coupler: A short threaded wire is affixed to the Manual I key lever and passes through the Manual II key lever. The coupler consists of forked idler arms resting on top of the Manual II key levers. When the coupler is engaged, the idler arms move forward and straddle the coupler wires from Manual I. As the key is played the nut on top of the coupler wire engages the idler, contacting the Manual II key lever and the two play in unison. The Pedal rollerboard runs the full width of the instrument. Each roller has three arms – the first connected to the key lever, the second to the key-action tracker, the third connected to a coupler idler mounted between the pedal rollerboard and Manual I. This first idler transmits key motion to two additional idlers, one for each pedal coupler. The Ped. + II coupler idler engages the Manual II key lever pulldown wire, which passes through both sets of manual keyboards. The Ped. + I coupler idler is connected directly to the Manual I action backfall located beneath the Manual I keyboard.
STOP ACTION: Mechanical, turned ebony stopknobs on square shanks; steel rollers and oak traces, sprung double-slider system (see gallery organ for description)
WINDCHESTS AND LAYOUT: The keydesk is located at the level of the impost belt. Manual I has a single windchest mounted at the rear of the keydesk in the forward section of the case. Manual II is a small chromatic key-scale windchest mounted above the keydesk in "Brustwerk" position at the rear, keydesk side of the case. Bass c♯, d♯ and f are on the treble end of the chest played by metal rollers. Two small Pedaal chests (c, c♯) are mounted at impost level on either side of the keydesk, and the pipes are largely conducted off.
KEYDESK: Walnut keychecks
MANUAL COMPASS: CC – g^3, 56 notes, ebony naturals, bone-capped maple sharps
PEDAL CLAVIER: CC – f^1, 30 notes, oak
DOCUMENTATION: Scot Huntington, Joseph McCabe, March 2009

TRINITY EVANGELICAL LUTHERAN CHURCH

CLEVELAND, OHIO

THIS CONGREGATION BEGAN IN 1853 AS A MISSION OF THE Zion Evangelical Lutheran Church, itself founded in 1843. Trinity built its first small church in September of that year, when there were about 20 families in membership. Trinity became fully independent of Zion in 1858, and already by 1857 had begun construction on a second, larger church. Dedication occurred on May 30, 1858 (Trinity Sunday), at which time the congregation's membership in the Missouri Synod was made official. Eventually, a balcony was added for additional seating, but persistent overcrowding led to plans for a larger edifice in 1871. The present Victorian Gothic church of stone-trimmed red brick was dedicated July 27, 1873; surely intended to provide abundant capacity, this edifice can hold 1,500.

For a while, hymns were accompanied by brass band, but in October 1876 the Pfeffer firm of St. Louis, Missouri supplied a two-manual 22-stop organ for $2,740. Originally the balcony surrounded the church on three sides, with the Pfeffer standing at the rear of the nave. The instrument remained until June 1931, with part of its facade retained in the installation of a recycled Möller, that firm's Op. 1071 originally installed at Euclid Avenue Presbyterian Church of Cleveland (now the Church of the Covenant, see page 218). The congregation voted to purchase the Möller "at an extremely low price," and the organ was probably moved to Trinity by Möller, as that firm provided a new four-manual drawknob console. The instrument was installed in place of the old, behind a case combining a five-section facade, likely from the Pfeffer, with additional grille-cloth panels fashioned by church member Carl Meyer.

By the 1950s, discussions continued around a new organ, eventually drawing in the advice of recitalist, pedagogue, journalist and eventual organ-builder Robert Noehren, then Professor of Organ at the University of Michigan, Ann Arbor. Noehren's student, Ralph C. Schultz, was Trinity's organist at the time. Noehren argued that rebuilding the Möller would cost about the same as a new instrument, which could better suit the liturgical requirements of the Lutheran church. He unhesitatingly recommended Rudolf von Beckerath of Hamburg, Germany, "whom I consider the outstanding European organ builder today and a man of high artistic integrity, to design and build an organ for [Trinity]. Such an instrument would consist of some 35 to 40 stops with three manuals and pedals and would be built with mechanical action…" Noehren's other options were to build the organ himself (!) or to engage Aeolian-Skinner; curiously neither Holtkamp nor Schlicker is mentioned.

Thus arrived an organ of national significance, in a town already marked by organ reform through the pioneering work of Holtkamp. The Trinity organ was the first built for the United States by von Beckerath. It is also the first four-manual mechanical-action organ installed in the United States in the modern era. With that statement comes many elements now taken for granted with organs of its type: low wind-pressures, *werkprinzip* tonal and architectural design, complete encasement. Indeed, an American builder would not build a four-manual tracker for another decade, Charles Fisk's Op. 46 for The Memorial Church at Harvard University in 1967.

The von Beckerath organ entered the United States through the St. Lawrence Seaway and the Great Lakes in November 1956. Two assistants began installation immediately, and von Beckerath himself arrived in February 1957 to voice the organ and make final adjustments. Joseph Blanton in *The Organ in Church Design* (published the year the organ was dedicated) noted this as one of only four modern organs

in the country to be entirely encased. Blanton also stated this to be "the only contemporary Rückpositiv case [then] in the United States which follows the *Werkprinzip*."

The instrument is installed in the rear gallery. Slider chests are mounted on a steel frame to prevent warping and settling. Wood grown and seasoned in America was used as a precaution against expansion and contraction. Oak and pine, the latter from Oregon, were used for windchests, trackers, and the console. The only wood rank is the Kronpositiv Holzgedackt. The organ was dedicated in service and two concerts on April 7, 1957, with Noehren playing the two recitals of Buxtehude, Hanff, Boehm, Bach, Franck, Schumann, Brahms, and Bach. He later made recordings here as well.

In *The Diapason* of May 1957, an editorial noted, "…the curiosity of organ fans everywhere has been aroused and they are flocking to see and try the new instrument." Indeed, Uwe Pape, in *The Tracker Organ Revival in America* stated that the von Beckerath organ drew hundreds of people, organists and organ builders alike, from the United States and Canada, to see its novel construction. "Later even organ builders like Charles Fisk and Edwin Alan Ohl referred to this instrument as an important object for studying mechanical actions, tonal design and voicing." The organ became a *cause célèbre* in many letters to the editors of trade journals such as *The Diapason*, letters either praising or blasting the use of mechanical action. For example, Arthur Carkeek of Indiana's DePauw University, wrote on May 7, 1957:

> …This magnificent instrument may well be the beginning of another revolution of thought on organ design and building in this country. Those who were privileged to hear this organ under the skilled hands of Robert Noehren heard something never before heard or even approached in this country. While not a copy of Schnitger, this organ embodies the principles of design which were used by all the great north German and Dutch builders. Only those who have heard the "real article" in Europe have anything to compare it to. But here it is, in the mid-westerner's back yard. I could carry on about the tone, but words are simply too inadequate. All who can should go and hear this organ. What Mr. Schultz, the organist of the church, will do if everyone shows up at once, I don't know, but I imagine he will have quite a problem on his hands from now on.
>
> Gone now are the arguments over the extent to which the player "actually controls" the tone with tracker action. After playing this organ one just knows that this action is the only action which can give the kind of personal contact with the source of tone which every other instrumentalist has. No more doubts about whether pressure can be steady on a slider chest. The wind supply in this organ is absolutely unshakable. No more discussions about how heavy tracker action has to be…Play with all four manuals coupled? You can, but you don't, since each manual is an independent organ…

(Twelve years later, Carkeek would have three von Beckerath organs installed at DePauw, one for his teaching studio.)

Interestingly, the letter following Mr. Carkeek's in the same issue of *The Diapason* was one from David W. Hinshaw, May 9, blasting churches and their organists for importing organs from foreign countries. "…Are qualified service men available to render adequate maintenance on some of the junk, yes I said junk, now being imported? …"

The Cleveland von Beckerath was not the first imported European tracker of its day (a Rieger or two had preceded it) nor the first tracker for modern America (Holtkamp's Portatives of the 1930s; Otto Hoffman's trackers in Texas as early as 1954). But together with E. Power Biggs' 1958 Flentrop for Harvard University, the Cleveland von Beckerath was an arc light for the practical rebirth of tracker-action. Cleveland would herald more von Beckeraths (Pittsburgh, Montréal, Columbus, Yale University) just as the Busch-Reisinger at Harvard University brought forth more Flentrops (Branford, Seattle, Oberlin, Duke). But perhaps more importantly, by inspiration and example these instruments provided fuel for the first chapter of America's own tracker revival, for player and builder alike.

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TRINITY EVANGELICAL LUTHERAN CHURCH

RUDOLF VON BECKERATH ORGELBAU GMBH

1956

HAUPTWERK

Follows chest order, front to back

Prinzipal 8′
61 pipes, CC-GG in outside flats of center facade, GG♯ interior, AA-f♯^{1} three middle flats of center facade; CC-f♯^{1} tin, scrolled with ears; remainder cone-tuned spotted metal on main chest, ¼ mouth, *spitzlabium*

Quintadena 16′
61 pipes, CC-f^{1} linen metal, remainder common metal; felted canisters, ears, box beards

Rohrflöte 8′
61 pipes, CC-b^{0} linen metal; remainder common metal; CC-GG solid felted canisters, GG♯-c^{4} felted canisters with interior chimneys; ears to f♯^{3}, ⅔ mouth, *spitzlabium*

Oktave 4′
61 pipes, spotted metal, ¼ mouth, CC-FF *spitzlabium*, remainder dubbed mouths

Spitzflöte 4′
61 pipes, 1:2 taper spotted metal throughout, CC-FF *spitzlabium*, CC-f^{0} tuning scrolls, remainder cone-tuned, ¼ mouth in bass reducing to slightly less than ⅔

Nasat 2⅔′
61 pipes, common metal, wide scale; CC-BB scroll-tuned, remainder cone-tuned, 1:2 taper, ⅔ mouth

Oktave 2′
61 pipes, spotted metal, dubbed mouths, ¼ mouth, CC-f^{0} scrolled, remainder cone-tuned

Mixtur 6f.
342 pipes, common metal, ¼ mouth, cone-tuned. Doubled ranks of identical scale and foot length. *See Table 1 for composition.*

Trompete 8′
61 pipes, CC-f♯^{2} conical spotted metal resonators with common metal boots, tapered German shallots, CC-BB shallots have brass overlay, g^{2}-f^{3} harmonic: remainder spotted metal flues

RÜCKPOSITIV

Follows chest order, front to back

Prinzipal 4′
61 pipes, CC-a♯^{1} tin in facade, *spitzlabium*, scroll-tuned; remainder spotted metal, dubbed mouths, ¼ mouth, cone-tuned

Gedackt 8′
61 pipes, CC-b^{0} linen metal, *spitzlabium*, remainder common metal, dubbed mouths, felted canisters, ears, ¼ mouth

Koppelflöte 4′
61 pipes, common metal. CC-AA stopped *koppel-gedeckt* construction, ears; remainder open, large, tapered *koppel* tuning felted canisters

Oktave 2′
61 pipes, spotted metal, dubbed ¼ mouths

Waldflöte 2′
61 pipes, wide-scale, common metal, dubbed mouths, 2:3 taper

Quinte 1⅓′
61 pipes, cone-tuned, spotted metal, ⅔ mouth

Sesquialtera 2f.
122 pipes, spotted metal, cone-tuned, ¼ mouth.
rank I: CC-b^{1} scrolled-tuned, remainder cone-tuned;
rank II: CC-BB cone-tuned, c^{0}-c♯^{0} scroll-tuned, remainder cone-tuned.

CC	1⅓	⅘
c^{0}	2⅔	1⅗

Scharf 4f.
244 pipes, cone-tuned, spotted metal, ¼ mouth

CC	1	⅔	½	⅓
c^{0}	1⅓	1	⅔	½
c^{1}	2	1 ⅓	1	⅔
c^{2}	2⅔	2	1⅓	1
f^{2}	4	2⅔	2	1⅓

Dulzian 16′
61 pipes, cylindrical spotted metal resonators, cone-shaped bottom section. CC-BB ¼-length, felted canisters, mahogany boots, tapered German shallots with brass overlay; remainder ½-length resonators, tapered German shallots

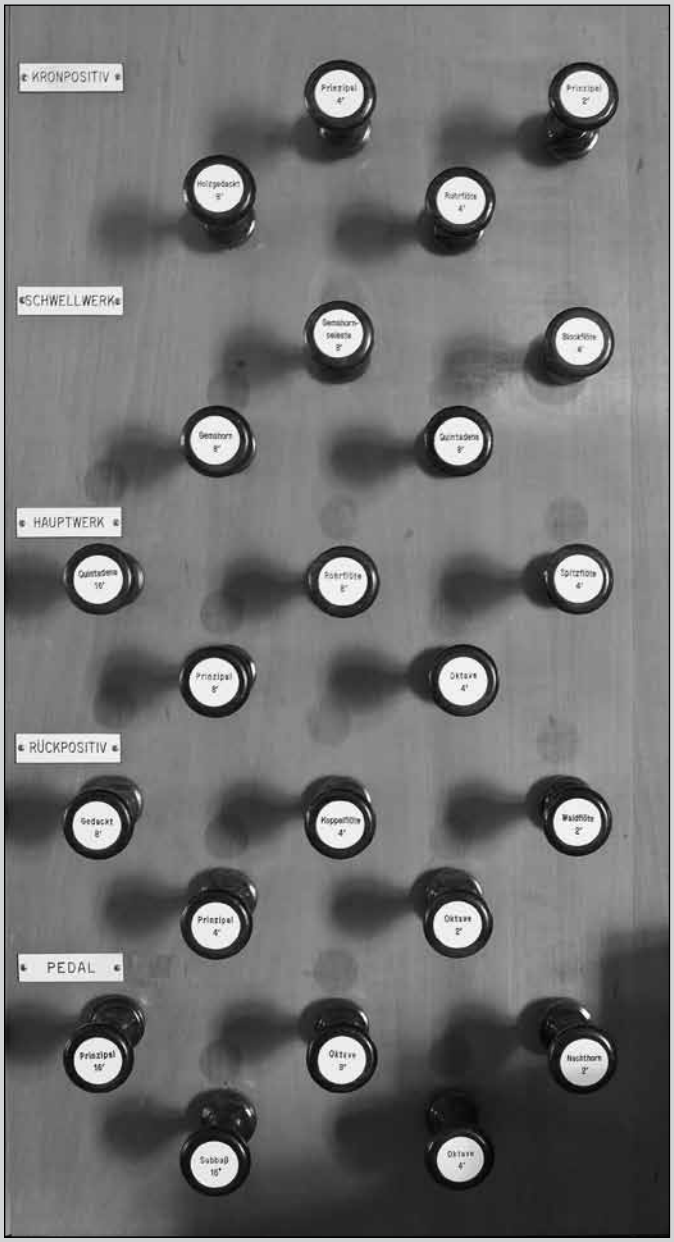
TABLE 1 - HAUPTWERK

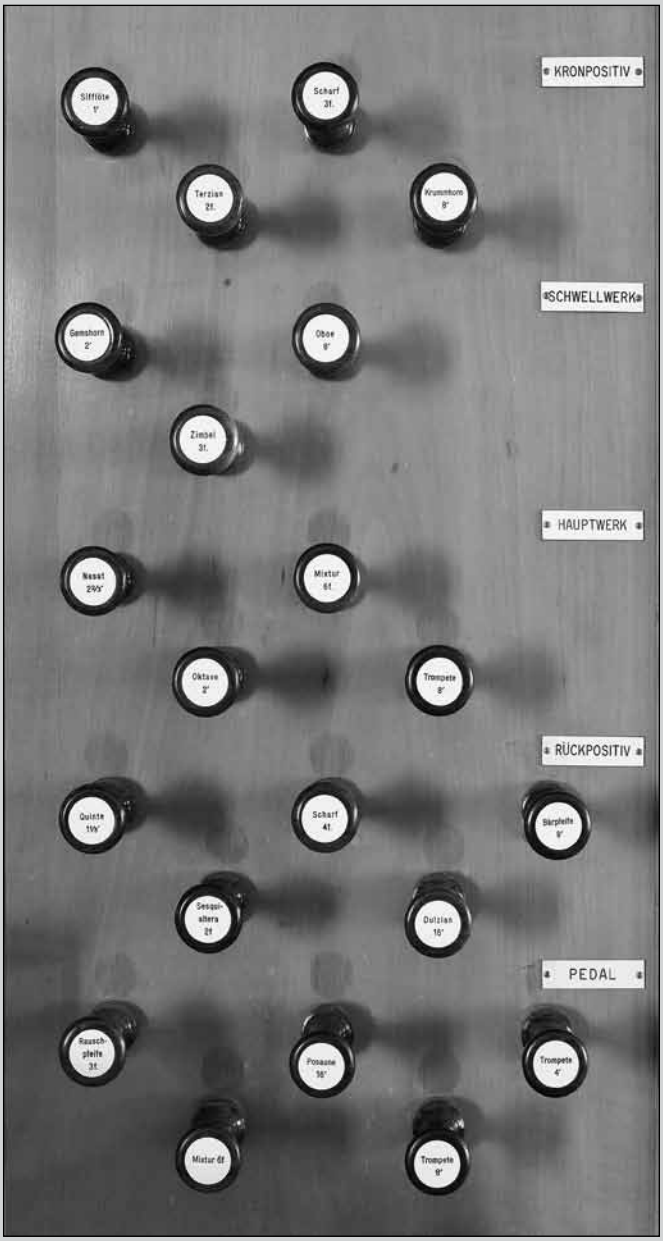
Mixtur 6f.

CC				1⅓		1	⅔		½	⅓
c^{0}			2	1⅓		1	⅔	⅔	½	
c^{1}		2⅔	2	1⅓	1⅓	1	⅔			
g♯^{1}	4	2⅔	2	1⅓	1⅓	1				
c♯^{3}	4	2⅔	2	1⅓	1					

LEFT: *The 1876 Pfeffer case was expanded to contain a second-hand M.P. Möller organ (Op. 1071) originally installed at Cleveland's Euclid Avenue Presbyterian Church (known today as Church of the Covenant). The organ was sold to the Toledo Pipe Organ Company and its whereabouts are unknown. Photo courtesy of The American Organ Archives of the OHS.*

BELOW: *Stop jambs of the von Beckerath organ*





Bärpfeife 8′
61 pipes, Schnitger-style common-metal resonators on adjustable brass sockets: multi-form resonator shape is a long and slender, gently tapered bottom stem opening into a wide double-conical section, surmounted by a shorter top section continuing the gentle taper of the bottom section. CC-BB ¼-length resonators with parallel domed shallots, c^0-f^3 ½-length resonators with *Schiffschen* shallots; brass tubes were meant to be adjustable, now fixed; common metal boots throughout; remainder tapered cone-tuned flues

LEFT STOP JAMB LEFT TO RIGHT, TOP TO BOTTOM				
Holzgedeckt 8′	Prinzipal 4′	Rohrflöte 4′	Prinzipal 2′	
Gemshorn 8′	Gemshorn Celeste 8′	Quintadena 8′	Blockflöte 4′	
Quintadena 16′	Prinzipal 8′	Rohrflöte 8′	Oktave 4′	Spitzflöte 4′
Gedeckt 8′	Prinzipal 4′	Koppelflöte 4′	Oktave 2′	Waldflöte 2′
Prinzipal 16′	Subbaß 16′	Oktave 8′	Oktave 4′	Nachthorn 2′
RIGHT STOP JAMB LEFT TO RIGHT, TOP TO BOTTOM				
Sifflöte 1′	Terzian 2f.	Scharf 3f.	Krummhorn 8′	
Gemshorn 2′	Zimbel 3f.	Oboe 8′		
Nasat 2⅔′	Octave 2′	Mixtur 6f.		Trompete 8′
Quinte 1⅓′	Sesquialtera 2f.	Scharf 4f.	Dulzian 16′	Bärpfeiffe 8′
Rauschpfeiffe 3f.	Mixtur 6f.	Posaune 16′	Trompete 8′	Trompete 4′

SCHWELLWERK

Follows chest order, front to back

Gemshorn 8′
61 pipes, CC-BB common metal, felted canisters, box beards; remainder spotted metal, c^0-f^0 ears, 1:2 taper; *spitzlabium*

Gemshorn celeste 8′
49 pipes, from c^0, spotted metal, c^0-f^0 ears, 1:2 taper; *spitzlabium*

Quintadena 8′
61 pipes, CC-$f^{\sharp 3}$ spotted metal, felted canisters, box beards to g^2, ears to $f^{\sharp 3}$; remainder open spotted metal, cone-tuned

Blockflöte 4′
61 pipes, common metal, CC-e^0 stopped with ears, remainder open tapered, ⅕ mouth

Gemshorn 2′
61 pipes, spotted metal, no ears, 1:3 taper

Zimbel 3f.
183 pipes, common metal, cone-tuned

CC	½	⅓	¼
c^0	⅔	½	⅓
c^1	1	⅔	½
g^1	1⅓	1	⅔
c^2	2	1⅓	1
g^2	2⅔	2	1⅓

Oboe 8′
61 pipes, German oboe construction, wide bell and wide throat with regulating/expression flap at bell/stem seam, on long tapered stem. CC-e^0 ½-length common metal resonators and boots tapered German shallots, f^0-$f^{\sharp 2}$ full length, common metal resonators and boots, parallel domed shallots; remainder cone-tuned common metal flues

KRONPOSITIV

Follows chest order, front to back

Prinzipal 4′
61 pipes, CC-g^1 tin, in facade, scroll-tuned, remainder cone-tuned spotted metal, ¼ mouth

Holzgedeckt 8′
61 pipes, CC-c^3 stopped white oak, German blocks, pipes plug directly into toe board; remainder common metal with felted canisters

Rohrflöte 4′
61 pipes, CC-f^2 common metal, felted canisters, internal chimneys, ears; remainder open spotted metal, cone-tuned

Prinzipal 2′
61 pipes, spotted metal, scroll-tuned to f^0, remainder cone-tuned

Sifflöte 1′
61 pipes, spotted metal, cone-tuned, ¼ mouth, two semitones smaller in scale than 2′ but cut up higher; breaks back to 2′ at c^3

Terzian 2f.
122 pipes, common metal, cone-tuned, ¼-mouth

CC	⅖	⅓
GG	⅘	⅔
g^0	1⅗	1 ⅓
$g^{\sharp 3}$	3⅕	2⅔

Scharf 3f.
183 pipes, common metal, cone-tuned ¼-mouth

CC	1	⅔	½
c^0	1⅓	1	⅔
c^1	2	1⅓	1
c^2	2⅔	2	1⅓
g^2	4	2⅔	2

Krummhorn 8′
61 pipes, CC-BB cylindrical ¼-length brass resonators, c^0-$f^{\sharp 3}$ cylindrical ½-length brass resonators, CC-$f^{\sharp 2}$ lifting lids, CC-b^0 wide tapered German shallots with brass overlay, remainder *Schiffschen* shallots. Seven cone-tuned, spotted metal flue trebles

PEDAL

Follows chest order, front to back

FRONT CHEST

Prinzipal 16′
32 pipes, ⅔ mouth. CC-AA scroll-tuned zinc in facade, raised English-style bay leaf mouths. AA♯, BB zinc, interior; remainder spotted metal, *spitzlabium*, ears to c^1, interior. New languids inserted 2009 to replace sagging originals. Several pipes have rods inserted through the bodies to strengthen the walls and stabilize pipe speech. CC: I.D. 253mm, c^0: I.D. 143mm

Oktave 8′
32 pipes, ¼ mouth, spotted metal; ears to EE; CC-BB *spitzlabium*, remainder dubbed; CC: I.D. 156 mm

Oktave 4′
32 pipes, low-tin spotted metal, CC-EE *spitzlabium*, remainder dubbed; no ears, scroll tuned throughout

Mixtur 6f.
192 pipes, spotted metal, scroll-tuned up to 1′, remainder cone-tuned, ¼ mouth; doubled pitches identical in scale and foot length

CC	2	1⅓	1	⅔	⅔	½
c^0	2⅔	2	1⅓	1⅓	1	⅔
e^3	2⅔	2	1⅓	1⅓	1	1

Posaune 16′
32 pipes, CC-BB full-length zinc resonators on mahogany boots, tapered German shallots with brass overlay and leather membranes on side of boot blocks (resonators replaced with 75% tin in spring 2009 due to material fatigue); remainder spotted metal, common metal boots, tapered German shallots

[Walkboard]
Back chest, order from walkboard to back wall of case

Trompete 4′
32 pipes, spotted metal resonators, common metal boots, tapered German shallots

Trompete 8′
32 pipes, spotted metal resonators, common metal boots, wide tapered German shallots, CC-BB with brass overlay

Nachthorn 2′
32 pipes, large scale, common metal, ⅕ mouth

Rauschpfeife 3f.
96 pipes;
rank I: common metal *quintadena*, felted canisters;
rank II: cone-tuned common metal, ¼ mouth;
rank III: cone-tuned common metal, ¼ mouth
CC 4 2⅔ 2

Subbaß 16′
32 pipes, linen metal, large-scale, felted canisters, ears; CC-GG box beards, CC-g^0 *spitzlabium*

ACCESSORIES

Toe Spoons:
SW/PED. (Schwellwerk to Pedal)
RP/PED. (Rückpositiv to Pedal)
KP/HW (Kronpositiv to Hauptwerk)
SW/HW (Schwellwerk to Hauptwerk)
RP/HW (Rückpositiv to Hauptwerk)
TREM. KP
TREM. SW

DETAILS

LOCATION: Cleveland, Ohio
CHURCH: Trinity Evangelical Lutheran Church
NAMEPLATE: *(red lettering on stainless steel)* BECKERATH HAMBURG 1956
BUILDER: Rudolf von Beckerath Orgelbau GmbH
PLACE OF MANUFACTURE: Hamburg, Germany
SIZE: Four manuals and pedal, 44 stops
WIND PRESSURES:
HW, SW, KP: 60 mm (2⅜″)
RP: 62 (2 7/16)
PED: 68 (2 11/16)
WIND SYSTEM: Blower and static in church tower feeding a wood plenum into the organ. Windchests are fed by flexible tubing and have in-built schwimmer regulators.
PITCH AND TEMPERAMENT: A441@66°, equal
KEY ACTION: Mechanical, balanced key levers
HW: key-sticker-backfall-tracker-square-tracker-horizontal roller-tracker-square-pulldown-pallet
RP: key-tracker-square-tracker-horizontal roller-tracker-square-pulldown-pallet
SW: key-backfall-tracker-roller-pulldown-pallet
KP: key-sticker-backfall-tracker-square-tracker-horizontal roller-tracker-square-pulldown-pallet
PD: key-idler-sticker-horizontal roller-tracker-horizontal roller-tracker-vertical roller-pulldown-pallet

STOP ACTION: Mechanical, connection between stopknob trace and chest by braided steel wire passing through pulleys
WINDCHESTS AND LAYOUT: Slider windchests of oak, HW has two chests and the pedal has four (front and back), c/c♯ divisions. Chest order follows facade layout, SW has diatonic chest. RP on gallery railing, SW immediately above console, HW in center with KP above, Pedal divided by c/c♯ sides in attached pedal towers.
CASE: Painted plywood panels in solid wood frame
FACADE: Manual facade pipes polished tin; pedal facade was polished zinc, now discolored and corroded. (At time of inspection, the pedal facade was removed for repair; the pipes may be painted with a metal flake lacquer to replicate the original appearance.)
CONSOLE: attached, maple key cheeks and stop jambs, turned rosewood stop handles with sans-serif engraved plastic stop discs on square oak shanks
KEYBOARD ORDER: (top down) KP, SW, HW, RP
MANUAL COMPASS: CC – c^4, 61 notes, ebony naturals and ivory capped maple sharps
PEDAL CLAVIER: CC-g^1, 32 notes, flat and straight, naturals and oak sharps
EXPRESSION: Mechanical, balanced expression pedal, eight vertical heavy wooden shutters
DOCUMENTATION: Scot Huntington, Joseph McCabe, Len Berghaus, March 2009

THE FIRST CHURCH IN OBERLIN

UNITED CHURCH OF CHRIST

OBERLIN, OHIO

WHILE THIS CONGREGATION ESTABLISHED ITSELF IN 1834, more interesting is that theology student Charles Henry Churchill and an unnamed college carpenter constructed a pipe organ used for two decades. In 1854, Alvinza Andrews of Utica, New York, installed a larger two-manual into a gallery at the west wall of the church. Costing $2,200, the instrument was dedicated March 6, 1855; the earlier organ was moved to Christ Episcopal Church in Oberlin.

The congregational and musical histories of First and Second Churches are intertwined. Second Congregational was located within sight of First Church, where the Conservatory of Music buildings are now located. Construction for Second Church began in 1867, with dedication occurring in 1870. On May 8, 1872, Dudley Buck played the opening recital for William A. Johnson's Op. 368, a 28-rank three-manual. Not to be outdone by the daughter church, First Church found its Andrews organ inadequate and in 1875 placed an order with E. & G.G. Hook & Hastings for Op. 808, a three-manual 40-register organ. This was superseded in 1908 by Estey Organ Company's Op. 556. Second Church's Johnson was then replaced by Op. 229 from the Ernest M. Skinner Company. Longtime Oberlin faculty member George Whitfield Andrews played the dedicatory recital April 23, 1915. Together with Op. 230 for Finney Chapel, the Oberlin organs reflected something of a Skinner hotspot, in which the decade 1912-22 saw a considerable influx of the builder's work in the wider region from Detroit to eastern Ohio.

The last service held in Second Church occurred June 6, 1920, when the two congregations merged. The former Second Church was first used by the Methodist congregation until 1927, then by the College's Zoology department. It continued in this function until being razed to make way for the new Conservatory complex.

Second Church's Skinner was moved to First Church, replacing the Estey but retaining the latter organ's neo-classical case-front. Frank Blashfield carried out the transplant, in the process slightly altering the Skinner. (The Estey was sold to the Methodist Episcopal Church of Oberlin, replacing a two-manual 1907 Lyon & Healy, Op. 216. In 1974 John Brombaugh & Associates installed their Op. 15.) Homer Blanchard of Oberlin rebuilt the First Church Skinner organ in 1962.

In May 2004, the congregation's present Cauffiel Organ was dedicated, honoring organist Jane Cauffiel Thomson. Gober Organs, then of Elora, Ontario, Canada, and now of Oberlin, built this two-manual, 35-rank instrument, retaining some pipes from the previous organ. Oberlin faculty member David Boe served as project consultant, with Dana Kierke-gaard making suggestions for acoustical improvements to auditorium and organ case. Suspended mechanical key-action is mated to electric action for some Pedal ranks, and electric stop-action with solid-state combination action. The Great is forward and center in the case, with the Swell behind and Pedal at the sides. Tuning is slightly unequal, to a system Oberlin student Titus van den Heuvel has worked out. David Boe and fellow Oberlin organ faculty James David Christie played the dedicatory recital in September 2004. Oberlin's organ department uses the organ for teaching, continuing a cooperative tradition between church and conservatory that has spanned more than 150 years.

SOURCES

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Blanchard, Homer D., "Organs of Second Congregational Church, Oberlin," *T* 9, no. 1 (Fall 1964): 3–6.

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"A Dedication: The Cauffiel Organ, First Church in Oberlin, United Church of Christ, The Meeting House—May 2004," brochure published by the church.

"Dr. G.W. Andrews to have new organ," *D* 5, no. 12 (November 1914): 11.

MS, Blanchard Organ Company, Delaware, Ohio: Contract. Courtesy of the AOA.

MS, Skinner Organ Company, Boston: Reed Voicer's Ledger. Courtesy of the AOA.

Pinel, Stephen L., *Organbuilding Along the Erie and Chenango Canals: Alvinza and George N. Andrews of Utica, New York.* OHS Monographs in American Organ History no. 1 (Richmond, Va.: OHS Press, in press)

THE FIRST CHURCH IN OBERLIN
GOBER ORGANS, INC.
2004

THE SCALING FIGURES ARE INTERIOR DIAMETERS, RECORDED IN MILLIMETERS.

GREAT

Follows chest order, front to back

Open Diapason 8 ft.
58 pipes. 70% tin, CC-b^0 in facade, polished, with forced-length and tuning scrolls; remainder interior; ¼ mouths, no ears; interior pipes mounted on toeboard shared with *Cornet;* patterned after the 1866 E. & G.G. Hook example at Old South, Newburyport, Massachusetts, Op. 396.
CC 166, c^0 103, c^1 62, c^2 37, c^3 23, a^3 15.7

Cornet 5 Rks.
170 pipes. On toeboard suspended five feet below top of center case arch; clear flexible tubing from main chest, shading board behind the pipes for tuning stability; using recycled pipes from 1962 Blanchard by pipemaker Stinkens, significantly reworked; 8′ rank spotted metal, felted canisters, extremely wide scale (i.e. twice as big as the Finney Chapel Fisk); remaining pipework open, cone-tuned common metal.
Composition: 8′ 4′ 2⅔′ 2′ 1⅗′ throughout
Scaling data:
8′ *(outside dia.)*, c^1 51.5, c^2 33.5, c^3 23, (a^3 15.5)
4′ *(outside dia.)*, c^1 42, c^2 26, c^3 17.5
2⅔′, c^3 36, c^2 21, c^3 12.5
2′, c^1 31, c^2 19.5, c^3 11.5
1⅗, c^1 23.5, c^2 15, c^3 8.7

Flute Harmonique 8 ft.
58 pipes. CC-BB open poplar, rollers, German blocks, walnut caps; remainder scroll-tuned tin, ¼ mouth, ears to e^1, harmonic from f♯^{1}, single node hole
c^0 82, c^1 63, e^1 56.5, f♯^{1} 56.5, c^2 46, c^3 33, a^3 23.5

Double Diapason 16 ft.
49 pipes from AA. Tin. CC-GG♯ borrowed from Pedal *Double Diapason 16 ft.* Patterned after scaling and voicing of the 1866 E. & G.G. Hook organ installed at Old South, Newburyport, Massachusetts, Op. 396. AA-a^2 scroll-tuned, remainder cone-tuned, ¼ mouth
c^0 157, c^1 92.5, c^2 54, c^3 33, a^3 23.5

Salicional 8 ft.
58 pipes. 70% tin, *expression* slotting, scroll-tuned, ears to b^1, *freins harmonique* to c^3
CC 104, c^0 67, c^1 40, c^2 24, c^3 15, a^3 10.5

Flute 4 ft.
58 pipes. CC-BB cylindrical, common metal, soldered caps, tuning ears; remainder open, progressively tapered (increasingly more open as scale ascends), hammered lead; dubbed ¼ mouths
Outside diameter at mouth/diameter at top:
CC 79, BB 50, c^0 71/30, c^1 44/19, c^2 28/12, c^3 18/8, a^3 13/6

Bourdon 8 ft.
58 pipes. Revoiced in 2009 by the builder. CC-BB offset, stopped wood (poplar) with German blocks and walnut caps; c^0-b^0 common metal; remainder hammered lead; c^0–a^4 soldered domed caps with chimneys, tuning ears
Scale: external diameter (internal chimney diameter/chimney length)
CC 140x110, c^0 88 (16.5/145), c^1 57 (13/80), c^2 36 (10.5/45), c^3 22.5 (10.5/45), a^3 14 (8.5/27)

Octave 4 ft.
58 pipes, tin, ¼ dubbed mouths, no ears, CC-GG♯ scroll-tuned, remainder cone-tuned
CC 92, c^0 54, c^1 33.5, c^2 21, c^3 13, a^3 9.2

Twelfth [2⅔ ft.]
58 pipes, tin, CC-FF scroll-tuned, remainder cone-tuned
CC 56, c^0 35, c^1 22, c^2 13.7, c^3 8.5, a^3 6.0

Fifteenth [2 ft.]
58 pipes, tin, ¼ mouths, cone-tuned
CC 54, c^0 32.5, c^1 19.5, c^2 11.5, c^3 7, a^3 5.0

Mixture 6 Rks.
343 pipes, tin, cone-tuned, 5-6 ranks. *See Table 1 for Mixture Composition.*

Trumpet 8 ft.
58 pipes. Hammered lead, single-taper resonators on walnut blocks and boots throughout; German shallots, lead face plates to f♯^{0}
Inside diameter of resonator:
CC 132, c^0 105, c^1 84, c^2 67, c^3 54, a^3 52

Clarinet 8 ft.
58 pipes. 1915, recycled Choir *Clarinet* from Ernest M. Skinner Company, Op. 229 (Second Congregational Church, Oberlin, Ohio) revoiced with new tongues. Prepared 2004, installed 2008, CC-g^3 half-length, cylindrical, shellacked linen metal resonators, with tuning slides; tapered English shallots; top two: open, shellacked common metal flues (during the design process, a prepared *Clarion 4 ft.* originally intended for this position would have had the following resonator scales: CC 100, c^0 80, c^1 64, c^2 57, c^3 55)

Swell to Great

SWELL

Follows chest order, front to back

Oboe 8 ft.
58 pipes. CC-g♯^{0} spotted metal, narrow-scale, single-taper *bassoon*-construction with soldered lifting lids and *expression* regulation slotting. Remainder spotted metal, bell-on-stem *oboe*-construction with small *expression* vent at bell/stem seam for regulation,

TABLE 1 - GREAT

Mixture [5 to] 6 Rks.

CC							1⅓	1	⅔	½	⅓
FF						2	1⅓	1	⅔	½	⅓
AA♯					2⅔	2	1⅓	1	⅔	½	
a^0				4	2⅔	2	1⅓	1	⅔		
g♯^{1}		8		4	2⅔	2	1⅓	1			
g^2		8	4	4	2⅔	2	1⅓				
f♯^{3}	8	8		4	2⅔	2					

double blocks from f^0; parallel, domed shallots
CC 65, c^0 50, b^0 33, c^1 60, c^2 48, c^3 40, a^3 35

Vox Coelestis 8 ft.
58 pipes. 1915, recycled Swell *Voix Celestes 8* [single rank] from Skinner Op. 229, revoiced on lower pressure. CC-BB zinc, cylindrical, with new, scrolled (non-*expression*) tuning slot extensions (now unmitred), remainder open cylindrical spotted metal, ears throughout; rollers to a^2, tuned sharp
CC 77, c^0 46, c^1 28, c^2 18, c^3 11, a^3 8.5

Bourdon 16 ft.
58 pipes. 1915, recycled Swell *Bourdon 16* from Skinner Op. 229, revoiced on lower pressure. CC-f^0 tubed off main chest. Stopped wood, (shellacked pine), walnut caps, German blocks to b^0, remainder English blocks

Principal 8 ft.
58 pipes. 1962, recycled Stinkens-built Blanchard pipework, rescaled, revoiced, spotted metal, scroll-tuned to g^1, remainder cone-tuned
CC 146, c^0 91, c^1 57, c^2 35, c^3 21, a^3 15

Flauto Traverso 4 ft.
58 pipes. 1915, recycled Swell *Flute 4* from Skinner Op. 229 revoiced on lower pressure. CC-BB zinc with *expression* slotting, remainder planed, shellacked, common metal; harmonic from c^1 with three small node holes on the back seam, arched cut-ups but without upper lip flatting, *expression* tuning slots to c^3, remaining trebles dead-length; ⅔ mouths

Stopped Diapason 8 ft.
58 pipes. 1915, recycled Swell *Gedackt 8* from Skinner Op. 229 revoiced on lower pressure; stopped wood CC-$f\sharp^2$, (shellacked pine), walnut caps; German blocks CC-BB, remainder English blocks; from g^2, new, stopped common metal, soldered caps

Principal 4 ft.
58 pipes, tin, ¼ mouths, dead-length, scroll-tuned to f^0, remainder cone-tuned
CC 88, c^0 58, c^1 38, c^2 25, c^3 16.5 a^3 12

Viola da Gamba 8 ft.
58 pipes. 1915, recycled Swell *Salicional 8* from Skinner Op. 229, revoiced on lower pressure. CC-BB zinc, cylindrical, with new, scrolled (non-*expression*) tuning slot extensions (also now unmitred), remainder tuned dead-length, cylindrical spotted metal pipes, with ears throughout; rollers to a^2
CC 77, c^0 46, c^1 28, c^2 18, c^3 11, a^3 8.5

Nazard [2⅔ ft.]
58 pipes. CC-EE capped hammered lead, tuning ears, soldered domed caps; remainder tapered, wide-scale spotted metal, progressive and variable taper; ears to $c\sharp^1$
CC 60, c^0 40, f^0 33.5, c^1 31, c^2 18, c^3 11, a^3 8

Flautino [2 ft.]
58 pipes, 1915, recycled Choir *Flute 4* from Skinner Op. 229, repitched, revoiced on lower pressure, new top octave. Construction identical to *Flauto Traverso 4*

Tierce [1⅗ ft.]
56 pipes, spotted metal, cylindrical, *spitzlabium,* cone-tuned
CC 50, c^0 31, c^1 20, c^2 12.5, c^3 12.5, (g^3 5.6)

Mixture 5 Rks.
262 pipes, 4-5 ranks, tin, cone-tuned except for longest basses. *See Table 2 for Mixture Composition.*

Bassoon 16 ft.
58 pipes, spotted metal, single taper. CC-BB ½-length with *expression* regulation slots; tapered shallots to b^0, remainder parallel, domed shallots; double blocks from c^1
CC 125, c^0 120, c^1 90, c^2 68, c^3 55, a^3 52

Clarion 4 ft.
58 pipes. Spotted metal, reeds CC-e^3 with parallel, domed shallots; double French blocks, and *expression* regulation slots; breaks to 8′ pitch at c^2; remainder open, spotted metal, cone-tuned flues
CC 95, c^0 76, c^1 61, b^1 52, c^2 60, a 53

Cornopean 8 ft.
58 pipes, spotted metal, single taper reed pipes CC-g^3 with parallel, domed shallots; double blocks from c^0, and *expression* regulation slots, harmonic from c^2; remainder open spotted metal, cone-tuned flues
CC 115, c^0 93, c^1 78, b^1 65, c^2 78, c^3 64

Tremolo

PEDAL

Contra Bourdon 32 ft.
12 stopped wood, extension *Bourdon 16 ft.,* prepared in 2004, installed in 2008. CC-GG are a resultant (*Bourdon 16* + independent *Quint 10⅔*), 32′ pipes from GG♯-BB; German blocks. From c^0 plays *Bourdon 16 ft.* at 32′

Wood Diapason 16 ft.
32 pipes. CC-BB recycled Pedal *Diapason 16* pipes from Skinner Op. 229 revoiced on lower pressure, on original electro-pneumatic Skinner windchests. Shellacked pine, German blocks, relief bevel at top outside edge of cap. From c^0 painted open wood, unknown provenance. Scale CC: 389 x 344.

