



OHS MILWAUKEE 2025
AUGUST 3-7 2025.ORGANHISTORICALSOCIETY.ORG

A graphic overlay featuring a stylized silhouette of the Milwaukee skyline, including various skyscrapers and a ship on the water. Below the skyline is a dark blue banner with the event title and dates in white text.

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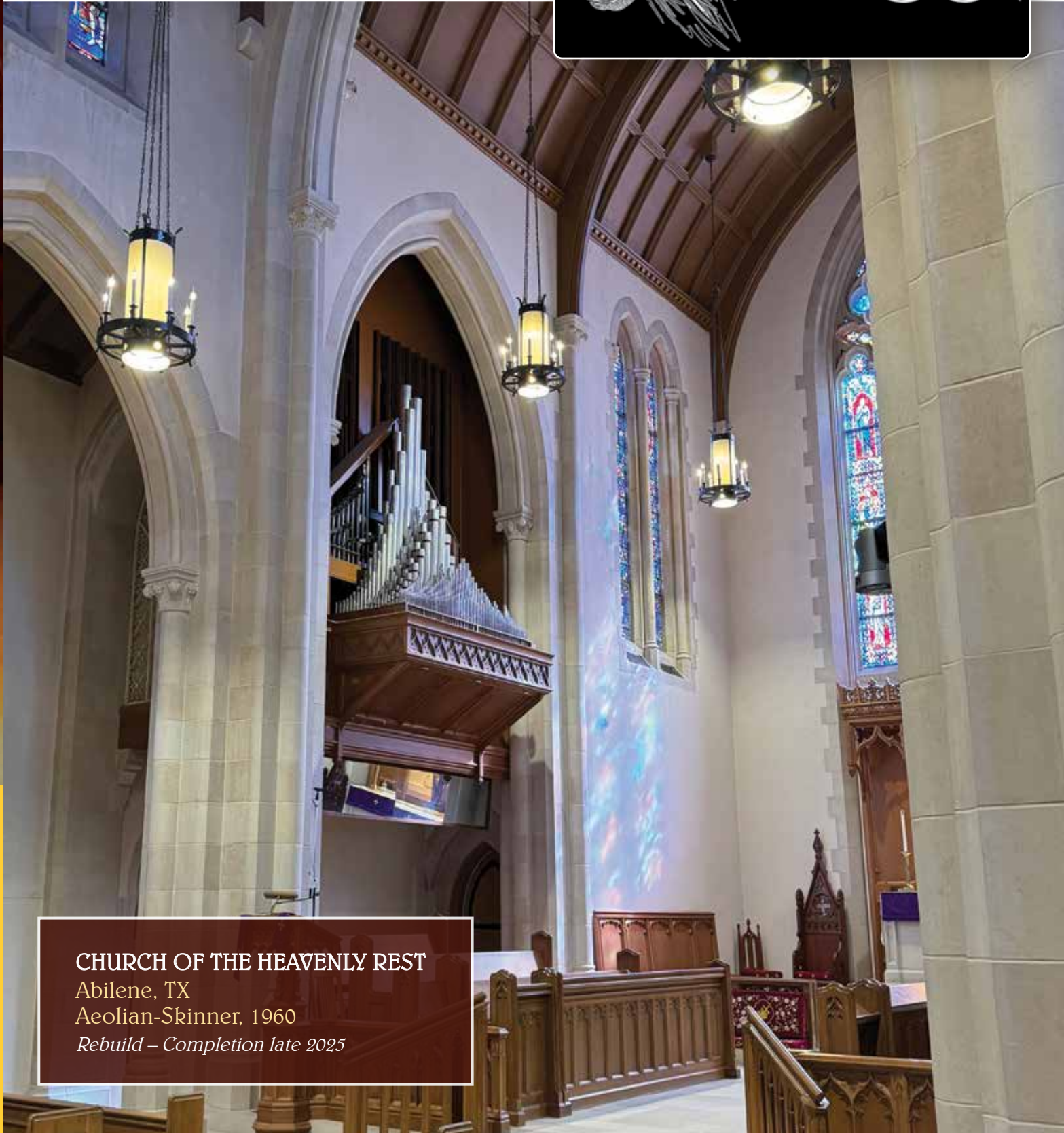
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WELCOME



THE YEAR WAS 1990 and throngs of pipe organ enthusiasts descended upon Milwaukee, Wisconsin, longing to hear over two dozen of the city's most revered pipe organs. Welcome BACK to the Brew City—

or its more well-known moniker, the Cream City. This nickname derives from the light-colored, yellowish bricks (Cream City bricks) commonly used in building construction during the mid- and late-nineteenth century. Regardless of its name, Milwaukee is a city steeped in history, brimming with exciting social life, and teeming with eateries sure to please the most discerning palate. Oh, and it also has some fascinating pipe organs too!

The genius behind this year's convention resides with Ryan Mueller and Andrew Schaeffer, who jointly assembled a roster of instruments, some not yet heard by OHS members, and a relaxed schedule to accommodate our need for a stress-free week. Not to be outdone, Wisconsin's capital city, Madison, will make an appearance mid-week, with even more delectable treats.

The 2025 convention is remarkable in that a majority of its instruments originate in the late nineteenth and early twentieth centuries, making this a truly historic event. Each recital promises not only a glimpse into the past, but also a celebration of why the OHS is central to the preservation of pipe organs in the future.