Double Diapason 16 ft.
12 pipes, extension of *Octave 8 ft.* CC-GG♯ open oak with *expression* slotting; mounted on unit chest shared with the Great. AA-BB tin, ¼ mouths, *spitzlabium.* From c^0 plays *Octave 8 ft.* at 16′

Violone 16 ft.
12 pipes, prepared 2004, installed 2008. CC-AA poplar with oak blocks, caps and upper lips, wooden harmonic bridges; AA♯-BB tin, in facade, mouths and German-style *freins harmonique* on backside; facade-side mouth image is *trompe-l'oeil*. From c^0 plays the *Violoncello 8 ft.* at 16′

Bourdon 16 ft.
44 pipes. 1915, stopped wood (shellacked pine), German blocks; recycled Pedal *First Bourdon 16* from Skinner Op. 229, revoiced on lower pressure; pipes originally mitred

Octave 8 ft.
32 pipes. Tin, BB-$d\sharp^0$ in facade, ¼ mouth, *spitzlabium*
CC 148, c^0 97, c^1 65, g^1 51

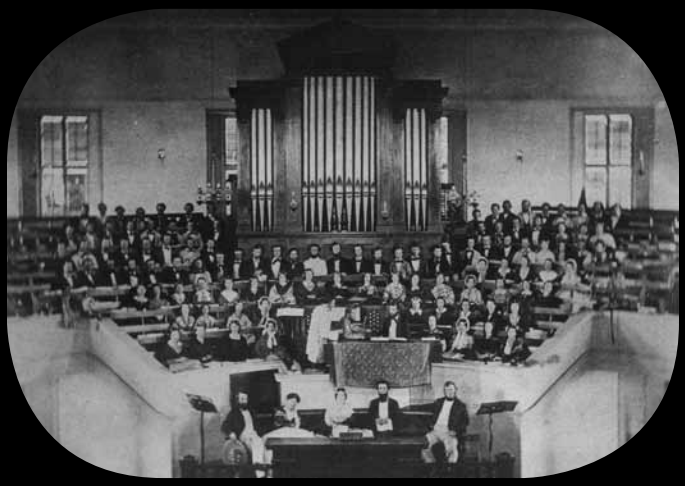
Violoncello 8 ft.
32 pipes, facade pipes installed 2004, remainder prepared 2004, installed 2008. Tin, CC-AA♯ in facade, forced-length, scroll-tuned; facade pipe false-front mouth construction as *Violone 16 ft*

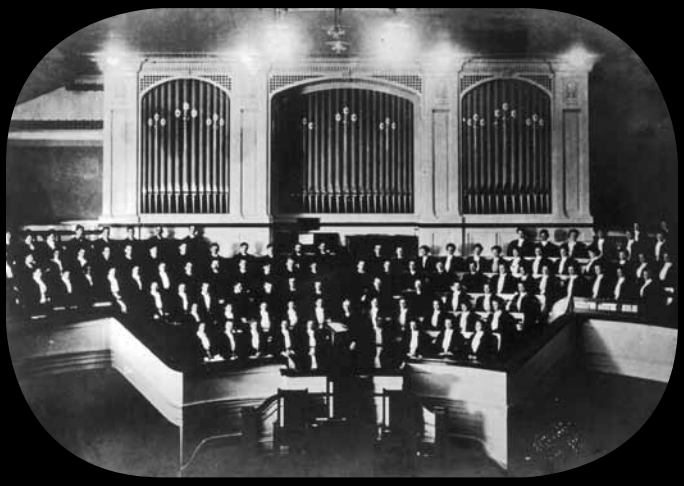
TABLE 2 - SWELL

Mixture [4 to] 5 Rks.

CC					2	1⅓	1	⅔
GG				2⅔	2	1⅓	1	⅔
$d\sharp^0$			4	2⅔	2	1⅓	1	
b^0			4	2⅔	2	1⅓	1	
g^1			4	2⅔ 2⅔	2	1⅓		
$d\sharp^2$		4	4	2⅔ 2⅔	2			
b^2	8		4	2⅔	2			

THREE PHOTOGRAPHS: *Tryptique of the interior of First Congregational Church, Oberlin, Ohio, shows as many organs: below left, the 1855 Alvinza Andrews organ from Utica, New York, with its detached keydesk and flat-faced stop jambs; below right, the 1908, three-manual instrument built by the Estey Organ Company of Brattleboro, Vermont, with its much larger case; and above, the splendid, two-manual organ built by Gober Organs in 2004.*





Bourdon 8 ft.
Extension Pedal *Bourdon 16 ft*

Super Octave 4 ft.
32 pipes, tin, ¼ mouth, *spitzlabium*, CC-b^0 scroll-tuned, remainder cone-tuned
CC 94, c^0 59, c^1 38, g^1 29

Trombone 16 ft.
44 pipes. CC-BB offset, large-scale, single-taper ash resonators, walnut boots and blocks; German shallots, lead face plates CC-$d\#^0$
CC 240, c^0 160, c^1 114, c^2 88, g^2 77

Trumpet 8 ft.
Extension *Trombone 16 ft*.

Clarion 4 ft.
32 pipes, hammered lead resonators, walnut boots and blocks; German shallots, lead shallot facings through $f\#^0$
CC 110, c^0 88, c^1 70 g^1 56

Great to Pedal
Swell to Pedal

ACCESSORIES

1-12 (General, thumb and toe)
1-6 (Swell, thumb and toe)
1-6 (Great, thumb and toe)
1-5 (Pedal, toe)
Reversibles
SW to GT (thumb)
SW to PED (thumb)
GT to PED (thumb)
SEQ+ (thumb and toe)
SEQ– (thumb and toe)
Memory level digital level read out located under manual II
GC (General Cancel)
APP
UP
DOWN
SET

Balanced expression shoe
Two drawers; combination action controls on left, pencil storage right

DETAILS

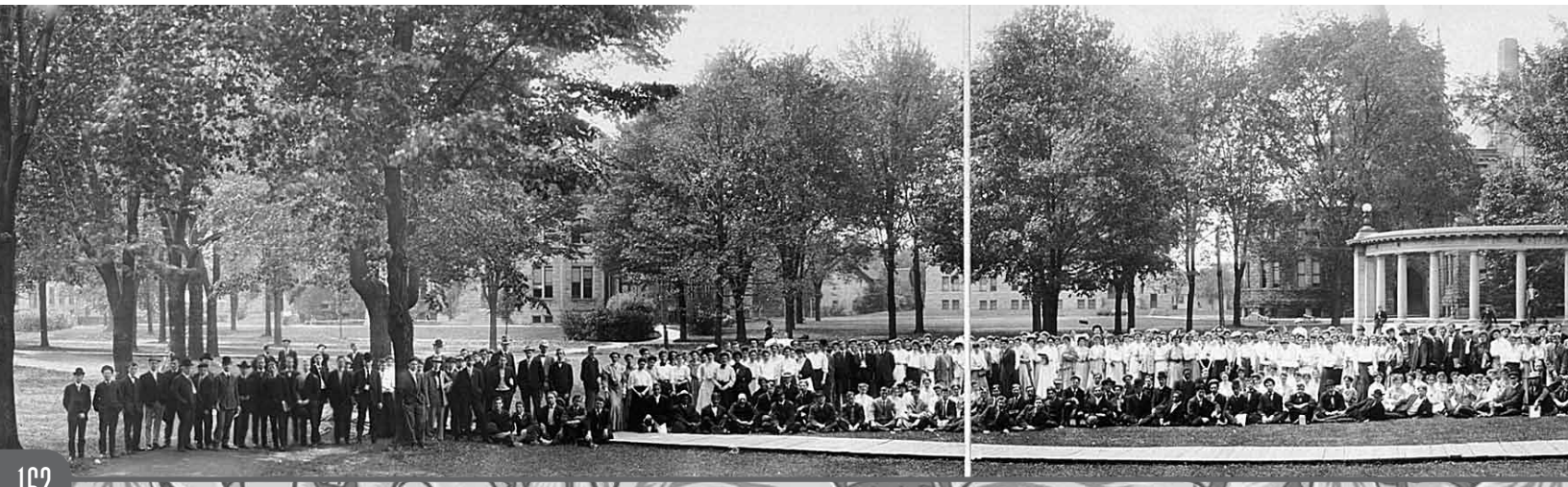
LOCATION: Oberlin, Ohio
CHURCH: First Church
NAMEPLATE: *(elaborately lettered in script)*
AD 2004
Gober
Elora, Ontario
PLACE OF MANUFACTURE: Elora, Ontario, Canada
SIZE: Two manuals and pedal, 40 stops, 47 ranks
WIND PRESSURE: 86 mm (3⅜")
WIND SYSTEM: Electric blower feeding a large rectangular reservoir, wooden wind trunks
SCALING: Patterned after the work of the Hook firm
PITCH AND TEMPERAMENT: A440, Titus 1 (a temperament developed by Oberlin alumnus Titus van den Heuvel), well-tempered, 12 tempered fifths, the purity of major keys being equally favored
CASE: 1908 Estey case, modified.
FACADE: Tin basses from Great *Open Diapason 8′*, Pedal *Violoncello 8′*
KEY ACTION: Suspended mechanical, self-adjusting with a floating square rail held in constant regulation by a fixed connection suspended from a blind pallet to a stationary console connection point.
STOP ACTION: Electric solenoid, stop labels scanned from written impressions, then laser-engraved
WINDCHESTS AND LAYOUT: Two manual windchests each division, c/c#, planted diatonically CC-b^0, remainder major thirds in "A" formation. Divisions are placed at impost level, Great center front, Swell behind, Pedal at either side of the manual divisions.
KEYDESK: Attached and recessed, walnut interior
MANUAL COMPASS: CC – a^3, 58 notes; bone-covered naturals, ebony sharps
PEDAL CLAVIER: CC – g^1, 32 notes, straight and concave, radial-length sharp fronts; maple naturals, rosewood-capped walnut sharps
EXPRESSION: Mechanical. Frames and pine shutters reused from Ernest Skinner Op. 229. Swell box walls are double-thickness baltic birch panels set in a poplar frame. 28 vertical front shutters, five vertical shutters each side
COMBINATION SYSTEM: Multiple memory, Solid State Logic Ltd.
DOCUMENTATION: Scot Huntington, Joseph McCabe, Hal Gober, March 2009

HISTORY

1908: Current neo-classical case installed by Estey Organ Company, Brattleboro, Vermont, Op. 556.
1927: Frank Blashfield moves the 1915 Ernest M. Skinner Company Op. 229, from Second Congregational Church, Oberlin to First Church, using the Estey case.
1962: Homer Blanchard rebuilds Skinner Op. 229, replacing entire Great, releathering the Swell and Choir chests, revoicing various stops, and fitting a new three-manual console
2004: Installation of current organ reusing select ranks from Skinner Op. 229 and some material from the 1962 rebuild. The 1908 case was slightly altered and the facade arrangement reconfigured.

RIGHT: *The decorative podium, built by Gober, is intended to prevent organists from falling backward.*

PANORAMA: *Oberlin College scene, student body and faculty in front of Memorial Hall, 1906, across the street from First Church*



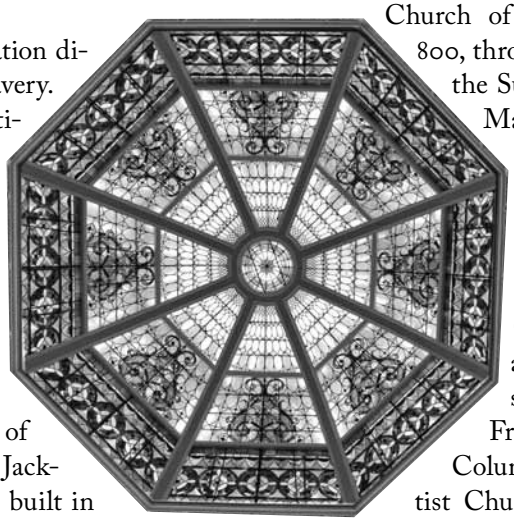
FIRST CONGREGATIONAL CHURCH

UNITED CHURCH OF CHRIST

SANDUSKY, OHIO

THIS CONGREGATION OFFICIALLY FORMED MAY 28, 1819, with its six founding members reflecting Presbyterian, Reformed and Congregational traditions. Not until 1833 were regular services held in the Academy, a building located near the present Emmanuel United Church of Christ on Columbus Avenue. The congregation was chartered as the First Congregational Society of Sandusky on March 18, 1835. Two years later, a church building was completed at a cost of $6,000. Located on Public Square, facing north and located west of Columbus Avenue, the building was a center of civic activity. Measuring 40′ by 60′, the structure was built of local stone.

Like many of its era, the congregation divided sharply on the question of slavery. In 1846 the First Congregational Anti-Slavery Church, also known as the Second Congregational Church, was formed. In 1853 this group reunited with First Church and sold its Wayne Street building to Zion Lutheran. In 1852 more than two dozen members left First Church to form First Presbyterian Church, which claims the same 1819 founding date on the cornerstone of its Romanesque-style stone church on Jackson Street at East Washington Street, built in 1854 and rebuilt in 1926.



Not to be outdone by the Presbyterians, the Congregational Church built a new edifice with a 154′-tall steeple (taller than the Presbyterians'), dedicated in October 1856. The basement level of the old church was reused, as was much stone, the whole costing $16,681. Sheldon Smith served as architect for the 500-seat Romanesque-style building, and a contemporary newspaper article mentions a two-manual, 22-register organ by Francis G. Marrett of Detroit.

The 1856 church was demolished in 1894, when city and county governments purchasing the building for $20,000. The congregation found temporary quarters until a new church could be built. First Church acquired the present property and in 1895 began construction of a Richardsonian Romanesque building of Sandusky blue limestone. An "institutional" plan was adopted, similar to that pioneered at the Pilgrim Congregational Church of Cleveland, including a social hall, parlors, reading rooms, kitchen and washrooms. Architect Sidney R. Badgley was the same man who designed Pilgrim Church and First Congregational Church of Wellington. The auditorium seated 800, through a movable door communicating to the Sunday School. Dedication occurred on May 31, 1896. The edifice is listed on the National Register of Historic Places.

A pipe organ was present when the building was opened, but it remains uncertain whether it was new or the old one moved. In 1917 the Austin Organ Company installed its Op. 723, a two-manual, 11-rank organ costing $3,100. On August 22, 1917, Professor Frank M. Church, director of music for Columbia Conservatory and the First Baptist Church, Columbia, South Carolina, presented the dedicatory recital.

On October 29, 1973, Marvin J. Soderberg, First Church organist, initiated contact with Austin Organs, Inc., regarding rebuilding or replacing the 1917 organ. Austin responded in November with a proposal for a new two-manual 20-rank organ costing $58,900. The congregation voted to accept the proposal, but for some reason the project never happened. Instead, the old Austin went to the Trappist Monastery of the Genesee, Order of the Cistercians of

the Strict Observance, Piffard, New York in 1981, where it replaced an electronic substitute. In its place in 1982, the Church acquired an even older instrument, originally built by Johnson & Son of Westfield, Massachusetts, as their Op. 462, originally built for St. Paul's Episcopal Church, Marquette, Michigan, first used Christmas Day 1875 and costing $2,850. The instrument was installed behind the Austin organ facade. An article in *The Tracker* by Ernest H. Rankin notes:

> In the early 1900's an itinerant organ 'expert' came to Marquette. He was a convincing talker and persuaded the music committee of St. Paul's that he could make certain desirable changes in the console which would permit the organist to have a view of the altar while services were being conducted. After several discouraging and hectic months of part-time effort, during which time he was better at collecting empty bottles than rebuilding a console, he left, leaving Opus 462 in a deplorable condition and unplayable.

The Johnson & Son organ left St. Paul's in 1908 when it was replaced by a three-manual, 27-stop Austin, Op. 226, installed in January 1909. The Johnson was moved to St. Ignatius R.C. Church, Houghton, Michigan. By 1976, the organ was no longer used, and was sold through the Organ Clearing House to James Kvale of Long Prairie, Minnesota, that November. Dr. Kvale moved in 1981, and once again sold the organ through the Organ Clearing House, this time to the Sandusky church. The Taylor firm renovated the organ, replacing two missing ranks and making several additions.

SOURCES

Elsworth, John Van Varick. *The Johnson Organs: The Story of One of Our Famous American Organ Builders*. Harrisville: Boston Organ Club of the Organ Historical Society, 1984, 124.

Kure, Lenore L. *The Church of My Dreams: A Glimpse at the 185-year History of First Congregational United Church of Christ*. Sandusky: Published by the church, 2005.

MS, Business records. The M.P. Möller Organ Company, Hagerstown, Maryland; courtesy of The American Organ Archives of the Organ Historical Society.

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"Noted Organist to give Recital," *Sandusky Star-Journal* (August 18, 1917): 4.

FIRST CONGREGATIONAL CHURCH UCC
JOHNSON & SON
OP. 462, 1875

GREAT

Layout follows chest order, front to back

Open Dia. 8′
58 pipes, CC-c♯^{0} in facade, forced-length, scroll-tuned; d^0-e^0 zinc, d^0 offset; remainder common metal; slotted to c^3, ears to b^1; scale 44

Dulciana 8′
58 pipes, CC-AA on offset toe board; CC-BB zinc, remainder high-tin spotted metal; c^0-c^2 slotted, scroll-tuned, remainder cone-tuned; ears to b^1; labeled in script "Dul"

Melodia 8′
58 pipes, pine, CC-BB stopped with German blocks, CC-FF tubed off; remainder open, inverted mouths, English blocks, diagonal nicking, cherry caps; regulation by wooden toe plugs

Octave 4′
58 pipes, CC-EE zinc, remainder common metal; CC-BB slotted, scroll-tuned, ears; remainder cone-tuned common metal; ¼ mouths throughout, f^0 labeled in script "Marquette PR", scale 58

Flute d'Amour 4′
58 pipes, ¼ mouths, CC-DD♯ tubed off; CC-c^1 pine, stopped, bored stoppers, cherry caps, scooped English blocks; remainder common metal, cone-tuned; labeled in script "FL D'Am."

Twelfth 2⅔
58 pipes, common metal, ¼ mouth; CC-e^0 slotted, scroll-tuned, ears; remainder cone-tuned; labeled in script "12"

Fifteenth 2′
58 pipes, common metal, ¼ mouth; CC-BB slotted, scroll-tuned, ears; remainder cone-tuned; CC labeled in script "C 15, 70 [scale]"

Trumpet 8′
58 pipes, new pipes replacing missing original on original toe board. CC-d^3 slotted, spotted metal bells on zinc stems, zinc boots, tapered English shallots, c^1-d^3 harmonic; remainder open, slide-tuned spotted metal flues

Mixture IV
232 pipes, 1982 addition added on jump slide at the rear of chest, cone-tuned spotted-metal pipes, ¼ mouths throughout. CC stamped #596.
rank I: CC, scale 76
rank II: CC, scale 81
rank III: CC, scale 88
rank IV: CC, scale 93

CC	1⅓	1	⅔	½
c^0	2	1⅓	1	⅔
c^1	2⅔	2	1⅓	1
c^2	4	2⅔	2	1⅓

SWELL

Chest order, front to back

Open Dia. 8′
58 pipes, CC-EE offset, zinc, quintadena construction, papered canisters, box beards; FF-f^0 zinc, remainder common metal; FF-FF♯ unslotted, scroll-tuned; GG-c^3 slotted, scroll-tuned; remainder cone-tuned trebles; ¼ mouths, ears to b^1; labeled in script "Sw Op"

Salicional 8′
58 pipes, CC-GG♯ offset, zinc, quintadena, papered canisters, box beards; remainder spotted metal, skived ¼ mouths, box beards to b^1, ears to e^2, slotted, scroll-tuned to c^3; remainder cone-tuned; labeled in script "Sal"

Stop'd Dia. 8′
58 pipes, pine, stopped; CC-FF offset; CC-e^0 German blocks, remainder scooped English blocks; cherry caps and blocks, vertical nicking

Flute Harmonique 4′
58 pipes, CC-EE zinc, remainder common metal; slotted, scroll-tuned to c^3; remainder cone-tuned; harmonic from c^1, single hole; lightly skived ¼ mouth, ears to b^2; labeled "H FLU" in script

Fugara 4′
58 pipes, spotted metal; CC-b^1 long narrow slots, scroll-tuned; remainder cone-tuned; CC-b^0 box beards, ears to b^1

Flautino 2′
58 pipes, common metal, ¼ mouth, lightly skived; slotted, scroll-tuned to to c^1, remainder cone-tuned; CC script "Flautinne" and "Marquette"

Oboe & Bassoon 8′
58 pipes, new replacing missing original on original toe board. CC-d^3 slotted, spotted metal bells on zinc stems with tapered English shallots; remainder cone-tuned spotted metal flues. Stop originally drew separately as *Bassoon Bass* (CC-B) and *Oboe Treble* (c^0-a^3); sliders now ganged together.

Nazard 2⅔′
58 pipes, 1982 addition on new jump slide, spotted metal, 2:3 taper, cone-tuned, skived lips, ¼ mouth; ears to b^0

Tierce 1⅗′
58 pipes, 1982 addition on new jump slide, spotted metal, 2:3 taper, cone-tuned, skived lips, ¼ mouth, ears to d^0; scaled one note smaller than *Nazard*

Tremolo
Bellows-style, currently non-functional

PEDAL

Chest order from outside case wall towards center

Double Open Dia. 16′
27 pipes, 1982 addition of vintage pipes on vintage chest; open wood, German blocks, red brick paint, dead-length with internal tuning shades

Bourdon 16′
27 pipes, pine, stopped, German blocks, cherry caps, CC-BB brick paint, remainder unfinished; original Johnson windchest

Octave 8′
27 pipes, 1982 addition on new chest; CC-BB zinc, remainder spotted metal; slotted, ¼ mouth, ears

Choral Bass 4
27 pipes, 1982 addition; CC-EE zinc, unslotted, slide-tuned; remainder spotted metal, slotted, scroll-tuned; ¼ mouth; CC stamped "PED OCT"

Trombone 16′
27 pipes, 1982 addition. CC-BB zinc, remainder spotted metal bells on zinc bodies; full-length, unmitred; zinc boots and wide tapered English shallots with solder-weighted tongues throughout; sockets to b^0; slotted throughout

COUPLERS

On nameboard over Swell keyboard

Gr. to Ped.
Sw. to Ped.
Sw. to Gt.

ACCESSORIES

Gt. Man. Piano (left of expression pedal, draws Great *Open Dia. 8′, Melodia 8′* and *Octave 4′)*
Gt. Man. Forte (right of expression pedal, draws all Great stops except *Dulciana 8′* and *Flute D'Amour 4′*)
Balanced Swell expression pedal

DETAILS

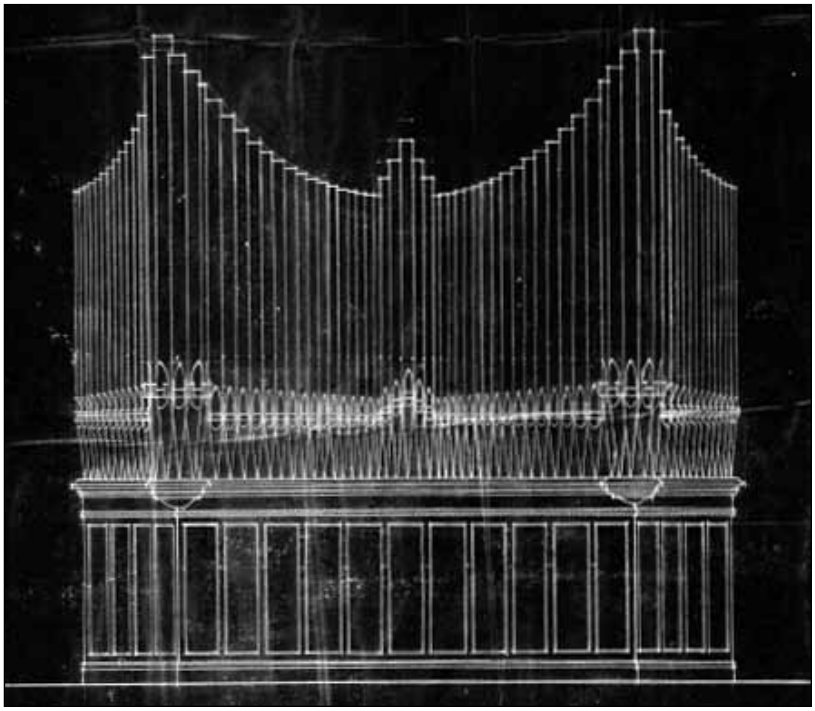
LOCATION: Sandusky, Ohio
CHURCH: First Congregational Church UCC
NAMEPLATE: *(original missing)*
Johnson & Son
Westfield, Massachusetts
Opus 462
1875
Rebuilt & Enlarged
By
J.C. Taylor
Appleton, Wisconsin
1982
PLACE OF MANUFACTURE: Westfield, Massachusetts
ORIGINAL LOCATION: St. Paul's Episcopal Church, Marquette, Michigan
SIZE: Two manuals and pedal, 24 stops
WIND PRESSURE: 75 mm (3″)
WIND SYSTEM: Laukhuff ¾ hp blower (120mm static) feeding original double-rise reservoir, located perpendicular to case, large wooden plenum with wooden trunks feeding each manual chest at treble end, large concussion winkers installed on each manual division; *Tremolo* mounted on treble end of Swell chest.
PITCH AND TEMPERAMENT: A441@68°, noted by builder "452@75°"
CASE: Casework recycled from church's former Austin Op. 723, 1917 (2/11), modified to accept Johnson keydesk and woodwork
FACADE: zinc, center pipes from Johnson Great *Open Diapason*, remainder dumb
KEY ACTION: Mechanical, balanced. Great: key lever-sticker-square-tracker (linen end)-square (rollerboard for basses) pulldown-pallet. Swell: key lever-sticker-square-tracker (linen end)-square-tracker-wooden rollerboard (linen ends)-pulldown-pallet. Original supply-house wooden squares with single-axle capsules.
PEDAL ACTION: New, tubular-pneumatic utilizing rigid steel pipe
STOP ACTION: Mechanical. New Pedal stop-action transmits motion through substantial steel rollers running width of case. Oblique stopknobs on round shanks, Great and Swell knobs of holly, *Tremolo* of maple, Pedal stained black
WINDCHESTS AND LAYOUT: Stacked; Swell chest over Great; "N" chests, diatonic basses CC-f^0, chromatic from $f\#^0$. Chests retabled with plywood, oak bungboards. Pedal divided c/c# on six windchests; *Bourdon* chest original, *Diapason* chest recycled, remainder two new chests
KEYDESK: Terraced walnut jambs and key cheeks
MANUAL COMPASS: CC – a^3, 58 notes, ivory-plated naturals, ebony sharps
PEDAL CLAVIER: CC – d^1, 27 notes, straight and flat, maple-covered naturals, walnut sharps
EXPRESSION: Pine swell box, eight vertical shutters (overlapping edges); balanced metal expression pedal, highly decorated
COMBINATION SYSTEM: Two fixed combinations, single-acting, current disposition probably not original

HISTORY

***CA.* 1900:** Organ unplayable following a failed rebuilding of console and attempt to reconstruct action with detached console
1908: Organ moved to St. Ignatius R.C. Church, Houghton, Michigan
1976: Organ no longer in use; sold through the Organ Clearing House to James Kvale of Long Prairie, Minnesota for his residence
1981: James Kvale sells organ through the Organ Clearing House to First Congregational Church, United Church of Christ
1982: Organ rebuilt with additions by J.C. Taylor, Appleton, Wisconsin
DOCUMENTATION: Scot Huntington, Joseph McCabe, March 2009; correspondence files

LEFT STOP JAMB LEFT TO RIGHT, TOP TO BOTTOM		
Nasard 2⅔	Tierce 1⅗	Oboe & Bassoon 8
Flautino 2	Fugara 4	Flute Harmonique 4
Stopped Diap. 8	Salicional 8	Open Dia. 8
Tremolo	Bourdon 16	Trombone 16

RIGHT STOP JAMB LEFT TO RIGHT, TOP TO BOTTOM		
Mixture IV	Trumpet 8′	Fifteenth 2
Twelfth 2⅔	Octave 4	Flute d'Amour 4
Melodia 8	Dulciana 8	Open Dia. 8
Choral Bass 4	Octave 8	Double Open Dia. 16



ABOVE: *Decorative metal swell shoe and combination levers*

RIGHT: *In 1916, Austin provided two different façade designs; courtesy of Austin Organs Inc.*

FIRST CONGREGATIONAL CHURCH
UNITED CHURCH OF CHRIST
WELLINGTON, OHIO

ORGANIZED ON APRIL 20, 1824, WELLINGTON'S FIRST CONgregational Church first gathered in a log meetinghouse. By 1830, worship was held in a brick building, which had two schoolrooms on the lower level and an auditorium above. Church and town jointly built the structure, with the auditorium also serving as the town hall.

Structural problems caused this building's demolition in 1839. By the following November, separate new buildings for church and town hall had been completed. Alas, the church's $3,000 frame building burned only a year later, but was replaced with the "White Church" in 1841, also costing about $3,000 and housing a $400 organ, for which no further information is available.

In 1878, construction commenced on a substantial brick church showing both Romanesque and Gothic influences. This $30,000 property and building, dedicated April 3, 1879, followed the "Akron plan," with a 500-seat main auditorium and 300-seat gallery. Sunday School space could be annexed to the church by lowering windows into the basement, thus increasing occupancy to 1,000. A.B. Felgemaker Co. supplied their Op. 419. It burned with the church on February 9, 1895.

The present Gothic-style church is the work of Cleveland architect Sidney R. Badgley. The 550-seat edifice was dedicated September 13, 1896. Though remodeled in the 20th century, the unusual octagonal interior retains its vintage pews in semi-circular pattern. J.W. Steere & Son Op. 417 is found here, contracted in July 1896 for $1,500 — a two-manual organ with mechanical manual key-action and tubular-pneumatic pedal.

In the early 1950s, Frank Blashfield of Oberlin installed a 30-note pedalboard, but no additional pipes or mechanism for the top three notes. Later that decade, Homer D. Blanchard and Randall E. Wagner cleaned the organ and fitted slide tuners to metal treble pipes; also, the Oboe was sent to M.P. Möller for revoicing by Adolph Zajic. At some point, a Zephyr blower was installed. In 1983, the Leek brothers installed a Meidinger blower, restored the hand-pump mechanism and double-rise reservoir; in 1985, a bottom octave was added to the Oboe.

In 1907, Steere would return to Wellington to install a two-manual, tubular-pneumatic action organ in the First Methodist Episcopal Church, replacing 1874 Geo. H. Ryder Op. 21, a one-manual instrument.

SOURCES

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MS, Nelson, George. *Organs of the United States and Canada Database*.

MS, Wagner, Randall. Organ specification and analysis information, March 9, 2006.

"An Ohio Dedication," *Congregationalist* (September 17, 1896): 38.

Seventy-Fifth Anniversary of the Organization of the First Congregational Church of Wellington: 1824–1899. Norwalk: Frank Lamlin Printer, 1897.

Telephone conversation with Randall Wagner, August 11, 2007

FIRST CONGREGATIONAL CHURCH
J.W. STEERE & SON.
OPUS 417, 1896

GREAT

Enclosed with Swell

Gr. Open Diapason. 8′
58 pipes, unenclosed, CC-e^0 in facade, zinc, slotted, scroll-tuned, forced-length, tubed off with wooden regulator gates in facade toeboard; remainder interior. f^0-$c^{\sharp 2}$ zinc on common metal butts; remainder common metal, dubbed *spitzlabium;* ¼ mouths, vertical nicking; slotted throughout

Gr. 8′
58 pipes, CC-BB quintadena, zinc, wooden stoppers, box beards and reinforcing collars at pipe tops; c^0-e^0 zinc on spotted metal butts, remainder spotted metal; ⅔ mouths, skived upper lips, fine vertical nicking, adjustable German-style box beards to e^1; ears to d^2, slotted to c^3; remainder open, slide-tuned

Gr. Melodia (Stop^d Bass) 8′
58 pipes, shellacked poplar. CC-BB stopped (identical in construction to Swell *Stop^d Diapason*); from c^0, open, sunken English blocks, cherry caps, deep diagonal nicking on block, lighter vertical nicking in the cap, straight upper lips; letter-stamped M

Gt. Octave 4′ *(replacement stop face)*
58 pipes, CC-FF♯ zinc on common metal butts, remainder common metal; dubbed *spitzlabium,* ¼ mouths, ears to $c^{\sharp 1}$; slide-tuned throughout; letter-stamped "PRIN"

Gr. Flute d'Amour. 4′
58 pipes, shellacked poplar; CC-a^2 stopped, cherry caps, sunken English blocks, arched upper lips, scooped upper leading edge on the cap faces, heavy diagonal nicking on blocks, vertical nicking in caps; from c^1 common metal, harmonic with single node hole, fine vertical nicking, dubbed bay leaf mouths, slide-tuned; letter-stamped "FL"

Gr. Super Octave. 2′
58 pipes, common metal, slotted and ears to BB, remainder open; ¼ mouth, letter-stamped "15TH"

SWELL

Sw. Open Diapason 8′
58 pipes, CC-BB in facade, tubular action from main chest to puffers; zinc, scroll-tuned, forced-length, wooden regulating gates in toeboard; c^0-e^0 zinc on common metal butts, remainder common metal; dubbed *spitzlabium,* ¼ mouth, vertical nicking, ears to $c^{\sharp 2}$; labeled in script "SW OP"

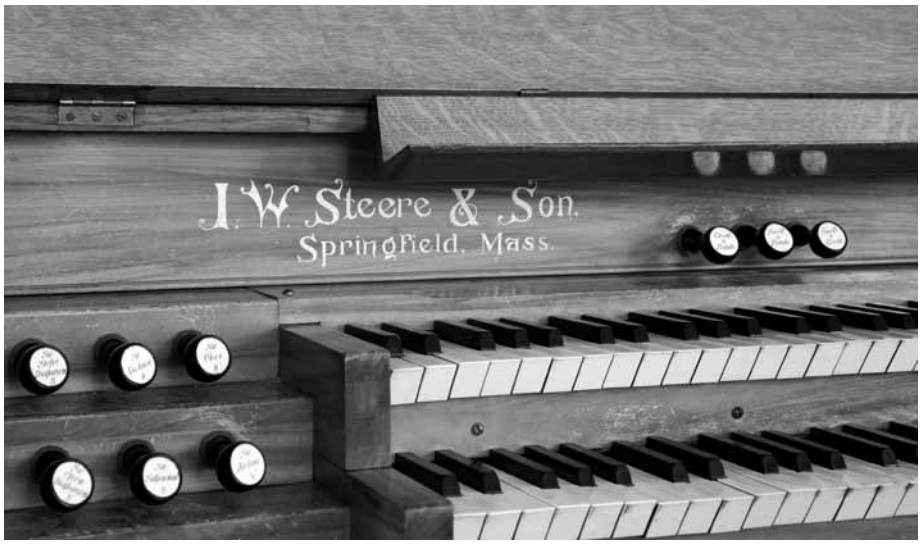
Sw. Salicional 8′
58 pipes. CC-BB zinc, wooden stoppers (quintadena), box beards, reinforcing collars at pipe tops; CC-CC♯ mitred; remainder spotted metal, ¼ skived mouths, slotted, box beards to f^0, ears to d^2; letter-stamped "SAL"

Sw. Æoline. 8′
46 pipes from c^0, toeboard evidence indicates it was originally full compass with an independent bottom octave; CC-BB grooved to *Salicional 8′*. c^0-e^0 zinc on spotted metal butts, remainder spotted metal, ⅔ mouths, box beards to e^1, ears to d^2, slotted to c^3, remainder open, slide-tuned; labeled in script "Aeo."

Sw. Stop^d Diapason 8′
58 pipes, shellacked poplar, FF♯-GG tubed off; CC-BB German blocks and caps; remainder sunken English blocks, cherry caps, arched cut-ups, deep diagonal nicking on block, fine vertical nicking on caps, top leading edge of cap face scooped to quicken speech; letter-stamped "STD"

Sw. Violina. 4′
58 pipes, CC-FF zinc, remainder spotted metal; CC-e^0 box beards, slotted to c^2, ears to d^1, sharply skived upper lips; letter-stamped "VIOL"

Sw. Oboe. 8′
58 pipes, originally 46. CC-BB *oboe* construction, full-length spotted metal bells on zinc stems, made by Stinkens, copper sockets, zinc boots; CC-FF♯ mitred. c^0-c^3 spotted metal bells and stems, common metal boots, flat-bottomed tapered English shallots, *expression* regulating slotting throughout. $c^{\sharp 3}$-a^3 spotted metal flues, slide-tuned



STOP ORDER					
Sw. Oboe 8′	Sw. Violina 4′	Sw. Stop^d Diapason 8′	Gr. Super Octave 2′	Gr. Flute d'Amour 4′	Gt. Octave 4′
Sw. Æoline 8′	Sw. Salicional 8′	Sw. Open Diapason 8′	Gr. Melodia (Stop^d Bass) 8′	Gr. Dulciana 8′	Gr. Open Diapason 8′
	Ped. Bourdon 16′	Tremolo			Blowers Signal

PEDALE

Ped. Bourdon 16′
27 pipes, poplar, stopped; arched upper lips, German blocks, cherry caps; CC-GG♯ on left side of case, remainder on the right side. Letter-stamped "PED".

ACCESSORIES

Tremolo (beater construction, affects Swell only)
Bellows Signal

Couplers, located on the nameboard centered above the top manual

Great to Pedale.
Swell to Pedale.
Swell to Great

Three pedal movements

Great Piano (engages Gr. Melodia, Stop^{d} Bass 8′ and Gr. Dulciana. 8′) double-acting
Great Forte (all Great stops, single-acting)
Great to Pedal reversible toe lever

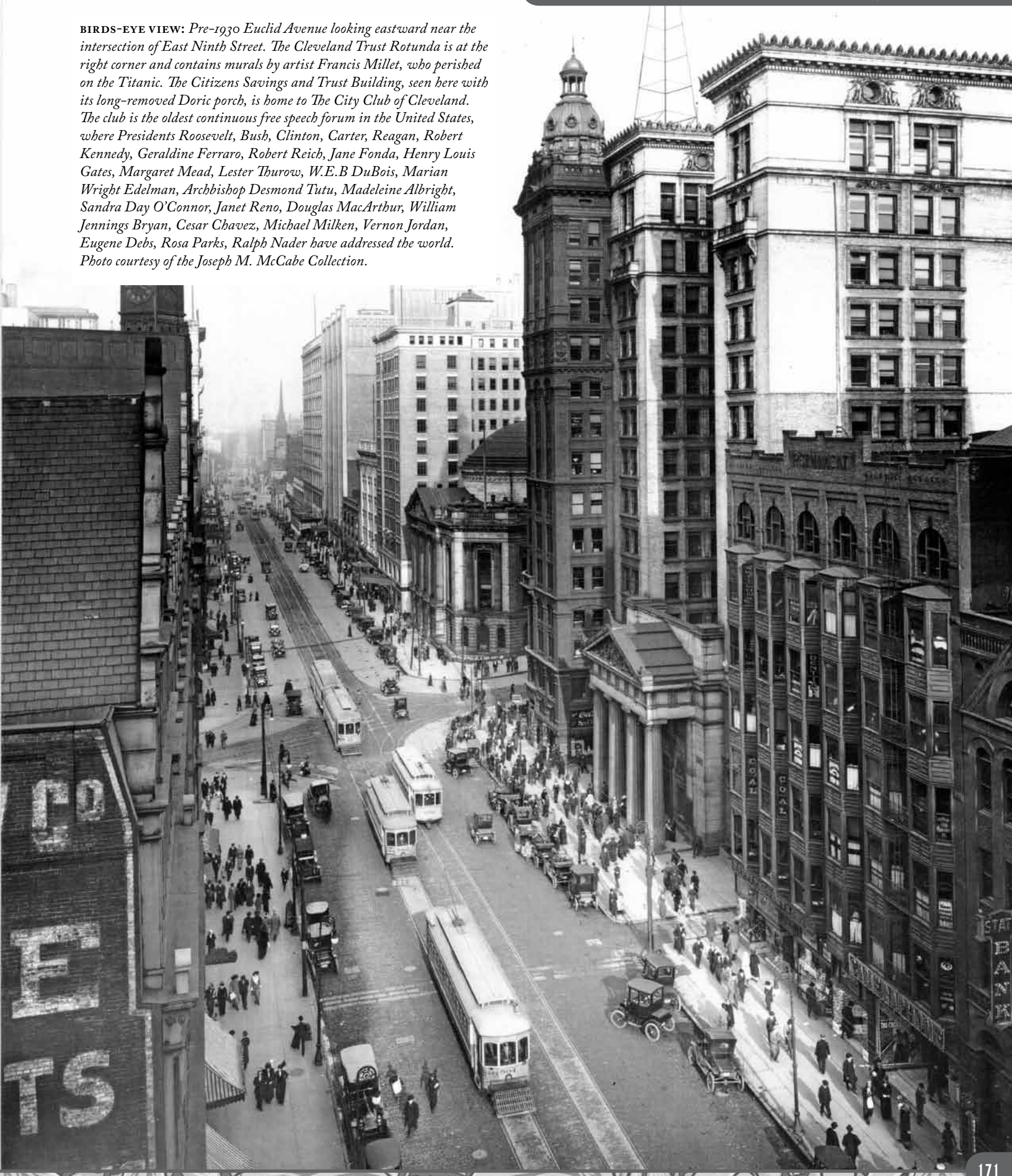
DETAILS

LOCATION: Wellington, Ohio
CHURCH: First Congregational Church
NAMEBOARD: *(carved and gilded above swell manual on left side of the nameboard)* J.W. Steere & Son. SpringField, Mass.
YEAR: 1896
OP.: 417
SIZE: Two manuals, 13 stops
WIND PRESSURE: 76 mm (3″)
WIND SYSTEM: Single, large double-rise reservoir of oak, wood wind trunks to Swell and Great, Pedal fed from single square wood trunk running width of organ feeding two chests through small galvanized conduits; feeders intact, pump handle and tell-tale on side of case
PITCH AND TEMPERAMENT: A437@68°, equal
CASE: Freestanding, quartered oak with shellac finish
FACADE: Zinc painted gold, two dummy pipes, remainder speaking pipes from Swell and Great Diapason basses
KEY ACTION: Mechanical to manuals: key-sticker-square-horizontal wood tracker-square-pulldown-pallet; single-axel type supply house wood squares without linen ends, adjustable leather nut connections. No rollerboard, trackers fan from key levers to pallet position, including to the diatonic basses; Pedal action tubular-pneumatic.
STOP ACTION: Mechanical, oblique stopknobs on round shanks, ebony for manuals, holly for pedal
WINDCHESTS AND LAYOUT: N-chests mounted on oak bearers, diatonic bass, chromatic from f♯^{0}. Pedal layout typical for Steere: nine-note bass chest on left side, treble chest on right side of case
CONSOLE: Typical elegantly curved Steere console sides, interior of gumwood
MANUAL COMPASS: CC – a^{3}, 58 notes, ivory-covered naturals, ebony-stained beech sharps
PEDAL CLAVIER: Replacement of flat, 27-note original. CC – f^{1}, 30 notes, AGO concave and radiating, maple naturals, Bakelite sharps
EXPRESSION: Mechanical, decorated balanced metal shoe centrally located; 15 vertical, overlapping pine shutters; box painted brown
COMBINATION SYSTEM: Two mechanical combinations to the Great
DOCUMENTATION: Scot Huntington, Joseph McCabe, March 2009

HISTORY

1896: Installation of J.W. Steere & Son organ
EARLY 1950'S: Frank Blashfield (Oberlin, OH) installs 30-note concave-radiating pedalboard
LATE 1950'S: Homer D. Blanchard and Randall E. Wagner clean organ, install slide tuners on metal trebles; Sw. *Oboe. 8′* sent to M.P. Möller (Hagerstown, Maryland), for cleaning and revoicing by Adolph Zajic
1983: John and James Leek in conjunction with John Bishop restore bellows to original configuration, including hand-pump mechanism; new Meidinger blower installed in a silencing cabinet at the side of the instrument
1985: John and James Leek install new bass octave for Sw. *Oboe. 8′*, made by Stinkens of Holland; install new tremolo
GRAFFITI: Written on Swell box "April 24, 1986 John Leek "Remember James"
January 1 1896 "S Hemenway" (in chalk at top right side of case). A multitude of inscriptions on the bellows dating from the period 1908-1916.
CHEST ORDER FRONT TO BACK: Gr. Open Diapason. 8′ treble, Gr. Dulciana. 8′, Gr. Melodia (Stop^{d} Bass) 8′, Gt. Octave 4′, Gr. Flute d'Amour. 4′, Gr. Super Octave. 2′, Sw. Open Diapason 8′ treble, Sw. Salicional 8′, Sw. AEoline. 8′, Sw. Stop^{d} Diapason 8′, Sw. Violina. 4′, Sw. Oboe. 8′

BIRDS-EYE VIEW: *Pre-1930 Euclid Avenue looking eastward near the intersection of East Ninth Street. The Cleveland Trust Rotunda is at the right corner and contains murals by artist Francis Millet, who perished on the Titanic. The Citizens Savings and Trust Building, seen here with its long-removed Doric porch, is home to The City Club of Cleveland. The club is the oldest continuous free speech forum in the United States, where Presidents Roosevelt, Bush, Clinton, Carter, Reagan, Robert Kennedy, Geraldine Ferraro, Robert Reich, Jane Fonda, Henry Louis Gates, Margaret Mead, Lester Thurow, W.E.B DuBois, Marian Wright Edelman, Archbishop Desmond Tutu, Madeleine Albright, Sandra Day O'Connor, Janet Reno, Douglas MacArthur, William Jennings Bryan, Cesar Chavez, Michael Milken, Vernon Jordan, Eugene Debs, Rosa Parks, Ralph Nader have addressed the world. Photo courtesy of the Joseph M. McCabe Collection.*



OBERLIN CONSERVATORY OF MUSIC

OBERLIN, OHIO

ABOVE: *Memorial Arch in Oberlin's Tappan Square; (J.L. Silsbee, architect; 1903)*

BELOW: *Warner Concert Hall, 1974 Flentrop console*

WARNER CONCERT HALL

THE PRESENT COMPLEX OF CONSERVATORY BUILDINGS, designed by Minoru Yamasaki & Associates, was dedicated on October 30 and 31, 1964. The Warner Concert Hall replaced an earlier auditorium of the same name, which housed Holtkamp Organ Company job number 1776, which in turn replaced Skinner Organ Company Op. 667 of 1928.