I would like to extend my deepest gratitude to the authors who carefully crafted essays on the provenance of each instrument. To David Bohn, Bruce Case, Daniel Hancock, Isaac Hayes, Steve Jensen, Joseph McCabe, John Miller, Ryan Mueller, Stanton Peters, William Van Pelt, and Jeff Weiler we owe much gratitude. Once again, the OHS is blessed to have Christopher Anderson and Len Levasseur, who painstakingly edit and prepare the layout for this annual publication. Finally, thank you to the management team in Villanova for their roles in support of this massive undertaking.

Enjoy Milwaukee and Madison. Rekindle friendships and make new friends. Take time to savor the surroundings and perhaps time just for yourself as well. We welcome and thank you for supporting the National Institute for the Pipe Organ, your Organ Historical Society.

— **Ed McCall**, Chief Executive Officer, OHS



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Len Levasseur **PHOTOGRAPHY, PRE-PRESS, AND DESIGN**

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ON THE COVER

Wm. Schuelke Organ Co. (1885).
St. Francis of Assisi Parish,
Milwaukee, Wisconsin.
See essay on page 50

PHOTO LEN LEVASSEUR



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All Saints' Cathedral

Milwaukee, Wisconsin

IN 1857 the Free Church of the Atonement was founded, and in the early 1860s it merged with a breakaway congregation from St. Paul's Church to become known as Trinity Church. During the 1860s the desire arose to elevate Trinity to cathedral status, resulting in its renaming as All Saints' Pro-Cathedral. After some false starts at trying to build a new sanctuary, in 1873 All Saints' purchased the building of Olivet Congregational Church. By 1898 the congregation found itself no longer in debt, so that consecration to full cathedral status took place on All Saints' Day in that year.

In 1864 Trinity Church purchased a one-manual organ from William Aschmann, Jr., son of the pioneering Milwaukee organ builder William Aschmann. When the Pro-Cathedral purchased Olivet Congregational's property, it also acquired that church's 1869 Hook & Hastings organ Op. 510, located at the time in the west gallery. In 1908 the Hann-Wangerin-Weickhardt Organ Company rebuilt this instrument and relocated it to the left of the chancel, the location of the current Lady chapel. In the early 1940s the organ was rebuilt again by Wangerin and returned to the west gallery. In 1966 the Hook/Wangerin was replaced with Tellers Op. 1023, a two-manual organ with part of the Great enclosed

in its own swell box. Schlicker expanded this organ to three manuals in 1999, separating the two halves of the Great. In 2002 John Nolte and Sons moved the console to the Sacrament chapel and installed several stops that Schlicker had prepared. In 2016 work began to enlarge the organ to its current size, with tonal work by Lee Erickson.

The organ now in the Lady chapel was built in 1872 by Derrick & Felgemaker for the Taylor Orphanage in Racine, Wisconsin. At some point after 1933, this instrument was given to the Sisters of the Community of Saint Mary for use at the Episcopal DeKoven Foundation, where it was installed in the Saint Mary Chapel. In 1970 DeKoven purchased a three-rank Möller, Op. 10708, and the Derrick & Felgemaker instrument was gifted to Glenda Buchanan Mossman, who had it installed in her residence. In 1998, on the death of Ms. Mossman, the organ was restored by Larry Marowsky and given to All Saints' Cathedral as a memorial to the Sisters of St. Mary.

—DAVID BOHN

Derrick & Felgemaker (1872)

All Saints' Cathedral
Milwaukee, Wisconsin

Manual compass: 61 notes, C–c⁴

Pedal compass: 17 notes, C–e

MANUAL

- (8) Open Diapason (44 pipes)
- (8) Dulciana (44 pipes)
- (8) Pedale (Stopped Diapason bass, 17 pipes)
Harmonic (Octave Coupler)

PEDAL (17 notes, permanently coupled)

Hitchdown Swell pedal



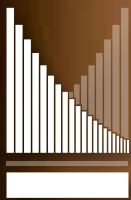
Basilica of St. Josaphat
c. 1903 Kimball "Boxcar" organ
Restored and relocated in 2016

New Instruments

Restoration

Renovation

Tuning



Buzard

PIPE ORGAN BUILDERS

The Basilica of St. Josaphat (Lower Church)

Milwaukee, Wisconsin

ST. JOSAPHAT CATHOLIC CHURCH was founded by Polish immigrants in 1888 as a branch of St. Stanislaus Parish, itself formed in 1866 on the south side of Milwaukee. The first structure burned already in 1889, and it was rebuilt along the unpretentious lines of its predecessor. But by 1896 this second church building was proving inadequate, and Fr. William Grutza commissioned the German-born local architect Erhard Brielmaier to design a new house of worship. While Brielmaier worked on his design—expressly modeled on St. Peter's Basilica in Rome—Grutza discovered that the United States Custom House, Court House, and Post Office in Chicago (1880) was to be pulled down. Grutza arranged for the salvaging and purchase of that building's materials, which were repurposed for the construction of the new St. Josaphat Church in Milwaukee. At the time of its completion, the magnificent dome was rivaled only by that of the United States Capitol.