Dedicated in memory of George Whitfield Andrews, the Flentrop organ was first heard in recital on November 22, 1974 in an event of great ceremony: Marie-Claire Alain played and E. Power Biggs was presented with an honorary degree of Doctor of Music. (Dirk Flentrop had been given the honorary doctorate at the 135th anniversary commencement ceremonies on June 10, 1968.) The day after, a symposium included Alain, Biggs, John Brombaugh, Fenner Douglass, Charles Fisk, Flentrop, Barbara Owen, Flentrop voicer Johannes Steketee and Harald Vogel.

The Warner Hall instrument was one of the first large organs in the United States with suspended mechanical key-action; in its prominent location at one of America's foremost centers of organ study, the instrument influenced several generations of players. Since its installation, Bruce Shull (long with Taylor & Boody Organ Builders in Staunton, Virginia, and now working with Paul Fritts in Tacoma, Washington) replaced the Pedal reeds; Halbert Gober replaced the Bovenwerk reeds, and also revoiced and lengthened the resonators of the Hoofdwerk reeds. The Rugwerk Kromhorn remains as Flentrop left it.

WARNER CONCERT HALL, OBERLIN CONSERVATORY
FLENTROP
ANNO 1974

HOOFDWERK

Prestant 16′
56 pipes, CC-EE quintadena construction, common metal, ears, movable canisters; FF-c♯^{2} in facade, high tin; interior from d^{2}, common metal; d^{2}-f♯^{2} scroll-tuned, rest cone-tuned, *spitzlabium,* ¼ mouth

Prestant 8′
56 pipes, common metal, *spitzlabium,* ¼ mouths, cone-tuned from c^{2}

Roerfluit 8′
56 pipes, stopped common metal, large ears, felted canisters, large external chimneys from c^{0}

Octaaf 4′
56 pipes, common metal, *spitzlabium,* ¼ mouth, cone-tuned from c^{1}

Quint 2⅔′
56 pipes, common metal, *spitzlabium* in bass, dubbed mouths in treble, ¼ mouth, cone-tuned from AA♯

Octaaf 2′
56 pipes, common metal, *spitzlabium* in bass, dubbed mouths in treble, ¼ mouth, cone-tuned

Mixtuur V-VI
312 pipes, common metal, dubbed ¼ mouth, cone-tuned

Composition:

CC	1⅓	1	⅔	½	⅓	
FF	2	1⅓	1	⅔	½	
c^{0}	2⅔	2	1⅓	1	⅔	
f^{0}	4	2⅔	2	1⅓	1	
c^{1}	5⅓	4	2⅔	2	2	1⅓
c^{2}	8	5⅓	4	4	2⅔	2

Scherp IV
224 pipes, common metal, dubbed ¼ mouth, cone-tuned

Composition:

CC	⅔	½	⅓	¼
FF	1	⅔	½	⅓
c^{0}	1⅓	1	⅔	½
c^{1}	2	1⅓	1	⅔
c^{2}	2⅔	2	1⅓	1
c^{3}	4	2⅔	2	1⅓

Cornet V
175 pipes, from c^{1}, mounted at the top level of the first flat. Common metal, 8′ capped, ears, ⅔ mouths; remainder open, ⅔ mouths. All pipes have small holes bored at the foot-body back seam.

Trompet 16′
56 pipes, CC-AA half-length. This stop has been reworked several times, most recently by Gober, lengthening resonators. Wide Schnitger-style shallots with lead face plates

Trompet 8′
56 pipes, rebuilt; resonators lengthened at tip, tip diameters larger than those of the shallots, wide Schnitger-style shallots, lead face plates in tenor. Work by Gober includes new lead face plates thru a^{0}.

Vox Humana 8′
56 pipes, common metal, variable-length scale starting at approximately ⅙-length. From the block, the resonators have a short, narrow cylindrical stem, then a long inverted-conical section topped with a short cone. The cone top ends in a small hole, which can be cut open or coned closed as part of the voicing regulation. This stop has had its resonators lengthened at the stem since installation. Several boots have had resonance tubes added by Hal Gober. Tapered German-style shallots with lead face plates and leather from CC-c^{1}, then open shallots.

Hoofdwerk + Rugwerk

Hoofdwerk + Bovenwerk

RUGWERK

Prestant 8′
51 pipes from FF. CC-EE basses borrowed from 8′ *Quintadeen;* facade pipes tin, c♯^{3}-g^{3} interior common metal. Eight non-speaking pipes in the two upper flats, all others speak. *Spitzlabium,* ¼ mouth

Gedekt 8′
56 pipes, common metal, cylindrical, ¼ Roman mouth, felted canisters, large ears

Quintadeen 8′
56 pipes, common metal, narrow scale, ¼ Roman mouth, small ears, felted canisters

Octaaf 4′
56 pipes, common metal, scribed and dubbed (Stellwagen-style) mouth construction, cone-tuned from c^{1}

Roerfluit 4′
56 pipes, common metal, ¼ Roman mouths, internal chimneys, papered canisters; c^{3}-g^{3} open

Octaaf 2′
56 pipes, common metal, Stellwagen-style mouth construction, cone-tuned from FF

Nasard 1⅓′
56 pipes, large-scale common metal, 1:2 taper, dubbed ¼ mouths, cone-tuned

Sesquialtera II
112 pipes, common metal, ¼ Roman mouths, cone-tuned. Tierce rank softened by Gober.

Composition:

CC	1⅓	⅘
c^{0}	2⅔	1⅗

Mixtuur IV-V
256 pipes, common metal, dubbed ¼ mouths, cone-tuned

Composition:

CC	1	⅔	½	⅓	
c^{0}	1⅓	1	⅔	½	
f^{0}	2	1⅓	1	⅔	
c^{1}	2⅔	2	2	1⅓	1
c^{2}	4	2⅔	2	2	1⅓
c^{3}	4	4	2⅔	2	2

Kromhoorn 8′
56 pipes. Common metal, ½-length, cylindrical resonators, leather-weighted tongues in bass, *Schiffschen* shallots

BOVENWERK

Bourdon 16′
56 pipes, CC-f♯^{0} mahogany, oak caps, German blocks (CC, CC♯ suspended upside down below chest), DD-AA♯ behind center tower, BB-f^{0} tubed to sides of case, remainder on main chest. From f♯^{0} common metal, cylindrical, felted canisters, large ears, ¼ Roman mouth

Prestant 8′
73 pipes from FF, includes 32 doubled pipes from c^{1}. CC-EE borrowed from *Holpijp 8′*, FF-f♯^{0} in facade. Doubled rank is one semitone smaller in scale with long feet and higher cut-ups. Facade pipes scroll-tuned, remainder cone-tuned

Holpijp 8′
56 pipes, common metal, large-scale, felted canisters, large ears, ¼ Roman mouth

Octaaf 4′
56 pipes, common metal, *spitzlabium,* ¼ mouth, cone-tuned from d^{0}

Spitsfluit 4′
56 pipes, common metal, CC-BB canistered cylindrical, Roman mouths; remainder tapered, dubbed ¼ mouth, no ears, cone-tuned

Nasard 2⅔′
56 pipes, common metal, CC-BB solid canisters, remainder chimneyed canisters; all canisters felted. Roman mouths, large tuning ears; g^{2}-g^{3} open

Fluit 2′
56 pipes, common metal, CC-BB canistered (felted); remainder large-scale open cylindrical, dubbed ¼ mouth, low cut-ups, long ears

Terts 1⅗′
56 pipes, common metal, large-scale, dubbed ¼ mouth, low cut-ups

Mixtuur V

280 pipes, common metal, Stellwagen-style mouth flatting, ¼ mouth, cone-tuned

Composition:

CC	2	1⅓	1	⅔	½
c^0	2⅔	2	1⅓	1	⅔
f^0	4	2⅔	2	1⅓	1
f^1	4	2⅔	2	2	1⅓
f^3	4	2⅔	2⅔	2	2

Tertscymbel III

168 pipes, common metal, dubbed ¼ mouths, cone-tuned

Composition:

CC	⅓	¼	⅕
GG	⅖	⅓	¼
c^0	½	⅖	⅓
g^0	⅔	½	⅖
c^1	⅘	⅔	½
g^1	1	⅘	⅔
c^2	1⅓	1	⅘
g^2	1⅗	1⅓	1
c^3	2	1⅗	1⅓

Schalmey 8′

56 pipes. New Gober stop. Hammered lead, single-taper narrow-scale trumpet resonators, wide German shallots, lead face plates to $f\sharp^0$

Dulciaan 8′

56 pipes. New Gober stop. Hammered lead, ½-length cylindrical resonators, CC-b^0 with lead face plates. The original Flentrop stop was 8′. When first replaced, the Gober stop was 16′, later repitched at 8′. The 16′ octave is stored in the bellows room.

PEDAAL

Prestant 16′

30 pipes, tin, in facade to $c\sharp^0$, *Spitzlabium*, ¼ mouth, scroll-tuned. The pipes have been fitted with a rope suspension system to relieve weight from the feet.

Subbas 16′

30 pipes, mahogany, oak caps, German blocks, tubed to upper level of *Pedaal* towers

Octaaf 8′

30 pipes, common metal, ¼ mouth, *spitzlabium*, scroll-tuned

Octaaf 4′

30 pipes, tin, ¼ mouth *spitzlabium*, scroll-tuned

Nachthoorn 2′

30 pipes, tin, large-scale open, scroll-tuned (to be rescaled larger summer 2009, revoiced with a more intense and flute-like tone)

Mixtuur VI

180 pipes, common metal, dubbed ¼ mouth, cone-tuned

Composition:

CC	2	2	1⅓	1⅓	1	1
c^0	2⅔	2	2	1⅓	1	1
c^1	4	4	2⅔	2⅔	2	2

Bazuin 16′

30 pipes, replaced by Bruce Shull. Originally ¾-length mahogany resonators, now full-length hammered lead. Wide Schnitger-style shallots with lead face plates. Bottom octave is supported from the roof by ropes.

Trompet 8′

30 pipes, replaced by Bruce Shull. Hammered lead, Schnitger-style shallots, lead face plates

Trompet 4′

30 pipes, replaced by Bruce Shull. Hammered lead, Schnitger-style shallots, CC-e^0 lead face plates

Cornet 2′

30 pipes, replaced by Bruce Shull. Tin, Schnitger-style shallots, lead face plates CC-EE

Pedaal + Hoofdwerk

Pedaal + Rugwerk

ACCESSORIES

Tremblant fort

External bellows tremulant (exhaust), mounted on main wind line, affects all manual divisions

Tremblant doux

Internal French-style windline tremulant, affects all manual divisions.

DETAILS

LOCATION: Oberlin, Ohio

INSTITUTION: Warner Hall, Oberlin Conservatory

NAMEPLATE: *(painted)*
FLENTROP
ANNO 1974

CASE INSCRIPTION ABOVE KEYDESK:
Designed by Dirk A. Flentrop Mus. D. Oberlin 1968
Commissioned by the family of
Frank Chapman & Grace Langeland Van Cleef
Representing five generations of
Oberlin College Alumni 1838-1974

PLACE OF MANUFACTURE: Zaandam, Holland

SIZE: Three manuals and pedal

WIND PRESSURE: Manuals–76 mm, Pedal 82 mm

WIND SYSTEM: High-speed blower feeding two single-fold wedge bellows at the impost level behind the organ, one for the manuals, the other for the pedal (originally a single pressure/bellows system but later rebuilt with a separate system and higher pressure for the Pedaal, built by former organ curator Herman Greunke). Wood plenum comes out of the main bellows and branches off into smaller trunks feeding the manual divisions. Wind is stabilized by a winker on the Rugpositif line, and a new, tunable concussion bellows on the Pedaal windline.

PITCH AND TEMPERAMENT: originally tuned in Werckmeister III, since slightly modified

CASE: Painted mahogany, with mahogany roof slats

FACADE: Tin with gilded mouths and painted fret-sawn carvings

KEY ACTION: suspended mechanical action, similar in principle to that at Trinity Cathedral, Cleveland; wooden rollers, trackers, and squares

STOP ACTION: Mechanical, turned ebony stopknobs, hand-lettered parchment stop labels

WINDCHESTS AND LAYOUT: Pedaal in outside towers at impost level, Hoofdwerk on two chests in the center, Bovenwerk on single chest upper center, Rugpositif on gallery rail, single chest. Windchests are built from white oak. The sprung sliders are of Flentrop's unique design: two thin sliders sprung in opposition, with leather tubes connecting the slider holes between. The sliders are kept in compression and are free to move with seasonal changes. Pedaal divided in c/c♯ towers, "A" layout, Bovenwerk with bass octave in the center "A", remaining notes diatonic either side of bass section; Rugpositif layout follows the facade; Hoofdwerk "W" chest, basses outside, tenor center, treble divided c/c♯ between bass and tenor.

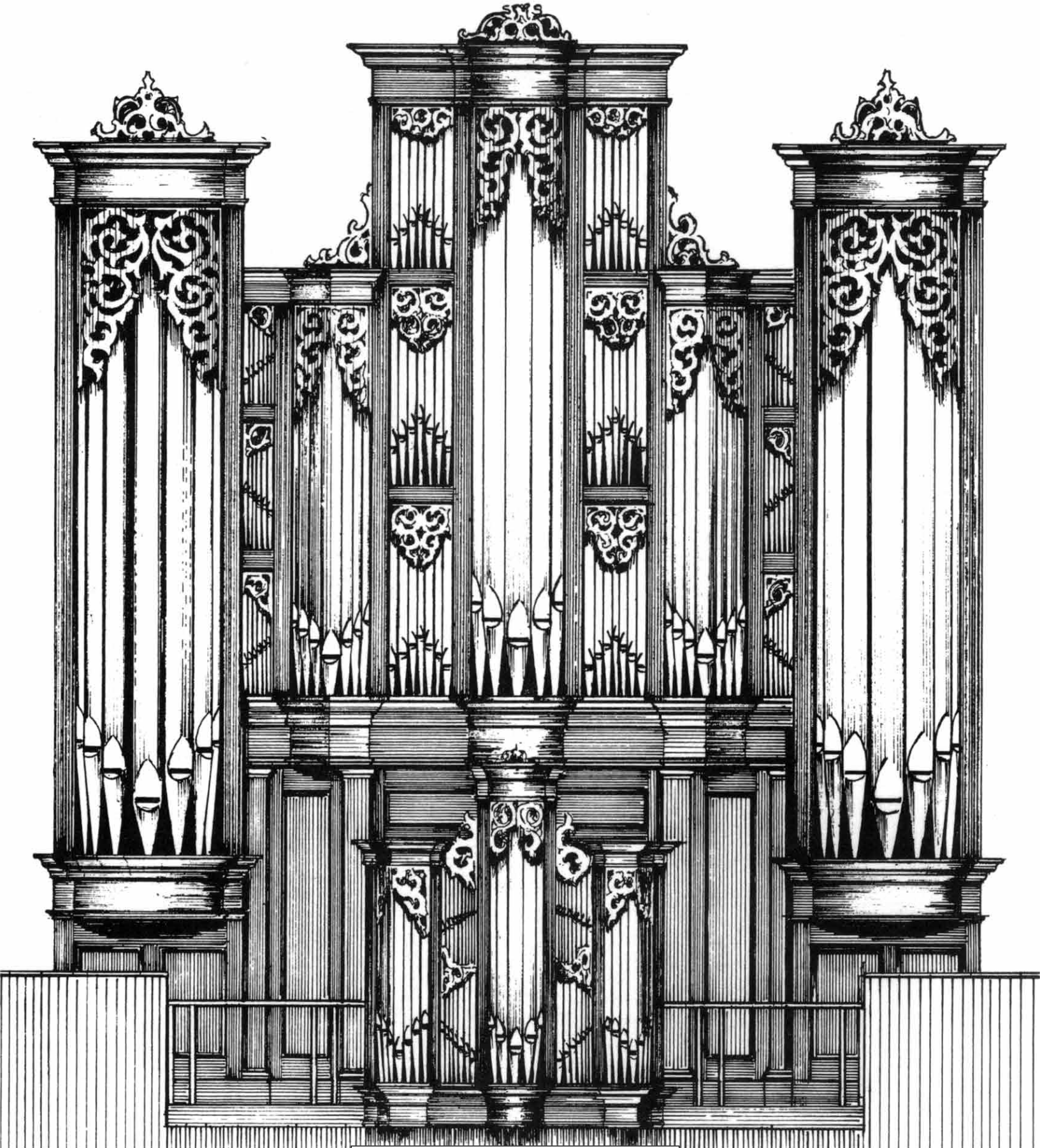
SCALING: Scaling and voicing follows historic Dutch precedents from the eighteenth century. All principal pipes are made without ears. All reeds have wooden blocks and boots (mahogany) unless noted.

KEYBOARD ORDER: (top down) Bovenwerk, Hoofdwerk, Rugpositif

MANUAL COMPASS: CC – g^3, 56 notes, bone-capped naturals with four score lines in the Flemish style, ebony sharps

PEDAL CLAVIER: CC – f^1, 32 notes, straight and flat, oak. Key lever-horizontal roller-horizontal tracker-horizontal roller-pulldown-pallet.

DOCUMENTATION: Scot Huntington, Joseph McCabe, Halbert Gober, March 2009



DRAWING: *Warner Hall 1974 Flentrop proposal*

FAIRCHILD CHAPEL

FAMOUS NEW YORK ARCHITECT CASS GILBERT (WOOLWORTH Building, George Washington Bridge) designed the James Fairchild Chapel, completed in 1931 and seating about 200, Estey Organ Company supplied its Op. 3009, a two-manual, electro-pneumatic action organ. Plans for a new instrument began as early as 1970, with Flentrop being initially considered to install an "historical organ." John Brombaugh & Associates of Eugene, Oregon were also considered to build a copy of the famous 16th-century Dutch instrument in Oosthuizen.

The resulting instrument, completed in 1981 as Brombaugh's Op. 25, is one of the most noted small instruments of the later 20th-century. It is one of the earliest examples of a modern instrument tuned in quarter-comma meantone; Charles Fisk's organ at Wellesley College also being tuned in quarter-comma meantone and finished around the same time. The keys were patterned in the old style with sub-semitones. Three split-sharp keys in each octave provide G♯/A♭, A♯/B♭, and D♯/E♭ for the Great. The Brust has a short bass octave, without C♯, D♯, F♯, or G♯, and with C sounding from the E key, D from F♯, E from G♯. The Great division has a broken bass octave, with C played from E and D from F♯. A lever permits selection of middle c or c♯ for the lowest note of the Great Sesquialtera. As with the tonal emphasis, the casework reflects North German instruments of the early 17th century: fumed oak, doors and panels of Western red cedar, accents of zebrawood, maple, bog oak, rosewood, sugar pine, and Douglas fir. Case carvings include depictions of musical instruments (fiddle, drum, bagpipes), tools (mallet), as well as gargoyles near the top playing Renaissance wind instruments.

The organ employs mechanical key- and stop-action and can be manually pumped by the player's foot, by an assistant, or by electric blower.

Three identical inaugural recitals were given on September 27 and 28, 1981, with Harald Vogel at the keyboard and Stephen Stubbs, lute; Holger Eichhorn, cornetto; and Harry Geraerts, tenor. The organ is named Mary McIntosh Bridge Organ after a 1908 Oberlin graduate.

The instrument is typical of the Oberlin "collection," highly distinctive and suited to a very particular purpose, and almost provocatively outside the mainstream, allowing students to explore old repertoire in something approaching its native musical habitat.

On the floor of Fairchild Chapel is a small 1957 Flentrop, one of two identical instruments. This one was first used temporarily at Harvard University's Busch-Reisinger Museum while E. Power Biggs' famous 1958 Flentrop was awaited. This stock-model "positief" instrument of one manual and pedal pulldowns.

FAIRCHILD CHAPEL, OBERLIN COLLEGE
JOHN BROMBAUGH & ASSOCIATES
OP. 25, 1981

GREAT

(Werck in contract)

Stop order follows chest layout, front to back

Præstant 8′

52 pipes, CC, DD, FF♯ and GG♯ borrowed from *Gedackt 8′*, remainder in facade, ¼ Roman mouths, steep languid angle (the only Roman-mouthed pipes in any instrument built by John Brombaugh & Associates; this builder's house standard was *spitzlabium*)

Oak Principal 8

52 pipes, white oak. CC, DD, FF♯ and GG♯ borrowed from *Gedackt 8′*, GG and AA-AA♯ stopped; remainder open with short feet that plug directly into toe board, German blocks, foot regulation by wooden wedges; narrow scale, high cut-ups; based on the example by Gottfried Fritzsche (1635) for the *Brustwerk* of the organ in St. Jacobi, Hamburg, the organ extant as rebuilt by Arp Schnitger in 1693. The Fritzsche stop is one of the best preserved examples of this type of late-renaissance/early-baroque *lieblich* stop constructions, which Prætorius described as "strange or ethereal, soft and subtle"

Gedackt 8′

56 pipes, hammered lead, ¼ mouth, distinctive form of dubbed Roman-style (short and squarish) upper and lower lip mouth flatting typically found in Stellwagen instruments; large tuning ears; soldered domed caps, sparsely nicked, deeply-cut *gegenphase* (counter-bevel on the leading edge of the languid)

Octava 4′

56 pipes, hammered lead, dubbed "Scherer"-school Roman-style mouth flatting, 70° languids, lightly nicked, bass pipes cut to length with a half-oval cut on the back seam for fine tuning regulation; remainder cone-tuned

Spitzpype 4′
56 pipes, hammered lead; first six have gilded mouths but are interior; *spitzlabium*, 2/9 mouth, 1:3 taper, feet have no shellac surface treatment

Octava 2′
56 pipes, hammered lead, Scherer mouth flatting, cone-tuned

Sesq.^{II}/Quint.$^{3'}$
112 pipes, hammered lead. Drawing stopknob half-way engages *Sesq. II* (3′ + 1⅗′) $c^1/c^{\sharp 1}$ (selectable by lever); with the stopknob fully drawn, the *Quint. 3′* speaks alone through the full compass. Cylindrical, cone-tuned dubbed Scherer-school "Romanesque" mouth flatting

Mixtura V-VII [*sic*]
382 pipes, hammered lead, cone-tuned, dubbed Scherer-school "Romanesque" mouth flatting

CC		1	⅔	½	⅓	¼	¼
FF	1⅓	1	⅔	½	⅓	¼	¼
c^0	1⅓	1	⅔	⅔	½	½	⅓
f^0	2	1⅓	1	1	⅔	⅔	½
c^1	2⅔	2	1⅓	1⅓	1	1	⅔
g^1	4	2⅔	2	2	1⅓	1⅓	1
f^2	4	2⅔	2⅔	2	2	1⅓	1
$g^{\sharp 2}$	4	4	2⅔	2⅔	2	2	1⅓

Trommett 8′
56 pipes, large-scale tapered resonators, walnut boots; wide German shallots unleathered lead faceplates CC-$a^{\sharp 1}$ narrow tone opening; resonator tip same size same as shallot

BRUST

(*Brustwerck in contract)*

The specification and pipework is based on the 1599 Antonius Wilde division of the same name extant at Ludingworth, Germany, retained without alteration by Arp Schnitger in his 1683 rebuild and enlargement. Follows chest order, back to front

[Regal 8′]
45 pipes, permanently engaged. Hammered lead, capped with center hole, *Schiffschen* shallots, individual wooden blocks set in a common wooden boot block, fractional-length tapered resonators starting at 1/16′ and becoming proportionately longer as scale ascends

Holquinta 3′ IN BRUST
31 pipes, from c^1; hammered lead, cylindrical, cone-tuned, dubbed *spitzlabium*

Wind
Engages electric blower

Tremulant
Affects entire organ; knob attached to a slider controlling the amount of wind feeding the external windtrunk bellows-type tremulant (*tremblant-fort*), thus permitting variations in speed and intensity

PEDAL

Subbaß 16′
28 pipes, white pine, stopped, German blocks; 1-7 (CC-$BB^{\flat}$) mounted at back of case on floor level, remainder within base of case. (In order to fit the large pipes in the available space, the largest pipes are the same width but of gradually increasing depth as the scale descends.)

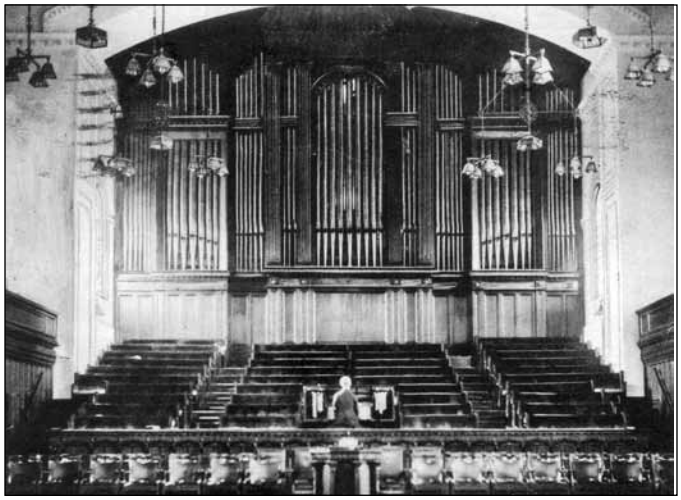
Præstant 8′ IN PEDAL
Transmission from Great *Præstant 8′*

Trommett 8′ IN PEDAL
Transmission from Great *Trommet 8′*

Great/Pedal

DETAILS

LOCATION: Oberlin, Ohio
INSTITUTION: Fairchild Chapel, Oberlin College
BUILDER: John Brombaugh & Associates
NAMEPLATE: Signed plaque attached to back of organ case lists all contributing artisans
YEAR: 1981
OP.: 25
PLACE OF MANUFACTURE: Eugene, Oregon
SIZE: Two manuals and pedal, 12 stops, fifteen registers
WIND PRESSURE: 78 mm (3 1/16″)
WIND SYSTEM: Human powered; two large wedge bellows with foot treadles in adjoining anteroom, foot treadles at gallery floor level; bellows installed above entry door; wind enters organ at impost level through a single wooden plenum trunk. An electric blower is also provided.
PITCH AND TEMPERAMENT: A470@69° (Slightly higher than one-half tone sharp, analogous to but approximately one-tenth of a semitone lower than the *chorton* (choir) pitch of large organs in 18th-century Hamburg.) ¼-comma Meantone temperament with sub-semitones
SCALING DETAILS: While not based on any specific models, patterned after the work of Gottfried Fritzsche (1578-1638) following his move from Dresden to Hamburg (and who introduced the use of sub-semitones with mean-tone temperament at the Dresden Court Chapel), and Friedrich Stellwagen (1603-1660) of Lübeck. The pipe scales generally follow the principle of the *Fibonacci* series. All open metal pipework cut dead-length with cone-tuned trebles, with a shellacked surface treatment unless specified, and all capped metal pipes have soldered caps and are ear-tuned.
CASE: Fumed white oak. Roof of oak slats, sides and back of red cedar panels for increased resonance. The three small flats (1, 3, 5) have interior cedar panels directly behind facade pipes covering the bottom half of the flat opening to control the projection of tone. Case doors of western red cedar on wrought-iron hinges.
FACADE: Common metal (28% tin), hand-planed, burnished and lacquered
KEY ACTION: Suspended mechanical
STOP ACTION: Mechanical, hand-turned ebony stopknobs ebony on square beech shanks
WINDCHESTS AND LAYOUT: *Werck* and Pedal share two main windchests ($c/c^{\sharp}$) at impost level; *Brustwerck* is on a key-scale windchest immediately above and behind the music desk. The windchests are made of white oak, with tables of western red cedar and walnut sliders.
KEY DESK: Key cheeks of zebrawood, music desk with bog oak inlay. Bone covered naturals with arcaded fronts and ebony accidentals. Stops in a single vertical column on the left side of the keydesk.
KEY COMPASSES: (*Great*) CC, DD, EE, FF, $FF^{\sharp}$, GG, $GG^{\sharp}$, AA, $BB^{\flat}$, BB – c^3 with sub-semitones above c^0, 56 notes. Broken (*Gebroken*) bottom octave. Sub-semitones $d^{\sharp}/e^{\flat}$, $g^{\sharp}/a^{\flat}$, $a^{\sharp}/b^{\flat}$ are introduced in the tenor octave for a total of 15 notes per octave. *(Brust)* CC, DD, EE, FF, GG, AA, $BB^{\flat}$, BB – c^3 without sub-semitones, eight-note bottom octave called a *kurz* (short) octave, normal 12-note compass from c^0, the accidentals tuned as $c^{\sharp}$, $e^{\flat}$, $f^{\sharp}$, $g^{\sharp}$, $b^{\flat}$; 45 notes
PEDAL CLAVIER: CC, DD, EE, FF, $FF^{\sharp}$, GG, $GG^{\sharp}$, AA, $BB^{\flat}$, BB – d^1, 28 notes, (*gebroken* octave), sub-semitones in tenor octave only. Natural coverings of oak, accidentals of rosewood, sub-semitones of ebony
DOCUMENTATION: Scot Huntington, Joseph McCabe, Hal Gober, March 2009; John Brombaugh



LEFT: *Ernest M. Skinner Company Op. 230 of 1914, behind the case-front designed by Cass Gilbert; courtesy of the Joseph M. McCabe Collection*
RIGHT: *C.B. Fisk Op. 116 of 2001, behind the case-front designed by Charles Nazarian utilizing components of the Cass Gilbert facade*

FINNEY CHAPEL

THIS HALL-PLAN ROMANESQUE CHAPEL, NAMED FOR Charles Grandison Finney, was finished in 1908 to the designs of Cass Gilbert. In 1914 the Chapel received its first organ, Ernest M. Skinner Company's Op. 230, a sizable four-manual with three 32′ registers. Skinner thought enough of the installation to include two photographs of it in his 1917 book *The Modern Organ,* one of the finished instrument, the other of the organ in situ but without case-front and facade pipes. Amidst much internal turmoil of the Conservatory's organ department, Aeolian-Skinner was chosen to execute a rebuild in 1955 as the company's Op. 230-A. Many original pipes and mechanisms were reused. Together with the 1955 rebuild of the Skinner at Hill Auditorium, University of Michigan at Ann Arbor, these last efforts of G. Donald Harrison, Aeolian-Skinner's fabled artistic director and 1930s musical pioneer, could be viewed as half-baked miscalculations in prominent locales, where professors generally favored either the modernist-classic approach of Walter Holtkamp or the emerging neo-baroque ideal of Buffalo's Hermann Schlicker.

In 2001 C.B. Fisk, Inc. installed a 57-register three-manual organ. While the overwhelming tonal influence is the 19th-century French organbuilder Aristide Cavaillé-Coll, the mechanical ethos fully reflects Fisk's approach as evolved since the 1989 organ at University of Buffalo (heard on the 2004 OHS Buffalo convention). The Kowalyshyn Servo-pneumatic lever is applied to the Grand-orgue and its couplers; a modern interpretation of the 19th century "Barker" lever, the Kowalyshyn lever follows the finger movement rather than operating in a strictly on/off fashion. The Finney keydesk is patterned after the amphitheatre style of Cavaillé-Coll's organs for the Paris churches of St. Sulpice, Notre Dame Cathedral and the instrument eventually located at the Basilica of Sacré-Coeur in Montmartre. However, modern electric-stop action and a solid-state combination action permit a variety of operating modes, one of which compels the player to manipulate the stops and ventils in a manner common to Cavaillé-Coll instruments. Fisk retained the central and lower portions of the original casework into a revised design with all-new polished tin pipes. Acoustical improvements were executed to recommendations from Dana Kirkegaard.

The Positif division is located above the keydesk, with Récit above, Grand-Orgue divided at either side, and Pédale at extreme sides. The tonal result reflects Fisk's evolving familiarity with French romantic voicing principles, as first explored by Charles Fisk in the 1978 organ for House of Hope Presbyterian Church, St. Paul, Minnesota, and prior to Oberlin most thoroughly explored in 1997 at Rice University in an even larger concert organ resulting from a collaborative effort with Manuel Rosales, and considerable research in France over several study trips.

The new Finney organ was inaugurated in a concert on September 28, 2001 by professors Haskell Thompson and David Boe, joined by the Oberlin Orchestra conducted by Paul Polivnick.

FINNEY CHAPEL
C.B. FISK
OPUS 116, 2001

SCALING FIGURES ARE INTERIOR DIAMETERS, RECORDED IN MILLIMETERS.

GRAND ORGUE

Montre 16
61 pipes. CC-e^2 polished tin, remainder hammered tin on hammered lead feet, CC-$f^{\sharp 0}$ offset, *expression* tuning slots, ears to d^3
CC 280, c^0 160, c^1 194, c^2 56, e^2 47, f^2 45.5, c^3 34, c^4 22

Bourdon 16
61 pipes. CC-b^0 stopped wood (poplar), remainder hammered lead *gedackt*-construction with twisting, domed tuning canisters
CC 197x155, c^0 125x98, b^0 85x67, c^1 82.5, c^2 53, c^3 34, c^4 22

Montre 8
61 pipes. CC-$d^{\sharp 1}$ offset, CC-DD$^\sharp$ polished tin, remainder hammered tin with *expression* slots, ears to e^2
CC 165, EE 139, c^0 98, c^1 60, c^2 39, c^3 25.7, c^4 15

Gambe 8
61 pipes. *Expression* tuning slots, hammered tin on hammered lead feet, *freins française* to c^2 (a narrow brass strip, set at an angle in front of the mouth, soldered in place, functioning not unlike a box beard.)
CC 118, c^0 70, c^1 41.5, c^2 25.2, c^3 15.5, c^4 9.7

Flûte harmonique 8
61 pipes. CC-BB open wood (poplar) roller beards, German blocks; remainder hammered tin on lead feet dubbed mouths, ears; CC-e^1 *expression* tuning slots; harmonic from f^1 with double node holes, open, slide-tuned
CC 140x110, BB 83x61, c^0 84, c^1 64, e^1 57.9, f^1 59.4, c^2 47, c^3 33, c^4 21

Bourdon 8
61 pipes. CC-BB stopped wood (poplar), walnut caps; c^0-g^3 hammered lead with chimneys, vertical nicking, twisting domed caps, ears; remainder open, tapered, slide-tuned
CC 140x110, BB 90x70.5, c^0 87, c^1 57, c^2 36.7, c^3 23.6, g^3 17.5, $g^{\sharp 3}$ 19, c^4 16.3

Prestant 4
61 pipes. Hammered tin on lead feet; CC-b^2 *expression* tuning slots, remainder open
CC 101, c^0 56, c^1 34.5, c^2 22, c^3 14, c^4 8

Octave 4
61 pipes. Tin on lead feet
CC 89, c^0 50, c^1 29, c^2 18.5, c^3 11.8, c^4 7.5

Doublette 2
61 pipes. Hammered tin on lead feet, ears to b^0, CC-b^1 *expression* tuning slots,
CC 54, c^0 33, c^1 20, c^2 12, c^3 7.4, c^4 4.5

Grande Fourniture II
122 pipes. Hammered tin on lead feet, *expression* tuning slots to ⅓′ length, remainder dead-length. Adds pitches from 16′ harmonic series to the *Petite Fourniture* for use with *Montre 16*
Scaling (based on 2′): CC 47, c^0 29, c^1 17.7, c^2 10.8, c^3 6.8, c^4 4.2
Composition:

CC	2⅔	2
c^0	4	2⅔
c^1	5⅓	4
c^2	8	5⅓

Petite Fourniture V-VIII
356 pipes. Hammered tin on lead feet, *expression* tuning slots to ⅓′ length, remainder dead-length. Factory notes indicate the "Scale same as [Grande] Fourniture [II] above"
Composition:

CC	1⅓	1	⅔	½	⅓		
c^0	2	1⅓	1	⅔	½		
$f^{\sharp 0}$	2⅔	2	1⅓	1	⅔	⅔	
c^1	4	2⅔	2	1⅓	1	1	
$f^{\sharp 1}$	4	2⅔	2	1⅓	1⅓	1	1
c^2	8	4	2⅔	2⅔	2	2	1⅓	1⅓
$c^{\sharp 3}$	8	4	2⅔	2				

Dessus de Cornet V
144 Pipes, from c^1-f^3. Hammered lead. 8′ is gedackt in construction, spiral tin tuning canisters; remaining ranks open, cylindrical, *expression* tuning slots to ⅓′ length, ¼ mouths, skived upper lips. The highest two pitches stop at d^3.
Scaling:

	c^1	c^2	c^3	d^3	f^3
8′	48	29.5	22.5		17.5
4′	40.3	25.3	17.5		13
2⅔′	34.7	22.4	15.5		11.5
2′	31	20.2	12.5	11	
1⅗′	24.1	15.4	9.7	8.4	

Composition:

c^1	8	4	2⅔	2	1⅗
$d^{\sharp 3}$	8	4	2⅔		

Bombarde 16
61 pipes. "Cavaillé-Coll" construction (typically with slightly longer boots and deeper shallots for added resonance and stability, than that typically found in classic french-style reeds, and with *expression* slotting of the resonators rather than tuned dead-length). CC-BB planed spotted metal bells on zinc bodies, c^0-g^1 planed spotted metal, remainder planed tin, Double-block construction from f^1, 6/7-cut *Bertounèche*[†] shallots
CC 162, c^0 125, c^1 95, c^2 71, c^3 54, c^4 40

Trompette 8
61 pipes. "Cavaillé-Coll" construction. CC-f^3 hammered tin with 5/6-cut *Bertounèche* shallots, double block construction from f^0; open dead-length flue trebles from f^3
CC 132, c^0 105, c^1 83, c^2 66, c^3 53, f^3 48

Clairon 4
61 pipes. "Cavaillé-Coll" construction. CC-f^3 hammered tin with 5/6-cut *Bertounèche* shallots, lead boots, and double blocks from FF, breaks back one octave to 8′ pitch at $f^{\sharp 2}$; open dead-length flue trebles from f^3.
CC 99, c^0 79, c^1 62, c^2 56, f^2 53, $f^{\sharp 2}$ 59, c^3 56, f^3 53

POSITIF

Enclosed, 34 vertical shutters, "dog house" roof extension for tall basses

Quintaton 16
61 pipes. CC-BB poplar, stopped, walnut caps, German blocks, sharp upper lips, box beards; remainder capped hammered lead with large ears
CC 144x114, BB 93.5x73.5, c^0 89.8, c^1 56, c^2 35, c^3 23.5, c^4 15.6

Principal 8
61 pipes. CC-BB spotted metal, remainder hammered tin on lead, ears to e^2, *expression* tuning slots throughout.
CC 155, c^0 91, c^1 54.5, c^2 35, c^3 23, c^4 13.5

Cor de Nuit 8
61 pipes. CC-BB stopped wood, c^0-g^3 hammered lead with twisting domed canister caps and long feet; remainder open, hammered lead trebles.
CC 129.5x101.5, BB 83x65, c^0 78, c^1 51, c^2 34, c^3 22.5, g^3 17, $g^{\sharp 3}$ 18.3, c^4 15.7

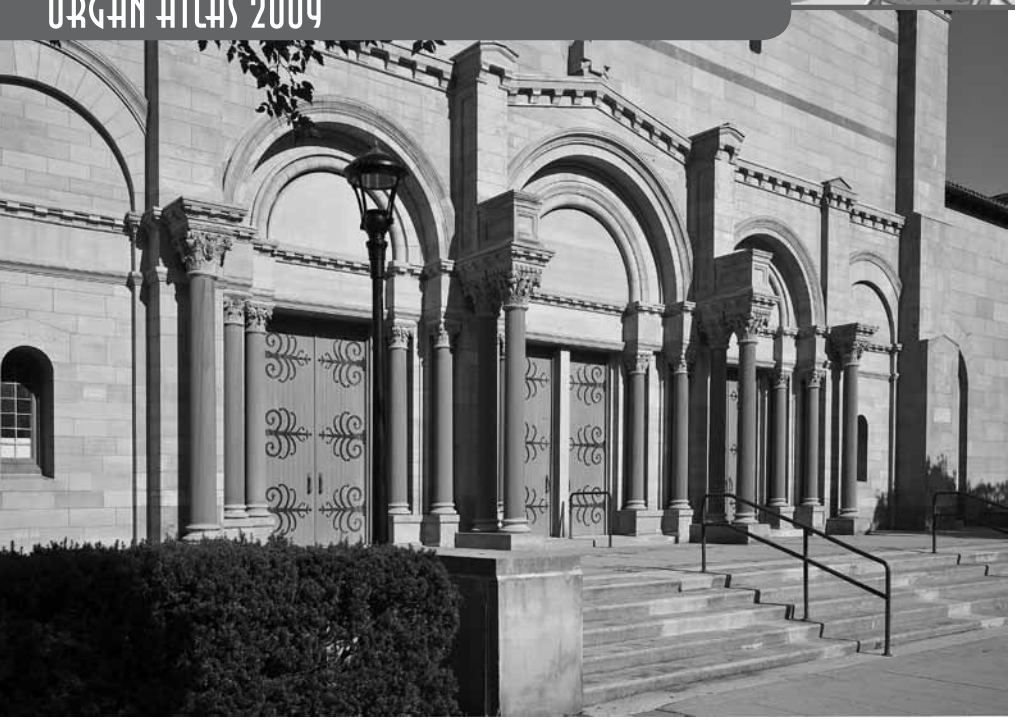
Salicional 8
61 pipes. *Expression* tuning slots, hammered tin on lead feet, *freins française* to b^1.
CC 105, c^0 63.8, c^1 38.8, c^2 23.8, c^3 14.7, c^4 9.2

Unda Maris 8
49 pipes from c^0. *Expression* tuning slots, hammered tin on lead feet.
c^0 71.9, c^1 42.9, c^2 26.8, c^3 16.8, c^4 10.3

Prestant 4
61 pipes. Hammered tin on lead feet, *expression* tuning slots to c^3; remainder dead length
CC 92, c^0 52, c^1 32, c^2 20, c^3 13, c^4 7.5

Flûte douce 4
61 pipes. Hammered lead, capped; CC-f^2 with chimneys, remainder dead-length tapered open
CC 78, c^0 51, c^1 34, c^2 22.5, f^2 18.5, $f^{\sharp 2}$ 19.8, c^3 15.7, c^4 10.2

Nasard 2⅔
61 pipes. Hammered tin on lead feet, *expression* tuning slots to e^2; remainder dead-length.
CC 71.5, c^0 47, c^1 30.5, c^2 20.5, c^3 13, c^4 7.5



Doublette 2

61 pipes. Hammered tin on lead feet, *expression* tuning slots to b^1; remainder dead-length

CC 47, c^0 29, c^1 18, c^2 11, c^3 6.8, c^4 4

Tierce 1⅗

61 pipes. Hammered lead, *expression* tuning slots to b^1; remainder dead-length

CC 50, c^0 34, c^1 23, c^2 15, c^3 9, c^4 3.2

Larigot 1⅓

61 pipes. Hammered lead, *expression* tuning slots to g^1; remainder dead-length

CC 45.5, c^0 29.3, c^1 19, c^2 12.1, c^3 7.2, f^3 5.8, $f^{\sharp 3}$ 9.3 c^4 7.2

Piccolo 1

61 pipes. Hammered lead, *expression* tuning slots to d^1; remainder dead-length

CC 40.5, c^0 26, c^1 16.5, c^2 10.2, c^3 6, c^4 6

Plein Jeu IV

232 pipes. Tuned dead length, hammered tin on lead feet

Scaling (based on 1′):
CC 27.7, c^0 17, c^1 10.3, c^2 6.4, c^3 3.8

Composition:

CC	1	⅔	½	⅓
c^0	1⅓	1	⅔	½
c^1	2	1⅓	1	⅔
c^2	2⅔	2	1⅓	1
$c^{\sharp 3}$	4	2⅔	2	

Cor anglais 16

61 pipes. CC-b^0 full-length *basson*-construction of narrow scale, single taper, planed spotted metal bells on tin bodies; c^1-e^1 *basson*-construction of narrow scale, single taper, planed spotted metal bodies ; spotted metal *english horn*-construction with wide, short, rounded bells and tin stem points; CC-g^1 teardrop shallots; remainder ⅞-cut *Bertounèche* shallots

CC 109, c^0 83, c^1 64, e^1 58, f^1 92, c^2 77, c^3 54, c^4 42

Trompette 8

61 pipes. "Cavaillé-Coll" construction, CC-f^3 planed tin resonators, ⅘-cut *Bertounèche* shallots, lead boots, and double blocks from $f^{\sharp 0}$, harmonic-length resonators at c^2; remainder open, dead-length tin flue trebles

CC 118, c^0 94, c^1 74, c^2 59, c^3 47, f^3 42

Clarinette 8

61 pipes. "St. Dizier resonator scale." CC-f^3 half-length, cylindrical, planed spotted metal, tapered shallots with teardrop openings, double blocks from c^0, remainder open, dead-length tin flues

CC 58, c^0 49, c^1 43, c^2 36, c^3 32, f^3 30.5

RÉCIT

Enclosed, 38 vertical shutters, "dog-house" roof extension to accommodate basses

Bourdon 16

61 pipes. CC-f^0 mounted on rear outside wall of swell box upside down, speaking into box through an opening cut across the top of the rear wall. CC-b^0 offset, stopped wood (poplar); remainder hammered lead with twisting tin chimneyed tuning canisters, very long feet and cap sides, ears

CC 162x126, c^0 101.5x77.5, b^0 66x52, c^1 63, c^2 41, c^3 27, c^4 17.7

Diapason 8

61 pipes. CC-BB spotted metal, remainder hammered tin on lead feet, ears to e^2, *expression* tuning slots

CC 136, c^0 78, c^1 46.2, c^2 28.7, c^3 18.6, c^4 11.5

Flûte traversière 8

49 pipes from c^0. Hammered tin. CC-BB borrowed from *Bourdon 8*. c^0-e^1 normal length with *expression* tuning slots; remainder harmonic with two node holes, tuned dead-length; ears

c^0 76, c^1 58, e^1 52.7, f^1 53.9, c^2 43, c^3 30, c^4 19.5

Bourdon 8

61 pipes. CC-BB offset, stopped wood (poplar) with German blocks and walnut caps; c^0-g^3 hammered lead with twisting tuning canisters and chimneys from g^0; tapered, open trebles.

CC 121.5x93.5, BB 78x60, c^0 73, c^1 47, c^2 30.5, c^3 21, g^3 16, $g^{\sharp 3}$ 17.2, c^4 14.5

Viole de gambe 8

61 pipes. Hammered tin on lead feet, roller beards CC-BB, *freins française* c^0-b^2, *expression* tuning slots

CC 91.5, c^0 56.2, c^1 35.2, c^2 22.2, c^3 13.8, c^4 8.7

Voix céleste 8

61 pipes. Hammered tin on lead feet, *freins française* c^0-b^2, *expression* tuning slots

CC 81, c^0 50, c^1 31.2, c^2 19.7, c^3 12.3, c^4 7.8

Dulciane 4

61 pipes. Hammered tin on lead feet, ears to BB, *expression* tuning slots to b^2; remainder dead-length

CC 84, c^0 47, c^1 28, c^2 18, c^3 11.5, c^4 7

Flûte octaviante 4

61 pipes. Hammered tin on lead feet. CC-$f^{\sharp 0}$ *expression* tuning slots and natural length; remainder harmonic with two node holes, tuned dead-length; ears

CC 73, c^0 56, $f^{\sharp 0}$ 48.3, g^0 49.5, c^1 42, c^2 28, c^3 17, c^4 10

Octavin 2

61 pipes. Hammered tin on lead feet. CC-BB *expression* tuning slots and natural length; remainder harmonic with two node holes, tuned dead-length; ears to b^1

CC 54, BB 38.2, c^0 39, c^1 23, c^2 14, c^3 9, c^4 5.5

Plein Jeu IV

232 pipes. Hammered tin, dead-length, scribed and dubbed "Stellwagen" mouth flatting

Scaling (based on 2′): CC 43, c^0 25.9, c^1 15.9, c^2 9.9, c^3 6.1 c^4 3.8

Composition:

CC	2	1	⅔	½
$f^{\sharp 0}$	2	1⅓	1	⅔
$f^{\sharp 1}$	2⅔	2	1⅓	1
$f^{\sharp 2}$	4	2⅔	2	1⅓
$c^{\sharp 3}$	4	2⅔	2	

Basson 16
61 pipes. "Cavaillé-Coll" construction. CC-AA mitred, CC-b^0 planed spotted metal bells on zinc bodies, remainder planed spotted metal bodies, double (french) blocks from $f\sharp^1$, tapered shallots with teardrop openings
CC 140, c^0 114, c^1 93, c^2 75, c^3 61, c^4 49

Trompette 8
61 pipes. "Cavaillé-Coll" construction. CC-f^3 planed tin with 6/7-cut *Bertounèche* shallots, lead boots, and double (french) blocks from $f\sharp^0$, resonators harmonic at c^2; remainder open dead-length tin flues
CC 109, c^0 91, c^1 77, c^2 78, c^3 65, f^3 60

Basson-Hautbois 8
61 pipes. CC-b^0 narrow, full-length single-taper, planed spotted metal resonators, with coned resonator bells, *expression* slots, blocks with resonator sockets, teardrop shallots. c^1-f^3 *hautbois*-construction (large bells on narrow stems) hammered tin with 7/8-cut *Bertounèche* shallots, double blocks, small *expression* vents cut at the bell/stem seam, harmonic-length resonators begin at f^2; remainder open flues, tin, dead-length
CC 66, c^0 51, b^0 38, c^1 63, c^2 51, e^2 47, f^2 58, c^3 52, f^3 47

Voix humaine 8
61 pipes. Notations from company records: "Austin Resonator Scale with closed shallots." CC-f^3 1/8-length, cylindrical, planed spotted metal resonators with soldered lifting lids, lead boots and tapered English shallots; $f\sharp^3$-c^4 open, dead-length spotted metal flue trebles
CC 37, c^0 34, c^1 31, c^2 28, c^3 26, f^3 26

Clairon 4
61 pipes. "Cavaillé-Coll" construction, non-repeating. CC-f^2 planed tin with 6/7-cut *Bertounèche* shallots, lead boots, and double blocks from $FF\sharp$, harmonic at c^1; remainder open tin flues, dead-length
CC 91, c^0 77, c^1 78, c^2 65, f^2 60

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preparation

PÉDALE

Montre 32
12 pipes CC-BB, CC-$FF\sharp$ along back of case at console level. CC-$FF\sharp$ pine, Haskell-bass construction, German blocks; c^0-g^1 from G.O. *Montre 16*
CC 510x400, $FF\sharp$ 378x297, GG 360, $GG\sharp$342

Bourdon 32
12 pipes CC-BB. along back wall, partly at console level, partly behind *Récit*; stopped wood with box beards, internal rollers, German blocks, c^0-g^1 from Pédale *Soubasse 16*
CC 460x376

Contrebasse 16
32 pipes. Open wood (poplar), German blocks, no nicking, walnut rollers in bass, flexible metal beards in treble; *expression* tuning slots
CC 325x255, c^0 180x140, c^1 107x83, g^1 79x61

Montre 16
12 pipes from $g\sharp^0$-g^1 only. CC-g^0 borrowed from Grand Orgue *Montre 16*. Spotted metal, hammered lead feet, ears, *expression* tuning slots
$g\sharp^0$ 112, c^1 94, g^1 69

Violonbasse 16
32 pipes. CC-BB poplar, oak caps and upper lips, metal *freins française*, German blocks; remainder spotted metal with external *freins harmonique* (attached at the foot instead of the sides of the pipe body), *expression* tuning slots
CC 183x145, BB 121x93, c^0 113, c^1 69, g^1 52

Soubasse 16
32 pipes. Stopped wood (poplar)
CC 240x188, c^0 136x106, c^1 83x65, g^1 62x49

Flûte 8
32 pipes. Open wood (poplar) with oak caps, vertical nicking, CC, $CC\sharp$ with rollers; *expression* slotting
CC 200x158, c^0 120x94, c^1 71x56, g^1 54x42

Violoncelle 8
32 pipes. Spotted metal with *freins harmonique, expression* tuning slots
CC 131, c^0 80, c^1 49, g^1 37

Bourdon 8
32 pipes. Stopped wood (poplar), German blocks, vertical nicking
CC 149x117, c^0 95x75, c^1 61x48, g^1 47x37

Flûte 4
32 pipes. Spotted metal, ears, scroll-tuned
CC 95, c^0 61, c^1 40, g^1 31.5

Contre Bombarde 32
32 pipes. CC-FF mitred, CC-BB poplar resonators with parallel flat-bottomed shallots, weighted tongues wood boots with viewing windows, *expression* tuning slots; remainder planed spotted metal bells on zinc bodies with 7/8-cut *Bertounèche* shallots, *expression* slots
CC 282x282, BB 178x178, c^0 196, c^1 131, g^1 102

Bombarde 16
32 pipes. CC-b^0 planed spotted metal bells on zinc bodies, remainder planed spotted metal; hammered lead boots and 7/8-cut *Bertounèche* shallots throughout, *expression* slotting.
CC 213, c^0 150, c^1 105, g^1 86

Trompette 8
32 pipes. Planed tin with 6/7-cut *Bertounèche* shallots, double blocks from f^0, *expression* slots
CC 152, c^0 115, c^1 86, g^1 73

Clairon 4
32 pipes. Planed tin with 7/8-cut *Bertounèche* shallots, double blocks from GG, *expression* slots
CC 115, c^0 86, c^1 66, g^1 55

† = "cut" refers to the shallot height as a proportion of its outside diameter; the larger the number, the deeper the shallot and the narrower the opening. Shallots of the Baroque and Classical eras in France are generally shallower and wider, typically closer to ½ cut, those of the Romantic era more closed. *Bertounèche* refers to a former supplier of high-quality dome-headed parallel shallots in Lyon, France, which produced the deeper type of shallot typically found in Cavaillé-Coll organs. While no longer in business, the name is still used to refer to shallots of this style.

PÉDALES DE COMBINAISON

(Hook-down pedals, operable only in mode française, *not affected by combination action; the pastel coloring of the labels is related to function)*

T. GO. (Tirasse Grand Orgue)
T. P. (Tirasse Positif)
T. R. (Tirasse Récit)
C. GO. (Copula Grand Orgue/Grand-Orgue)
C. P. (Copula Positif/Grand Orgue)
C. R. (Copula Récit/Grand Orgue)
R. P. (Copula Récit/Positif)
O. G. (Octaves graves Grand Orgue)
Ped. (Anches Pédale)
Gd O. (Anches Grand Orgue)
Pos. (Anches Positif)
Réc. (Anches Récit)
Tr. R. (Trémolo Récit)
Tr. P. (Trémolo Positif, affects Grand Orgue as well)
Or. (Effet d'orage)

COUPLER DRAWKNOBS

Above Récit (function in American mode only, affected by combination action)

Récit Pédale
Positif Pédale
G. O. Pédale
Octaves graves
(This only operates when the Servo-pneumatic Lever is engaged. This sub-couples the *Grand Orgue* upon

itself, as well as all manual divisions coupled to it.)
Positif G. O.
Récit G. O.Récit Positif

Trémolo Récit
Trémolo Positif
(affects Grand Orgue as well)

ACCESSORIES

Operable only in American mode.
15 General pistons (1-5 under Manual III, 6-10 under Manual II, 11-15 under Manual I)
1-6 Grand Orgue pistons
1-6 Positif pistons
1-6 Récit pistons
1-6 Pédale pistons
(under Manual I, at right)
Cancel (thumb)
Set (thumb)
Reversibles:
GO / Ped (thumb)
Pos / Ped (thumb)
Réc / Ped (thumb)
Level Up, Level Down (thumb)
Mode (American/Française, thumb, with indicators above Manual III)
All Pistons + (thumb, with yellow indicator light)
List (thumb, with red readout panel)
[Rev. 1-3 are programmable reversibles and any stop or coupler within a division may be assigned to a specific reversible button.]
Rev. 1 (programmable reversible for all stops in Récit division, thumb)
Rev. 2 (programmable reversible for all stops in G.O. division, thumb)
Rev. 3 (programmable reversible for all stops in Positif division, thumb)
+ (thumb, under Manuals I, II, and III, and two toe pistons, left and right)
- (thumb, under Manual II, and toe piston)
Balanced Récit expression pedal
Balanced Positif expression pedal

Drawers each side, pencil box and sharpener right side, combination action controls on left

DETAILS

LOCATION: Oberlin, Ohio
INSTITUTION: Finney Chapel, Oberlin College
NAMEPLATE: *(brushed stainless steel)*
C.B. FISK
GLOUCESTER
OPUS 116
Year: 2001
PLACE OF MANUFACTURE: Gloucester, Massachusetts
SIZE: Three manuals and pedal, 58 stops, 76 ranks, 4,014 pipes
WIND PRESSURE: the main wind pressure is 3½″ (90 mm); the Grand Orgue operates on dual pressures, 3½″ (90mm) for the bass, and 4″ (102mm) for the treble portion of the windchests.
WIND SYSTEM: Slow-speed blower (static 178 mm/7″) feeding two large single-rise static reservoirs beneath the organ. One reservoir feeds manuals, the other the pedal. A large return duct draws air from the organ chamber to feed the blower intake.
PITCH AND TEMPERAMENT: 440, equal. Large open-metal pipes are scroll tuned, trebles are fitted with tuning slides.
SCALING DETAILS: The scaling follows the practice of Aristide Cavaillé-Coll. All scales given in the following documentation are inside diameters recorded in millimeters, generously provided by C.B. Fisk, Inc. The scales of the reed stops are the top diameter of the resonators.
CASE: The present facade reuses lower paneling and portions of the tower woodwork from the original case.
FACADE: Burnished tin
KEY ACTION: Mechanical with a Servo-pneumatic lever applied to the *Grand Orgue* and its couplers
STOP ACTION: Electric solenoids
WINDCHESTS AND LAYOUT: Slider windchests and single-stop offset chests. The wind system is located at the base of the instrument on stage level. The *Pédale* and keydesk are located at the second level on the gallery belt, with numerous inflate-to-play tubular-pneumatic offset chests for the largest bass pipes. The *Positif* is in the center above the keydesk at the third level, with the *Grand Orgue* divided (c and c♯) on either side. The *Récit* is on the fourth level above the *Positif* with large wooden *Pédale* basses behind.
KEYBOARD ORDER: (top down) Récit, Positif, Grand Orgue
KEYDESK: Attached, vertical stopknob columns
MANUAL COMPASS: CC – c^4, 61 notes; bone-covered naturals, ebony sharps
PEDAL CLAVIER: CC – g^1, 32 notes, straight but concave with the front of the sharps also radiating. Maple naturals, ebony-capped sharps
EXPRESSION: Balanced mechanical, with progressive opening geometry, shutters on three sides of each enclosure
COMBINATION SYSTEM: Solid State Logic multi-level. "American mode" engages the multi-level combination system and manual pistons while disengaging the mechanical foot lever coupler and ventil aids. "*Mode Française*" disengages the combination action and activates the mechanical registration aids operated by foot levers – duplicating those typically found on Cavaillé-Coll instruments and often specified in the music. This system includes mechanical couplers (*Tirasses* = manual to pedal couplers, *Copula* = manual couplers), and reed ventils (*anches*).
DOCUMENTATION: Scot Huntington, Joseph McCabe, Hal Gober, Fisk shop notes, Mark Nelson for C.B. Fisk, March 2009

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LEFT: *The 1949 Holtkamp, the first "Martini" model practice organ. The designers included Arthur Poister, Fenner Douglass, Grigg Fountain and Walter Holtkamp Sr. The details were worked out over cocktails one evening in the apartment of Douglass and Fountain, hence the model name.*

OBERLIN CONSERVATORY OF MUSIC, OBERLIN COLLEGE

HOLTKAMP

JOB NO. 1641, 1949

MANUAL I
GEDACKT 8 (Rank A)
PRINCIPAL 4 (Rank B)
QUINTADENA 4 (Rank C)
CYMBEL II (independent)

MANUAL II
QUINTADENA 8
(Rank C,
CC-BB from *Gedackt*)
GEDACKT 4 (Rank A)
PRINCIPAL 2 (Rank B)
LARIGOT 1⅓
(Rank A, breaks back to 2⅔ at $f^{\#3}$)

PEDAL
GEDACKT 16 (Rank A)
GEDACKT 8 (Rank A)
PRINCIPAL 4 (Rank B)
QUINTADENA 4 (Rank C)

DETAILS

LOCATION: Oberlin, Ohio
INSTITUTION: Oberlin Conservatory of Music, Oberlin College
NAMEPLATE: HOLTKAMP
CLEVELAND
1949
PLACE OF MANUFACTURE: Cleveland, Ohio
JOB NO.: 1641
ORIGINAL LOCATION: Head of stairs in the old Warner Hall
PRESENT INSTALLATION: Practice room No. 309, Kulas Organ Center, Robertson Hall
SIZE: Two manuals and pedal, five ranks, 12 stops
WIND PRESSURE: 72 mm (2⅞″)
WIND SYSTEM: Spencer Orgoblo Junior feeding single-rise reservoir
PITCH AND TEMPERAMENT: A438@70°, equal
SCALING DETAILS: The tonal design was conceived to provide a unified practice organ that avoided missing notes and unbalanced registers. Each stop is available only at one pitch on each manual, with the exception of the *Gedackt* at 1⅓, still separated from its use at 4′ pitch in this division by one and a half octaves. Therefore, each division had an essentially straight disposition with independent character but considered equal in strength. In subsequent designs, the *Quintadena* was extended to 16′ pitch to produce a lighter and more responsive Pedal stop. This later modification also gave the two manual 8′ stops independence throughout the entire compass. Wind regulation (volume) is done at the toe throughout. Lawrence Phelps was responsible for on-site tonal finishing.
CASE: Oak veneer plywood
KEY ACTION: Electro-pneumatic unit chest, two offset chests for the 16′ octave
WINDCHESTS AND LAYOUT: Chromatic, unenclosed. Rack and toeboards of solid pine, walnut stain; glass tone shield; chest order back to front: Gedackt, Principal, Quintadena, Cymbel
KEYDESK: Attached, faux ivory stop keys
MANUAL COMPASS: CC – c^1, 61 notes, thick, eight-cut ivory naturals, black Bakelite sharps, walnut keycheeks
PEDAL CLAVIER: CC – g^1, 32 notes, AGO concave and radiating, maple naturals, black Bakelite sharps
DOCUMENTATION: Scot Huntington, Joseph McCabe, Hal Gober, March 2009; original contract

SCALING DATA / RANK ANALYSIS

Nicking: (m) medium, (l) light, (v) very; all measurements in millimeters

Rank A / Gedackt 16, 8, 4, Larigot ~ 97 pipes; 1-61 stopped pine, no nicking 1-12; remainder open linen common metal, ⅔ mouths, slide-tuned; box beards 1-12, German blocks 1-24, sloping-back English blocks and caps 25-61, 13-61 occasional feather nicking on interior windway of cap only; fine vertical nicking on metal trebles; languid angle approximately 60° on open-metal trebles. Mid-range has a slight attack transient.

Note	Internal Depth	Internal Width	Cut-up	Nicks	Block Reveal
CCC (16′)	153 (6″)	153	46	N/A	N/A
CC (8′)	75 (2 15/16″)	74	35	N/A	N/A
c^0 (4′)	45 (1½″)	45	20	N/A	2
c^1 (2′)	27 (1 1/16″)	27	10	N/A	1.5
c^2 (1′)	17 (1 1/16″)	17	7.0	N/A	1.2
c^3 (½′)	10.5 (7/16″)	10.5	3.5	N/A	1.0
Note	**Internal Diameter**	**Mouth Width**	**Cut-up**	**Nicks**	
$c\#^3$	16.7	12.5	3.7	7 m	
c^4 (¼′)	11.2	8.05	2.2	6 ml	
c^5 (⅛′)	6.05	4.1	1.15	5 l	
c^6 (top c)	3.9	2.7	0.95	0	

Rank B / Principal 4, 2 ~ 73 pipes, CC-EE zinc, remainder spotted metal, ⅔ mouth (dubbed), tuned dead-length with tuning slides, ears CC-c^1, 65° languid angle; "Scale 62″

Note	Internal Diameter	Mouth Width	Cut-up	Nicks
CC (4′)	67.5	47.5	12.2	27 m
c^0 (2′)	39.2	26.45	7.0	25 ml
c^1 (1′)	23.5	18.1	4.75	17 l
c^2 (½′)	15.3	11.5	2.9 (skived)	17 vl
c^3 (¼′)	10.0	7.95	1.95	17 vvl
c^4 (⅛′)	6.95	5.2	1.4	11 vvl
c^5 (top c)	5.1	3.8	0.95	0

Rank C / Quintadena 8 (t.c.), 4 ~ 61 pipes, spotted metal; CC-b^1 felted canisters, ears; remainder open, no ears, slide-tuned; ⅔ mouth, 65° languid angle cap of CC stamped "1641″; skived upper lips; c^2 is a replacement pipe; "Scale 68″

Note	Internal Diameter	Mouth Width	Cut-up	Nicks
CC (4′)	50.0	34.65	9.8	27 ml
c^0 (2′)	31.4	21.8	5.85	29 l
c^1 (1′)	21.2	14.3	3.9	27 vl
b^1	14.0	10.0	2.95	19 vl
$c\#^2$	15.3	11.95	2.9	31 vvl
c^3 (¼′)	9.5	7.6	2.2	9 l
c^4 (top c)	6.8	5.5	1.65	5 l

Ranks C & D / Cymbel II ~ 122 pipes, spotted metal, ⅔ mouth, slide tuners, 65° languid angle, no ears; CC stamped "1642″

Cymbel composition from the contract (including scale numbers in parenthesis):

CC-BB	⅔ (95)	½ (100)
c^0-b^0	1 (100)	⅔
c^1-b^1	1⅓ (107)	1
c^2-f^3	2 (112)	1⅓
$f\#^3$-c^4	2⅔ (113)	2

Note	Internal Diameter	Mouth Width	Cut-up	Nicks
CC ⅔	16.65	11.85	2.65	11 ml
CC ½	13.85	9.75	1.9	11 l
c^4 2⅔	5.45	3.5	0.95	5 vvl
c^4 2	4.95	3.4	0.90	0

OUR LADY, QUEEN OF THE MOST HOLY ROSARY CATHEDRAL

TOLEDO, OHIO

THE CATHOLIC DIOCESE OF TOLEDO WAS ESTABLISHED ON April 15, 1910, forming a new district out of the Diocese of Cleveland. The Most Reverend Samuel Stritch became Second Bishop of Toledo on November 30, 1921. Stritch would leave Toledo to become Archbishop of Milwaukee, Wisconsin, in late 1930, but under his charismatic leadership at Toledo, much of the Cathedral construction was carried out. The Most Reverend Karl J. Alter became Toledo's Third Bishop on June 17, 1931, and oversaw the building's completion and dedication.

The diocese's first cathedral was St. Francis de Sales, a red brick Gothic church at Cherry and Superior Streets. The parish was organized in 1841 and in late 1842 purchased a former Presbyterian church (sold at a sheriff's sale), enlarging it in the late 1840s. The brick church was completed in 1870. In 1904, the Wirsching Organ Company of Salem, Ohio, installed a two-manual, 22-stop organ, later destroyed by fire. In 1931, Casavant Frères, Limitée, installed their Op. 1436, a four-manual organ.

Our Lady, Queen of the Most Holy Rosary Cathedral is a building of impressive scale, 285′ long and 215′ wide. William Richard Perry of Combs & Perry (Pittsburgh, Pennsylvania) designed the new Cathedral. Massachusetts granite and Indiana limestone cover the building, with multiple colors of stones in the walls and roof tiles. Dominating the facade is six-foot-high statue of the Blessed Virgin Mary, carved from a single block of Indiana limestone. Twin towers, named for Sts. Peter and Paul, house bells from Croyden, England. Vintage postcards depict a tower adjacent to the apse, which was never built.

Although in use from its completion, the building was not dedicated until 1940. A 1979 renovation under the direction of the Most Reverend John Donovan, Fifth Bishop of Toledo, brought the marble altar and crucifix forward from the baldachino. Much of the extensive marble communion railing was also removed.

The $50,000 contract for Skinner Organ Company's Op. 820 is dated January 18, 1930, with completion expected October 1. The contract called for the Choir to have an 8′ Melodia and 8′ Dulciana, each of 73 pipes, to be placed in the choir loft for accompanimental purposes. This was later scratched out and marked "by electric transmission." After the contract was signed, it was agreed to place the 8′ English Horn in the Solo rather than the Choir (a similar early stoplist change was made at Severance Hall), placing instead an 8′ Orchestral Oboe in the Choir. The console was originally installed in a choir gallery behind three arches, above and to the right of the sanctuary, opposite the organ chambers. In the 1980s, the late Samuel Koontz moved the console to the sanctuary floor and placed it on a movable platform.

Like Severance Hall and Church of the Covenant, this instrument bears Ernest Skinner's personal stamp in a period where major jobs were authored either by Skinner or G. Donald Harrison, but not both. Having escaped alteration, Op. 820 remains one of the few relatively large Skinner organs to remain tonally and technologically intact, with not only the pipework but all original console and relay mechanism intact. In recent years, the organ has enjoyed restorative repairs by Samuel Koontz and Renaissance Pipe Organs.

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OUR LADY, QUEEN OF THE MOST HOLY ROSARY CATHEDRAL
SKINNER ORGAN COMPANY
OP. 820, 1931

GREAT

High-pressure, upper chest stops are indicated by an asterisk (*).

DOUBLE DIAPASON 16
61 pipes, CC-a^0 offset, CC-b^0 zinc, remainder shellacked linen metal, slotted with scrolls to $a^{\sharp 0}$, remainder slide-tuned, ¼ mouth; ears throughout

FIRST DIAPASON 8
61 pipes, CC-$c^{\sharp 0}$ offset, CC-BB slotted zinc, scroll-tuned; remainder shellacked linen metal, slide-tuned; ears to c^3, ⅕ mouth, scale 40

SECOND DIAPASON 8
61 pipes, CC-$c^{\sharp 0}$ offset, remainder on chest, CC-BB zinc, slotted and scroll-tuned; remainder common metal, slide-tuned; ears to c^3, ⅔ mouth, scale 42

ENC. THIRD DIAPASON 8
61 pipes, enclosed with Choir. CC-AA offset, CC-BB zinc, slotted, scroll-tuned; remainder shellacked linen metal, slide-tuned, ears to c^3, ¼ mouth, scale 45

ENC. VIOLA 8
61 pipes, enclosed with Choir. CC-FF offset, CC-BB zinc, slotted, scroll-tuned, remainder spotted metal, slide-tuned; stamped "VIOL", ⅕ mouth, rollers to c^3, ears throughout, scale 56

HARMONIC FLUTE 8
61 pipes, CC-BB offset, CC-$f^{\sharp 1}$ open pine with inverted mouths, vertical nicking, walnut caps, sunken English blocks, ink stamped "FLUTE HAR"; g^1-c^4 spotted metal, harmonic-length construction with single large node hole on each side of pipe body (two total), arched upper lip, ⅔ mouths. Company files indicate "5 sc larger" and "#2 Melodia Open bass".

ENC. GEDECKT 8
61 pipes, enclosed with Choir. CC-GG offset, CC-$f^{\sharp 3}$ stopped pine, CC-BB German blocks, c^0-$f^{\sharp 3}$ English blocks with cherry caps, vertical nicking; remainder open shellacked linen metal, slide-tuned, arched ⅕ mouths. Company files indicate"#2" scale.

ERZÄHLER 8
61 pipes, CC-AA offset, CC-BB conical zinc, remainder cone-tuned spotted metal, steep 1:6 tapered with arched ⅕ mouths. Company files indicate "com 12-56 Scale".

OCTAVE 4
61 pipes, linen common metal, ¼ mouths, ears to c^2, slide-tuned scale 56

ENC. FLUTE 4
61 pipes. Enclosed with Choir. Shellacked common metal, ⅕ mouths, arched upper lips, no upper lip flatting, ears to b^0, slotted; harmonic c^1-c^3, three small node holes on back seam; remainder slide-tuned; company files indicate "#2".

TWELFTH 2⅔
61 pipes, spotted metal, ⅕ mouth, slide-tuned; stamped "12TH", scale 69

FIFTEENTH 2*
61 pipes, spotted metal, ¼ mouths, ears to b^0, slide-tuned, scale 70

CHORUS MIXTURE IV*
244 pipes, spotted metal, ears to 1′ length, ⅕ mouths, slide-tuned, "C-7"

Composition:

CC	1⅓	1	⅔	½
$a^{\sharp 0}$	2	1⅓	1	⅔
$a^{\sharp 1}$	2⅔	2	1⅓	1
f^2	4	2⅔	2	1⅓
b^3	5⅓	4	2⅔	2

Unisons: Scale 50 at 8′ CC
Quints: Scale 54 at 8′ CC

HARMONICS IV*
244 pipes, spotted metal, ears to 1′ pitch, ⅕ mouths, slide-tuned, "D-6"

Composition:

CC	1⅗	1⅓	1⅐	1
$d^{\sharp 2}$	3⅕	2⅔	2⅐	2

Unisons: Scale 50 at 8′ CC
Quints: Scale 53 at 8′ CC
Tierce: Scale 55 at 8′ CC
Septième: Scale 56 at 8′ CC

TRUMPET 16*
61 pipes, CC-FF offset; CC-f^2, shellacked common metal bells on zinc bodies, resonator sockets to e^1, harmonic at $f^{\sharp 2}$; tapered English shallots with weighted tongues, zinc boots; slotted, scale: 5¾″

TROMBA 8*
61 pipes, CC-g^3 shellacked common metal on zinc resonators, resonator sockets to e^0, harmonic at $f^{\sharp 1}$, slotted, tapered English shallots with weighted tongues, zinc boots; remainder dead-length spotted metal trebles with slide tuners, scale: 5″

CLARION 4*
61 pipes, CC-g^2 shellacked common metal on zinc resonators, resonator sockets to EE, harmonic-length at $f^{\sharp 0}$, *expression* slotting, tapered English shallots with weighted tongues, zinc boots; remainder dead-length spotted metal trebles with slide tuners, scale: 3½″

SOLO REEDS TO GREAT

SWELL

High-pressure, upper chest stops are indicated by an asterisk (*).

MELODIA 16
73 pipes, shellacked pine, CC-b^0 offset with box beards, CC-FF$^\sharp$ stopped, EE-b^1 open, narrow-scale; walnut caps, CC-a^0 German blocks, $a^{\sharp 0}$- b^1 sunken English blocks; vertical nicking throughout; from c^2 shellacked common metal, open cylindrical, harmonic with three small node holes on back seam, arched ⅔ mouths, slotted, scroll-tuned. Company files indicate "7 Lower A unit #2 Melodia".

DIAPASON 8*
73 pipes, CC-BB offset, zinc, slotted, scroll-tuned, ¼ mouth; remainder shellacked linen metal, slide-tuned, ears to c^3, ⅔ mouth, scale 43

ROHRFLÖTE 8
73 pipes, CC-GG offset, CC-BB shellacked pine, stopped with German blocks; c^0-c^3 shellacked common metal without upper lip flatting, arched ⅕ mouths, felted canisters with long chimneys and ears (later modification, not by Aeolian-Skinner); top octave open spotted metal, slide-tuned. Company files indicate "com" scale.

FLUTE CELESTE 8 [II]
134 pipes (celeste from c^0), CC-GG offset, CC-BB cylindrical, zinc with rollers, remainder tapered spotted metal graduating to straight-sided pipes by c^3. ⅕ mouths, slotted, scroll-tuned to b^2; remainder open slide-tuned. Company files indicate "com" scale.

SALICIONAL 8
73 pipes, CC-FF offset, CC-BB zinc, slotted, scroll-tuned, rollers; remainder spotted metal, skived upper lips, open slide-tuned; ⅔ mouths, wooden rollers to g^0, ears to c^3; stamped "SAL", scale 62

VOIX CELESTE 8
[draws SALICIONAL 8]
73 pipes, CC-FF offset, CC-BB zinc, slotted, scroll-tuned, rollers; remainder spotted metal, skived upper lips, open slide-tuned; ⅔ mouths, wooden rollers to g^2, ears to c^4, stamped "SAL", scale 62

ECHO GAMBA 8
73 pipes, CC-FF offset, CC-BB zinc, slotted, scroll-tuned; remainder spotted metal, slide-tuned; rollers to c^3, ears to c^4, scale 75

OCTAVE 4*
73 pipes, spotted metal, 2/9 mouths, ears to c^2, slide-tuned, scale 58

△ FLUTE 4
73 pipes, CC-c^3 open, shellacked pine, walnut caps, narrow arched inverted mouths, low cut-ups, vertical nicking, sunken English blocks, CC-EE beards. c^3-c^5 open common metal, slide-tuned; company files indicate "com" scale.

FLAUTINO 2*
61 pipes, spotted metal, 2/9 mouths, ears to c^1, slide-tuned, scale 70

MIXTURE V*
305 pipes, spotted metal, 2/9 mouths unisons, 1/5 mouths quints, ears to 1′ pitch, slide-tuned. Skinner mixture style "C-4".

Composition:

CC	2	1⅓	1	⅔	½
$d^{\#0}$	2⅔	2	1⅓	1	⅔
$d^{\#1}$	4	2⅔	2	1⅓	1
$d^{\#2}$	5⅓	4	2⅔	2	1⅓
$d^{\#3}$	8	5⅓	4	2⅔	2

Unisons: Scale 50 at 8′ CC
Quints: Scale 54 at 8′ CC

WALDHORN 16*
73 pipes, CC-FF offset, CC-f^3 single-taper shellacked common metal bells on zinc; CC-$d^{\#1}$ have resonator sockets, c^1-$f^{\#2}$ short boots; tapered English shallots with metal weights in bass, $f^{\#3}$-c^4 single-taper, harmonic spotted metal resonators; top octave flues, slide-tuned, spotted metal. Company files indicate "com Eng."; 5″ scale at CC, 4¼″ scale at c^0.

TRUMPET 8*
73 pipes, CC-f^2 single-taper shellacked common metal bells on zinc, CC-f^0 with resonator sockets; c^0-g^3 have short boots; tapered English shallots with metal tongue weights; $f^{\#2}$-g^3 single-taper spotted metal, harmonic; $g^{\#3}$-c^5 spotted metal flue trebles, 2/9 mouth. Company files indicate "com Eng.", 4¼″ scale at CC

OBOE D'AMORE 8
73 pipes, CC-g^3 spotted metal bells on narrow zinc stems, CC-f^0 with resonator sockets, slotted, double-taper *oboe*-construction, $c^{\#3}$-g^3 single-taper spotted metal with lifting lids; tapered English shallots, CC-BB with weighted tongues, $g^{\#3}$-c^5 spotted metal flue trebles, slide-tuned. Company files indicate "com", 3″ scale

VOX HUMANA 8
73 pipes, shellacked common metal. CC-g^3 ⅛-length cylindrical resonators, lifting lids, common metal boots; long resonance boots from d^0; tapered English shallots with narrow openings, CC-BB with weighted tongues; 1⅞″ scale. $g^{\#3}$-c^5 spotted metal flue trebles, slide-tuned

CLARION 4*
73 pipes, CC-e^0 single-taper shellacked common metal bells on zinc, $f^{\#0}$-f^1 spotted metal resonators, harmonic from $f^{\#1}$; tapered English shallots with metal tongue weights, short English boots from EE; e^2-c^5 spotted metal flue trebles and 2/9 mouth, tuned dead-length with slide tuners. Company files indicate "com Eng.", 3⅛″ scale

TREMOLO

SWELL 16

SWELL 4

CH. HARP
From Choir

CH. CELESTA
From Choir

CHOIR

GAMBA 16
73 pipes. Lower chest. CC-f^0 offset, CC-b^0 slotted, scroll-tuned zinc, large rollers; remainder spotted metal, slide-tuned; 2/9 mouths, ears to g^3, scale 50

DIAPASON 8
73 pipes. Lower chest, CC-AA offset, CC-BB slotted zinc, scroll-tuned; remainder spotted metal, slide-tuned; ears to c^3; ¼ mouths. Scale 46.

CONCERT FLUTE 8
73 pipes. Lower chest, CC-GG offset, CC-b^0 shellacked open pine with arched mouths, sunken English blocks, inverted mouths, walnut caps, vertical nicking; c^2-c^4 common metal, harmonic, three small node holes on back seam, no mouth flatting, slotted, scroll-tuned. Top octave natural-length common metal, slide-tuned. Company files indicate "#1 + 1".

GAMBA 8
73 pipes. Lower chest, CC-FF offset. CC-BB slotted zinc, scroll-tuned; remainder spotted metal, slide-tuned, 2/9 mouth, rollers to g^2, ears to c^3, scale 60

KLEINE ERZÄHLER 8
73 pipes. Lower chest, CC-AA offset, CC-BB tapered, slotted zinc, scroll-tuned, remainder tapered (1:4) spotted metal, 2/9 arched mouth, slotted to b^2, open slide-tuned from c^3; ears to c^0. Company files indicate "com".

KLEINE CELESTE 8
[draws KLEINE ERZÄHLER 8]
61 pipes from c^0, lower chest. As Kleine Erzähler. Company files indicate "com".

GEMSHORN 4
73 pipes. Lower chest. Tapered spotted metal, 2/9 mouths, slotted and scroll-tuned to c^4, remainder open slide-tuned; ears to b^1. Company files indicate "com".

FLUTE 4
73 pipes. Upper chest. Shellacked open common metal, harmonic from c^0-c^3, three small node holes on back seam, no mouth flatting, 2/9 arched mouths, slotted and scroll-tuned to c^3, ears to b^0; top two octaves natural length, slide-tuned. Company files indicate "#2"

NAZARD 2⅔
61 pipes. Upper chest. Shellacked common metal, CC-g^2 stopped with bored mahogany stoppers, arched mouths, no flatting, ears to g^2: remainder open, slide-tuned. Company files indicate "com".

PICCOLO 2
61 pipes. Upper chest. Shellacked common metal, open cylindrical. CC-c^2 slotted, scroll-tuned; harmonic from c^0-c^3, three small node holes on back seam, no mouth flatting, 2/9 arched mouth, ears CC-BB; top two octaves natural length, slide-tuned. Company files indicate "com".

CARILLON III
183 pipes. Upper chest. Tapered (1:2) spotted metal, slotted to ½′ pitch. Ears: throughout on rank I, CC-g^0 rank II, CC-BB rank III. Company files indicate "com" and Skinner mixture style "1-9A".

Composition:

CC	2⅔	1⅗	1
$c^{\#3}$	5⅓	3⅕	2

FAGOTTO 16
73 pipes. Upper chest, CC-FF offset, single-taper resonators. CC-$f^{\#1}$ slotted,

common metal bells on zinc bodies, g^1-c^4 spotted metal bells on zinc. c^2-c^4 slender resonators, cylindrical and narrow bevel-ended shallots, CC-b^0 weighted tongues; zinc boots throughout; top octave open, spotted metal flues, slide-tuned

FLÜGEL HORN 8

[1933 Aeolian-Skinner replacement] 73 pipes. Lower chest. 1933 Aeolian-Skinner replacement of original *Orchestral Oboe* as work order #G-255; stop was originally to have been an "*English Horn* then changed to a *Orchestral Horn* in the contract but later still changed again to a *Flügel Horn* prior to installation. CC-g^3 spotted metal, double-taper *oboe*-type construction with spotted metal bells on narrow zinc stems, capped with lifting lids and tapered English shallots; resonator sockets to f^0, c^3-f^3 have soldered caps with a large central hole, $f^{\#3}$-g^3 have liftings lids; remainder open spotted metal flues, slide-tuned

CLARINET 8

73 pipes. Lower chest. Shellacked common metal. CC-g^3 half-length cylindrical, slide tuners, zinc boots, tapered English shallots with narrow openings; remainder open spotted metal flues, slide-tuned; stamped "CLAR". Company files indicate "com", scale: 1¾"

TREMOLO

Standard dump valve unit

HARP

From c^0, plays the *Celesta* at 8′

CELESTA

61 notes, metal bars with wood resonators (notes 1-24 only) and felted hammers

CHOIR 16

CHOIR 4

SOLO

FLAUTO MIRABILIS 8

73 pipes. Shellacked pine. Inverted mouths. CC-BB offset, with sunken German blocks and box beards. c^0-c^4 open pine with gumwood fronts and cherry caps, modified English blocks. The top of the block has a semi-circular trough cut behind the windway with the area behind a simple recess. The block is built up in several pieces, with an added wedged-shaped piece glued to the face and projecting into the rather thick cap. This wedge is thickest at the bottom tapering to meet the block face at the wind way: the function of this angled-block face construction is to direct the wind over and across the upper lip in the manner of a flautist's *embouchure* rather than directing the windway straight up at the upper lip as occurs in typical, flat-fronted English block construction. Harmonic construction from c^1 with one node hole on the back side; arched mouths to b^0, half-circle mouths from c^1; $c^{\#4}$-c^5 cone-tuned linen metal trebles. Scale dimensions are internal, the "wedge thickness" is the width of the bottom protruding wedge portion of the block face at its thickest point, the *block sink* is the amount of the sunken block recess below the top block face and could not be accurately measured above c^2, the *reveal* is the amount of the block face revealed above the top of the cap, and the *node* is the diameter of the harmonic node hole. Measurements are in millimeters. Nicking is done with a file and is vertical. *See Table 1.*

GAMBA 8

73 pipes. CC-FF offset, CC-BB slotted zinc, scroll-tuned; remainder spotted metal, slide-tuned; wooden rollers to d^3, large ears through c^4, ⅔ mouth, skived upper lips, scale 58

GAMBA CELESTE 8 [draws *Gamba 8*]

73 pipes. As *Gamba*, tuned sharp

ORCHESTRAL FLUTE 4

73 pipes. CC-c^3 open pine with gumwood fronts, inverted semi-circular mouths throughout, cherry blocks, sunken English blocks, vertical nicking, harmonic length construction from c^0 with one hole on backside of pipe; $c^{\#3}$-c^5 shellacked cone tuned common metal flue trebles with arched upper lips and no upper lip flatting. as construction style of *Flauto Mirabilis,* but approximately half the scale.