The formal dedication ensued in 1901, accompanied by a large two-manual organ by William Schuelke. With the notable exception of its Austrian stained-glass windows, the church remained relatively unadorned until 1928, when two prominent artists—the German immigrant Conrad Schmitt and the Roman Gonippo Raggi—completed the interior design. In 1929 Pope Pius XI honored a request of the Franciscan order to elevate St. Josaphat to minor basilica status. The Schuelke organ, meanwhile, survived until 1968, when its case was cut down for Wicks Organ Co. Op. 4895, a two-manual instrument of 23 ranks. The Wicks organ underwent enlargement in 2005 by the Milwaukee organbuilder David Broskowski under the supervision of Lee Erickson.

The Lower Church has been home to two other pipe organs. The first was M.P. Möller's Op. 5048, a six-rank instrument contracted in June 1927. The second was a mechanical instrument of two manuals and eleven ranks by the New England builder Emmons Howard, purchased through the Organ Clearing House and installed in the early 1980s. That organ was removed and sold between 1987 and 1989, reputedly returning to the church that had been its original home.

The present Lower Church organ was built by the W.W. Kimball Co. around 1903, located in the preceptory of the

Scottish Rite Cathedral in Chicago at the time of its removal in 2006. Buzard Pipe Organ Builders of Champaign, Illinois, renovated the Kimball organ for The Basilica of St. Josaphat's Lower Church, electrifying the stop and key action and installing it in 2016. Buzard undertook one tonal change: the current Violina 4' represents pipework from another contemporaneous Kimball of identical design, replacing a tenor-C Oboe 8', which was re-homed to a third Kimball of the same period and scheme. The façade pipes were stenciled in colors to suit their new home. The lowest seventeen pipes of the Open Diapason 8' and the whole of the Pedal rank are unenclosed, whereas the remainder of the organ stands in a general swell box.

—DAVID BOHN

W.W. Kimball Co. (1904) Rebuilt by Buzard Pipe Organ Builders (2016) The Basilica of St. Josaphat (Lower Church) Milwaukee, Wisconsin

Manual compass: 61 notes, C–c⁴

Pedal compass: 27 notes, C–d¹

I. GREAT (enclosed)

- 8 Open Diapason (1–17 unenclosed)
- 8 Dulciana
- 4 Violina
- Swell to Great
- Super Octave (coupler)