CORNO DI BASSETTO 16

85 pipes. 6″ pressure. CC-g^4 shellacked common metal, cylindrical half-length. CC-BB felted zinc boots, c^0-g^4 zinc boots, CC-f^0 have resonator sockets, tapered English shallots with narrow opening (weighted tongues in bass); remainder slide-tuned spotted metal flues, ⅔ mouth; stamped "CORDB"

CORNO DI BASSETTO 8

From 16′

ENGLISH HORN 8

73 pipes. Originally intended for the Choir division. CC-FF# *Fagotto*-type basses, narrow, single-taper spotted metal bells on zinc bodies, slotted and scrolled, lifting lids; GG-g^3 wide spotted metal bells on narrow zinc stems with adjustable brass regulating sleeves on the resonator stems at the block, common metal boots, resonator sockets to f^0, narrow, parallel bevel-ended shallots with narrow openings, bass tongues are weighted; $g^{\#3}$-c^5 open spotted metal flues, slide-tuned, ⅔ mouth

TREMOLO

Dump valve construction

FRENCH HORN 8

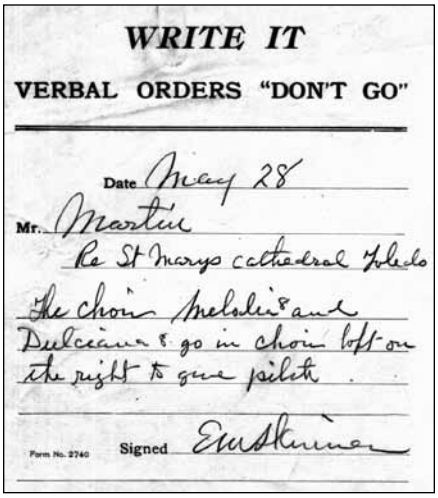
73 pipes. 20″ pressure. CC-c^3 single taper resonators with soldered caps, slotted and scrolled; shellacked common metal bells on zinc bodies, zinc boots, wide, tapered English shallots with a deep bottom pocket, resonator sockets to f^0; remainder wide-scale common metal flue trebles, ⅔ mouths, slide-tuned; CC: 6″ scale

TUBA MIRABILIS 8

73 pipes. 20″ pressure. Single-taper resonators, slotted and scrolled. CC-BB spotted bells on zinc bodies, c^0- $g^{\#3}$ spotted metal resonators; harmonic from $f^{\#0}$, resonator sockets to $f^{\#1}$, dead-length spotted metal resonators a^3-c^4 ; short boots from g^0-g^1, tapered English shallots throughout, screwed-on tongue weights in the tenor range; top octave is dead-length spotted metal flue trebles; CC: 5″ scale

TABLE 1 - FLAUTO MIRABILIS 8

NOTE	WIDTH	DEPTH	CUT-UP (SIDES/MIDDLE)	NICKS	BLOCK HEIGHT	SINK	TOE	WEDGE THICKNESS	REVEAL	NODE
CC	123	148	63/85	8	--	0	--	0	0	N/A
c^0	82	100	10/39	15	--	--	7	0	6	N/A
c^1	50	60	0/30	11	100	15	10	18	5	6
c^2	30	35	0/16	9	76	8	7	15	3	4.3
c^3	20	28	0/7	8	63	--	3.5	11	3.0	3.5
c^4	13	15	0/3.5	7	57	--	2.0	12	1/0	3.0


WRITE IT

VERBAL ORDERS "DON'T GO"

Date May 28

Mr. Martin

Re St Marys cathedral Toledo

The choir Melodia and Dulciana to go in choir loft on the right to give pitch.

Form No. 2740 Signed Ernest Skinner

ABOVE: *A memo from Ernest Skinner to chief engineer A. Perry Martin for the intended but never-installed choir gallery pitch stops*

SOLO 16
SOLO 4

PEDAL

MAJOR BASS 32
56 pipes, shellacked pine, stopped, German blocks, CC-GG♯ along left side wall; cherry caps in top 20 pipes

DIAPASON 16
44 pipes, CC-FF on floor-level chest, FF♯-c^0 on upper chest, remainder on treble chest; open shellacked pine, cut to length, wooden tuning shades in bass, metal tuning flaps in treble

CONTRA BASS 16
56 pipes, CC-b^0 open, shellacked pine, roller beards, scooped languids, slotted with wooden slides; remainder linen metal, ⅔ mouths; ears throughout

DIAPASON 16
From Great

BOURDON 16
Extension *Major Bass 32′*

MELODIA 16
From Swell

GAMBA 16
From Choir

DULCIANA 16
32 pipes. CC-b^0 zinc; remainder spotted metal; ears, rollers, slotted, scroll-tuned; ⅙ mouth; scale 40, company files indicate "tapered 2 notes"

OCTAVE 8
Extension *Diapason 16′*

'CELLO 8
Extension *Contra Bass 16′*

GEDECKT 8
Extension *Major Bass 32′*

STILL GEDECKT 8
From Swell *Melodia 16*

SUPER OCTAVE 4
Extension *Contra Bass 16′*

MIXTURE IV
128 pipes, 5″ pressure, single chest left rear wall under Solo; spotted metal, ears to 6″ C, ⅔ mouth throughout; 2⅔′ very narrow scale; slide-tuned; Skinner mixture style "K-4"

Composition:

CC	3⅕	2⅔	2⅔	2

Scale from factory records:

22	Scale 72
Flat 21	Scale 81
19	Scale 71
17	Scale 70

FAGOTTO 32
12 pipes, extension Choir *Fagotto 16* in Choir box, 15″ wind pressure. Single-taper resonators, common metal bells on zinc bodies. Voicer sheet indicates "Skinner Bombarde shallots", 7¾″ scale

TROMBONE 16
44 pipes, 15″ wind pressure. Single-taper resonators, CC-DD and c^0-$d\sharp^0$ mitered, zinc boots, CC-e^0 with felted top ring, remainder zinc boots, CC-f^2 common metal bells on zinc bodies; $f\sharp^2$-g^2 common metal resonators; tapered English shallots, weighted tongues, slotted and scrolls throughout; stamped "PED TROM"

WALDHORN 16
From Swell

FAGOTTO 16
From Choir

TROMBA 8
Extension *Trombone 16′*

COUPLERS

Tilting tablets in the nameboard, grouped by section:

PEDAL
SWELL TO PEDAL
GREAT TO PEDAL
CHOIR TO PEDAL
SOLO TO PEDAL
SWELL TO PEDAL 4
CHOIR TO PEDAL 4
SOLO TO PEDAL 4

UNISON
SWELL TO GREAT
CHOIR TO GREAT
SOLO TO GREAT
SWELL TO CHOIR
SOLO TO CHOIR
SOLO TO SWELL
GREAT TO SOLO
OCTAVE
SWELL TO GREAT 16
SWELL TO GREAT 4
SWELL TO CHOIR 16
SWELL TO CHOIR 4
CHOIR TO GREAT 16
CHOIR TO GREAT 4
SOLO TO GREAT 16
SOLO TO GREAT 4

ACCESSORIES

1-6 General pistons (thumb and toe)
1-10 Great pistons and Cancel (thumb)
1-10 Swell pistons and Cancel (thumb)
1-10 Choir pistons and Cancel (thumb, Cancel button missing)
1-5 Solo pistons and Cancel (thumb)
1-8 Pedal pistons and Cancel (toe)
0 (General Cancel, thumb)
SET (thumb)

Second touch combination pistons gang the piston listed in parenthesis:
Great 1, 2 (Pedal 1); Great 3, 4 (Pedal 2); Great 5, 6 (Pedal 3); Great 7 (Pedal 4); Great 8 (Pedal 5); Great 9 (Pedal 6); Great 10 (Pedal 7); Great Cancel (Pedal Cancel)
Swell 1, 2 (Pedal 1); Swell 3, 4 (Pedal 2); Swell 5, 6 (Pedal 3); Swell 7, 8 (Pedal 4); Swell 9 (Pedal 5); Swell 10 (Pedal 6); Swell Cancel (Pedal Cancel)
Choir 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 (Pedal 1); Choir Cancel (Pedal Cancel)
Solo 1, 2 (Pedal 1); Solo 3, 4 (Pedal 2); Solo 5 (Pedal 3); Solo Cancel (Pedal Cancel)

Great to Pedal reversible (thumb and toe)
Swell to Pedal reversible (thumb and toe)
Choir to Pedal reversible (thumb)
Solo to Pedal reversible (thumb
Choir to Great reversible (thumb)
Solo to Great reversible (thumb)
Swell to Choir reversible (thumb)
Solo to Choir reversible (thumb)

Manual Stops 16 ON/OFF (thumb pistons in left keycheek, Manual III)
Pedal Stops 32 ON/OFF (thumb pistons in left keycheek, Manual II)
All Couplers on Cresc. ON/OFF (thumb, in right keycheek, Manual III)
All Swells to Swell ON/OFF (thumb in right keycheek, Manual II; toe, with indicator light)
Sforz. (thumb and toe, full organ reversible with white indicator light)

Balanced Swell, Choir and Solo expression pedals
Balanced Crescendo pedal (with three white indicator lights)

DETAILS

LOCATION: Toledo, Ohio
CHURCH: Our Lady, Queen of the Most Holy Rosary Cathedral
NAMEPLATE: *(ivory)* Skinner Organ Company Boston, Mass.
YEAR: 1931
OPUS: 820
PLACE OF MANUFACTURE: Boston, Massachusetts
SIZE: Four manuals and pedal, 59 stops, 75 ranks
WIND PRESSURES:
- **GREAT:** enclosed and unenclosed mains 164 mm (6½″), high-pressure main 253 (10″)
- **SWELL:** main 153 mm (6″), high-pressure main and reeds 280 (11″)
- **CHOIR:** 153 mm (6″)
- **SOLO:** main 266 mm (10½″), high-pressure reed 521 (20½″)
- **PEDAL:** main 153 mm (6″), high-pressure 381 (15″)

CONTRACT SPECIFIED THE FOLLOWING WIND PRESSURES:
- **GT:** 6″ and 10″
- **SW:** 6″ and 10″
- **CH:** 6″
- **SOLO:** 6″, 10″, and 20″
- **PED:** 5″, 6″, and 15″

WIND SYSTEM: Spencer Orgoblo feeding sprung static reservoirs, metal windlines, sprung divisional regulators throughout
PITCH AND TEMPERAMENT: A439@66°, equal
CASE: None; single large chamber on North side of chancel
FACADE: Grill
KEY ACTION: Electro-pneumatic unit and pitman windchests with tubular-pneumatic offsets
STOP ACTION: Drawknob
WINDCHESTS AND LAYOUT: The Pedal has multiple single-stop chromatic chests and treble offset chests on the far left side of the chamber, at upper and lower levels, and at the center on the lower level. Diatonic manual chests. At the chamber rear are expression boxes on upper and lower levels. The upper level has three expression boxes, Solo (front and rear chests), upper Swell (front and rear) and Choir (rear) and enclosed Great (front). Pedal upperwork and trebles are below the Solo expression box. The lower lever has two expression boxes, Swell (front and rear) and Choir (front, rear, *Fagotto 32′* in the far right corner). In the center and right in front of the expression boxes are chests for the unenclosed Great on upper and lower levels.

KEYBOARD ORDER: (top down) Solo, Swell, Great, Choir
CONSOLE: Oak with walnut interior
MANUAL COMPASS: CC – c^4, 61 notes
PEDAL CLAVIER: CC – g^1, 32 notes, AGO concave and radiating, maple naturals
EXPRESSION: Expression boxes of shellacked pine wainscoting, shutters 2¾″ pine
SWELL: 12 vertical shutters lower and nine horizontal shutters upper, eight-stage (large) whiffletree motor
SOLO: 11 horizontal shades, eight-stage (large) whiffletree motor
GREAT/CHOIR: 11 vertical shutters lower, nine horizontal shutters upper, eight-stage (large) whiffletree motor
COMBINATION SYSTEM: Internal "vertical-selector" style combination (electric pick) for the drawknobs, electro-pneumatic remote combination machine (above expression boxes) for the couplers on the tilting tablet rail.
DOCUMENTATION: Scot Huntington, Joseph McCabe, March 2009

ST. ANDREW'S EPISCOPAL CHURCH

ELYRIA, OHIO

ABOVE: *1873 E. & G.G. Hook & Hastings Op. 681 as originally installed; courtesy St. Andrew's Episcopal Church*

THIS CONGREGATION WAS ESTABLISHED IN 1837 LARGELY through the efforts of town resident Orrin Cowles. The first church, a frame building, went up in 1840. At some point prior to 1870, the first church was sold and a new one built on Third Street. In turn, a German Evangelical congregation purchased that structure in 1872, and St. Andrew's spent $13,000 on a new Gothic-style stone church on the present Ely Square property. Here E. & G.G. Hook & Hastings provided their Op. 681 in 1873, with two manuals and 16 registers. The building was consecrated June 26, 1875, and shortly thereafter a rectory was built on adjacent property.

By 1913 the congregation embarked upon an expansion, hiring H.M. Congdon and Son, New York City as architects. Their plan entailed moving south wall back 25′ to create a new chancel, extending the west wall 12′ to form a chapel, and providing a basement underneath the entire building. The $35,000 project also included new furnishings and heating equipment. The revised church was ready for use May 20, 1917. In 1926, additional property was acquired for eventual construction of a parish house.

Eventually, the church received a new organ. The Skinner Organ Company provided its Op. 398, contracted in late 1922 and first used July 22, 1923. It was dedicated at an evening service on Sunday, September 16, and the following evening Edwin Arthur Kraft gave a dedicatory recital, playing works of Hollins, Mozart, Bach, Dethier, Torres, Rimsky-Korsakoff, Wagner, d'Evry, Holme and Vierne. On November 10, the Northern Ohio AGO Chapter held its monthly program at St. Andrew's, in a kind of members' recital by Albert Riemenschneider of Toledo's Baldwin-Wallace College, Patty Stair, and Henry F. Anderson of Cleveland. *The Diapason*'s reviewer stated that "the new organ at St. Andrew's…was equal to the demands made upon it and evoked much favorable comment."

SOURCES

[Dedication program.] Dedication of Organ, St. Andrew's Episcopal Church, Elyria, Ohio. Elyria: Published by the church, 1923. Copy in the Lorain County Historical Society library, Elyria.]

MS, Contract files. The Skinner Organ Company, Boston; courtesy of The American Organ Archives of The Organ Historical Society and Allen B. Kinzey.

MS, Reed voicer's book. The Skinner Organ Company, Boston; courtesy of The American Organ Archives of The Organ Historical Society.

"News of the American Guild of Organists," *D* 15, no.1 (December 1923): 14.

"Opening at Elyria, Ohio," *D* 14, no. 12 (November 1923): 13.

"Recital Programs," *D* 14, no. 12 (November 1, 1923): 12.

Saint Andrew's Episcopal Church, Elyria, Ohio: 1837–1957. Elyria: Published by the church, 1957.

"Skinner Organ for Elyria Ohio," *D* 14, no. 2 (January 1923): 2.

"Takes Position at Elyria" *D* 12, no. 3 (February 1921): 5.

Van Pelt, William T. [comp.]. *The Hook Opus List.* Richmond: The Organ Historical Society, 1991, 91.

[Vertical file.] St. Andrew's Church. [Lorain County Historical Society, Elyria].

Wilbert, Brian K. *Saint Andrew's Church, Elyria, Ohio: The First 150 Years.* Elyria: Published by the church, 1987.

ABOVE: *Clavier for the 1938 J.C. Deagan Company tower chimes*

ST. ANDREW'S EPISCOPAL CHURCH
SKINNER ORGAN COMPANY
OP. 398, 1923

GREAT

Disposition follows chest order, front to back

DIAPASON 8
61 pipes, CC-FF♯ offset at front of chamber directly behind screen, pipe mouths face interior; CC-BB zinc basses stamped "#327" [St. Luke's, Evanston, Illinois], remainder slide-tuned linen metal with 2/9 mouths, ears to g^2; scale 42

CLARABELLA 8
61 pipes, contract calls for "#1 & #2", CC-BB offset, stopped pine, German blocks, pine caps, arched mouths; CC inked "Great Clarabella"; c^0-$f\sharp^2$ open pine, German blocks, straight cut-ups, walnut caps; remainder open common metal planed and shellacked, 2/9 mouths, slide-tuned

GEDECKT 8
From Swell

AEOLINE 8
From Swell

UNDA MARIS 8
From Swell

OCTAVE 4
61 pipes, CC-FF♯ zinc, slotted, scroll-tuned; remainder open slide-tuned linen common metal, 2/9 mouths, ears to c^2, stamped "OCT.", scale 58

FLUTE 4
From Swell

CORNOPEAN 8
From Swell

FLÜGEL HORN 8
From Swell

CHIMES
Prepared for in contract

CHOIR

Chest order, front to back

DIAPASON 8
73 pipes, CC-AA offset, CC-e^0 zinc, slotted, scroll-tuned; remainder open shellacked linen metal, ears to c^2, scale 45; f^0 alone has a leathered upper lip

CONCERT FLUTE 8
73 pipes, contract calls for "#1 bass, #2 treble"; CC-BB offset, stopped shellacked pine, inked "Ch Con Flute"; c^0-b^1 open shellacked pine, inverted mouths, deep sunken English blocks, vertical nicking, cherry caps; c^2-c^4 harmonic with three small node holes, planed common metal, arched upper lips, no flatting, slotted, slide-tuned; remainder open slide-tuned common metal, stamped "Flute"; all metal pipes 2/9 mouth

FLUTE 4
73 pipes, CC-EE zinc, remainder shellacked planed common metal. CC-c^3 slotted, CC-b^0 scroll-tuned, remainder slide-tuned; c^1-c^3 harmonic, three node holes, arched upper lips and no flatting, remainder non-harmonic; 2/9 mouths. Contract: "com" scale, stamped "CH FL. HAR"

CLARINET 8
73 pipes, CC-g^3 cylindrical ½-length shellacked, planed, common metal with tuning slides, zinc boots, tapered English shallots with narrow openings. CC-EE resonators fit into sockets, CC-BB weighted tongues. Flue trebles open common metal, 2/9 mouths. Contract: "com" scale. Stamped "CLAR." CC: 1¾″

HARP
49 notes from c^0, 8′ pitch, from *Celesta*

CELESTA
61 metal bars, 4′ pitch, CC-b^0, stopped wooden resonators, felted mallet heads

TREMOLO
Pneumatic dump-valve type

SWELL

Follows chest order front to back
Duplex chest:

AEOLINE 8
73 pipes, CC-BB zinc, slotted, scroll-tuned, CC-FF offset; remainder spotted metal, slide-tuned, ears to c^2, rollers to f^1; stamped "AEO", scale 60

FLUTE 4
73 pipes, 2/9 mouth; CC-EE zinc, remainder shellacked, planed common metal, arched upper lips; slotted CC-c^3; c^1-c^3 harmonic, three node holes; stamped "FL. HAR", c^1 is stamped "B.P.S.". Scale: CC 61mm, c^0 43mm, b^0 32mm, c^1 30mm, c^2 20mm, c^3 13mm, $c\sharp^3$ 9mm, c^4 5.5mm, c^5 3.5mm

UNDA MARIS 8
61 pipes from c^0, spotted metal, slide-tuned; rollers to f^1, ears to c^2, scale 60, tuned sharp

GEDECKT 8
73 pipes, CC-$f\sharp^2$ stopped shellacked pine, German blocks, diagonal nicking, CC-GG pine caps, remainder walnut; CC-GG offset, CC-BB arched cut ups; remainder open common metal, shellacked and planed, arched cut-ups, slide-tuned, 2/9 mouth. CC scale: 90mm x 80mm, noted on contract as "#2"

CORNOPEAN 8
73 pipes, CC-EE mitred, CC-g^3 Hoyt metal on zinc resonators, slotted, $f^{\#1}$-g^3 harmonic; remainder open spotted metal flues, slide-tuned; tapered English shallots, weighted bass tongues. CC scale: 4½″, contract: "com"; basses stamped "Cor", trebles stamped "COR/HAR".

FLÜGEL HORN 8
73 pipes, CC-DD# mitred, CC-BB sockets and weighted tongues, CC-e^1 Hoyt metal on zinc resonators, stamped "FL. HORN", e^1-g^3 resonators entirely of Hoyt metal, narrow cylindrical capped resonators, slotted; tapered English shallots; slide-tuned spotted metal flues from $g^{\#3}$. CC scale: 3″, contract: "com"

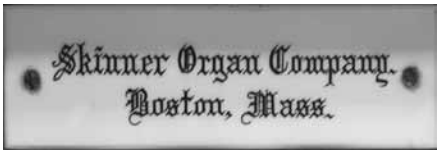
[Walkboard]
Straight chest, front to back

VOX HUMANA 8
73 pipes, CC-g^3 large-scale cylindrical ⅛-length Hoyt metal resonators with zinc boots, tapered English shallots, soldered caps, single round vowel cavity and regulated via tuning slides. CC-BB weighted tongues, resonance boots from c^0. Slide-tuned spotted-metal trebles without ears $g^{\#3}$ to the top. CC scale: 2″, noted on contract as "com" scale.

VOIX CELESTE 8
73 pipes, CC-FF offset; CC-BB zinc, slotted; remainder spotted metal, slide-tuned; ears to c^4, rollers to g^2, ⅔ mouths; scale 64, tuned sharp. As *Salicional* in construction and voicing.

DIAPASON 8
73 pipes, CC-BB offset; CC-e^0 zinc, remainder shellacked heavy linen metal; ⅔ mouths, ears to c^3, stamped "SW OP.", scale 44

BOURDON 16
73 pipes, CC-BB offset with wood gates in pipe foot; CC-b^0 pine, stopped, arched upper lips, German blocks; English blocks and caps from c^1; CC-f^0 pine caps, remainder walnut; noted on contract as "com" scale; borrow actions for Pedal mounted underside of windchest; inked "Sw. Bourdon"



SALICIONAL 8
73 pipes, CC-FF offset; CC-BB zinc, slotted; remainder spotted metal, slide-tuned; ears to c^4, rollers to g^2, ⅔ mouths; scale 64, tuned sharp; stamped "SAL"

TREMOLO
Pneumatic dump-valve type

PEDAL

SUB BASS 16
44 pipes, shellacked pine. CC-BB stopped, very large scale; remainder open; c^0-b^0 internal shade tuners, remainder metal tuning flaps; German blocks, c^0 -$c^{\#1}$ wood wind gates in feet, remainder with lead toe points; trebles labeled "Ped Diap" in ink; noted in the contract as "Sub Bass 12 Pipes 52 x 56 scale" for bass and "Diapason 32 Pipes 52 x 56 scale" for treble; scale at CC: 330mm x 276mm (13″ x 10⅜″)

BOURDON 16
44 pipes, shellacked pine, stopped, arched upper lips; CC-b^1 German blocks, c^2-g^2 English blocks; c^0-$c^{\#2}$ pine caps, remainder walnut; CC-$f^{\#0}$ wooden wind gates in feet, remainder lead toe points; labeled "Ped Bourdon" and "Ped 16′ #2 398" in ink. Scale at 16′ c: 162mm x 186mm (6⅜ x 7⅜″); noted in contract as "#2" scale.

SW. ECHO BOURDON 16
From Swell *Bourdon 16*

GEDECKT 8
Extension Pedal *Bourdon 16*

SW. STILL GEDECKT 8
Extension Swell *Bourdon 16*

OCTAVE 8
Extension Pedal *Sub Bass 16*

BLANK
"Chimes Prepared For" in contract, handwritten

COUPLERS

(by tilting tablets above Manual III, left to right)

PEDAL
SWELL TO PEDAL
GREAT TO PEDAL
CHOIR TO PEDAL
SWELL TO PEDAL 4

UNISON
SWELL TO GREAT
CHOIR TO GREAT
SWELL TO CHOIR
SWELL UNISON OFF
CHOIR UNISON OFF

OCTAVE
SWELL 16
SWELL 4
SWELL TO GREAT 16
SWELL TO GREAT 4
CHOIR 16
CHOIR 4
CHOIR TO GREAT 16
GREAT 4

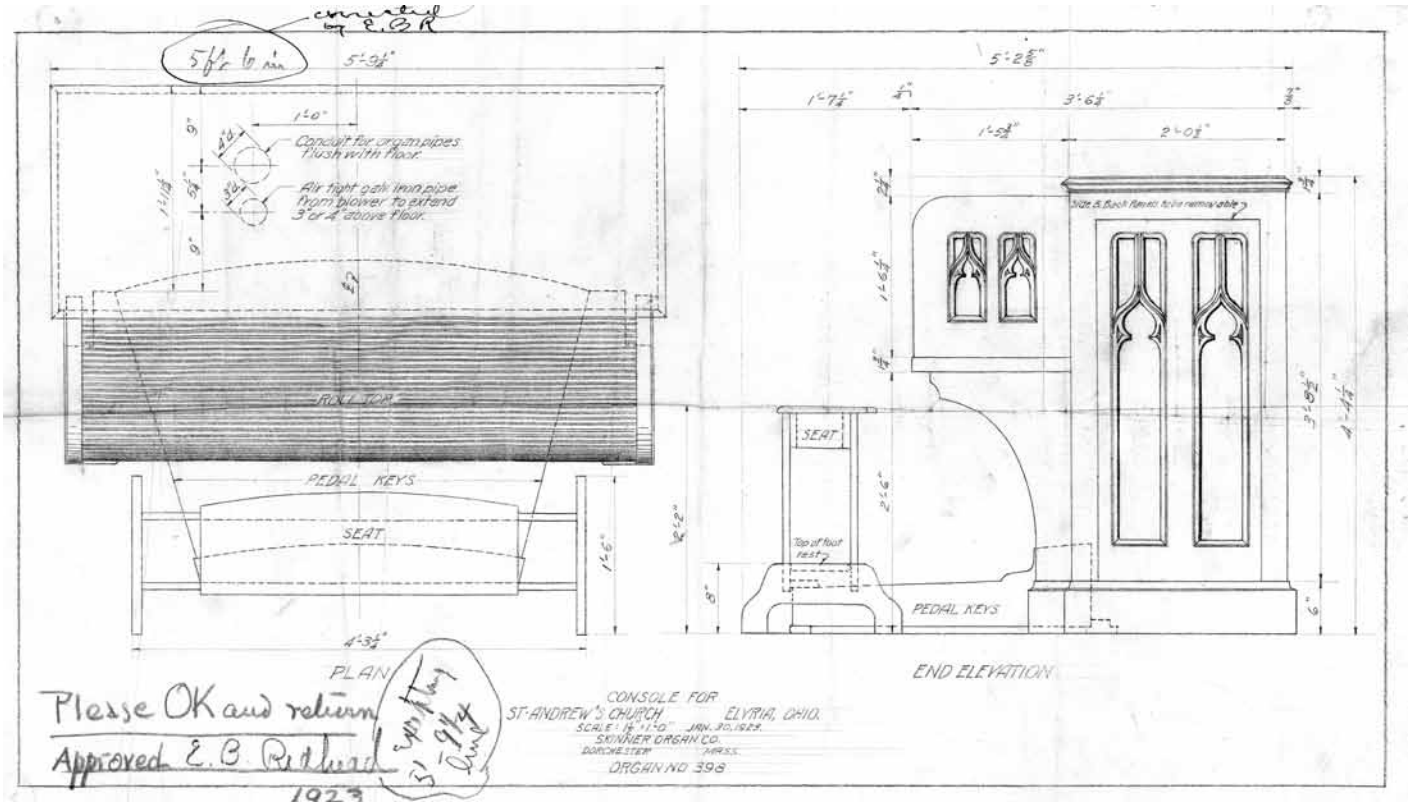
ACCESSORIES

Swell 1-5
Great 1-5
Choir 1-4
PED. 1 – PED. 5
GR.to PED. (toe spoon)
SFORZ (toe spoon, and non-original green indicator lamp)
CANCEL (piston)
PED COMB. ON / OFF (rocker pistons)
(setter piston unlabeled)

Balanced Pedals:
CHOIR
SWELL
CRES

DETAILS

LOCATION: Elyria, Ohio
CHURCH: St. Andrew's Episcopal Church
NAMEPLATE: *(Old English script)*
Skinner Organ Company
Boston, Mass.
YEAR: 1923
OP.: 398
PLACE OF MANUFACTURE: Boston, Massachusetts
SIZE: Three manuals and pedal, 32 stops
WIND PRESSURE: Gr. 178 mm (7″, contract stipulated 6″); Sw. 165 (6½″, contract 6″); Ch. 190 (7½″, contract 6″); Ped. 153 (6″, CONTRACT 5″).
WIND SYSTEM: Spencer Orgoblo blower feeds single-rise static reservoir, in turn supplying sprung single-rise reservoirs for each division. Ducts are galvanized pipe, the two tremolos are standard Skinner bellows type, connecting to reservoirs; Swell and Choir reservoirs use both springs and weights to develop the mass to tremulate effectively.
PITCH AND TEMPERAMENT: A438 @68°, equal
CASE: Below impost, former case-front from E. & G.G. Hook & Hastings, Op. 681, 1873, 2-16
FACADE: Simple grill cloth filling the chamber opening
KEY ACTION: Electro-pneumatic pitman chests, simplex and duplex; tubular-pneumatic bass offsets; electro-pneumatic unit chests for Pedal
WINDCHESTS AND LAYOUT: Several unit pedal chests sit on the floor, at the front of the chamber and along the two side walls. The single 73-note diatonic Choir chest also stands at floor level. The unenclosed three-stop diatonic 61-note Great chest is on the second story above the Pedal trebles. The Swell has two 73-note diatonic chests, the front containing the Great/Swell duplex ranks and the back chest for independent Swell registers. The Swell is located directly behind the Great and above the Choir. The *Harp* is installed along the rear wall of the Choir box. The Great *Diapason* has two offset bass chests in front of the main chest immediately behind the grill, with two *Clarabella* offset chests on either side. Choir and Swell each has a single offset chest containing all bass pipes.
KEYBOARD ORDER: (top down) Swell, Great, Choir
CONSOLE: Drawknob, detached in a chancel alcove opposite and facing the organ chamber
MANUAL COMPASS: CC – c^1, 61 notes; ivory-covered naturals, ebony sharps, walnut keycheeks
PEDAL CLAVIER: CC – g^1, 32 notes, AGO concave and radiating, maple naturals, replacement rosewood sharps
EXPRESSION: Thick vertical shutters of shellacked, laminated pine; Choir 12 shutters, Swell 24 shutters in four sections. Each division has a single 8-stage whiffletree engine to control the shade movement.
COMBINATION SYSTEM: Original internal electro-pneumatic combination action machine
MAINTENANCE HISTORY: Nov. 1987: John and James Leek releathered the combination action machine, new channel silver soldered under manual keys, new leather nuts on manuals, new linen under roll top, pedalboard re-felted and new contact plates installed; Swell pipes and chests cleaned, Swell reeds cleaned and repaired; Swell pouches re-leathered including all primary and secondary pouches and valves; Swell offset chests and stop actions restored, Swell whiffletree motor restored.
NOV. 1990: John and James Leek performed restorative work to Great and Choir, including releathering all main and offset chests (pouches, valves, primaries, stop action and duplex machines), releather Swell and Choir tremolos, Great and Choir reservoirs, the Choir whiffletree motor restored. Great and Choir pipes and chests cleaned. Slide tuners installed on originally cone-tuned trebles, pipes were straightened and trimmed during this process.
FEBRUARY 1999: James P. Leek Pipe Organ Company restored Choir *Harp/Celesta*, new leather on plunger pneumatics, magnets, valves
SEPT. 2001: James P. Leek Pipe Organ Company performed restorative work on Pedal, including releathering of all pouches and primaries, (original Skinner wood-cap magnets retained); releathering of the Pedal reservoir
DOCUMENTATION: Scot Huntington, Joseph McCabe, John Leek, March 2009; contract supplied by Allen Kinzey



ABOVE: *1923 Skinner Organ Company console production drawing; courtesy of The American Organ Archives of the OHS*

ST. MARY R.C. CHURCH

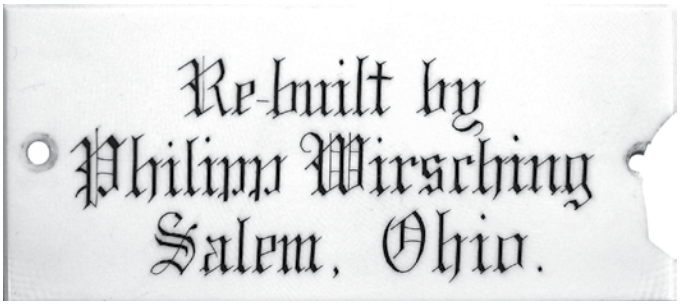
ELYRIA, OHIO

FOUNDED IN 1817 BY HEMAN ELY, THE VILLAGE OF ELYRIA had little early Catholic presence. The first St Mary's first church was not built until 1854, but by 1867, it was tripled in size. In that expansion, the church received William A. Johnson's Op. 195, with a single manual and 13-note pedalboard. The Johnson opus list dates the organ to 1865, though all histories of the congregation cite the organ's installation 1867. Handwritten documentation in the Loraine County Historical Society indicates the organ's purchase price as $900.

Though construction for the present red brick Gothic-style church began on May 17, 1883, the building was not dedicated until June 13, 1886. The highly ceremonial affair drew an estimated 3,000, swelled in number by special trains run from Cleveland (70 cents per passenger). Construction cost $16,000, of which $5,000 was carried in debt. The old church's bell and organ were brought to the new, and a second bell was added. The structure was "redecorated and altered" in 1933-34, and has since been renovated.

Homer D. Blanchard of Oberlin believed that the Wirsching Organ Co. of Salem, Ohio rebuilt the Johnson "about the turn of the [last] century," adding a second manual with three ranks and extending the Pedal compass from 13 to 27 notes. The case was extended at the rear by approximately 18″ to accommodate the changes. Blanchard further theorized that Wirsching provided a new golden-oak front while retaining the older, darker case sides, also postulating that what is likely the original Pedal Bourdon chest might have been located at the back of the organ, later moved to one side, with the newer Bourdon extension chest on the other side, thus requiring a wider front. Also, he believed that the Great Diapason was originally a tenor C rank, with a bass provided by Wirsching in the new facade (the facade pipes have 2/9 mouths, while the interior pipes have ¼ mouths). Wirsching provided a new mechanical action and located the Swell behind, not above, the Great.

Little has occurred since. An electric blower was fitted in the late 1920s, and at some point the tenor-C Trumpet disappeared. When the original reservoir leather failed, Blanchard introduced a new reservoir, retaining the 2¾″ wind pressure. Blanchard fitted all manual pipes, with tuning sleeves and replaed approximately two dozen damaged pipes. Blanchard's work was contracted on September 1, 1959. In 1987 James Leek made additional repairs and fitted a new Trumpet on the original slide.



SOURCES

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MS, Business records. The Blanchard Organ Company, Delaware, Ohio; courtesy of The American Organ Archives of The Organ Historical Society.

MS, Nelson, George. *Organs of the United States and Canada Database.*

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[Vertical file.] Saint Mary's R.C. Church. [Lorain County Historical Society, Elyria.]

ST. MARY R.C. CHURCH
WILLIAM A. JOHNSON
OP. 195, 1865

GREAT
Chest order, front to back

Open Diapason. 8′
56 pipes, CC-BB zinc in facade with over-length, scroll-tuned, ⅔ mouth; remainder interior, c^0-b^0 zinc, low tin spotted metal mouths, ¼ mouth, marked "Sec. Op."; remainder slide-tuned common metal, ¼ mouth. Likely a tenor-c rank with new facade basses provided by Wirsching; facade basses are larger in scale than the interior pipes; Johnsons of this era typically have 17 facade basses.) Cut-up height increases as scales ascends, ears to b^1. Blanchard's notes indicate a stamping from the Belgian zinc manufacturer, "Vielle Montagne Liege" with various numeric markings (10, 11), which may indicate in-house thickness gauges.

Keraulophon 8′
44 pipes, from c^0, common metal, CC-BB borrowed from *Clarabella 8′*; narrow scale, script "KER", c^0-e^0 zinc; slotted, slide-tuned, ¼ mouth; ears to b^1; three spotted metal replacement pipes

Clarabella 8′
56 pipes, pine. CC-e^0 stopped, remainder open, inverted mouths; English blocks, screwed-on walnut caps, diagonal nicking, block face raised slightly higher than back portion of block. There is evidence of the cut-ups having been originally lower (scribe lines at edge of pipe mouths, perhaps to compensate for increased wind pressure?). Originally divided with separate bass to serve both this stop and *Keraulophon.* The two sliders are now ganged together (presumably by Wirsching), and the *Keraulophon* bass has been grooved to this stop's low octave.

Octave. 4′
56 pipes, CC-BB zinc, remainder slide-tuned common metal, ¼ mouth, typical Johnson bay-leaf upper and lower lips, pipes labeled "PR" in script

Rohr Flute. 4′
44 pipes, from c^0, common metal, c^0-g^2 soldered caps, long narrow chimneys, large tuning ears, arched mouths, and labeled "FL" in script; 12 open slide-tuned trebles. At one time CC-BB were grooved to share the bass of the *Octave 4′*, perhaps by Wirsching, but later removed, probably by Blanchard.

Super Octave. 2′
56 pipes, common metal, slide-tuned, dubbed ¼ mouth, ears CC-BB, script "15"

Mixture 2Rks.
105 pipes, common metal, slightly skived ¼ mouth, slide-tuned. Script "MIX",
rank I: script "1";
rank II: script "2"

CC-b^0	1⅓	1
c^0-c^3	2⅔	2
$c^{\sharp 3}$	2⅔	

Trumpet 8′
56 pipes, new 1987 Stinkens. Common metal full-length resonators, parallel domed French shallots throughout, harmonic from $g^{\sharp 2}$, no flue trebles. Replaced a missing 44-note original.

SWELL
Chest order, front to back

Flute Harmonic 4′
56 pipes, CC-BB zinc, remainder spotted metal; slotted CC-b^0 (originally throughout), slide-tuned; arched ¼ mouth; harmonic from c^1, single node hole; ears to b^1

Stopped Diapason 8′
56 pipes, stopped pine, cherry caps, sunken English blocks, vertical nicking on cap and block; patented metal toe pipe feet of later vintage (non-Johnson)

Salicional 8′
44 pipes, from c^0, spotted metal, slotted, slide-tuned, dubbed ⅔ mouth, skived upper lips, ears to g^2, CC-BB grooved to *Stopped Diapason 8′*

Tremolo.
Beater tremulant, likely Wirsching

PEDAL
Original 13-note bass chest on left side, newer treble chest on right

Ped. Bourdon. 16′
27 pipes, CC-c^0 appear to be original stopped wood, German blocks, arched mouths, nicked caps; remainder late vintage stopped pine, wooden foot regulators, nicked German blocks, pine caps

COUPLERS
On nameboard

Swell to Great.
Great to Pedal.
Swell to Pedal.

ACCESSORIES
Bellows Signal.
Great to Pedal
(reversible toe lever, left of swell pedal)
Balanced Swell expression shoe

DETAILS
LOCATION: Elyria, Ohio
CHURCH: St. Mary R.C. Church
NAMEPLATE 1: *(original missing - William A. Johnson)*
NAMEPLATE 2: *(Old-English font)*
Re-built by
Philipp Wirsching
Salem, Ohio.
NAMEPLATE 3: *(present, brass)*
JOHN G. P. LEEK
ORGAN COMPANY OBERLIN OHIO
BUILDERS: William A. Johnson, 1865; rebuilt and enlarged by Wirsching Organ Co.; Homer Blanchard, et. al.
YEAR: 1865, rb. 1900, 1960
PLACE OF MANUFACTURE: Westfield, Massachusetts
ORIGINAL LOCATION: Former building
PRESENT INSTALLATION: *ca.* 1886
SIZE: Originally one manual and pedal, approximately eight stops, now two manuals and pedal, 12 stops
WIND PRESSURE: 68 mm (2 11/16″)
WIND SYSTEM: Original double-rise reservoir removed by Blanchard, replaced with single-rise supply house regulator; 1928 Spencer Orgoblo replaced in 1981 with Meidinger, feeds wooden plenum and trunks to each chest
BELLOWS INDICATOR: Sliding, non-functioning
PITCH AND TEMPERAMENT: A440, equal
CASE: Front of oak, sides of pine grained to imitate oak, appear of different vintage than the front case. Organ possibly in a chamber originally. Front impost reworked with two fewer pipes than original, toe holes for which exist under the present vertical stiles.
FACADE: Stenciled decoration extant under present paint. 12 Diapason basses, remainder dumb
KEY ACTION: Mechanical. Key action: key-sticker-square-tracker-square-pulldown-pallet. Pedal (splayed horizontal run to each chest: key-square-tracker-square-pulldown-pallet) individual axle supply-house squares
STOP ACTION: Mechanical, oak, apparently by Wirsching, ebony stop knobs with round shanks and engraved ivory faces
COMBINATION ACTION: Two unlabeled combination pedals, now disconnected and mechanism removed
WINDCHESTS AND LAYOUT: Great, original Johnson N-chest
KEYBOARD ORDER: (top down): Swell, Great
KEYDESK: Attached with terraced stop jambs, sliding doors for original recessed keydesk extant above console lid. Oak keycheeks, walnut stop jambs
MANUAL COMPASS: CC – g^3, 56 notes; now bone naturals and ebony sharps
PEDAL CLAVIER: CC – d^2, 27 notes, straight, flat; maple naturals, walnut sharps
EXPRESSION: Mechanical, eight vertical shades, balanced expression pedal; Wirsching
DOCUMENTATION: Scot Huntington, Joseph McCabe, John Leek, March 2009

ST. MARTIN OF TOURS R.C. CHURCH

VALLEY CITY, OHIO

THE FIRST SETTLERS OF LIVERPOOL TOWNSHIP ARRIVED around 1811. By 1830 the influx included German immigrants. The history of St. Martin parish extends back to 1840; in 1847 the parish fell under the jurisdiction of the newly-erected Catholic Diocese of Cleveland, and in 1859 St. Martin united with another parish in nearby Abbeyville. A brick church in 1849 replaced one from 1841, in turn superseded in 1861 by the present church, designed by Patrick Keely of Brooklyn, New York. The modern church opened in 2002, with the historic structure now a chapel.

A pipe organ did not arrive until 1881, built by Odenbrett & Abler of Milwaukee, Wisconsin. According to the late Homer D. Blanchard of Oberlin, the organ came via railway to nearby Belden. An unusual feature was the Pedale to Great coupler, which a reporter in the *Medina County Gazette* noted as enabling "the performer to play quick pedale passages with the left hand." The newspaper added that "the large metal or show pipes are made of the best English block tin and highly polished, having a bright silvery appearance, instead of the usual cheap way of making the pipes of zinc and covering them with paint or gold to hide the appearance of this cheap but poor metal, which is never capable to producing that pure and silvery quality of tone natural to pure tin." Blanchard theorized that the case was of butternut with darker walnut panels. The 33 facade pipes were eventually covered in several coats of radiator paint, later removed.

Blanchard undertook a rebuild 1962-63 (an October 5, 1962 contract stipulates $9,038), including the above-referenced mechanical work, pipework cleaning, trimming and sleeving of cone-tuned pipes, and fitting of tuning shades to several open wood pipes. The organ overhaul was part of an interior renovation to commemorate the building's centennial.

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ST. MARTIN OF TOURS R.C. CHURCH
ODENBRETT & ABLER
1881

GREAT

Follows chest order, front to back

Open Diapason 8 ft
58 pipes, CC-e^0 in facade, tin, forced length, slotted and scroll-tuned on backside; remainder spotted metal; ears to b^1; slotted to b^0, remainder slide-tuned; vertical nicking; FF labeled in script "Dia"; scale 43

Viola di Gamba 8 ft
58 pipes, CC-BB in facade, tin, over length; remainder spotted metal; ¼ mouth, sharply skived upper lips, box beards to b^1, ears to g^2; slotted, slide-tuned; scale 56

Bourdon 16 ft
58 pipes, CC-FF tubed off main chest; stopped wood, German blocks, arched mouths, cherry caps, diagonal nicking on caps and blocks; plugged toes throughout; from c^1 deeply scooped English blocks; 82mm x 67mm at c^0

Melodia 8 ft
58 pipes, CC-BB stopped wood, German blocks, cherry caps; remainder open wood, deeply recessed English blocks, inverted mouths, vertical nicking on blocks and caps, toe regulation with wood wedges; 52mm x 65mm at c^0

Flute Harmonic 4 ft
58 pipes, CC-BB open pine, deeply recessed English blocks, vertical nicking on blocks and caps, inverted mouths, toe regulation by wooden wedges; remainder spotted metal, arched ¼ mouth, c^0-b^0 slotted, ears to b^1, harmonic from c^1 with single node hole; metal pipes slide-tuned. Labeled in script "Har". CC (interior) 55mm square; b^0 39mm; c^1 37mm.

Octave 4 ft
58 pipes, CC-EE tin in facade with forced length, scroll-tuned; remainder interior, spotted metal, slotted to BB, ¼ mouth, ears to b^0, slide-tuned. Labeled in script "Oct", scale 57

Fifteenth 2 ft
58 pipes, spotted metal, ¼ mouth, vertical nicking, slotted, scroll-tuned to AA; remainder slide-tuned; ears to e^0; scale 70

Twelfth 2⅔ ft
58 pipes, spotted metal, ¼ mouth, skived upper lips, vertical nicking, slotted, scroll-tuned to BB; remainder slide-tuned; ears to e^0; scale 68

Trumpet 8 ft
58 pipes, CC-BB resonators with sockets, spotted metal bells on zinc bodies, CC-AA mitred, (CC♯ tuned dead-length). c^0-c^3 spotted metal resonators with zinc boots, tapered English shallots throughout, 45° beveled bottoms on shallots from c^1-c^3. From $c^{\sharp 3}$, slotted, slide-tuned, spotted metal pipes, ¼ mouth

SWELL

Follows chest order, front to back

Geigen Principal 8ft
58 pipes, CC-BB open pine wooden-string; German blocks, low cut-up, sharp upper lip, no nicking, round *expressions* shaded for tuning (similar to a Keraulophon); remainder spotted metal, ¼ mouths, skived upper lips, ears to b^1, slotted. CC 120mm x 97mm, c^0: 73mm

Violina 8 ft
46 pipes, from c^0 (CC-BB borrow the Swell *Stop^d Diapason 8 ft.*) Spotted metal, conical pipes with inverted conical "amplifier" bell at top. Skived upper lips, large tuning ears, ¼ mouth. Scribed "Bell Gam" and "HLS" on c^0. *See Table 1 for scales.*

Stop^d Diapason 8 ft
58 pipes, stopped wood, CC-e^0 German blocks, cherry caps, vertical nicking on block and cap; remainder English blocks, diagonal nicking, bored stoppers. CC (interior) 77mm x 100mm

Fugara 4 ft
58 pipes, spotted metal, ¼ mouth, skived upper lips, diagonal nicking; CC-a^2 slotted, slide-tuned throughout; labeled in script "Fugara", scale 64

Flute d'Amour 4 ft
58 pipes, CC-BB stopped pine, deeply recessed English blocks, cherry caps, arched upper lips, diagonal nicking on block and cap, bored stoppers; c^0-g^2 common metal with felted canisters, long narrow chimneys arched mouths, diagonal nicking; remainder open common metal, slide-tuned; in script "FL O+A", foot marked "Diap". *See Table 2 for scales.*

Bassoon 8 ft
12 pipes, CC-BB only. *Oboe*-construction: double-taper resonators, inverted-conical bell on narrow stem. CC-GG♯ mitred, spotted metal bells on zinc stems; zinc boots; tapered English shallots with flat bottoms, CC scale 3½″

Oboe 8′ [*sic*]
46 pipes from c^0, spotted metal, double-taper *oboe*-construction. c^0-c^3 zinc boots, slotted, tapered English shallots throughout, 45° beveled bottoms on shallots from c^1. Remainder slotted, slide-tuned, spotted metal flues, ¼ mouth

PEDALE

Open Diapason 16 ft
27 pipes, open, brick painted wood, German blocks, pipes cut to length with nailed-on shades; small wall borings near top with movable tuning shades. Along rear wall, on diatonic chest. CC: 13¼″w x 11¾″d, cut-up 70mm

Sub bass 16 ft
27 pipes, stopped pine, divided at the sides of the case; box beards, German blocks. Inaccessible for measuring.

Violoncello 8 ft
27 pipes, open wood, wooden beards, sharply-skived upper lip, low cut-up (between ⅕ and ¼) cherry caps, cherry English blocks, narrow windways. CC-EE, metal scroll tuners; remainder round tuning hole on face of pipe shaded with metal tuners. CC-AA box beards, CC-g^0 gated wind regulation; remainder now have metal toe points on wood feet. CC (interior): 87.6mm deep, mouth width 77.4mm, cut-up 13.75

COUPLERS

Left jamb, bottom terrace:
Great to Pedale (electric pulldowns)
Swell to Pedale (electric pulldowns)
Swell to Great
Pedal [*sic*] Check
Bellows Signal (now operates blower)
Above and left of Manual II
Pedale to Great

TABLE 1 - Violina 8ft

	DIA. MOUTH	BELL TOP/BTM. DIA.	LENGTH BELL	CUT-UP	TOE	NICKS	METAL THICK.
c^0	70 mm	67/37	170	12	6	32 MF	1.0

TABLE 2 - Flute d'Amour 4ft

	INTERIOR DIA.	ROHR DIA.	ROHR LENGTH	CUT-UP	TOE HOLE
c^0	43 mm	9.0	100.0	9.7/11.0	5.0
G^2	13	2.5	23.0	2.2/2.5	3.0

ACCESSORIES

Four Pedal movements, unlabeled, left to right

Swell *Piano*: 8′ Violina, 8′ Stopped Diapason (double-acting)

Swell *Forte*: all stops

Great *Forte*: single-acting, draws all Great stops except 8′ Trumpet (does not retire) and all Pedal stops

Great *Mezzo*: draws 16′ Bourdon, 8′ Open Diapason, 8′ Melodia, 8′ Viola di Gamba, 4′ Flute Harmonic, Pedal 16′ Open Diapason, 16′ Sub bass, 8′ Violoncello; removes 4′ Octave, 2⅔′ Twelfth, 2′ Fifteenth and trumpet

Great *Piano*: 8′ Melodia, 8′ Viola di Gamba, Pedal 16′ Sub bass (double-acting)

DETAILS

LOCATION: Valley City, Ohio

CHURCH: St. Martin of Tours R.C. Church

NAMEPLATE: Odenbrett & Abler, Manufacturers, Milwaukee, Wis.

YEAR: 1881

PLACE OF MANUFACTURE: Milwaukee, Wisconsin

SIZE: Two manuals and pedal, 19 stops

WIND PRESSURE: Gr. 72 mm (2⅞″), Sw. 80 mm (3⅛″)

WIND SYSTEM: Originally a single large reservoir and feeders replaced by three supply-house reservoirs, a modern blower behind the organ replaces an older Spencer Orgoblo. The manual chests are fed through original wooden wind trunks, with the Pedal supplied by more recently-installed galvanized duct.

PITCH AND TEMPERAMENT: A446@66°, equal

CASE: Butternut with a light stain, possibly varnish

FACADE: Tin, speaking basses for the Great *Open Diapason, Viola di Gamba, Octave;* raised bay-leaf mouths

KEY ACTION: Mechanical. (Great) key-sticker-supply-house single-axle wood square-tracker (linen end)-horizontal roller board- tracker (linen end)-square-pulldown (leather nut)-pallet

STOP ACTION: Mechanical. Oblique knobs on round shanks (rosewood for manuals, ebony for pedal, boxwood for couplers and accessories). Swell: key-sticker-square-tracker-square-tracker (leather nut)-vertical roller board- tracker (linen end)-pulldown-pallet

WINDCHESTS AND LAYOUT: Stacked, Swell above Great, Pedal across the back: manual chests are diatonic with center walkboards and screwed-on bung boards. Pedal chest is electro-pneumatic, replacing the original tubular-pneumatic. Manual chest bottoms are sealed with sponsels and covered with rubber cloth.

KEYDESK: Attached, terraced jambs

MANUAL COMPASS: CC – a^3, 58 notes; ivory naturals, ebony sharps

PEDAL CLAVIER: CC – d^1, 27 notes, flat; maple naturals, walnut sharps

EXPRESSION: Mechanical, metal Swell pedal, box painted inside and out with brick paint, eight vertical shutters opening 90°

COMBINATION SYSTEM: Mechanical, fixed combinations by toe levers

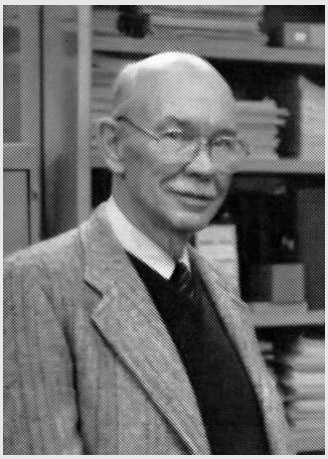
DOCUMENTATION: Scot Huntington, Joseph McCabe, March 2009

HISTORY

1861: Church built; believed to have used reed organ until 1881

1881: Odenbrett & Abler of Milwaukee, WI install organ in church

1962: Renovation by Homer Blanchard *(see end note on page 204)*



HISTORICAL NOTES

HOMER BLANCHARD
1912-1988

Former OHS Archivist

THE ORGAN'S TROUBLES WERE MANY, BUT seemed to be most acute in Mr. Odenbrett's lately invented pneumatic pedale chests, which ciphered throughout. The pedal keys operated pallet valves in a valve box just inside the organ case. From this a large channel board as wide as the pedal clavier ran across the floor under the bellows to the Pedal Diapason chest, which was against the back wall. This chest was about 14′ long. The channel board continued up from the floor and fastened to the center of the pedal chest. The channels then continued to the ends of this chest. Here more large channel boards angled upwards about seven feet to the elevated C and C♯ chests bearing the 16′ Subbass and 8′ Violoncello. Channels again ran the full length of these chests, so that the total length of the channels from valve box to the end of the line must have been nearly 30′. Almost every one of these had split open so that the whole Pedale ciphered when pedal stops were drawn, so someone had mercifully disconnected all of the pedal stops before our arrival on the scene.

Mr. Odenbrett's chests were clever: an exhaust system on the idea of a pouch but using an individual square or rectangular membrane for each pipe, attached to a valve wire and pipe valve, with ventil stop action. The original white leather in the chests was still in good condition after 80 years, but the only way to get into the chests was from the top, and this required the removal of all of the pedal pipes. Since nearly all channels in the chests and channel boards were split open and were beyond reasonable repair, it was decided to put new action under the Pedal, so we built new electro-pneumatic chests for the old pipes and racked them in just as they had been.

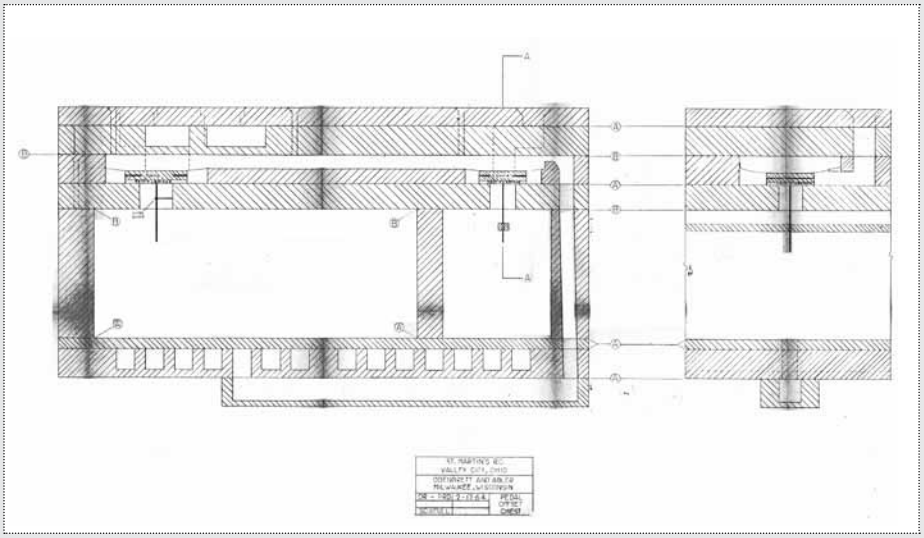
Mr. Odenbrett's Pedale to Manual coupler had struck us from the first as having been fabricated on the job, and we doubted if it was of the same age as the rest of the organ. The *Gazette* account later showed that it was. Its knob is of different shape than the others used and is in an unusual location, although of the same style of engraving, but the mechanism itself was more crudely made than the other coupler actions and I could imagine the old boy carving out the pieces on the spot. We retained the coupler, although it now operates electrically from the Great keys.

All sorts of strange things happen in old organs. Take, for example, the application of an electric blower to this one. The only place for a blower is in the tower room...which is immediately behind the organ. The wind line had to go through the two-foot-thick brick tower wall, only to end up right behind low C of the Pedal Diapason. So low C was simply propped up on a slender piece of crating lumber, with no other visible means of support except the case and low D, while a piece of auto radiator hose carried the wind from the chest to the pipe foot. Then a thin canvas [sleeve] managed to get the wind through the tower wall, under the big pipe, and into the Great organ wind trunk between bellows and Great chest. This last operation had split the Great wind trunk its full length.

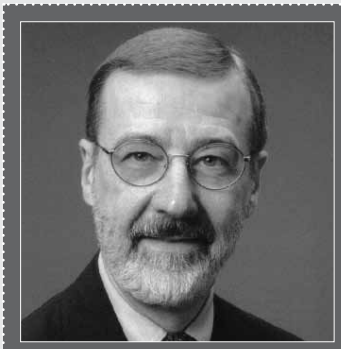
We later altered the hole through the tower wall and ran the wind line under the Pedal Diapason chest. Low C now rests securely on its own pipe foot and is supported by its proper rack.

The original bellows and feeders required complete re-leathering. In my judgment this was impossible to do in the available space, so I sawed up the old bellows and removed it. The Great and Swell now have their own large reservoirs, which also supply the C and C♯ chests of the Pedal Subbass and Violoncello. Pedal Diapason now has its own independent reservoir. There were no winkers or concussion bellows originally and none were added. The wind is steady except in the Swell, which is winded through a very long and tortuous wooden trunk of quite small cross section.

[Speaking of the Swell 4′ Flute d'Amour] Originally the pipe bodies had a groove with very thick soft leather and were forced into the pipes. The leather packing then expanded in the groove and gave an air tight fit, but the caps could not be pulled off nor moved for tuning, which was still done on the large flexible ears at the mouth. Much of this leather was so dried out that the caps no longer fitted tightly and most of the metal pipes were off speech. We removed the leather, straightened out the pipe bodies, packed the caps with felt, so they can now be moved in the normal manner for tuning.



LEFT: *Drawing of the original Odenbrett & Abler pedal chests; courtesy of Randall Wagner*



RANDALL WAGNER

Explanation of Odenbrett & Abler pedal action

THE 16′ WOOD OPEN IS LOCATED across the back of the organ on the floor. The 16′ Bourdon and Cello are arranged with the C chest on the left side and the C♯ chest on the right side at impost level. The existing layouts for the replacement electro-pneumatic chests copy the original layouts and use original racking materials. It is very European to have the pedal divided in this manner. American layouts often times had the bass pipes on the left and the treble on the right. *(See the Steere in Wellington)*

The note action for the 16′ Wood Open, 16′ Bourdon and 8′ Cello was basically tubular pneumatic. The stop action was ventil. The wind channels from the valve box at the pedal keyboard, exhaust to play, were all done in wood channel boards, one from the front to the back of the organ, the side chests being tapped into this main run.

When a stop is turned on and wind is in the chest and a note is played, the pouch is exhausted and the chest pressure pushes up the valve and allows wind into the pipe. Note that there are no springs in the note action.

The simple valve box at the pedal keyboard allowed Messrs. Odenbrett & Abler to use a simple coupler mechanism to open these valves and couple the Pedal on the Great keyboard. This coupler was retained electrically.

The drawing was done by Paul Dunford, a young employee of H.D. Blanchard Pipe Organs.

Early Music at St. Martin of Tours R.C. Church

Local lore amongst the congregation support that a reed organ was used until the pipe organ arrived 1881. It is believed that the Loring & Blake reed organ still extant today in the left side of the organ gallery is the parish's first keyboard instrument. It is hard to date an organ such as this since they were mass produced by the thousands as their entertainment value gained popularity toward the last quarter of the 19th century. The instrument's case lends some clues to it's approximate period of manufacture, but not enough to be conclusive on an exact year.

J.W. Loring and Rufus W. Blake began the Loring, Blake & Company at Worcester, Massachusetts, in 1868. Both Loring and Blake had done their apprenticeship with the Taylor and Farley Organ Company of New York dating back to 1830. W.W. Whitney and W.H. Currier were also primary investors in Loring & Blake, as Whitney operated an organ factory in Toledo, Ohio from 1860. He joined into partnership with Currier in 1870, and their operation was known as the "Palace Of Music," This became the source of the "Palace" name for Loring and Blake organs.

Loring & Blake's prosperous growth made it necessary to relocate into a larger factory four times. Their final move was to the Toledo, Ohio factory owned by Whitney and Currier, and the name of the company was changed to The Loring & Blake Organ Company. W.W. Whitney became the president of Loring & Blake, and (along with Currier, as vice-president) ran the business until 1899. By that time the piano had become the primary source of home entertainment and organ sales were on the decline nationwide. Loring & Blake consolidated operations with the Taber Organ Company of Worcester, Massachusetts. All Loring & Blake organs made after 1900, came from the Taber Organ Company factory.

The current stewards of the parish hoped to have this instrument restored to playing condition in the near future.

Manual

Dulcet
Octave Coupler
Throughout entire compass
Diapason Forte
Principal
Diapason
Sub Bass
Vox Humana
Throughout; fan tremolo
Principal Forte
Principal + draws Flute
Melodia
Flute [4′]
Euphone
Vox Celeste *set of reeds tuned sharp + draws Euphone*
Echo

ACCESSORIES

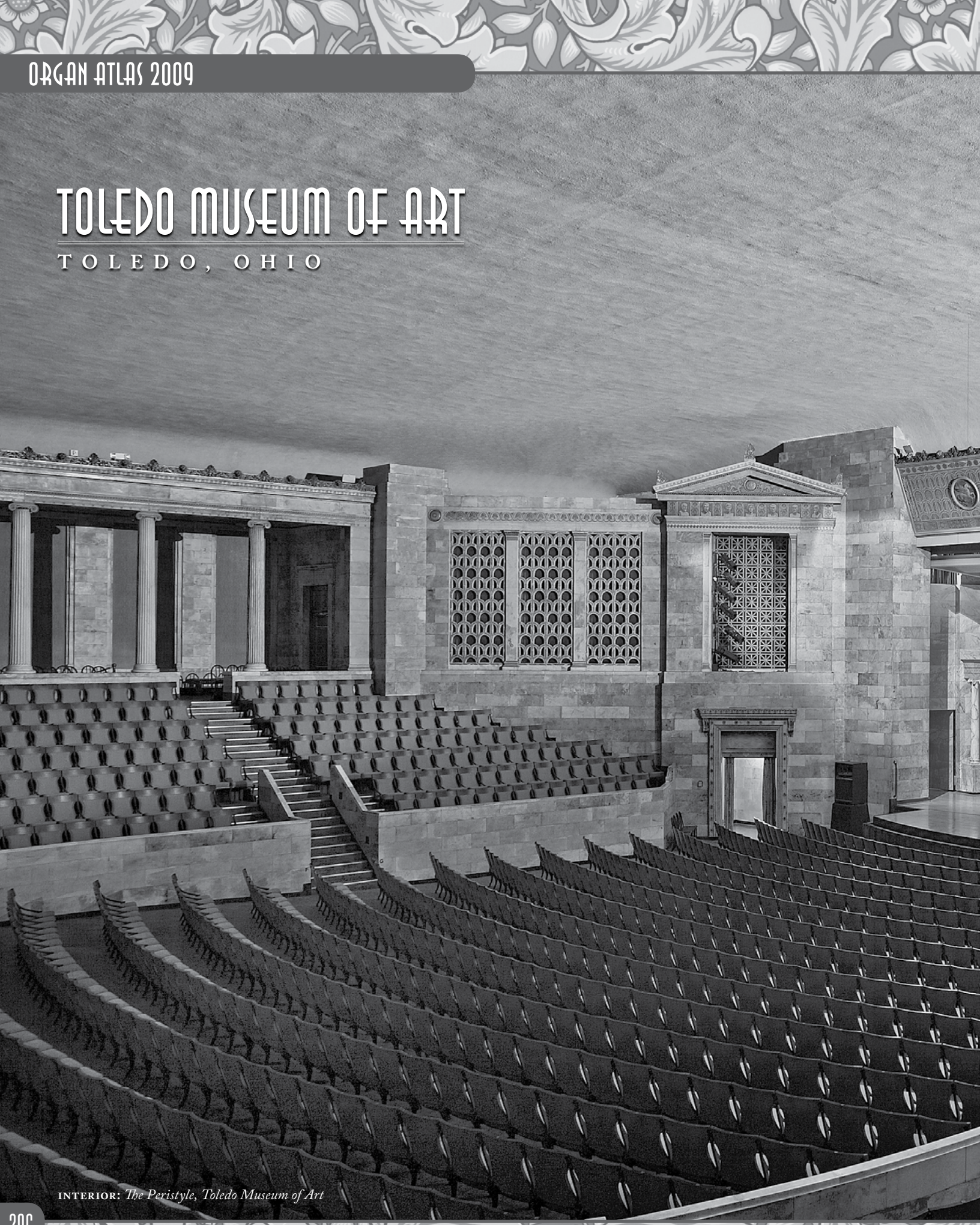
Wooden knee paddle Expression lever
Wooden knee paddle Crescendo lever

SOURCES

History courtesy of an unidentified author at Action Piano Company, Delaware City, DE. 2009

TOLEDO MUSEUM OF ART

TOLEDO, OHIO



INTERIOR: *The Peristyle, Toledo Museum of Art*

founded in 1901 through the generosity of Edward Drummond Libbey (who in 1888 founded Toledo's Libbey Glass Company), the Toledo Museum of Art moved to its present campus in 1912. Edward B. Green and Harry W. Wachter designed the Greek Revival-style building. The concert hall, known as the Peristyle, seats 1,750 and is home to the Toledo Symphony Orchestra. In recent years, the Frank Gehry-designed Center for the Visual Arts has been added, which housing a library and the University of Toledo's art department. The Glass Pavilion, finished in 2006 to designs of Kazuyo Sejima, contains the museum's extensive glass collection. Thus, the 32-acre campus now encompasses seven buildings of neo-classical, Art Deco, and contemporary architecture, as well as a sculpture garden. The collection of more than 300,000 works is considered one of the nation's finest, as is the Museum's outreach program.

The Museum's collection contains two pipe organs. The older is a bureau organ attributed to Johannes Stephan Strumphler (1736-1807) and believed to date from around 1785. Housed in an exquisitely carved, double-curved Louis XV cabinet, the case is made from mahogany-veneered oak. Piet Kee calls Strumphler "the greatest Dutch organbuilder of the second half of the 18th century;" Flor Peeters and Maarten Albert Vente describe him as "a pupil of Johannes Patroclus Müller who lived in his native Lippstadt, came to Amsterdam in about 1770 and died there on August 3, 1807. Although Strumphler had a lot of good organs to his name (especially that of the Hersteld Evangelisch Lutheran Church of Amsterdam, 1796, now in Arnhem Grote Kerk), he was…one of the most important makers of chamber organs; indeed his work in this specialized field has never been equaled." A similar Strumphler work was to be found in the Grote Kirk of Naardem, dating from 1784.

Its 1964 acquisition included a program of overhaul by D.A. Flentrop, incorporating casework repairs, windchest rebuilding, keyboard and stop action revisions, and an electric blower. An extra octave of treble pipes was provided to permit the middle-c compass Prestant to play either at 8′ or 4′, with a case that could store either octave. The organ arrived at the Museum September 1, 1965, and on November 23, William Gravesmill, the Museum's Curator of Musical Arts, introduced it in a concert with other instruments. (Gravesmill was instrumental in securing the organ through the assistance of Fenner Douglass and Piet Kee.)

In the 1970s, John Brombaugh carried out some restorative repairs and tuning. In October 1978, George K. Taylor of Taylor Organ Builders proposed returning the Prestant to its original pitch, as well as restoring the original feeder bellows with a lost foot lever, and restoration of the windchest, which had been reworked with a plywood table board. In May 2005, Jerroll Adams of Milan, Michigan, restored the foot-pumping mechanism, recreating the pedal assembly and roller hinge. The accompanying valve box was modified to accept both human and mechanical blowing.

The Museum's other organ is a 1926 four-manual Skinner. The 1912 Museum included a 180-seat auditorium called the Hemicycle. But Mr. Libbey's death in 1925 resulted in

ABOVE: *Player spoolbox, controls and couplers on the console nameboard*

RIGHT: *1926 Skinner Organ Company console production drawing; courtesy of The American Organ Archives of the OHS*

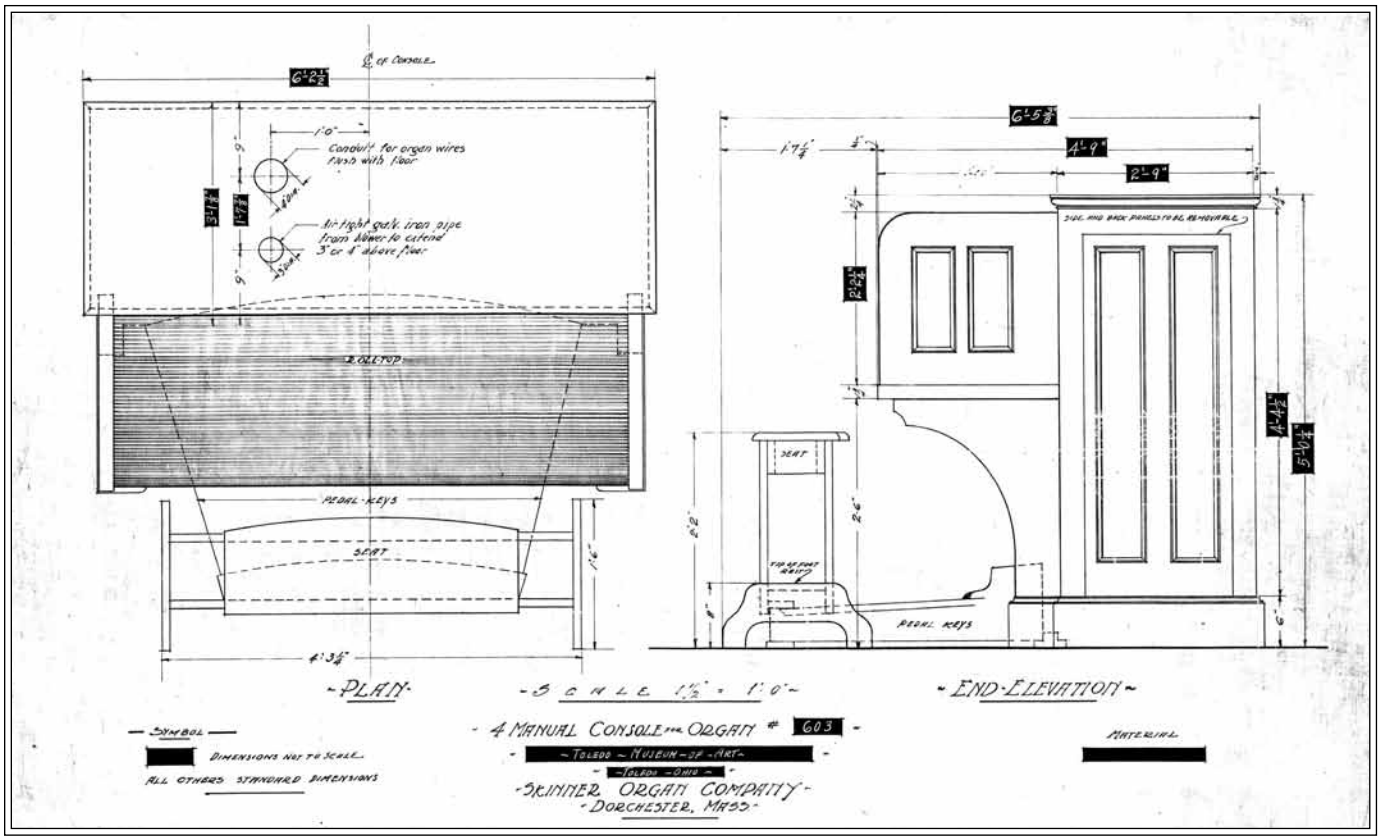
$2 million for an expansion project, which would include a new 850-seat auditorium. On January 22, 1926, Sarah Miller Libbey and Alice Libbey Walbridge informed the trustees of their wish to underwrite a concert organ in Mr. Libbey's memory, not to exceed $40,000.

Aeolian, Casavant and Skinner were initially considered among those whose opinion was sought, including Palmer Christian, Alexander Russell, Harry Rowe Shelley, Clarence Dickinson and Walter C. Gale. Mesdames Walbridge and Libbey themselves visited several New York City organ studios, including Skinner and Welte, in late April. At the suggestion of Arthur Quimby of the Cleveland Museum of Art, Godwin wrote to Lynnwood Farnam of New York City, asking for his approval of specifications. Farnam replied with his happiness to do so for a $25.00 fee. He further penned his preference for Skinner or Casavant. On May 14 Skinner proposed an organ at $34,400, the addition of a semi-automatic player for $40,500 and "Full Automatic" system for $42,200. Museum curator Blake-More Godwin wrote three days later of his favorable disposition toward Skinner and Casavant.

Skinner company vice president William E. Zeuch telegrammed Godwin on June 1 that the firm, though "booked solid" until February 1, 1927, could build the Museum organ by January 5, 1927 if the contract were signed within two weeks. Godwin replied that same day by mail that the Museum would "honor you with our patronage." Zeuch visited the Museum June 10 to finalize contract details on what would be the firm's Op. 603 for $42,600. Lynnwood Farnam played the inaugural recital on January 5, 1927. Eight days later, a Swell to Great 16′ coupler was added, and the Tuba Mirabilis was added to the Sforzando reversible combination.

The Toledo organ is one of three installed by Skinner in Ohio art museums, the other two being located in Cleveland (Op. 333, 1922) and Dayton (Op. 749, 1929). Op. 603 is the largest extant Skinner with an "Automatic Two-Manual" player. Toward that end, a verbal agreement stipulated that Skinner would provide $250 worth of rolls as part of the contract. Accordingly Skinner sent 37 automatic and 30 semi-automatic rolls on Christmas Eve 1926. By April 1927 a Museum inventory recorded 84 automatic and eight semi-automatic rolls. But the player appears never to have been fully satisfactory. Skinner himself visited the job to make corrections. One complaint reflected the fact that the Skinner player system is meant to control an organ of 18 ranks, which the Toledo player used until it came time for full organ, which brought on the works.

In the summer of 1933, Aeolian-Skinner moved the organ to the new 1,750-seat Peristyle, whose construction had begun in 1931. In this project, the organ was fitted with new electric relays, the console was made movable, a new bench provided, the console cabinetry refinished in black matte ("piano finish"), and the Swell Fagotto (of orchestral Bassoon construction) exchanged for an Oboe.



New chambers in the Peristyle duplicated the original ones, though with improved tonal egress. The new auditorium coincided with the launch of the Museum's extensive music and music education program. Mary Van Doren was appointed first head of the music department. Leopold Stokowski and the Philadelphia Orchestra played at the Peristyle's dedication, and Marcel Dupré played a solo dedicatory recital on October 15, 1933. The Museum was then the country's sixth largest, though the population of Toledo was 29th in rank.

Suggestions flowed in for changes and additions to the organ. As a part of the move, Aeolian-Skinner had proposed eight new stops and a 32′ Bourdon extension for $4,420. Following his 1933 recital, Dupré suggested his own list of elaborations, including seven stops, two 32′ extensions, and a group of console accessories, perhaps most importantly relocating the setter piston from a toe stud (as provided in 1926) to a setter piston in the usual location. In 1947, Aeolian-Skinner submitted a $25,000 proposal for a thorough rebuild, including a floating Bombarde and inevitable the unenclosed Positiv. None of these projects came to fruition.

And, unlike other secular organs, this one continued to be heard, mostly in weekly Sunday afternoon programs. The local AGO chapter sponsored programs; for example, the 1947-48 season featured Flor Peeters, André Marchal, Catharine Crozier and Marilyn Mason. The 1961 Ohio Valley AGO regional convention, held in Toledo, included programs by Corliss Arnold and David Mulbury. In later years, however, water damage occurred in the Solo and Choir chambers on the left side, and also in the basement relay room. An elevator installed on the stage caused the removal of cabling and the wind line for the Great and Swell divisions, rendering the organ unplayable.

The A. Thompson-Allen Co. of New Haven, Connecticut, restored the instrument, noting:

> In 2001, through a generous grant from the Joseph Bradley Foundation and several gifts from the Museum's patrons and supporters, a contract was signed for the complete restoration of Op. 603. This restoration included a complete rebuilding of the console, the equipment in the basement relay room, and the chassis and pipework of the two organ chambers. Working with Suzanne Hargrove, the Museum's Curator, the restorer developed a plan to return the instrument to its original condition, preserving not only its musical qualities but also its technological details. All of the damaged and perished materials were painstakingly replaced with identical new materials installed to original Skinner standards. The work was carried out in 2003 and 2004, and the completed instrument was dedicated in April 2005.

The project included restoration of the player mechanism. The first correspondence with the Thompson-Allen firm dates from 1977.

The re-dedicatory program was held on Friday, April 22, 2005 with the Toledo Symphony Orchestra, Aaron David Miller, organist. The program included Francis Poulenc's Organ Concerto and Saint-Saëns Symphony III in C Minor. The instrument has been used frequently in recitals as well as with the Toledo Symphony. Recently, the Museum acquired a large collection of reproduction rolls, as the original collection had been lost.

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MS, Archives. Toledo Museum of Art, Toledo; gratitude is expressed to Suzanne Hargrove and Patricia Whitesides.

MS, Contracts, shop and reed notes. Archives of the Skinner Organ Company, Boston; courtesy of the American Organ Archives of the Organ Historical Society; and Allen B. Kinzey.

Museum website: www.toledomuseum.org

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THE PERISTYLE, TOLEDO MUSEUM OF ART

SKINNER ORGAN COMPANY

OP. 603, 1926

GREAT

Manual II; unenclosed

BOURDON 16
From Pedal

FIRST DIAPASON 8
61 pipes, CC-BB offset, scale 42

SECOND DIAPASON 8
61 pipes, CC-BB offset, scale 43, 2/9 mouth

CLARIBEL FLUTE 8
61 pipes. CC-BB offset, contract: "#1 bass, #3 treble"

OCTAVE 4
61 pipes, scale 57

FLUTE 4
61 pipes, contract: "#2"

FIFTEENTH 2
61 pipes, scale 70

MIXTURE IV
244 pipes, Skinner mixture formula "A-8"

CC-f^0	2	1⅓	1
$f^{\sharp 0}$-f^1	2⅔	2	1⅓
$f^{\sharp 1}$-c^4	4	2⅔	2

Unisons=scale 44 @CC
Quints=scale 50 @CC

TROMBA 8
61 pipes, contract: "com"

CLARION 4
61 pipes, CC scale 3″

CHIMES
From Solo

[Blank Knob 1]

[Blank Knob 2]

SWELL

Manual III, enclosed

BOURDON 16
73 pipes, CC-BB offset, stopped pine, contract: "#2"

DIAPASON 8
73 pipes, CC-BB offset, scale 42

GEDECKT 8
73 pipes, CC-GG offset, stopped pine, contract: "com"

SALICIONAL 8
73 pipes, CC-FF offset, scale 64

VOIX CELESTE 8
73 pipes, CC-FF offset, scale 64

ECHO DULCET II 8
134 pipes (celeste rank from c^0), CC-FF offset, scale 75, contract: "Etherial String, com"

FLUTE CELESTE II 8
134 pipes (celeste rank from c^0), CC-AA offset, contract: "New"

OCTAVE 4
73 pipes, scale 58

FLUTE TRIANGULAIRE 4
73 pipes, triangular open pine with tuning flaps

MIXTURE III
183 pipes, Skinner mixture formula "A-5"

CC-f^0	2	1⅓	1
$f^{\sharp 0}$-f^1	2⅔	2	1⅓
$f^{\sharp 1}$-c^4	4	2⅔	2

Unisons=scale 44 @CC
Quints=scale 48 @CC

WALDHORN 16
73 pipes, CC-FF offset, contract: "com metal, free in tone"

FRENCH TRUMPET 8
73 pipes, CC scale 5″

OBOE 8 [originally FAGOTTO 8]
73 pipes installed in 1933 replacing original Fagotto pipes of "Bassoon scale, Orch"

VOX HUMANA 8
73 pipes, contract: "com"

TREMOLO
Standard Skinner pneumatic dump-valve tremolo

FRENCH HORN 8
From Solo

ENGLISH HORN 8
From Solo

TUBA MIRABILIS 8
From Solo

CLARINET 8
From Choir

HARP
61 bars, contract: "Amenable to Couplers"

CELESTA
From Swell Harp

CHIMES
From Solo Chimes

[Blank Knob]

CHOIR

Manual I, enclosed

GAMBA 8
73 pipes, CC-FF offset, scale 56

CONCERT FLUTE 8
73 pipes, CC-BB offset, contract: "#1 + 1"

KLEINE ERZÄHLER II 8
146 pipes, CC-AA offset, contract: "com"

FLUTE 4
73 pipes, contract: "com"

NAZARD 2⅔
61 pipes, contract: "½ softer"

PICCOLO 2
61 pipes, contract: "com"

CLARINET 8
73 pipes, ½-length cylindrical resonators with tuning slides
TREMOLO
Standard Skinner pneumatic dump-valve tremolo
SALICIONAL 8
From Swell
VOIX CELESTE 8
From Swell
FLUTE CELESTE 8
From Swell
HARP
From Swell
CELESTA
From Swell
[Blank Knob]

SOLO
Manual IV, enclosed
GAMBA 8
73 pipes, CC-FF offset, scale 60
GAMBA CELESTE 8
73 pipes, CC-FF offset, scale 60
FRENCH HORN 8
73 pipes, 18″ wind pressure, contract: "com"
ENGLISH HORN 8
73 pipes, 18″ wind pressure, contract: "new scale, double bell"
TUBA MIRABILIS 8
73 pipes, 18″ wind pressure, contract: "com"
VOX HUMANA 8
73 pipes, contract: "com"
TREMOLO
Standard Skinner pneumatic dump-valve tremolo; does not affect *Tuba Mirabilis, English Horn, French Horn*
CHIMES
25 tubes
[Blank Knob]

PEDAL
DIAPASON 16
56 pipes, CC-b^2 open wood, metal trebles, contract: "48x52"
VIOLONE 16
44 pipes, metal, scale 42
BOURDON 16
61 pipes, CC-c^3 stopped pine, 12 open common metal trebles, slide-tuned, contract: "#2"
ECHO BOURDON 16
From Swell
OCTAVE 8
Extension Pedal *Diapason 16*
CELLO 8
Extension Pedal *Violone 16*
GEDECKT 8
Extension Pedal *Bourdon 16*
STILL GEDECKT 8
From Swell *Bourdon 16*
SUPER OCTAVE 4
Extension Pedal *Diapason 16*
FLUTE 4
Extension Pedal *Bourdon 16*
STILL GEDECKT 4
From Swell *Bourdon 16*
TROMBONE 16
56 pipes, 8″ wind pressure, CC-BB wood resonators, CC scale 8″x8″
WALDHORN 16
From Swell
TROMBA 8
Extension *Trombone 16*
CLARION 4
Extension *Trombone 16*
CHIMES
From Solo
[Blank Knob]

COUPLERS
drawknobs above Solo manual, underneath player spoolbox
PEDAL
SWELL TO PEDAL
CHOIR TO PEDAL
GREAT TO PEDAL
SOLO TO PEDAL
SWELL TO PEDAL 4
SOLO TO PEDAL 4
CHOIR TO PEDAL 5⅓
CHOIR TO PEDAL 4

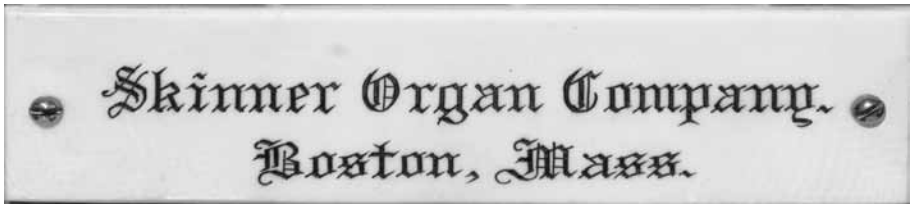
UNISON
SWELL TO GREAT
CHOIR TO GREAT
SOLO TO GREAT
SWELL TO CHOIR
SOLO TO CHOIR
GREAT TO SOLO
SWELL TO SOLO

OCTAVE
SWELL TO SWELL 16
SWELL TO SWELL 4
SWELL TO GREAT 16
SWELL TO GREAT 4
SWELL TO CHOIR 16
SWELL TO CHOIR 4
CHOIR TO CHOIR 16
CHOIR TO CHOIR 4
CHOIR TO GREAT 16
CHOIR TO GREAT 5⅓
CHOIR TO GREAT 4
SOLO TO GREAT 16
SOLO TO GREAT 4
SOLO TO SOLO 16
SOLO TO SOLO 4

PLAYER:
VENTIL
SEMI-AUTOMATIC (uses a different variety of music roll in which stops and expression are manipulated manually)
AUTOMATIC (full automatic operation)
TEMPO LEVER (in Choir manual keyslip)
RE-ROLL (rewinds the music roll)

ACCESSORIES:
Thumb Pistons
1-5 General
1-8 Great
1-8 Swell
1-5 Choir
1-4 Solo
1-6 Pedal
CANCEL
SET
Pedal to Manual Combinations ON/OFF (Great)
Pedal to Manual Combinations ON/OFF (Swell)
Pedal to Manual Combinations ON/OFF (Choir)
Pedal to Manual Combinations ON/OFF (Solo)
Dampers ON/OFF (affecting Harp, right Swell keycheek)
16′ Manual stops off (under Manual III, with indicator light)
All sub couplers off (under Manual III, with indicator light)
All Pedal 32′ and 16′ off (under Manual III, with indicator light)
SFORZ [contract: No sub couplers to be on Sforzando except Choir to Great 16]

TOE PISTONS
1-5 GENERAL (left of expression pedals)
1- 6 PEDAL (right of expression pedals)
Great to Pedal reversible (thumb and toe)
Solo to Great reversible (thumb and toe)
SFORZ
CANCEL
All Swells to Swell



BALANCED PEDALS

(Left to right)
CHOIR
SWELL
SOLO
CRESCENDO [contract: "No sub couplers to be on Crescendo except Choir to Great 16 and Swell super-octave couplers"]

DETAILS

LOCATION: Toledo, Ohio
PUBLIC INSTITUTION: The Peristyle, Toledo Museum of Art
NAMEPLATE: Skinner Organ Company
Boston, Mass.
DEDICATION PLATE: THE ORGAN
DEDICATED TO THE FOUNDER
EDWARD DRUMMOND LIBBEY
IS THE GIFT OF HIS SISTERS, ALICE LIBBEY
WALBRIDGE AND SARAH MILLER LIBBEY
JANUARY 5, 1927
PLACE OF MANUFACTURE: Boston, Massachusetts
NOTE AND STOP ACTION: Electro-pneumatic pitman and unit chests
PITCH & TEMPERAMENT: A440@68; equal
STAGE LEFT CHAMBER: Great is unenclosed on two stacked diatonic chests in front of the enclosed Swell, also stacked on two diatonic chests. The Pedal *Bourdon* and *Trombone* are located in this chamber
STAGE RIGHT CHAMBER: Choir and Solo diatonic chests are enclosed and divisions stacked. The Pedal *Diapason* and *Violone* are located in this chamber.
WIND PRESSURES:
GREAT, SWELL AND CHOIR: 7½″
SOLO: 10″
SOLO REEDS: 18″
SOLO VOX HUMANA: 10″
PEDAL FLUES: 6″
PEDAL TROMBONE: 8″
WIND SYSTEM: Wind provided by Spencer *Orgoblo*. Pressure at basement 2′-6″x4′ high pressure static reservoir is 20″ wind; pressure at basement main 4′x6′ main reservoir is 9″. There are nine sprung regulators throughout the instrument.
KEYBOARD ORDER: (top down) Solo, Swell, Great, Choir
CONSOLE: Standard Skinner drawknob style, player spoolbox in nameboard behind removable music rack. Walnut console shell painted black in 1933 and remains so as restored
MANUAL COMPASS: CC-c^4, 61 notes
PEDAL COMPASS: CC-g^1, 32 notes, concave and radiating
EXPRESSION: Vertical overlapping pine swell shutters, standard Skinner whiffletree engines. The original contract specified "Swell-boxes to open one shutter at a time, the first three or four openings to be infinitesimal." (Skinner is not known to have ever built individual shade motors.)