II. SWELL (enclosed)

- 8 Std. Diapason
- 8 Gamba
- 4 Flute d'Amour

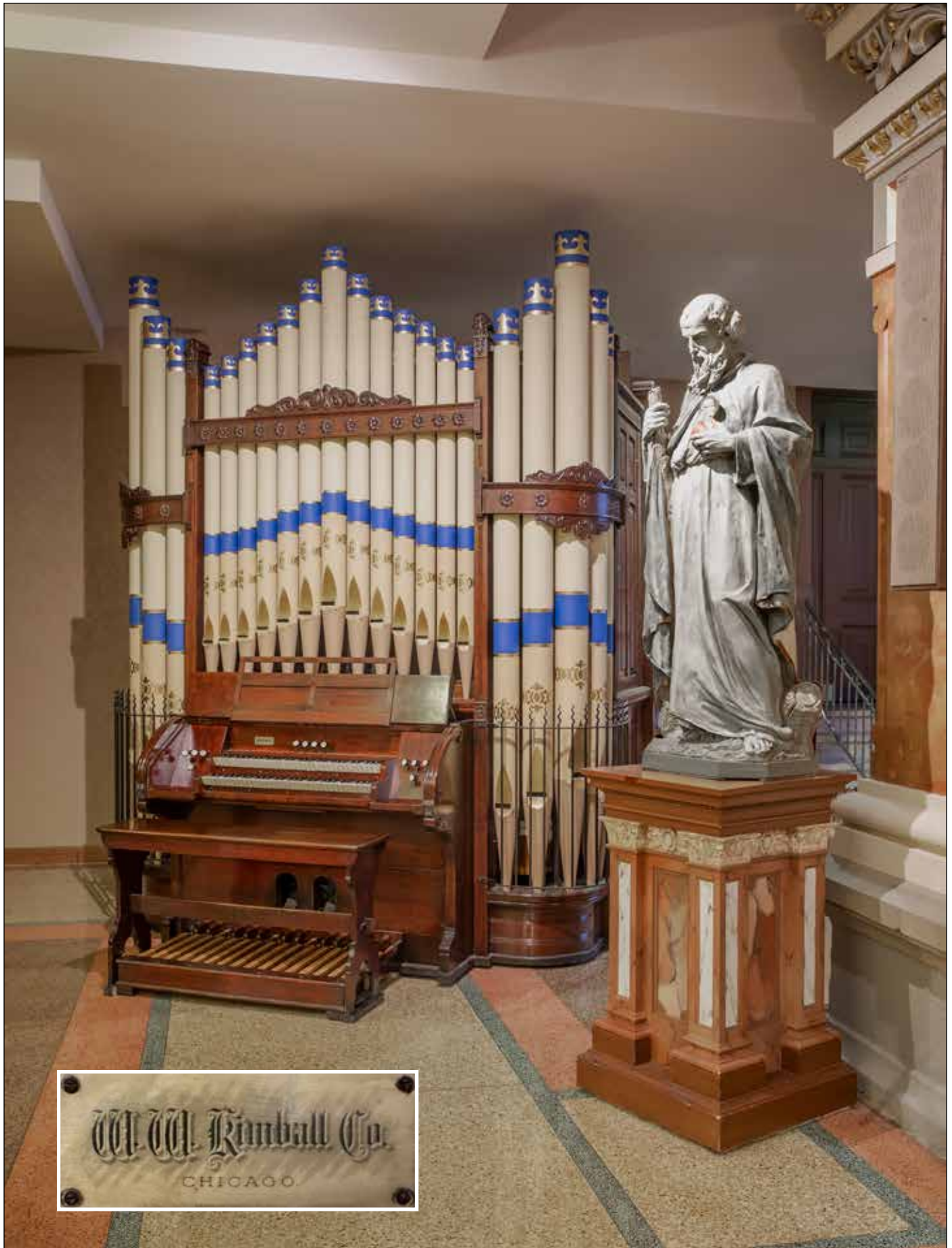
PEDAL

- 16 Bourdon
- Great to Pedal
- Swell to Pedal

Bellows Signal

Crescendo pedal
General Expression pedal





Bishop O'Donnell Holy Name Memorial Chapel

Madison, Wisconsin

THE ORIGINAL CONTRACT for Aeolian-Skinner's Op. 1204—the instrument now housed at Bishop O'Donnell Holy Name Memorial Chapel, Madison—was signed in 1949 for installation in the First Congregational Church of Kenosha. The Korean War proved a major obstacle to the organ's delivery, subsequently delayed until 1953. A voluminous correspondence between church officials and G. Donald Harrison attest to this holdup. The war effort had created a shortage of skilled pipe makers at the Aeolian-Skinner factory, and this circumstance, combined with difficulties in obtaining zinc, substantially interrupted production. At one point the president of the congregation, who also happened to be president of Snap-On Tools in Kenosha, was called in to inquire with the Boston Chamber of Commerce as to whether Aeolian-Skinner was a reputable firm. The response from Boston was an unqualified affirmative: not only was Aeolian-Skinner in good financial shape, but the church had selected one of the most respected organ builders in America. Enough said.

Op. 1204 of nineteen ranks is typical of so many medium-sized, two-manual instruments to issue from the Aeolian-Skinner factory. Its signature Grave Mixture II on the Great, combined with a complete and independent principal chorus, are hallmarks of such instruments in this size range. Embellishments here include a separate Choral Bass 4' in the Pedal and an additional Flute Celeste chorus on the Great—a modest but well-reasoned specification. Organists who play it comment on its versatility.

The organ had sat dormant in Kenosha for several years, as a change of church ownership had resulted in its being cast aside for worship purposes. Upon first examination, there was some water damage, and the Great division's wind pressure had been lowered from its original specification. Fortunately, the pipework was intact and (most importantly) unaltered. There was significant water damage to the Pedal Bourdon 16' chest, but we were able to substitute a Pedal chest from Aeolian-Skinner Op. 983 as a replacement.

The restoration has retained all original ranks and chests apart from the one damaged Pedal chest. The single addition

has been to render the Pedal Gedeckt 16' playable on the Swell manual. Due to limitations in borrowing from the Swell manual chests, an additional twenty-nine new notes and windchest were required. The pipes were sourced by Tommy Anderson, an original Aeolian-Skinner pipe maker, now retired.

All zinc pipework was stripped of its resin coating and re-finished with traditional shellac. We replaced scrolls on all flue pipes where metal had failed from fatigue. All reeds were stripped, cleaned, and re-shellacked, and new brass wedges were fitted throughout. Scrolls on all reeds were replaced, the originals having been retained for archival purposes.

We stripped the oak console and refinished it to match the original dark walnut finish. The original pneumatic combination action was in bad condition, and there was no possibility of running a high-pressure pneumatic line to the console in its new location at Holy Name. Therefore, the stop knobs and tilting tablets have been replaced with Harris components. Solid State Systems supplied the console and chamber relay. Console preparations are in place for future installation of an Antiphonal division, to incorporate appropriate Aeolian-Skinner pipework.

In 2017 the organ was installed in two pipe chambers in the rear balcony of the Bishop O'Donnell Holy Name Memorial Chapel, Bishop O'Connor Catholic Center, Madison. These two chambers had in fact never held a pipe organ, but it was obvious from their layouts that the architect had intended them for that purpose. The curved façade of the chamber required the construction of new Swell shades. It was fortunate that the nineteen-rank Aeolian-Skinner was a perfect fit for these chambers.

The restoration was carried out in partnership with the Spencer Organ Company of Boston. Great care has been taken to restore the organ in a historically sensitive manner, with changes made only to correct problematic issues. Jonathan Ambrosino, Martin Near, and Bruce Case accomplished the tonal finishing.