TOLEDO MUSEUM OF ART
JOHANNES STRUMPHLER
CA. 1785

CHEST ORDER/LAYOUT		DISPOSITION
HOLP 8 V. bass		Prestant 8V [Discant]
HOLP 8 V. tenor octave		Hohlpijp 8V [B/D]
PREST 8 V.		Fluÿt 4V [B/D]
FLUŸT 4 V. bass		Quint 3V [Bass]
HOLP 8 V. treble		Octaaf 2V [B/D]
OCTAAF 2 V. bass	SEXQUI$^{\underline{B}}$	Sexquialter II [B/D]
	OCTAAF 2 V. treble	
QUiNT 3 V. *(bass, tubed to facade)*	FLUŸT 4 V. treble	Tremulant

MANUAAL

All dimensions are in millimeters, and are internal measurements.

PREST. 8V. [Discant]

30 pipes from c^1. Hand-scraped common metal, $C^{\sharp 1}$, $d^{\sharp 1}$, f^1 conducted to treble end of chest by common metal tubing; C^1-d^2 *spitzlabium,* remainder dubbed Roman mouths; languid angle 65°, some languids lightly filed; pipes overblow normally when tested by mouth; f^2-f^3 Flentrop replacements

Note	Diameter	Mouth Width	Cut-up	Languid Thickness	Nicks	Toe Hole	Foot Length	Speaking Length	Metal Thickness
c^1	24.7	19.3	5.6	1.85	6 fine	4.15	176	289	0.90
c^2	14.6	11.0	2.8	1.6	4 fine	3.6	157	139	0.90
e^2	8.3	6.5	2.7	1.6	0	3.5	164	101	0.80
f^2	9.9	7.7	1.9	1.0	0	3.1	200	67	0.85
f^3	8.7	6.3	1.85	0.85	3VF	3.2	200	48	0.70

HOLP. 8V. [Bass]

24 pipes, CC-b^0. Stopped wood, oak bodies, blocks and caps; short feet plug directly into toeboard without racks; largest pipes have parchment strips glued on the four corners to seal glue joints. (Largest pipes not measured due to inaccessibility.) Bottom octave tubed across back wall, tenor octave tubed to stand in front; bass caps glued in place.

Note	Width	Depth	Cut-up	Block Height	Nicks	Toe Hole	Foot Length	Speaking Length	Thickness
CC	70.1	94.6	N/A	N/A	N/A	N/A	N/A	N/A	9.25
c^0	47.1	67.3	N/A	N/A	N/A	N/A	N/A	N/A	6.45

HOLP. 8V. [Discant]

30 pipes, c^1-f^3. Construction details identical to bass pipes, except treble caps nailed in place. c^1 has a new foot, very long to elevate this pipe above the neighboring pipes speaking into the space beneath it. f^3 has an oak front, sides and back of fir.

Note	Width	Depth	Cut-up	Block Height	Toe Hole	Foot Length	Speaking Length	Wood Thickness	Cap Thickness
c^1	28.3	39.1	9.7	54.8	6.4	30.8	290	4.9	10.7
c^2	14.5	23.5	5.4	33.8	6.1 w/shim	79.6	123	4.3	6.4
c^3	9.9	14.3	2.7	36.4	4.6	30.7	77	3.2	6.8
f^3	7.2	10.9	2.1	28.8	3.3	22.5	57	2.8	5.7

FLUŸT 4V. [Bass]

24 pipes, CC-b^0. Stopped, oak, constructed as *Holpijp*; short feet plug directly into toeboard without racking; glued-on caps; c^0 has a long foot to permit its neighboring pipes to speak into the space beneath it.

Note	Width	Depth	Cut-up	Block Height	Toe Hole	Foot Length	Speaking Thickness	Wood Thickness	Cap Thickness
CC	49.5	62.7	N/A	N/A	N/A	N/A	N/A	7.9	N/A
c^0	27.6	37.9	10.7	50.3	7.2	130	300	4.7	10.0
b^0	18.5	27.3	6.9	50.6	6.1	28.4	175	4.6	8.5

FLUŸT 4V. [Discant]

30 pipes, c^1-f^3. Stopped oak c^1-$d\sharp^2$, open wood e^2-f^3 with pearwood fronts and caps, oak sides, back and blocks. Short feet plug into the toeboards without racking. Caps on stopped pipes are glued, those on open pipes are nailed.

Note	Width	Depth	Cut-up	Block Height	Toe Hole	Foot Length	Speaking Length	Wood Thickness	Cap Thickness
c^1	16.6	23.5	5.5	46.2	5.1	27.6	150	4.7	7.7
c^2	11.1	15.0	3.8	37.1	4.0	22.7	82	3.1	7.2
$d\sharp^2$	8.9	12.3	3.0	31.5	4.1	22.1	61	2.9	6.6
e^2	9.3	13.2	3.4	28.6	3.8 w/shim	26.5	100	3.6	6.5
c^3	6.3	9.3	2.4	23.0	2.8	20.7	59	3.3	6.2
f^3	6.2	8.5	2.4	20.7	2.3	20.7	43	2.8	6.2

QUiNT 3V. [Bass]

24 pipes, CC-b^0, in facade. Burnished surface, raised Roman mouths, gilded. Pipes have considerable forced-length with scroll tuning, languid angle 45°, nicking fine (F) and very fine (VF), many languids have light filing. Facade length is speaking length plus forced length above tuning scroll.

Note	Diameter	Mouth Width	Cut-up	Languid Thickness	Nicks	Toe Hole	Foot Length	Speaking Length	Facade Length	Metal Thickness
CC	43.4	36.2	9.5	2.1	7F and filing	5.5	132	775	850	0.65
c^1	26.2	22.5	6.2	1.6	5VF	4.4	235	395	613	0.65
b^0	17.0	14.3	3.8	1.5	4VF	3.3	420	132	365	0.60

OCTAAF 2V. [Bass]

24 pipes, CC-b^0. *Spitzlabium* CC-a^0, remainder dubbed Roman mouths; languid angle 70°. Upper lip skiving varies; some pipes appear to have had their skiving deepened by another hand. Pipes overblow very easily by mouth.

Note	Diameter	Mouth Width	Cut-up	Languid Thickness	Nicks	Toe Hole	Foot Length	Speaking Length	Metal Thickness
CC	43.5	34.2	8.6	2.0	12F+7VF	5.1	109	580	1.00
c^0	23.6	19.8	5.1	1.6	7VF	3.9	180	290	1.30

OCTAAF 2V. [Discant]

30 pipes, c^1-f^3. Dubbed Roman mouths, the languid angle is approximately 63°. Upper lip skiving varies, in places it appears to have been deepened by another hand. Pipes overblow very easily by mouth.

Note	Diameter	Mouth Width	Cut-up	Languid Thickness	Nicks	Toe Hole	Foot Length	Speaking Length	Metal Thickness
c^1	15.7	11.9	3.0	1.5	9VF	2.8	174	135	1.05
c^2	9.3	7.0	2.1	1.0	7F + filing	2.5	168	61	0.65
c^3	5.9	4.6	1.1	0.8	1VF	2.5	168	30	0.60
f^3	4.4	3.1	0.85	0.8	0	1.8	168	20	0.80

SEXQUI$^{\underline{R}}$ [Discant]

30 pipes, two ranks, c^1-f^3. Dubbed Roman mouths, lightly skived upper lips, pipes overblow normally by mouth. Languid angle on 2⅔ is 70°, and on 1⅗ is 63°. 2⅔ + 1⅗ throughout. c^2 of the 1⅗ is a replacement.

2⅔:

Note	Diameter	Mouth Width	Cut-up	Languid Thickness	Nicks	Toe Hole	Foot Length	Speaking Length	Metal Thickness
c^1	19.8	14.4	3.5	1.9	8F	3.1	172	184	0.90
c^2	11.8	8.6	2.3	1.2	4VF	2.5	170	85	0.70
c^3	7.2	5.5	1.7	0.9	0	2.2	168	30	0.6
f^3	5.7	4.6	0.9	0.9	2VF	2.2	168	30	0.6

1⅗:

Note	Diameter	Mouth Width	Cut-up	Languid Thickness	Nicks	Toe Hole	Foot Length	Speaking Length	Metal Thickness
c^1	14.3	9.8	2.7	1.6	file	2.6	170	106	0.75
b^0	8.4	6.6	1.6	0.9	file	2.0	170	51	0.65
c^2	8.4	6.2	1.8	1.1	file	2.5	170	50	0.55
c^3	4.8	3.8	0.95	0.9	2VF	2.8	168	24	0.60
f^3	4.2	3.0	0.85	0.8	0	2.2	170	16	0.45

DETAILS

LOCATION: Toledo, Ohio
INSTITUTION: Toledo Museum of Art
BUILDER: Johannes Strumphler
YEAR: *ca.* 1785
PLACE OF MANUFACTURE: Amsterdam, The Netherlands
ORIGINAL LOCATION: Unknown. Two nearly original instruments are located at the Grote Kirk of Naardem (1784) and the Geertekerk in Utrecht (*ca.* 1762).
SIZE: One manual, 10 stops, six ranks
WIND PRESSURE: 35 mm (1 5/16″)
WIND SYSTEM: Rectangular double-rise reservoir, 1085mm x 470mm with thin sheet of lead covering the top to add the requisite amount of weight to raise the pressure, and a wooden rimmed "mouse-guard" to cover and protect the ribs when deflated. A single wedge feeder, hinged at the short edge and of identical dimensions to the reservoir, is operated by a treadle with a wooden roller attached at the working end, which rolls along the bottom feeder plate to compress the feeder. The wind enters a small plenum, which originally contained an in-line *Tremblant doux,* now missing. An access plate at the front of the plenum permitted adjustment of the tremulant. The wooden windtrunk 110.7 wide x 41.25 deep x 68.25 long is a friction fit into the bottom of the pallet box. An escape valve mounted on the bottom plate of the reservoir is sprung closed and attached with a knotted string to the top. When the desired maximum inflation is reached, the valve opens and dumps waste wind back to the feeder.

LEFT JAMB	
FLUŸT 4 V.	QUiNT 3 V.
HOLP 8 V.	
OCTAAF 2 V.	TREM.
RIGHT JAMB	
PREST 8 V.	OCTAAF 2 V.
SEXQUI^{R}	
HOLP 8 V.	FLUŸT 4 V.

BELLOWS INDICATOR: The tell-tale is a decorative ball attached to a wire rising out of the treble key cheek.
BLOWER: The Meidinger blower installed in a fiberglass silencing cabinet by Flentrop, which originally plugged into the bottom treble end of the case, has been removed to storage.
PITCH AND TEMPERAMENT: A430@72°, equal
CASE: High-style Dutch bureau case, mahogany veneer on oak with an oak back. The case is highly ornamented in rococo fashion with gilded embellishments.
FACADE: Speaking, one dummy on far left; all of the QUiNT 3′ bass is tubed to the facade. The facade pipes stand on an oak conductor block with chiseled internal channeling. The wind is conveyed straight up from the windchest to the conductor block through common metal tubing.
CONDUCTOR BOARD: 1212 long x 140 wide x 29.8 deep. The channels are 9.0 wide covered with a thin oak veneer and are labeled in pencil. Tubing: CC-GG♯ 11.7 mm interior diameter, the remainder 8.6mm I.D.
PIPE DETAILS: All metal pipes of common metal, hand-scraped to thickness. The languid thickness is tapered from front to back. The wood pipes have German blocks but English caps with an interior bevel and the windway cut into the cap rather than on the languid face. The wood pipes have no nicks. The wood pipes have small-diameter borings and on a few pipes, thin wood shims are inserted to regulate the wind. The wood caps have a radial detailing at the top outside edge, which relieves the cap thickness at the mouth. Stopper handles are of oak. Many pipes have a light filing at the front edge of the languid. Where present, nicks on metal pipes are very light, vertical, and done by knife with a thin kerf. All wooden pipes are labeled with hand-lettered note names on parchment labels; b♮ pipes are labeled "h" while the a♯ pipes are labeled "a♯", not "b" as one would expect. Metal pipes are labeled with note names in tiny script. Metal pipes remain cone-tuned.
KEY ACTION: Mechanical. The windchest is mounted below the keyboard. A type of suspended action, this is a "pin" action: a wooden sticker rests on the top of the pallet, passes through the chest, and upon which rest the key levers. Wooden rollers for the bass notes standing on the treble end of the chest. The key levers of oak are hinged at the tail with parchment.
STOP ACTION: Mechanical, oak; ebony drawstops with hand-lettered mother of pearl stop disks
WINDCHESTS AND LAYOUT: Single windchest, "N" chest, diatonic CC-GG, chromatic from GG♯. Chest of mahogany with oak sliders, toeboards and rackboards; turned wooden screws to hold down toeboards. The pallet tails are glued in place, covered with a single layer of leather. The windchest is 1093 long x 550 deep, internal channel height 52 mm. The present thin mahogany plywood table dates from the Flentrop restoration. The bungboard is recessed into the pallet box and has rope handles.
KEYDESK: The hinged keyboard lid functions as the music desk when opened, and is fastened closed with two brass clasps.
MANUAL COMPASS: CC-f^3, 54 notes. The ivory naturals have four score lines in the Flemish tradition; sharps are of ebony. The key lever dimensions are:
NATURAL LENGTH: 123.5
HEAD DIMENSIONS: 42.5 long x 21.85 wide
KEY TAIL: 14.05 wide
SHARPS: 67.5 long with irregular widths ranging from 8.85 to 11.7 wide x 12.7 high
KEY DIP: 4.2
OCTAVE SPAN: 164
DOCUMENTATION: Scot Huntington, Joseph McCabe, Suzanne Hargrove (Head of Conservation) and Jeffrey Boyer, March, 2009

HISTORY

***CA.* 1785:** Organ is built by Johannes Stephan Strumphler (Netherlands)
1963: Dutch organist Piet Kee purchases the organ from "an old lady"
1964: Piet Kee begins negotiations with the Toledo Art Museum under the auspices of Museum consultant Fenner Douglas and organbuilder Dirk Flentrop regarding restoration; sale of the instrument completed by the end of the year
1965: Organ shipped to Toledo and installed in the Museum following restoration by D.A. Flentrop. The work included:

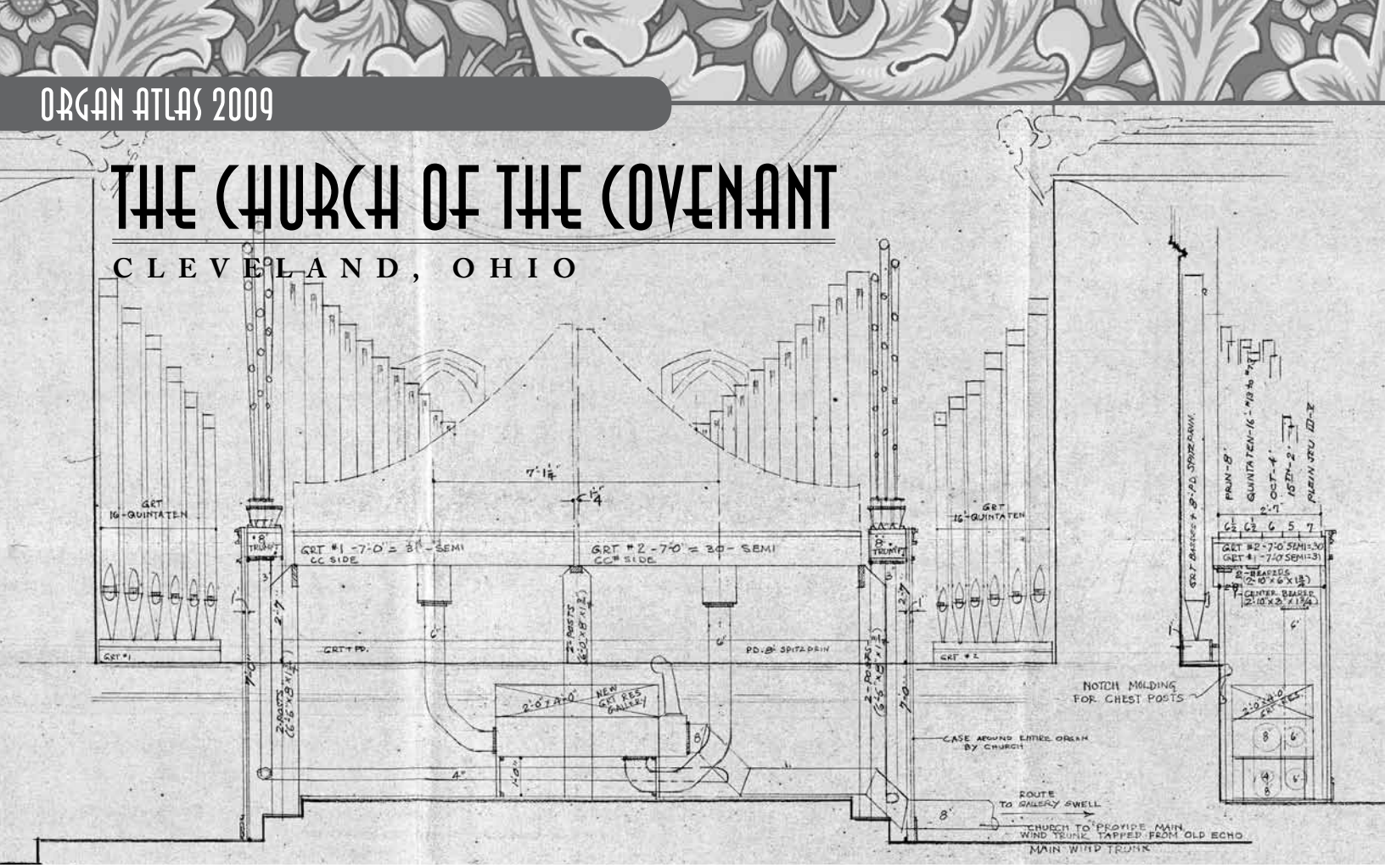
1. "A revision of the windchest" – rebuilding of all parts of the wind chest
2. "A revision of the keyboard". On this type of organ the end of each key is glued with parchment. This parchment will be renewed, two ebony keys and two ivory plates will also be renewed in the old style (all keys are made in a very characteristic [*sic*] old way, and they will make a pin for each key.
3. "A simple revision of the stop-mechanism." Flentrop also supplied an electric blower and "a ventilator in a special tropical construction" placed in a double-wall box.

LATE 1965: Flentrop contracted for 12 treble pipes to enable the PREST 8 V to be repitched at 4′ pitch, including a case for storage of either octave.
1972: John Brombaugh carried out restorative repairs. Brombaugh indicated that the original rackboard for the PREST 8 V had been lost, although the original bottom octave was still extant in storage.
2005: Jerroll Adams of Milan, Michigan, restored the foot-pumping mechanism by recreating the pedal assembly and roller.

EXTERIOR: *Front entry Porch, Toledo Museum of Art*

THE CHURCH OF THE COVENANT

CLEVELAND, OHIO



ABOVE: *Aeolian-Skinner Organ Company Antiphonal organ production drawing; courtesy of The American Organ Archive of the OHS*

COVENANT PRESBYTERIAN RESULTS FROM TWO MERGERS OF three congregations: the 1906 union of Euclid Avenue Presbyterian and Beckwith Memorial Presbyterian, retaining the Euclid Avenue name, and then in 1920, the joining with Second Presbyterian Church, at which time the united congregation adopted the present name.

Taken together, the three congregations have owned a veritable pride of organs. Euclid Avenue Presbyterian housed an 1864 three-manual, 38-rank John G. Markove before moving to their new building in 1911. Beckwith Memorial first owned a Geo. S. Hutchings organ of two manuals and 19 ranks from 1892, which they retained until the merger with Euclid in 1911 into the present building.

Second Presbyterian's story is a bit more organ-filled. Chartered in 1837, the congregation began life in a building that once housed First Congregational, a short-lived offshoot of downtown's Old Stone Church. Second Church's first organ was sold in 1851 to St. Paul's Episcopal Church, making way for another organ in a new church built in 1852. For $2,400 John Baker of Boston provided this instrument, containing 927 pipes and a detached console. The description included, "A painted case with gilt front pipes with *double* Venetian swell box and shutters; two rows of keys; compass CC to G in altissimo; compass of pedals CCC to D two octaves and two notes…." (Second Church is listed with some sources for a Henry Erben organ in 1850; however, it would appear that Baker, a former Erben employee, built the organ instead, and the sources are confused.)

In 1874, an E. & G.G. Hook & Hastings replaced the Baker. Op. 761 was a two-manual of 22 registers first heard in concert on July 6, 1874. Two years later, the organ burned down with the rest of the church. In July 1877 the old building's cornerstone was moved to a new 1,300-seat Norman-style stone church on Prospect Street and Sterling Avenue (now East Thirtieth Street), then a fashionable neighborhood and one block from Millionaires Row on Euclid Avenue. The dedication took place on October 27 the following year. A three-manual, 42-register E. & G.G. Hook & Hastings, Op. 893, arrived in 1878. This organ was replaced in 1914 by a three-manual J.W. Steere & Son electropneumatic action organ, reportedly costing $12,000. In July 1915 Gordon Balch Nevin (1892-1943) became organist of Second Church staying until September 1917, when he went to work for the Ernest M. Skinner Organ Company in Boston.

Half a century later, with the area becoming more commercial, Second Church decided to unite with Euclid Avenue to form Covenant Presbyterian. The final service at old Second was held October 3, 1920; the building was torn down in 1924.

Meanwhile, the merger of Euclid Avenue and Beckwith resulted in a new church. The congregation purchased the present University Circle property in 1906 for $62,000

and held a design competition, appointing New York architect Cass Gilbert as professional advisor. The emerging Boston firm of Cram, Goodhue & Ferguson won the competition, and shortly began work on the final design. The church broke ground in June 1909 and laid the cornerstone September 19.

Ralph Adams Cram, the project's chief architect, selected a simplified form of Gothic in hall form, using an open timber roof of hammer-beam construction. Church member John W.C. Corbusier acted as local supervising architect. Indiana limestone is used for both exterior and interior, and the nave features important stained glass of various periods, most notably by Charles J. Connick of Boston and Toland Wright of Cleveland. The 1,100-seat edifice was dedicated on April 2, 1911. Beckwith Hall, the office and education wing, memorialized that congregation in the new building. On January 30, 1916, President and Mrs. Woodrow Wilson were present for worship; the pew in which they sat is memorialized with a brass plate. In 1980 the complex earned a listing on the National Register of Historic Places.

For this new edifice, M.P. Möller of Hagerstown, Maryland provided their Op. 1071 of four manuals and 40 ranks, including a high-pressure unified Tuba, enclosed Swell, Choir and Solo organs, and three celeste registers. The $10,000 contract of December 4, 1909 stipulated swift completion by April 1, 1910. A codicil to the contract allowed $450 towards the purchase price in consideration of taking old pipes (perhaps from the Marklove), providing a set of Cathedral Chimes, and maintaining the organ in its first year at no cost. As it happened, the organ was not shipped from Hagerstown until January 13 and 14, 1911, due to construction delays in Cleveland. The elaborate architect-designed facade was given as a memorial to Samuel Augustus Fuller by his children. Edward V. Clarke, apparently a regional Möller representative and perhaps an installer, drew the stoplist and set out several conditions: for example, the chambers were "to be lined with Cabot's Soundproof Quilt," and string ranks were to be of 90 percent tin.

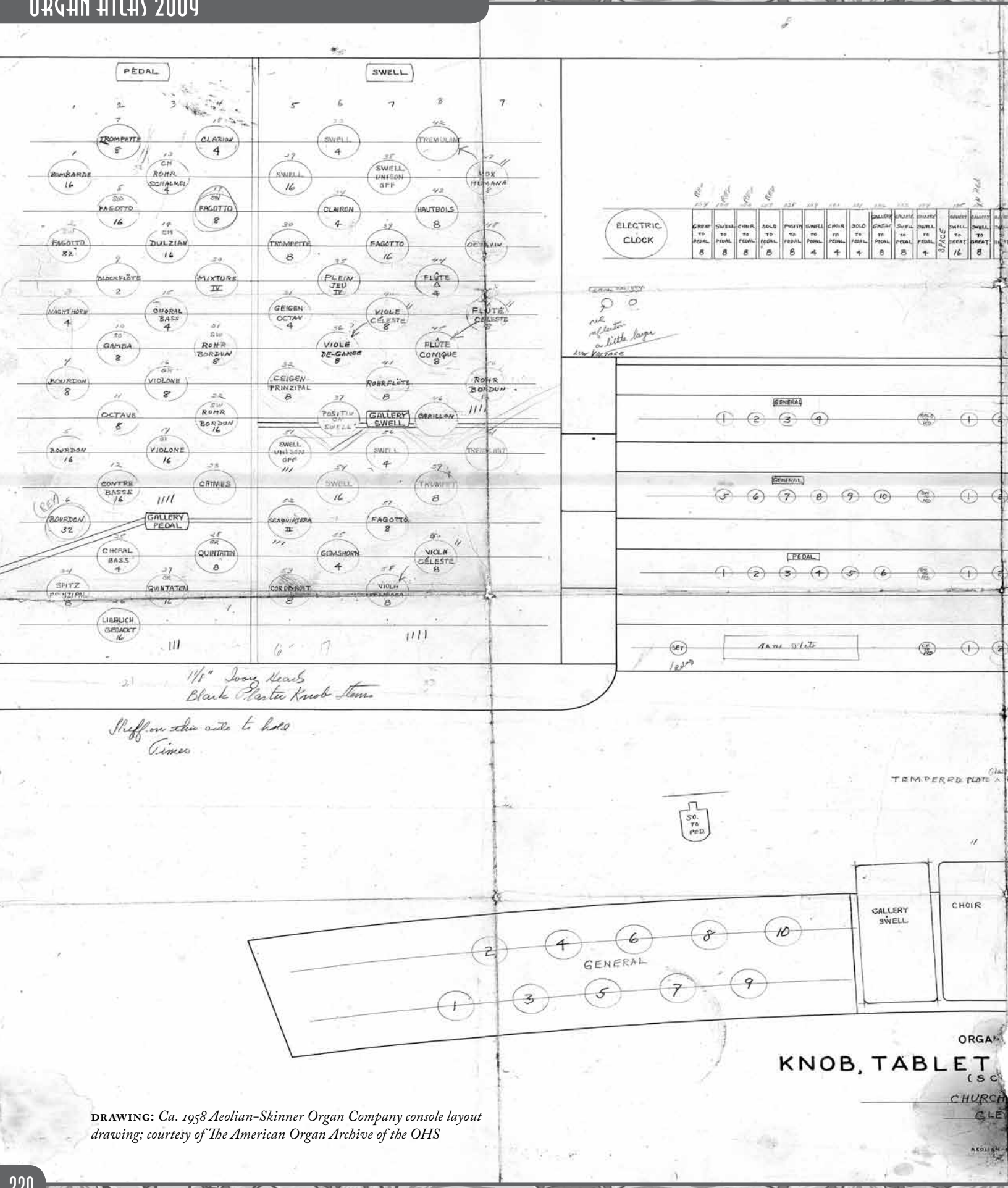
Nor was this the church's only organ. In Beckwith Hall Möller installed a 10-rank organ, their Op. 1198, contracted December 15, 1910 for completion on or before February 15, 1911 (a mere 60 days), given as a memorial to William O. Beckwith by his mother. One source lists the contract price at $650, and the "present Hutchins [*sic*] organ in Beckwith Presbyterian Church, valued at $1,500." (The American Organ Archives has a specification for Hutchings Op. 266 when it stood in the Bethany Evangelical and Reformed Church, West 41st and Storer Streets, dated 1956 by Homer D. Blanchard. Presumably, Möller resold the Hutchings organ to this location.)

Due to apparent congregational dissatisfaction with the lack of a proper chancel, a complete interior remodeling took place in 1930, with Cram returning to design it. The four-manual Möller was offered for sale in *The American Organist* magazine; barely 20 years old, it was noted as being "almost beyond adequate repair." Despite national advertisement, the organ remained in Cleveland and headed for Trinity Evangelical Lutheran Church (see page 154).

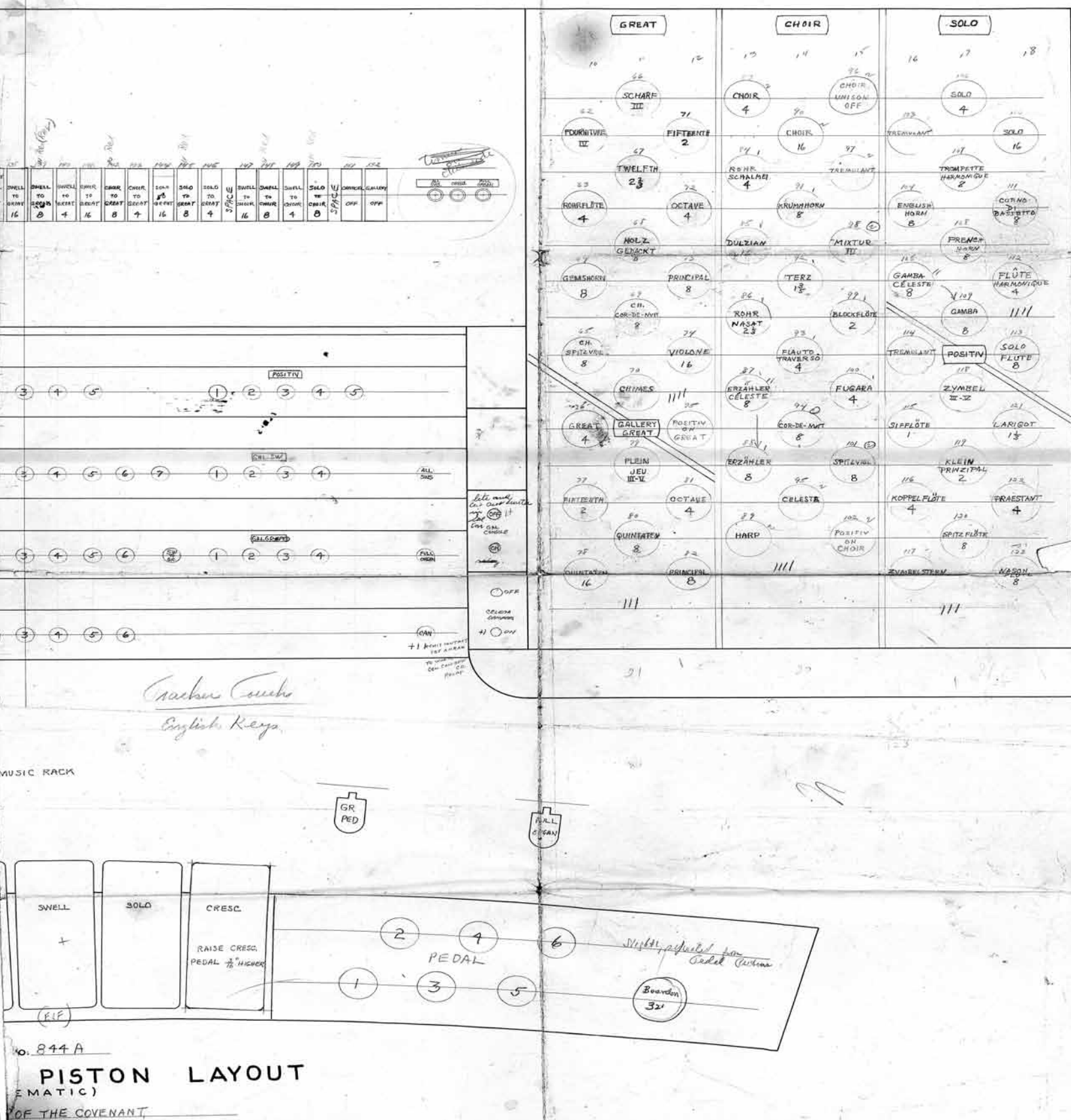
On November 8, 1931, the new chancel, with its divided choir, ornate wood reredos and new Skinner organ, was dedicated in memory of Beckwith Church's Reverend Williamson; the floor includes a stone from St. Giles' Cathedral, Edinburgh, Scotland. The facade reused portions of its predecessor. Built by the W.B. McAllister Co. of Cleveland, the reredos was hand-carved from English limewood and Philippine mahogany. Donating all of this new finery was Mrs. Francis F. (Elizabeth Severance) Prentiss, in an $85,000 gift announced in Cleveland newspapers in January 1930 and in *The Diapason* the following month. Mrs. Prentiss was the sister of John Long Severance, donor of much of the cost of Severance Hall, and doubtless related to Adella Prentiss Hughes, founder and first manager of the Cleveland Orchestra. Mrs. Prentiss lived at Glenallen and Mr. Severance at Longwood, estates across the street from each other on Mayfield Road in Cleveland Heights.

The four-manual, 75-rank organ was Skinner Organ Company's Op. 844, contracted July 24, 1930 for $50,000, with completion anticipated for October 1, 1931. The final page of the contract included the stipulation, "To be built under personal supervision of Ernest M. Skinner," reflecting the emerging friction between Skinner and G. Donald Harrison. A company internal form indicated that a five-percent commission was payable to "K, pro rate" — perhaps Edwin Arthur Kraft of Trinity Episcopal Cathedral, an old friend of Mr. Skinner (who nicknamed Kraft "Grinder"). Kraft may also have endorsed Skinner's supersivory contract clause. (The commission — here a genteel term for *kickback* — strikes us as unsavory today. But such payments were not uncommon in this period, even among the best firms, perhaps even more so after the slump in organ sales following the October 1929 stock market crash.) *The American Organist* noted in 1933, "An unusual feature is that a microphone and amplifier are located in the Choir Organ chamber [*sic*] and connected with loudspeakers in the cloister and vestibule to assist in the processionals." The Echo was installed in a chamber in a tower at the south entrance to the church.

In 1959 Aeolian-Skinner completed a significant rebuild, with certain pipes and mechanism being retained along with the blower. Escalation clauses and some additional changes brought the total price to $100,943. In the rebuild, the formerly small Echo was expanded into a com-



DRAWING: *Ca. 1958 Aeolian-Skinner Organ Company console layout drawing; courtesy of The American Organ Archive of the OHS*


GREAT
CHOIR
SOLO
SCHARF III
FOURNITURE IV
FIFTEENTH 2
TWELFTH 2⅔
ROHRFLÖTE 4
OCTAVE 4
HOLZ GEDACKT 8
GEMSHORN 8
PRINCIPAL 8
CH. COR-DE-NUIT 8
CH. SPITZVIOL 8
VIOLONE 16
CHIMES
GREAT 4
GALLERY GREAT
POSITIV ON GREAT
PLEIN JEU III-V
FIFTEENTH 2
OCTAVE 4
QUINTATEN 8
QUINTATEN 16
PRINCIPAL 8
CHOIR 4
CHOIR UNISON OFF
CHOIR 16
ROHR SCHALMEI 4
TREMULANT
KRUMMHORN 8
DULZIAN
MIXTUR IV
TERZ 1⅗
ROHR NASAT 2⅔
BLOCKFLÖTE 2
FLAUTO TRAVERSO 4
ERZÄHLER CÉLESTE 8
FUGARA 4
COR-DE-NUIT 8
ERZÄHLER 8
SPITZVIOL 8
CELESTE
HARP
POSITIV ON CHOIR
SOLO 4
TREMULANT
SOLO 16
TRUMPETTE HARMONIQUE 8
ENGLISH HORN 8
COR DE BASSETTO 8
FRENCH HORN 8
GAMBA CÉLESTE 8
FLÛTE HARMONIQUE 4
GAMBA 8
TREMULANT
POSITIV
SOLO FLUTE 8
ZYMBEL III-V
SIFFLÖTE 1
LARIGOT 1⅓
KLEIN PRINZIPAL 2
KOPPELFLÖTE 4
TRAESTANT 4
SPITZFLÖTE 8
ZYMBELSTERN
NASON 8
POSITIV
SWELL TO GREAT 16
SWELL TO GREAT 8
SWELL TO GREAT 4
CHOIR TO GREAT 16
CHOIR TO GREAT 8
CHOIR TO GREAT 4
SOLO TO GREAT 16
SOLO TO GREAT 8
SOLO TO GREAT 4
SPACER
SWELL TO CHOIR 16
SWELL TO CHOIR 8
SWELL TO CHOIR 4
SOLO TO CHOIR 8
SPACER
CHOIR
GALLERY
OFF
OFF
POSITIV
SWELL
GALLERY
ALL SWS
FULL ORGAN
CAN
OFF
ON
Gracken Combs
English Keys
MUSIC RACK
GR. PED
FULL ORGAN
SWELL
SOLO
CRESC.
RAISE CRESC. PEDAL ½" HIGHER
PEDAL
Boardon 32'
(E.I.F.)
No. 844 A
PISTON LAYOUT
(SCHEMATIC)
OF THE COVENANT
CLEVELAND, OHIO.
KINNER ORGAN CO., INC.
BOSTON, MASS.

prehensive Antiphonal with its own console. The 1930 console shell was retained with its interior rebuilt, and the facade gave way to exposed pipework in the new Great and Positiv. Hoyle, Doran and Berry of Boston (successors to Cram & Ferguson) took charge of this design work. Church musician Henry Fusner dedicated the rebuilt organ in a recital on October 25, 1959. In all, the entire installation took eight months, with three devoted to tonal finishing.

In 1970 Paul L. Reynolds succeeded Fusner, as it turns out the church's last full-time director of music. Haskell Thompson, organ department chair at Oberlin Conservatory, began service in 1974, succeeded by J. Heywood Alexander from 1979 until 1989, and then Todd Wilson from 1989 to 2008. The current musician is Jonathan W. Moyer.

In 1996, the Holtkamp Organ Company provided a new, mobile console in the chancel and made a few additions, including a 4′ stopped flute in the Pedal, Walker digital 32′ pedal voices, and in the Great a 16′ Trumpet, 8′ Trumpet and five-rank Cornet.

In 1930, Op. 844 reflected the best thinking of its time, when the Skinner Organ Company was turning out America's most refined version of the high Symphonic aesthetic, now with energized principal choruses and newly-brilliant chorus reeds, atop long-since-perfected orchestral voices and electropneumatic mechanisms. While in stark contrast to 1930, Aeolian-Skinner's low-pressure, narrow-flue, light-to-no-nick voicing in 1959 would have been a latecomer in Holtkamp territory, mere blocks from all the organ reform advances made at the Cleveland Museum of Art. Today, we can see Whiteford's approach as more reactionary than progressive: adding new chiff and thinness to principles laid down by G. Donald Harrison, while retaining an orchestral suaveness in reeds, celestes and general tonal polish.

One curious footnote to the Covenant history is the Estey Minuette organ in Yost Chapel, which records indicate was there by 1954. In fact, the organ dates from 1930 as Estey's Op. 2962 for the 2936 Washington Boulevard, Cleveland Heights residence of the George Yost family. The organ was ordered on September 26, 1930 for a "4 Stop Minuet" model, an "Upright Minuet." The detached console of "Old Theatre Type" was of "Mah.[ogany] Dark finish on Birch." Space was provided in the console for installation of an automatic player. The hallmark of the Minuette is its compactness, its ranks positively stuffed into a cabinet that otherwise resembles a piano. Estey was especially proud that this otherwise diminutive instrument provided open 16′ tone, through the wonder of William Haskell's invention of short-length open pipes.

ESTEY OP. 2962 "MINUETTE" (1930)

GREAT ORGAN (Man. I)

16	Violone
8	Diapason
8	Viola
8	Gedeckt
4	Octave
4	String
4	Flute
8	Vox Humana
4	Vox Humana

PEDAL ORGAN

16	Violone
8	Cello
8	Flute

ACCESSORIES

Tremolo
Balanced Swell shoe
Balanced Crescendo shoe
Current and Wind indicator light

SWELL ORGAN (Man. II)

16	Bass Viol
16	Tibia Clausa (TC)
8	Open Diapason
8	Tibia Clausa
8	Violin
4	Octave
4	Flute
4	Violina
2⅔	Twelfth
2	Piccolo
1⅗	Tierce
8	Oboe (synthetic)
8	Clarinet (synthetic)
8	Saxophone (synthetic)
8	Vox Humana
4	Vox Humana

The Alexander McGaffin tower houses a 47 bell carillon dedicated on June 9, 1968, with a recital by Arie Abbenes, carilloneur of Tilbur and Asten, The Netherlands. The bells were cast in Asten, The Netherlands, by the Eijsbouts Bell Foundry for Schulmerich Carillons of Sellersville, Pennsylvania, and are tuned in equal temperament. The carillon weighs about 15,000 pounds, with the bourdon bell weighing approximately 2,800. Friezez is at the top of each bell depict the four Gospel writers with medieval symbols. Also found is an inscription: "Schulmerich-Eijsbouts me fecit for The Church of the Covenant, Cleveland, MCMLXVIII."

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LEFT: *The right-side case-front from the 1930 Cram & Ferguson chancel renovation*
RIGHT: *Proposed Great and Positiv exposed pipework from the 1959 Aeolian-Skinner rebuild, Op. 844-A*
IMAGES: *courtesy of The American Organ Archives of the OHS*

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FRANKLIN CIRCLE MASONIC TEMPLE

CLEVELAND, OHIO

ABOVE: *Ca. 1901 G.F. Votteler Organ Co. organ in small lodge room; photo by Stephen Schnurr*

CHARLES HOPKINSON DESIGNED THIS 1932 NEO-CLASSICAL building, now a Cleveland designated landmark. The larger lodge room once housed Hillgreen, Lane & Co. Op. 752, built for the Falls Theatre in Cuyahoga Falls, Ohio in 1924. The detached mahogany stopkey console was placed in the orchestra pit. While it is not known when the organ was removed to Franklin Circle, in the move the instrument was placed in a single chamber and the two expression shoes were linked. In 2003, the organ was removed and dispersed, save for its console, swell shutters and Spencer Orgoblo blower.

ORIGINAL SPECIFICATION OF HILLGREEN, LANE & CO. OP. 752

GREAT (Manual I, enclosed)

8 Stent. (wood and metal, 61 pipes)
8 Viola (metal, 61 pipes)
8 Gross Flute (wood and metal, 97 pipes)
4 Flute Trav. (extension, 8′ Gross Flute)
2 Piccolo (extension, 8′ Gross Flute)
8 Tuba (metal, 73 pipes)
4 Clarion (extension, 8′ Tuba)
Great Tremo [*sic*]
Cathedral Chimes (20 tubes)
Xylophone (37 bars)
Great 16 to Great
Great 4 to Great
Swell 16 to Great
Swell to Great
Swell 4 to Great

SWELL (Manual II, enclosed)

8 Viol d'Orch. (metal, 73 pipes)
8 Gedeckt (wood and metal, 73 pipes)
4 Rohr Flute (metal, 73 pipes)
2 Flautina (wood and metal, 61 pipes)
8 Orchestral Oboe (metal, 73 pipes)
8 Vox Hum. (metal, 73 pipes)
Swell Tremo
Swell 16 Swell
Swell Off Unison
Swell 4 Swell

PEDAL

16 Bourdon (extension, Great, 8′ Gross Flute)
8 Gross Flute (from Great, 8′ Gross Flute)
8 Tuba (from Great, 8′ Tuba)
Great 8 Pedal
Great 4 Pedal
Swell 8 Pedal
Swell 4 Pedal

TRAPS (by push buttons)
Bass Drum

Snare Drum
Cymbals
Steamboat Whistle
Telephone Bell
Auto Horn
Tom-Tom

ACCESSORIES
3 Great and Pedal combination pistons (mechanical)
4 Swell and Pedal combination pistons (mechanical)
Great to Pedal reversible (thumb, under Manual I, and toe)
Coupler Cancel (thumb, under Manual I)
Balanced Great expression shoe
Balanced Swell expression shoe
Crescendo shoe
All Organs Piano (toe)
Sforzando (toe, with indicator)

The smaller lodge room has a c. 1901 two-manual mechanical action organ of the G.F. Votteler Organ Co. of Cleveland, probably moved here from another location. The reservoir has been replaced by a sprung supply house unit, although the original reservoir's brick weights remain under the Bourdon chest. Manual compass is 61 notes (C-C); pedal compass (flat, non-radiating pedalboard) is 30 notes (C-F).