—BRUCE CASE

Aeolian-Skinner Organ Co., Op. 1204 (1949)**Restored by Bruce Case (2017)**

Bishop O'Connor Catholic Center

Bishop O'Donnell

Holy Name Memorial Chapel

Holy Name Heights

Madison, Wisconsin

Manual compass: 61 notes, C–c⁴Pedal compass: 32 notes, C–g¹**I. GREAT (enclosed, 3¾" wind pressure)**

- 8 Diapason
- 8 Bourdon
- 8 Flauto Dolce
- 8 Flute Celeste (t.c.)
- 4 Octave
- Grave Mixture II (122 pipes)
- Chimes (21 tubes)
- Tremolo
- Great UO, 4
- Swell to Great 16, 8, 4
- Antiphonal on Great

II. SWELL (enclosed, 73 pipes unless noted, 4" wind pressure)

- 16 Gedeckt (Chimney Flute, 29 pipes)
- 8 Chimney Flute
- 8 Viole de Gambe
- 8 Viole Celeste (t.c., 61 pipes)
- 4 Gemshorn
- Mixture III (183 pipes)
- 8 Trompette
- 8 Oboe
- Tremolo
- Swell 16, UO, 4
- Antiphonal On Swell

PEDAL (4" wind pressure)

- 16 Bourdon
- 16 Gedeckt (Sw. 8', 12 pipes)
- 8 Octave
- 8 Flute (12-pipe ext. Bourdon 16')
- 8 Gedeckt (Sw.)
- 4 Choral Bass
- Great to Pedal 8
- Swell to Pedal 8
- Swell to Pedal 4
- Antiphonal on Pedal

ANTIPHONAL (enclosed, prepared)

- 8 Diapason
- 8 Flute
- 8 Dulciana
- 8 Unda Maris (t.c.)
- 4 Principal
- 4 Flute
- Tremolo
- Antiphonal 16, UO, 4

ANTIPHONAL PEDAL (enclosed, prepared)

- 16 Bourdon
- 8 Flute

COMBINATIONS

- Divisional pistons Great, Swell, (5 thumb)
- Divisional pistons Pedal (5 toe)
- General pistons (10 thumb)
- General Cancel (thumb)
- Great to Pedal reversible (thumb)
- Swell to Pedal reversible (thumb)
- Full Organ reversible (thumb)
- Setter (thumb)
- Next General piston (thumb)
- Previous General piston (thumb)

Transposer Up or Down (8 semitones)

Relay system by Solid State Organ Systems



Capitol Theater Overture Center

Madison, Wisconsin

THE MADISON CIVIC CENTER dates its history to 1974, when the city purchased the Capitol Theater on August 1, initiating work largely funded by the Oscar Mayer Foundation.¹ The building's façade was retained and the auditorium significantly remodeled, opening in 1980 as the Oscar Mayer Theater.² Likewise retained was the Grand Barton Theater Organ, Op. 249, built in 1927/28 by the Bartola Musical Instrument Co. of Oshkosh, Wisconsin. William Hansen maintained the organ and restored it between 1988 and 1990, prior to the 1990 OHS Convention.³

In 2006 the name of the facility reverted to Capitol Theater, following its renovation as part of the Overture Center for the Arts. The Center itself was funded by a \$205-million gift from Madison residents W. Jerome Frautschi and Mrs. Pleasant Rowland Frautschi, who forbade their names to be applied to the complex.⁴ The Overture Center houses the 2,255-seat Overture Hall, a 1,090-seat multipurpose theater, a 350-seat thrust theater, a 300-seat children's theater, and multipurpose rooms of 100, 150, and 250 seats. The Madison Symphony Orchestra performs at Overture Hall, where Klais Orgelbau of Bonn, Germany, built the 63-stop, 72-rank organ dedicated in November 2004.

The original Capitol Theater opened on January 21, 1928, crafted to a design by the Chicago architects Rapp & Rapp "in the spirit of modern Spanish Renaissance."⁵ The Madison Civic Center was designed by Hardy Holzman Pfeiffer



Associates (1967–2004, New York and Los Angeles).⁶ The Overture Center was built on plans by César Pelli (1926–2019) with executive architects Potter Lawson of Madison and Flad Architects of Raleigh, North Carolina. Kirkegaard Associates of Chicago consulted on acoustics.⁷

For its most recent renovation, the fourteen-rank, three-manual and pedal Barton organ Op. 249 was removed during five days in April, 2019, by a crew who delivered it to the Crome Organ Company of Reno, Nevada, with intended reinstallation that September.⁸ Contrary to that plan, the organ did not return until August 2022, as the Crome firm declared bankruptcy following the death of Ken Crome in 2020.⁹ The restoration work begun by Crome was "finished by Ken Crome's friends at JL Weiler, Inc., of Chicago, and his long-time associate, Steve Hansen," writes organbuilder Jeff Weiler.

Thanks to our friends and colleagues Steve Hansen who re-assembled the relay and recabled all the actions; to Rich Wagner, our chief of installations, who superintended the entire reinstallation; and to Nick Renkosik, our lead restorer, who assisted with reinstallation, tonal finishing, and premiered the restored instrument to Overture Center officials. The organ was restored with no modification or tonal changes.¹⁰

In 1990 the organ received the OHS Citation as an instrument of exceptional historic merit, worthy of preservation.

—WILLIAM T. VAN PELT

1. *Wisconsin State Journal* (Madison, Wisconsin), August 2, 1974, 1.

2. Graeme McBain, "Capitol Theatre," *Cinema Treasures*, accessed November 9, 2024, <https://cinematreasures.org/theaters/9932>.

3. David Bohn, email to author, March 15, 2025.

4. "Overture's History: From Silent Films to a Cultural Hub," Overture Center, accessed November 9, 2024, <https://www.overture.org/about/history>.

5. McBain, "Capitol Theatre"; *Capital Times* (Madison, Wisconsin), January 20, 1928, 8.

6. Alan Laufman, ed., *Organ Handbook 1990*, (Organ Historical Society, 1990), 57; "Hardy Holzman Pfeiffer Associates," accessed November 9, 2024, <https://tinyurl.com/ohs2025-03>.

7. "Overture Center," Nextstage Design, accessed November 9, 2024, <https://tinyurl.com/ohs2025-09>.

8. Joel Patenaude, "Removal for Renewal: Capitol Theater's Organ Gets a Complete Restoration," *Madison Magazine*, June 4, 2019, <https://tinyurl.com/ohs2025-01>.

9. Jeff Weiler, "JL Weiler, Inc. is at Overture Center for the Arts," Facebook, August 18, 2022, <https://tinyurl.com/ohs2025-02>.

10. Weiler, "JL Weiler."

Barton (Bartola) Musical Instrument Co., Op. 249 (1927/28)

Capitol Theater, Overture Center

Madison, Wisconsin

Manual compass: 61 notes, C–c⁴

Pedal compass: 32 notes, C–g¹

I. ACCOMPANIMENT

16 Clarinet (t.c.)
 16 Vox Humana (t.c.)
 16 Contra Viole (t.c.)
 16 Solo String (t.c.)
 8 Diaphonic Diapason
 8 Claribel Flute
 8 Solo Tibia Clausa
 8 Tibia Clausa
 8 Oboe Horn
 8 Vox Humana
 8 Clarinet
 8 Kinura
 8 Tuba
 8 Viole d'Orchestre
 8 Viole Celeste
 8 Solo String
 4 Orchestral Flute
 4 Solo Tibia Clausa
 4 Violin
 4 Viole Celeste
 2 $\frac{2}{3}$ Twelfth
 2 Flautino
 8 Marimba Harp
 8 Chrysoglott
 Tambourine
 Castanets
 Chinese Block
 Tom Tom
 Snare Drum
 Traps to Second Touch
 Traps to Pedal Second Touch
 Accompaniment to Accompaniment 4

ACCOMPANIMENT SECOND TOUCH

8 Solo Tibia Clausa
 8 Tibia Clausa
 8 Tuba
 8 English Post Horn
 8 Chimes
 4 Glockenspiel
 Triangle
 Solo to Accompaniment 8

TOE STUDS

(LEFT SIDE)

Fire Gong
 Siren
 Steam Boat Whistle
 Auto Horn
 Bird Song

(RIGHT SIDE)

Sforzando

TREMULANTS

Main
 Solo
 Tibia
 Vox Humana

II. GREAT

16 Bourdon
 16 Tibia Clausa
 16 Tuba
 16 Diaphonic Diapason (t.c.)
 16 Solo Tibia Clausa (t.c.)
 16 Oboe Horn (t.c.)
 16 Vox Humana (t.c.)
 16 Clarinet (t.c.)
 16 Viole d'Orchestre (t.c.)
 16 Solo String (t.c.)
 8 Diapason
 8 Concert Flute
 8 Solo Tibia
 8 Tibia Clausa
 8 Oboe Horn
 8 Vox Humana
 8 Clarinet
 8 Orchestral Oboe
 8 Kinura
 8 Tuba
 8 English Post Horn
 8 Viole d'Orchestre
 8 Viole Celeste
 8 Solo String
 4 Principal
 4 Flute
 4 Solo Tibia Clausa
 4 Tibia Clausa
 4 Vox Humana
 4 Clarion
 4 Violin
 4 Viole Celeste
 4 Solo String
 2 Fifteenth
 2 $\frac{2}{3}$ Tibia Twelfth
 2 $\frac{2}{3}$ Nazard
 2 Piccolo
 1 $\frac{1}{2}$ Tierce
 Tibia Mutation (4, 3 $\frac{1}{2}$, 2 $\frac{2}{3}$)
 8 Marimba Harp
 8 Chrysoglott
 8 Xylophone
 8 Cathedral Chimes
 4 Glockenspiel
 4 Orchestra Bells
 Solo to Great 16
 Great to Great 16, 4

COMBINATIONS

Accompaniment and Pedal (9 plus cancel)
 Great and Pedal (9 plus cancel)
 Solo (5 plus cancel)
 General cancel

GREAT SECOND TOUCH

16 Tuba
 8 Solo Tibia Clausa
 8 Tibia Clausa
 Solo Pizzicato

III. SOLO

16 Tibia Clausa
 16 Vox Humana (t.c.)
 16 Tuba
 8 Diaphonic Diapason
 8 Solo Tibia Clausa
 8 Tibia Clausa
 8 Oboe Horn
 8 Vox Humana
 8 Orchestral Oboe
 8 Kinura
 8 Tuba
 8 English Post Horn
 8 Solo String
 8 Violin
 4 Solo Tibia Clausa
 4 Tibia Clausa
 4 Cornet
 2 $\frac{2}{3}$ Solo Tibia Twelfth
 8 Xylophone
 8 Cathedral Chimes
 4 Glockenspiel
 4 Orchestra Bells

PEDAL

32 Pedal Resultant
 16 Tibia Clausa
 16 Bourdon
 16 Tuba
 8 Diaphone
 8 Flute
 8 Tibia Clausa
 8 Solo Tibia Clausa
 8 Tuba
 8 Solo String
 8 Cello
 4 Flute
 Snare Drum
 Accompaniment to Ped 8
 Second Touch to First Touch

PEDAL SECOND TOUCH

16 Tuba
 8 Diaphone
 Bass Drum
 Cymbal
 Snare Drum
 Kettle Drum
 Thunder

EXPRESSION SHOES (balanced)