SPECIFICATION OF CA. 1901
G.F. VOTTELER
ORGAN CO. ORGAN

GREAT (Manual I)
8 Open Diapason (61 pipes, scribed "C Open 41 Votteler," 3 basses tubed in interior on tubular-pneumatic action, DD♯-FF in facade, CC-b^2 slotted, c^3-c^4 slide-tuned)
8 Melodia (61 pipes, CC-BB stopped wood, remainder open pine, inverted mouths, oak blocks)
8 Gamba (49 pipes, CC-BB from Melodia, spotted metal, slotted, scroll-tuned)
8 Dulciana (61 pipes, CC-BB quintadena construction, papered canisters; remainder spotted metal, c^0-$a♯^2$ slotted, scroll-tuned, remainder open cone-tuned)
4 Principal (61 pipes, CC-EE zinc, slotted, scroll-tuned; FF-BB spotted metal, slotted, scroll-tuned; remainder open spotted metal, cone-tuned)
4 Flute (61 pipes, CC-c^2 stopped wood, arched mouths; remainder open common metal, cone-tuned

SWELL (Manual II, enclosed)
8 Violin Diapason (61 pipes, CC-BB stopped wood; c^0-e^0 open zinc; remainder spotted metal, slotted)
8 Stopped Diapason (61 stopped wood, throughout)
8 Salicional (CC-BB stopped wood; remainder spotted metal; c^0-$f♯^1$ slotted, scroll-tuned; remainder open, cone-tuned)
8 Æolina (CC-BB from *8′ Salicional*, remainder spotted metal, slotted, scroll-tuned)
4 Flute Harmonique (CC-GG open zinc; remainder common metal, harmonic from c^0; CC-c^3 slotted, remainder open cone-tuned)
4 Violina (spotted metal, CC-c^2 slotted, scroll-tuned; remainder open cone-tuned
Tremolo (entire organ)

PEDAL
16 Bourdon
(30 pipes, stopped wood, tubular-pneumatic action)

COUPLERS
Great to Pedal (on/off pistons in keyslip of Manual II)
Swell to Pedal (on/off pistons in keyslip of Manual II)
Swell to Great (on/off pistons in keyslip of Manual II)
Octave Coupler Sw. to Gt.

ACCESSORIES
Swell expression shoe (engraved G.F. Votteler Organ co., Cleveland, O.)
2 Unlabeled pedal movements:
Great Piano (draws, 8′ Melodia, 8′ Dulciana, 4′ Flute, Pedal 16′ Bourdon, double-acting)
Great Forte (draws all Great stops and Pedal 16′ Bourdon)
Wind indicator (inoperable)

SOURCES

Cleveland website: www.city.cleveland.oh.us
MS, Contract 752. Archives of the Hillgreen, Lane & Co., Alliance, Ohio; courtesy of the American Organ Archives of The Organ Historical Society.

LEFT: *Decorative metal swell pedal of ca. 1901 G.F. Votteler Organ Co. organ in small lodge room*

RIGHT: *Extant console of Hillgreen, Lane & Co. organ in large lodge room; photo by Stephen J. Schnurr*

HOLY ANGELS R.C. CHURCH

SANDUSKY, OHIO

THIS CHURCH, ESTABLISHED IN 1839, BEGAN CONSTRUCTION of its building two years later. Initially the parish was under the patronage of St. Michael. The Gothic-style stone edifice was finished in 1845 to designs of Robert Cassidy, expanded first in 1850, then again in 1902. In 1982 the building earned listing on the National Register of Historic Places.

In 1885 the Carl Barckhoff Church Organ Co. of Salem, Ohio, installed a two-manual mechanical-action organ in the rear gallery. The facade features 19 stencilled pipes in an arched pattern.

SOURCES

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SPECIFICATION OF 1885 THE CARL BARCKHOFF CH. O. CO. ORGAN

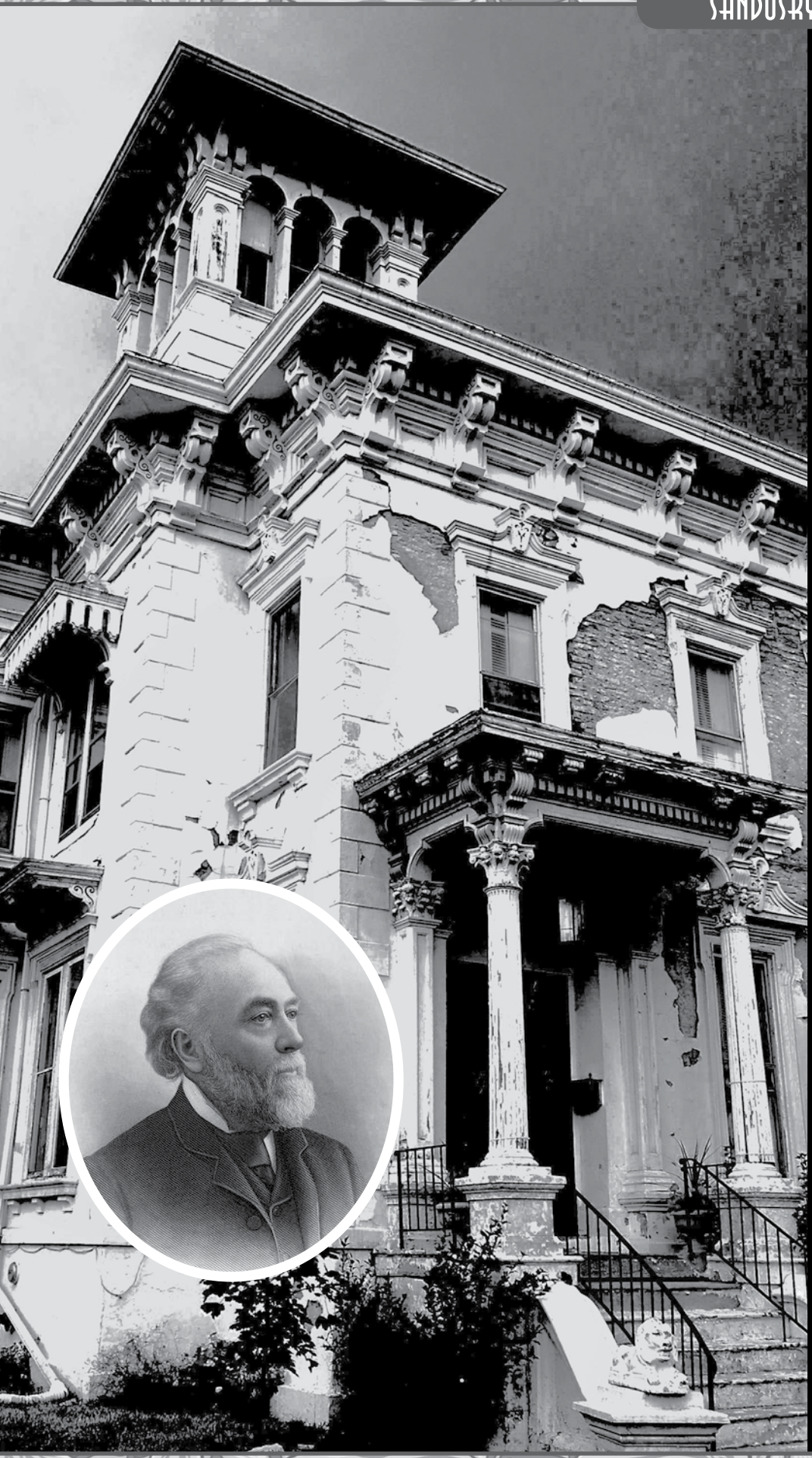
GREAT (Manual I, right stop jamb)
8 Open Diapason
8 Melodia
8 Dulciana
4 Principal
2 Fifteenth

SWELL (Manual II, enclosed, left stop jamb)
8 Rohr Flute
8 Salicional
4 Flute Harmonic

PEDAL (right stop jamb)
16 Bourdon

COUPLERS
Great to Pedal
Swell to Pedal
Swell to Great

ACCESSORIES
Tremolo (left stop jamb)
Balanced Swell expression shoe (stamped "C B Salem O")
Bellows Signal (right stop jamb)



SANDUSKY RESIDENTS PLAYED AN INTEGRAL ROLE IN AIDING slaves to flee to Canada. The first runaway slave came to Sandusky in 1820. Sandusky's Second Baptist Church was an active station of the Underground Railroad. Fugitive slaves were fed and housed at the church while waiting for their passage to Canada. Farmers offered shelter in their barns, while their wives provided food and clothing. Sandusky and Erie County officials, businessmen, and lawyers played a key role in the work of the Underground Railroad.

This house, built in the early 1850s, was the home of Rush R. Sloane (1828–1908), a Sandusky lawyer, abolitionist, and Underground Railroad supporter. The son of a local jeweler, Sloane was admitted to the bar in 1849. He practiced law in Sandusky and purchased this house in 1854. His antislavery sentiments were most probably cultivated while studying with F.D. Parish, a leading Sandusky lawyer and abolitionist whose home was a well-known Underground Railroad station.

One of Sloane's more notable antislavery activities occurred in 1852 when seven runaway slaves arrived in Sandusky on the Mad River & Lake Erie Railroad. The slaves were later captured aboard a steamer by three men from Kentucky claiming to be their owners. Questioning whether the runaways were properly arrested and legally detained, Sloane, on their behalf, petitioned the mayor to investigate the evidence. Finding no legal authority for the arrest, local officials ordered the slaves released. Shortly afterwards, one of the Kentucky litigants displayed legal papers of ownership and filed charges against Sloane under the Fugitive Slave Act. He was tried in the U.S. District Court in Columbus and fined. The local African American community, in appreciation of Sloane's efforts, presented him with a silver-headed cane.

Three years after his trial, Sloane became a probate judge and was appointed an agent to the U.S. Post Office in Chicago. While in Chicago, Sloane made a fortune in real estate. He became president of the Sandusky, Dayton, and Cincinnati Railroad in 1867 and was elected mayor of Sandusky in 1879. An influential and successful member of the Sandusky community, Rush Sloane sacrificed money and reputation by his involvement with the Underground Railroad.

LEFT: *Sloane House, Sandusky, Ohio*
INSET: *Rush R. Sloane (1828–1908)*

WESTERN RESERVE HISTORICAL SOCIETY

CLEVELAND, OHIO

INITIALLY A BRANCH OF THE CLEVELAND LIBRARY ASSOCIATION, the Western Reserve and Northern Ohio Historical Society (as it was first called) was established to preserve and make available the history of northeastern Ohio. It has the distinction of being the nation's largest privately-supported regional historical society, and is Cleveland's oldest existing cultural institution (founded May 28, 1867). The name Western Reserve harkens to the days when the region was known as the Connecticut Western Reserve, an area of the Northwest Territory of 1787 claimed by that East Coast state of its original land grant until 1800.

The collection's initial location was the third floor of the Society for Savings building on Public Square, which in 1892 the Society purchased (with the support of its Trustees, including John D. Rockefeller and Rutherford Hayes) for its exclusive use. But even this space was insufficient, leading to a new building at East 107th Street and Euclid Avenue, a three-story Italianate building designed by Coburn, Barnum, Benes & Hubbell in 1898. This building has since been demolished.

In 1938, the Society assumed two mansions on East Boulevard. The museum was placed into the Mrs. John Hay residence, built in 1910 to the Renaissance-style designs of Abram Garfield incorporating details from the previous Hay residence on Euclid Avenue closer to downtown. Curiously, Mrs. Hay never occupied the house; in 1918 Price McKinney, president of the McKinney Steel Company, acquired it. The Society's library was placed into the adjacent mansion, built in 1918 by Harry Payne Bingham and known as the Hanna House. This two-house campus was expanded in 1959 and 1963, and in 1984, a new 68,000 square-foot library opened on the East Boulevard campus. Perhaps the most prominent collection here is the Crawford Auto-Aviation Museum. Nor is the East Boulevard campus the Society's only location; others include Lawndale, the Mentor residence of President James A. Garfield; Shandy Hall, the 1815 residence of the Harper family in Unionville; the Jonathan Hale homestead in Bath (developed into a 19th-century farm and village); and Loghurst in Mahoning County, a working farm.

The Society collection includes a one-manual, two-rank organ built by Geo. Jardine and Son of New York City. The Society dates the organ between 1835 and 1850; Peter Cameron of Methuen, Massachusetts places the instrument at around 1837. It is thought that the Rice family brought the organ from New York to Cleveland in the mid-1880s (William Lowe Rice lived in a mansion at 2300 Overlook Road). In 1918, Fred White purchased the organ along with the residence, and the museum acquired the organ in 1944. The instrument holds OHS Historic Organ Citation #342.

LEFT STOP JAMB LEFT TO RIGHT, TOP TO BOTTOM	RIGHT STOP JAMB LEFT TO RIGHT, TOP TO BOTTOM
Outer knob: Diapason (17 pipes)	**Inner knob:** Principal Tr. (39 pipes)
Inner knob: Principal Bass (39 pipes)	**Outer knob:** Dulciana (17 pipes)
Ranks divide at Tenor E/F.	

One-manual organ without pedal clavier
Compass: 56 notes: C-G. Mechanical action, two ranks

4′ Principal Tr. in swell enclosure at front: tenor F and F♯ at right side, G starts at left side in two rows towards right. *Common metal, cone-tuned.*
8′ Dulciana (treble) at rear: tenor F and above, with largest metal pipes at rear (see photographs). *Common metal, cone-tuned.*
Diapason (Bass) and Principal Bass of stopped pine, at sides of swell enclosure.

3 Pedal movements, unlabeled:
Left: undetermined purpose
Center: opens and closes swell enclosure
Right: raises wind for reservoir

Wind indicator
Each swell enclosure shade is numbered in Roman numerals from top to bottom.

SOURCES

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MS, Records of the Organ Citation Committee. The Organ Historical Society; courtesy of the author.
Western Reserve Historical Society website: www.wrhs.org

ST. AUGUSTINE R.C. CHURCH

CLEVELAND, OHIO

IN ORDER TO SERVE "THE HEIGHTS" AREA AROUND JENnings Avenue (now West 14th Street), St. Augustine parish was formed in 1867 and a church built that year at Tremont and Jefferson Streets. Despite enlargement in 1877, and the addition of a chapel, the congregation grew faster than the church's capacity. Around 1894 under the leadership of the Reverend John O'Connor, the parish purchased the former Jennings Avenue Congregational Church (this group had built a new building nearby, the Pilgrim Congregational Church, see page 70). The red-brick church "was renovated for Catholic use" and dedicated April 26, 1896.

The organ here is a Geo. Kilgen & Son, tracker of two manuals and 10 stops, with mechanical key- and stop-action. Pilgrim Church's history notes that in 1877, E. & G.G. Hook & Hastings Op. 883 was installed, a two-manual, 22-register instrument. What happened to it is unclear, however; an organ is mentioned as being present when St. Augustine was dedicated. It is difficult to imagine that the present pipe organ is a rebuild of the Hook & Hastings. The case exhibits strong similarities to other Kilgens of the period. Though it appears to be no longer in use, the organ remains in the rear gallery. It was originally hand-pumped.

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Van Pelt, William T. [comp.]. *The Hook Opus List.* Richmond: The Organ Historical Society, 1991, 89.

ST. AUGUSTINE R.C. CHURCH
GEORGE KILGEN & SON
CA. 1900

GREAT (Lower Manual)
Gr. Open Diapason 8 ft.
Gr. Melodia 8 ft.
Gr. Dulciana 8 ft.
Gr. Octave 4 ft.
Gr. Fifteenth 2 ft.

SWELL (Upper Manual, enclosed)
Sw. Geigen Principal 8 ft.
Sw. Stop Diapason 8 ft.
Sw. Salicional 8 ft.
Sw. Flute Harmonique 4 ft.
Sw. Violina 4 ft.
Sw. Tremolo

PEDAL
Ped. Sub Bass 16 ft.
Coupler Gr. to Ped.
Coupler Sw. to Ped.
Coupler Sw. to Gr.
Bellow Signal

ACCESSORIES
Two Pedal movements:
Forte
Piano
Balanced iron Swell expression shoe ("G K SON ST L MO")
Wind indicator (sliding bar above Manual II)

Nameplate:
Geo. Kilgen & Son.
ST LOUIS, MO

Manual Compass:
CC-c^4, 61 notes.

Pedal Compass:
CC-d^1, 27 notes.

PIPE ORGAN GALLERY

William T. Van Pelt ~ PHOTOGRAPHY
assisted by Victor Hoyt *and* Len Levasseur

PHOTO BY WILLIAM T. VAN PELT

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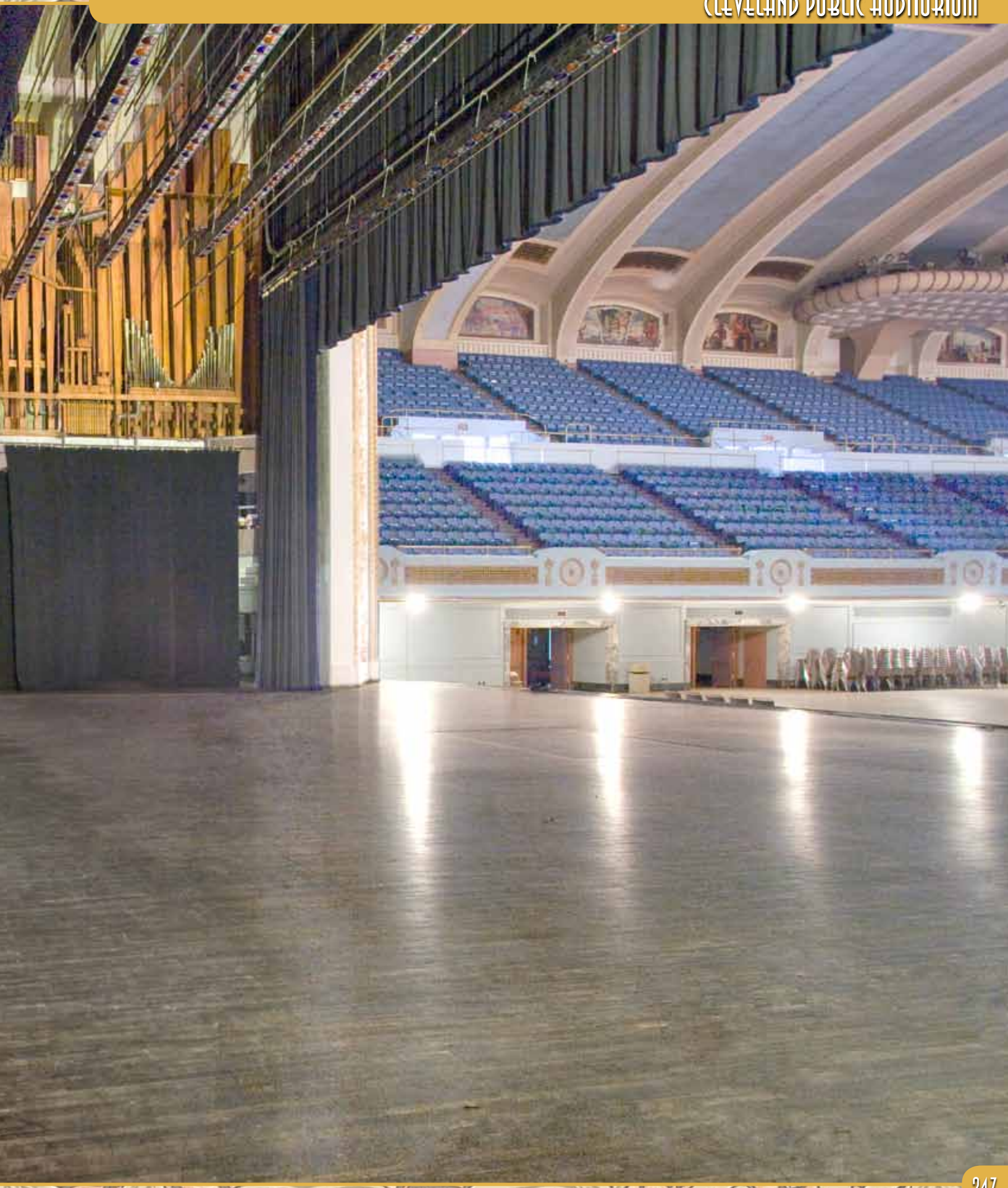

PHOTO BY WILLIAM T. VAN PELT

PHOTO BY WILLIAM T. VAN PELT

BOTTOM LEFT: *Stage left chamber*
BOTTOM RIGHT: *Stage right chamber*

PHOTOS BY WILLIAM T. VAN PELT

PHOTO COURTESY OF SCHANTZ ORGAN COMPANY

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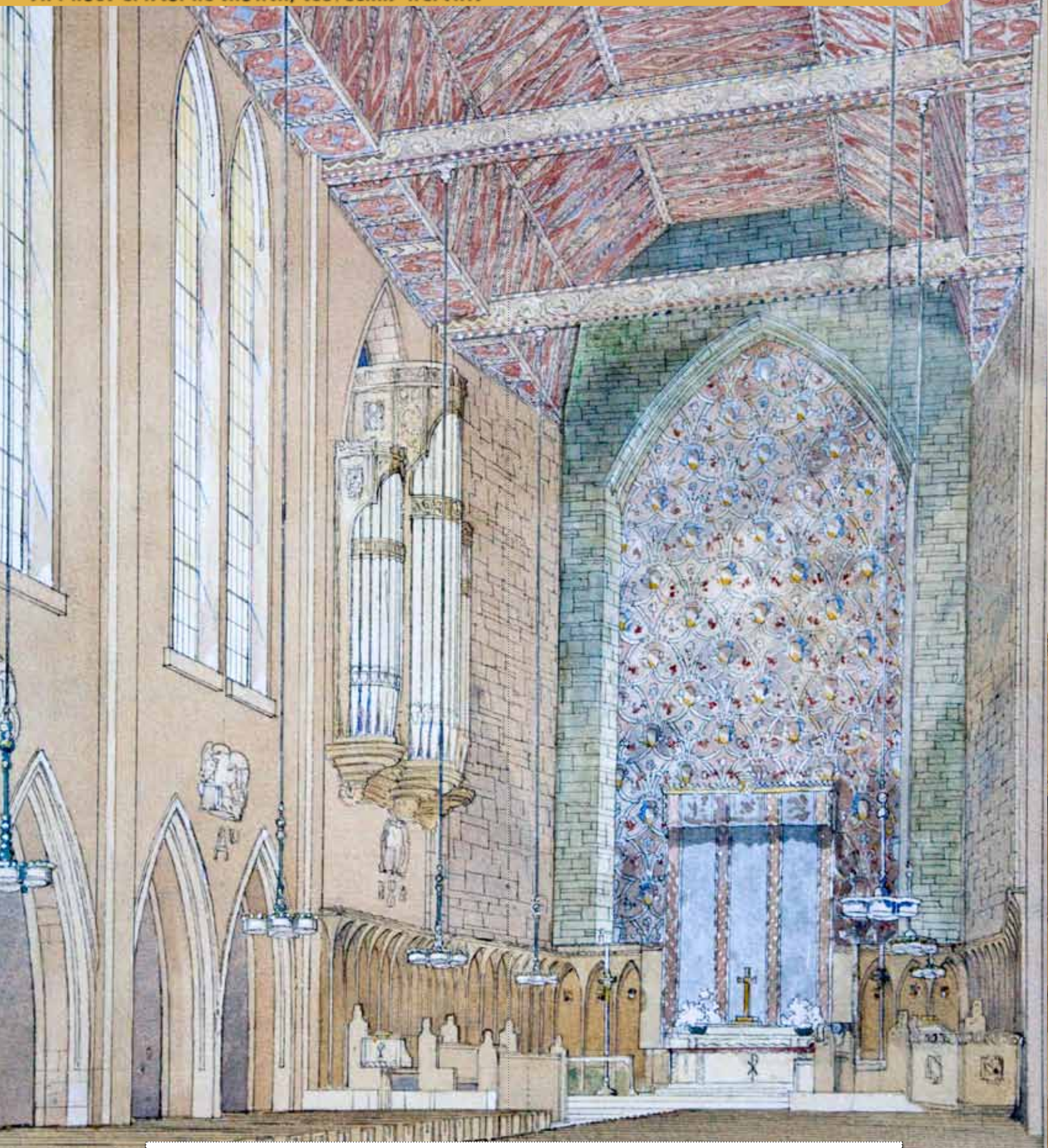

WATERCOLOR: *Hays, Simpson & Hunsicker rendering, showing architect's initial intent for the organ. Walter Holtkamp Sr. vehemently opposed this design and assisted in steering the architect in a different direction (p. 257).*

PHOTO BY WILLIAM T. VAN PELT

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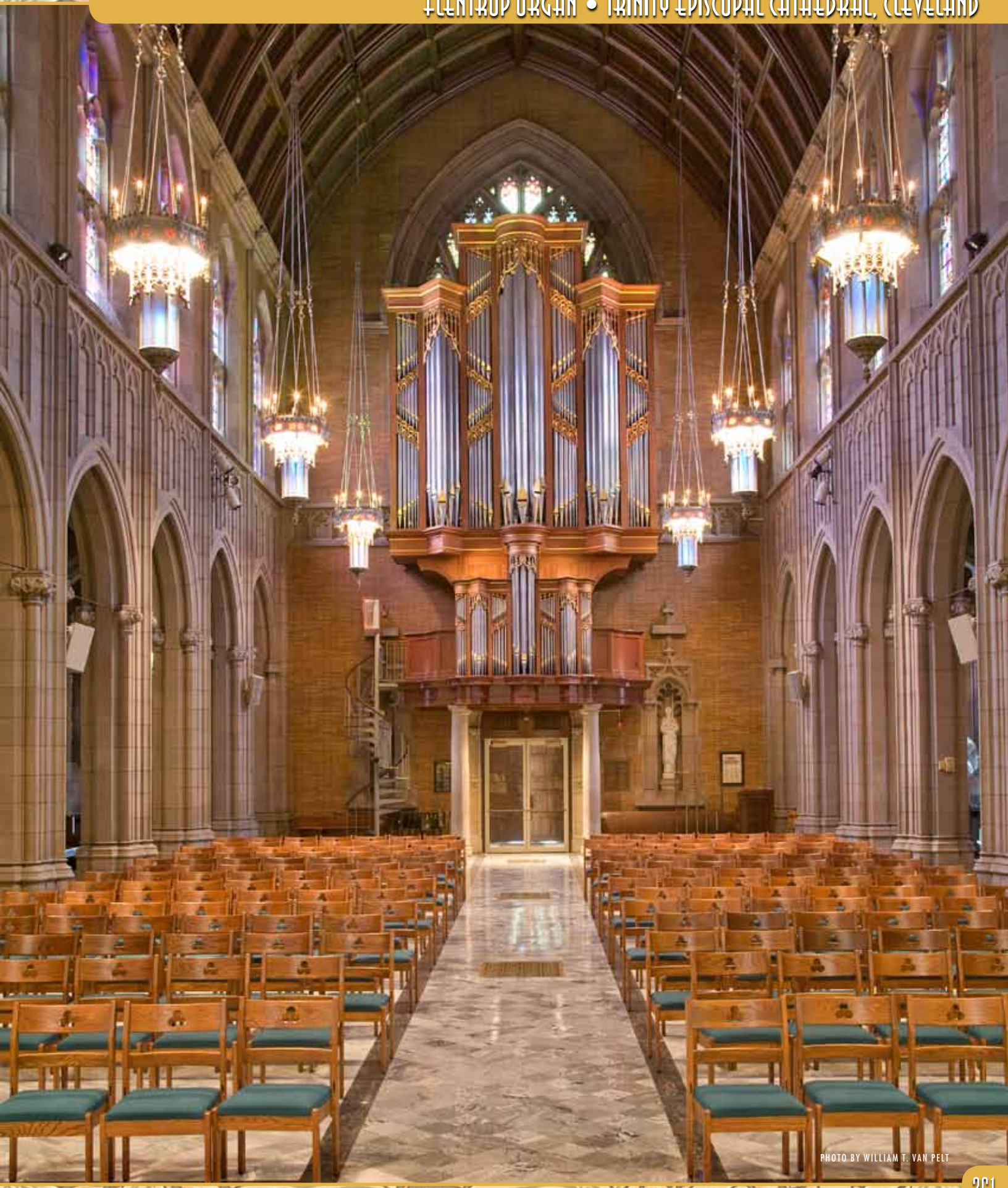

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PHOTO BY WILLIAM T. VAN PELT

PHOTO BY ROBERT CORNELL

PHOTO BY WILLIAM T. VAN PELT

Top photo:

Stan Hywet Music Room
Akron, Ohio
Aeolian Organ Company
Opus 1223, 1915
Three manuals - thirty-nine ranks

Bottom photo:

Severance Hall
Cleveland, Ohio
Skinner Organ Company
Opus 816, 1931
Four manuals - ninty-four ranks

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(former home of opus 1697, Hook & Hastings 9-rank and pedal, 1896)

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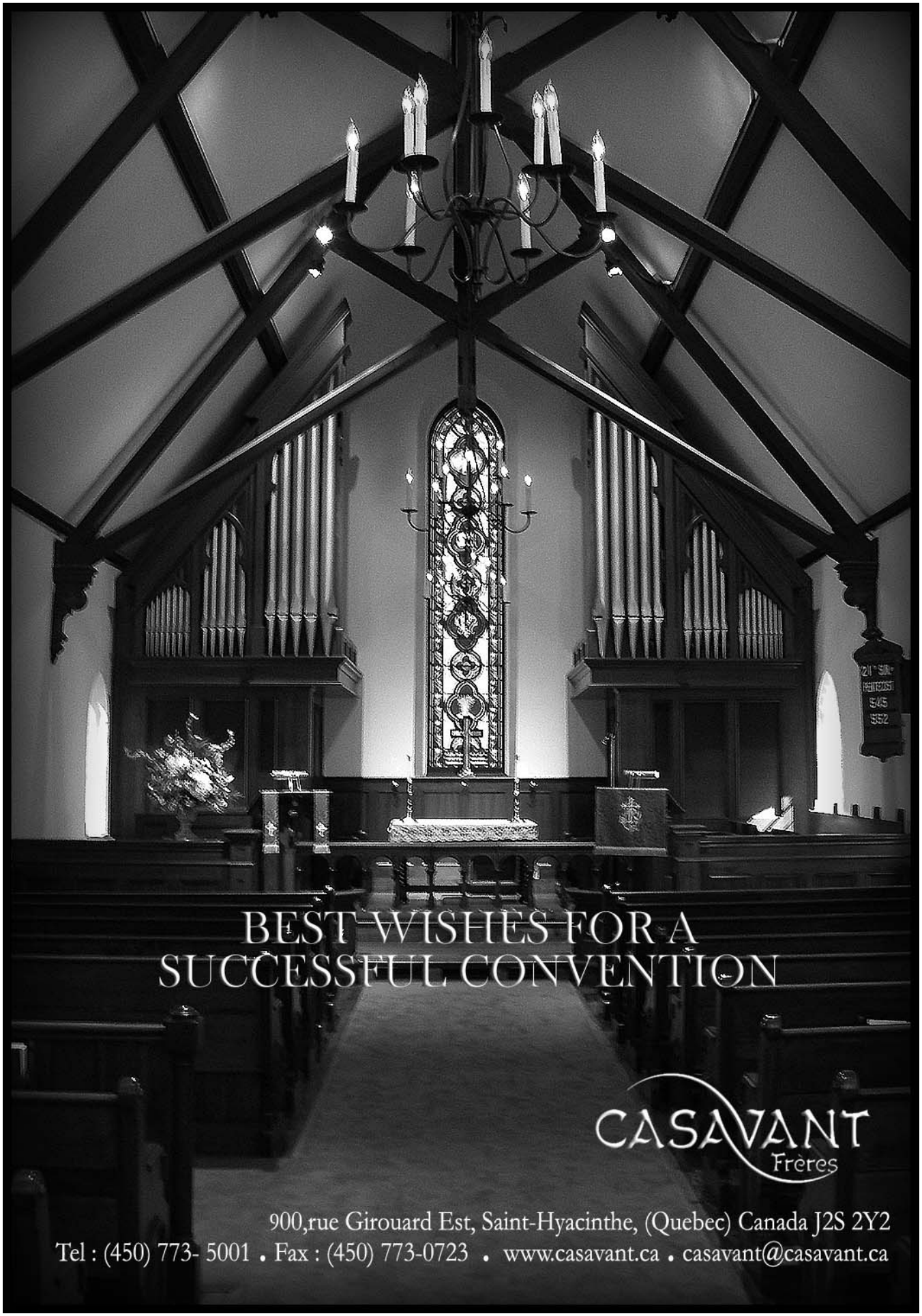
This is a house that was built around a Tracker-Action historic pipe organ* at its center. The unusual, spacious music room welcomed numerous community groups, church choirs, organists, and even a wedding over its years in South Sandisfield, Massachusetts as the home of Noel and Carolyn Nilson, historic organ aficionados and long-time members and supporters of OHS.

* This organ was rescued by The Organ Clearing House under Alan Laufman, and is now a part of the EROI program at Eastman School of Music, Rochester, NY. Its proud history lives on in this home that is ready for new creative uses.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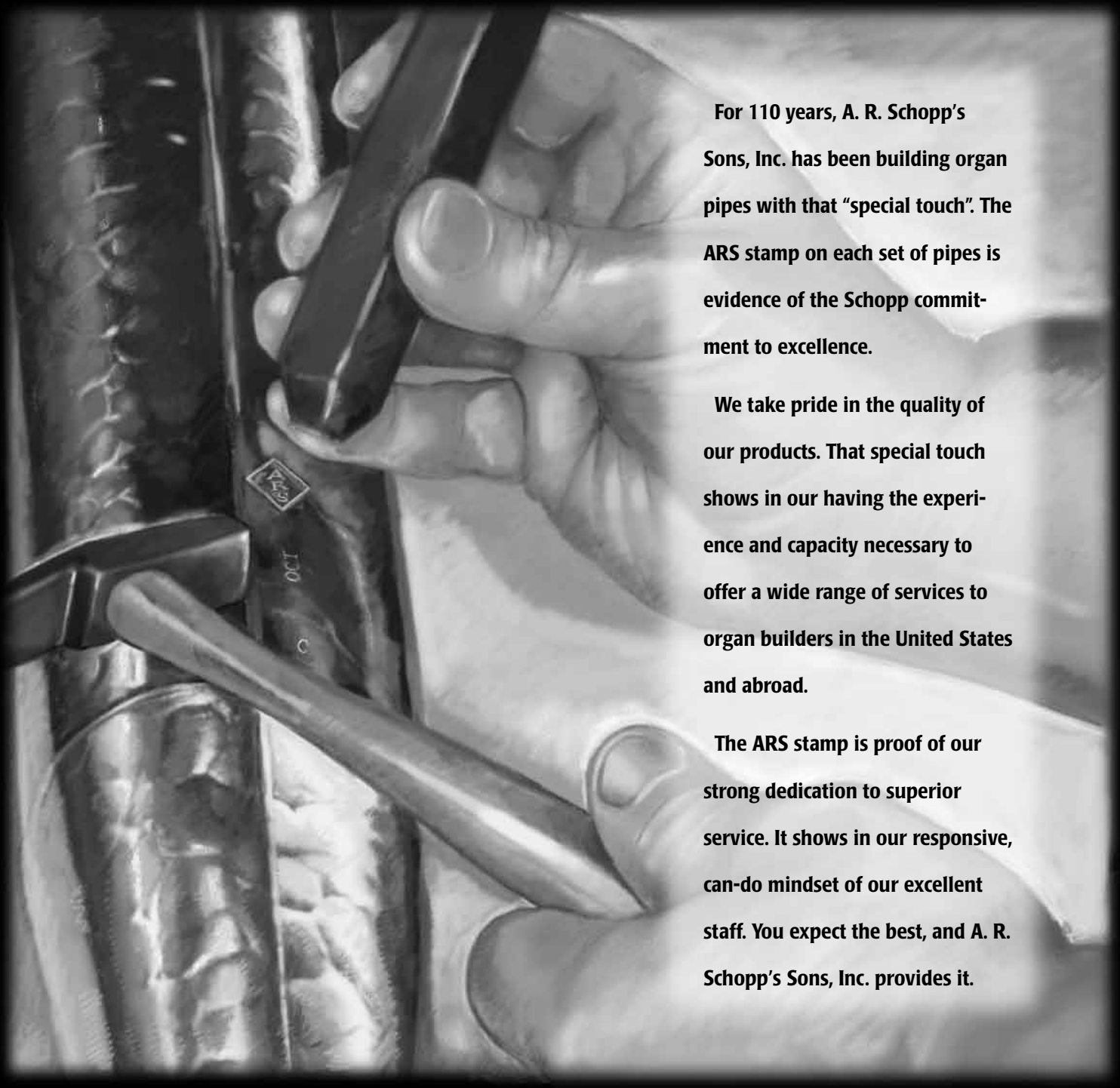

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AMERICAN PUBLIC MEDIA™ | Pipedreams®

Michael Barone asks, Is this the "Possible" Pipe-Dream?

It *is* a super idea, and you can understand how it got going…and how it grew into something in which we might all want to play a part. **Joseph A. Vitacco** has loved organ music since childhood. He studied organ at Notre Dame University, though his major was business and since then his main 'business' has been with accountants. But you may know the CD label Joe originated as a sideline, **JAV Recordings** found at greatorgancds.com.

Joe's organ interest was awakened as a child while attending mass with his grandmother at **Our Lady of Refuge Catholic Church** in Brooklyn. The instrument, a modest 26-rank Kilgen (Opus 5163, 1934), sounded grand to Joe's innocent ears. Over the years, neglect led to silence, and the Kilgen remained unplayed for a decade. To give something back to the church, and the organ that had so importantly influenced his life, Joe determined to 'fix it' so that the Kilgen might inspire future generations at Our Lady of Refuge, just as it had him.

Assisted by **James Konzelman**, the process began with the rebuild of a burst bellows. This got the Kilgen playing again, to the astonishment of parishioners; many had never heard it or, likely, any pipe organ before. But long-term water damage, caused by masonry failure, had compromised the organ's chamber and mechanism, and a full-scale restoration of both, at a cost of $200,000+, appeared inevitable, and beyond anything this working-class, multi-cultural community could afford.

Joe's is a good salesman, however, and with the encouragement of **Father Michael Perry** and help from other professional colleagues (**A. R. Schopp's Sons, The Organ Clearing House, Quimby Pipe Organs, Foley Baker, Inc.**, recitalist **Stephen Tharp**, **Andrew McShane** and the **Notre Dame University Women's Liturgical Choir**, and author **Craig Whitney**), the Kilgen project generated tons of local media attention and was featured in a celebratory worship service before being removed to storage. Chamber repair began, and some organ restoration is under way. In hopes of covering that cost, many more of Joe's musician friends have contributed their talents to a marvelous 2-CD album, a 'gift' for anyone who donates $40+ (or more!) to the Organ Fund.

Why should this CD interest *you* (beyond an obvious altruistic attraction)? Along with documentary bits from the Kilgen's 'reawakening' mass, and demonstration of its pre-restoration sound, 26 additional CD tracks feature unique performances by an international roster of artists. **Olivier Latry, Philippe Lefebvre** and **Jean-Pierre Leguay** improvise on chant themes at Notre Dame Cathedral (with sung *alternatum* versets). **Daniel Roth** improvises for 15 minutes at the Church of St. Sulpice. **Christoph Frommen**, proprietor of the excellent *Aeolus* and *Unda Maris* CD labels in Germany, proves himself an excellent performer, too (back when he still practiced regularly…life is about choices) in the *Te Deum* setting by Demessieux.

Stephen Tharp explores Buxtehude at Haarlem's Bavokerk and Vierne's *Stele pour un enfant défunt* at St. Sulpice. **Léon Berben** plays a Lübeck Praeludium at Hamburg's Jakobikerk. Closer to home, **Craig Cramer, Ken Cowan, David Briggs, Peter Richard Conte, John Scott**, and **Thomas Murray** demo instruments by Fritts, Quimby, Skinner, Aeolian-Skinner and Letourneau, plus the Wanamaker Organ.

In the comprehensive CD booklet, virtually all of the musicians relate how it was that *they* got interested in the pipe organ. Excellent notes on the repertoire, a brief history of Our Lady of Refuge parish, plus the story of Kilgen Opus 5163 (with full specification) and Joe's amazing adventure with it also make good reading.

Joe was not asked to save this organ, neither did he initially realize what its rehabilitation would entail:

> "Because of critical structural repair inside the organ chambers, the Kilgen had to be removed, but without the impetus of a restoration it might never have returned. This modest instrument, even with its limits, still can be effective and inspiring. Look what impact it had on me, before I even was aware of it! By restoring OLR's Kilgen, I feel I am fostering a grass-roots movement to generate interest in the pipe organ. In a way, though this really is *my* organ, the one that inspired me to a curiosity about and love for the instrument, I still invite you to help me with this project. Contribute for the right reasons and consider the CD as a bonus."

And there, *with* the Grace of God, we might also go. Who among us cannot relate to the experience of a youngster attending a church service, listening to 'the pealing organ blow,' and being instantly transformed? This is *not* an impossible dream…if *you* help make it come true!

Send contributions (anything above $40 is tax-deductable) to: **Organ Restoration Fund** - Our Lady of Refuge Church - Attn: Fr. Michael Perry, Pastor; 2020 Foster Avenue, Brooklyn, NY 11210 - (718) 434-2090.
Online information: olrbrooklyn.org/pipeorgan

Questions? Send all inquiries to *vitacco@mindspring.com*

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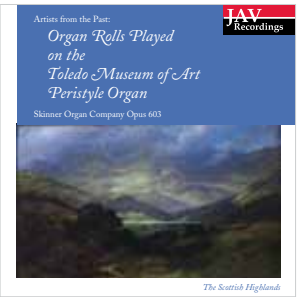

15 Automatic Organ Rolls played on Skinner Organ Company's Opus 603

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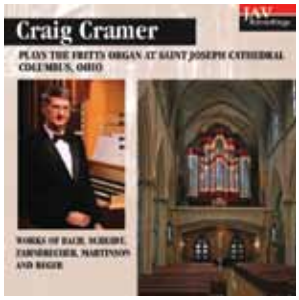

Craig Cramer plays Bach, Scheidt, Zahbrecher, Martinson & Reger at Saint Joseph Cathedral, R.C., Columbus, Ohio
JAV 174

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Messe "Cum jubilo" by Duruflé, the Propers for the Immaculate Conception with appropriate improvisations

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4 Ways You Can Help

1. Bring a check to the OHS Convention in Cleveland and look for attendees Fr. Michael Perry, Pastor of Our Lady of Refuge; or Joe Vitacco, Chair of the Organ Committee. CDs will be available in exchange for a donation. Donations by personal check are preferred.
2. Donate through the parish's website *www.olrbrooklyn.org/pipeorgan*
3. Mail a check made out to Our Lady of Refuge Organ Fund to the address on the left.
4. Search iTunes for "Our Lady of Refuge" and download the CDs or individual tracks.

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JAV Recordings has donated its services to help Our Lady of Refuge raise the money to restore its pipe organ and receives none of the revenues from the sale of this CD.

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