Division I (left chamber)
 Division II (right chamber)
 Master
 Crescendo

Cathedral of Saint John the Evangelist

Milwaukee, Wisconsin

THE CATHEDRAL PARISH OF ST. JOHN THE EVANGELIST was established as the first Roman Catholic congregation of Milwaukee in 1837 and serves as the episcopal see of the Catholic Archdiocese. Following an 1847 groundbreaking, the first edifice was completed in 1852 to the plans of the Milwaukee architect Victor Schulte in the nineteenth-century German Revival *Zopfstil*.¹ The German-trained Matthias Schwab of Cincinnati, Ohio, built the first Cathedral organ, consecrated July 29, 1853. The press delivered a qualified evaluation of the instrument at the time:

The Organ is of a size corresponding with its position and was built by Matthias Schwab of Cincinnati. The case is of black walnut.—The instrument has two banks of keys, and thirty-one stops. The great organ is very full and heavy; the more delicate stops, however, are disproportionate, and lack an oily smoothness of tone; besides the combination of stops does not meet our idea of a perfect instrument of that size. It is, and probably will be for many years, the most powerful instrument in this part of the country; but we venture to say that not three summers will pass away, before there will be four or five organs in this city, more harmonious in all their parts, and better adapted to the churches in which they are placed.²

The Cathedral and its pipe organ were subject to many renovations, some borne of necessity and others motivated solely by the fashionable taste of the era. Moreover, Schulte's original steeple was deemed unsafe in 1892 and replaced with an even taller and more elaborate clock tower by the Milwaukee firm (George) Ferry & (Alfred) Clas.³ Also in 1892, a contract was let to the Lancashire-Marshall Organ Co. for the rebuilding of the Schwab organ, under supervision of Mr. O. Marshall and Mr. N. Bach. The organ once again stood in the west gallery, with a 30-foot-tall black walnut case of classical design

and a polished tin façade. Boston's *The Organ* announced the project in 1893:

The Lancashire-Marshall Organ Company of Moline, Ill., have been pressed to the full capacity of the works of late They are building a large organ with tubular pneumatic action for St. John Cathedral in Milwaukee—an instrument which will be one of the largest and most complete in the West.⁴

This fifty-stop instrument had the following specification:

GREAT

16 Open Diapason
8 Open Diapason No. 1
8 Open Diapason No. 2
8 Viola da Gamba
8 Doppel Flöte
8 Gamba
4 Octave
4 Flute
2 $\frac{2}{3}$ Twelfth
2 Fifteenth
Mixture IV
8 Trumpet
4 Clarion

SWELL

16 Bourdon Bass
16 Bourdon Treble
8 Open Diapason
8 Salicional
8 Violin
8 Stopped Diapason
4 Principal
4 Flute
2 Flautino
Cornett Dolce III
16 Contra Fagotto
8 Cornopean
8 Oboe
Tremulant

CHOIR

8 Geigen Principal
8 Dulciana
8 Aeoline
8 Melodia
4 Fugara
4 Flute d'Amour
2 Piccolo
8 Clarinet

PEDAL

16 Open Diapason
16 Bourdon
10 $\frac{2}{3}$ Quinte
8 Violincello
16 Trombone
8 Trumpet

MECHANICAL REGISTERS

(couplers)
Swell to Great 16, 8, 4
Swell to Pedal 8
Swell to Choir 8
Great to Pedal 8
Choir to Pedal 8
Choir to Great 8

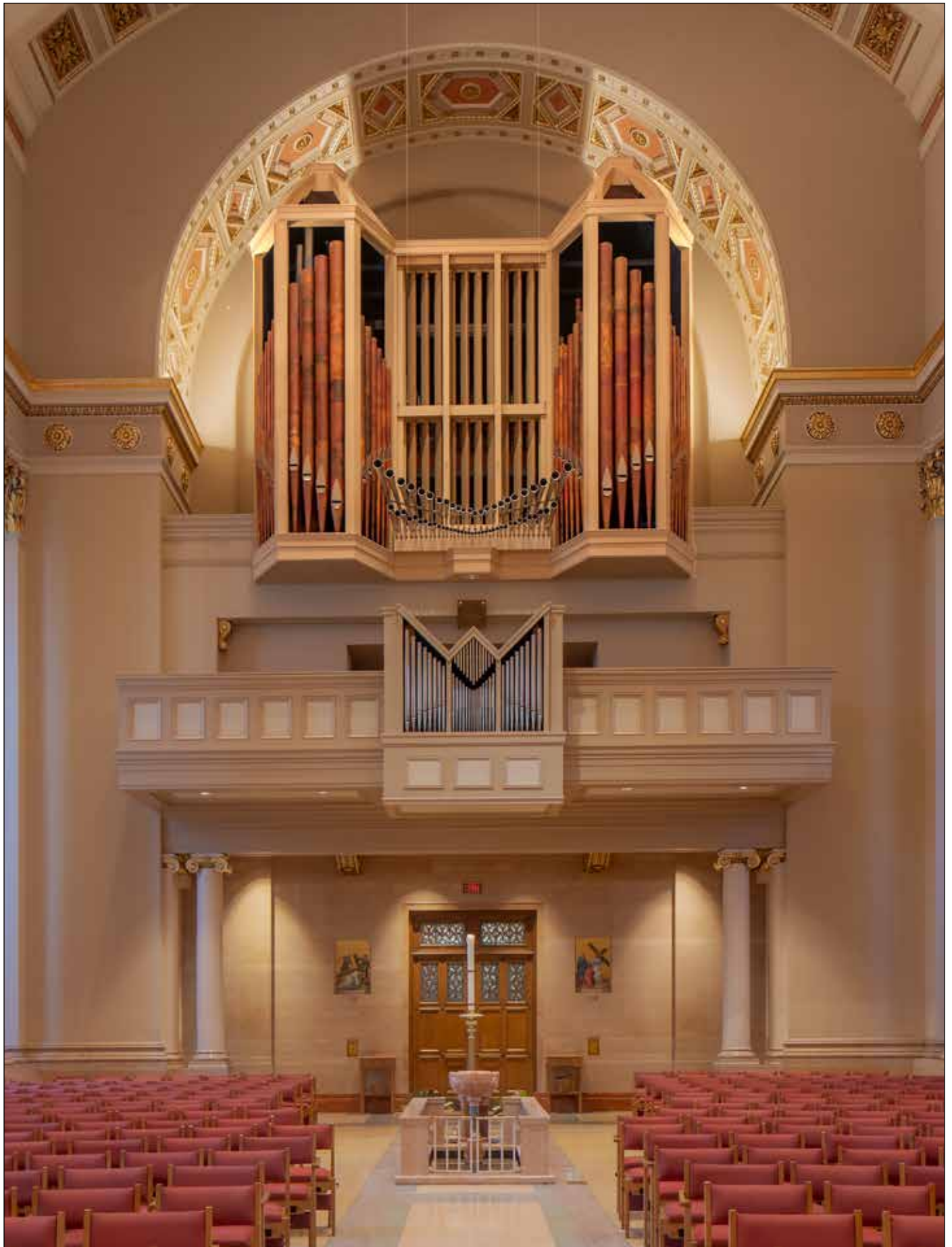
1. The *Zopfstil* (lit. "plaited style," with pejorative overtones) is a late Baroque fashion in the visual arts, including architecture, that combines clean Classical principles with Rococo elements.

2. "St. John's Cathedral—Its Consecration," *Weekly Wisconsin* (Milwaukee, Wisconsin), August 3, 1853, 2.

3. *Fifty Years at Saint John's Cathedral: Cathedral Jubilee 1847–1897. Being a History of the Parish, Its Clergy, Schools, and Societies with Illustrations* (The Cathedral, 1897), 126.

In conjunction with the Cathedral's Diamond Jubilee of 1923, a \$20,000 donation, the largest individual contribution received by the Cathedral to date, funded a new organ built by the Wangerin-Weickhardt Co. of Milwaukee. The Cathedral's own Jubilee brochure reported:

4. *The Organ* 1 (January 1893): 211.



20 Cathedral of Saint John the Evangelist

The new organ has been for some months under construction at the Wangerin-Weickhardt plant in Milwaukee and will be exceptional in its tonal volume and variety and in its flexibility and ease of control. It will consist of two [organs], the main organ located in the gallery over the Cathedral entrance and the sanctuary organ in a special chamber to the left of the sanctuary.⁵



The 1923 Wangerin-Weickhardt organ within the 1892 organ case built by the Lancashire-Marshall Organ Co., and which may have incorporated elements or all of the previous case of the 1853 Matthias Schwab.

The main organ would feature forty-seven stops and Harp Celeste. The sanctuary organ housed seven speaking stops, and a twenty-five-note set of chimes. Overall, the organ contained thirteen diapason stops, seventeen flute stops of different structures, and eleven reeds. The gallery console was of four-manual, the sanctuary console of three-manual construction, though all voices were reported to be available from either console. The ten-horsepower blower was located sixty feet away from the organ and supplied wind via a fifteen-inch diameter main trunk.

The 1923 specification of the Wangerin-Weickhardt organ is at the right. ►

In 1935 a fire gutted the Cathedral's interior, destroying the roof, windows, murals, and leaving little extant save the tower. The nave and chancel areas were subsequently enlarged,

5. *Seventy Five Years at Saint John's Cathedral: Being a History of the Parish, Its Clergy, Schools, and Societies with Illustrations* ([St. John's Cathedral], 1923), 85–88.

Wangerin-Weickhardt Co. (1923)

GREAT

- 16 Open Diapason
- 8 First Open Diapason
- 8 Second Open Diapason
- 8 Doppelfloete
- 8 Gamba
- 8 Clarabella
- 4 Octave
- 4 Flute
- Mixture III
- 16 Tuba Profunda
- 8 Tuba Mirabilis
- 4 Tuba Clarion
- Chimes (Sanctuary Organ)
- Great to Great 16, UO, 4
- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4
- Sanctuary to Great 16, 8, 4

SWELL

- 16 Bourdon
- 8 Open Diapason
- 8 Stopped Diapason
- 8 Viol d'Orchestra
- 8 Viole Celeste
- 8 Aeoline
- 8 Vox Angelica
- 4 Harmonic Flute
- 2 Flautino
- Dolce Cornet III
- 8 Cornopean
- 8 Oboe
- Harp (c–c⁴, metal bars)
- Tremulant
- Swell to Swell 16, UO, 4

Wangerin-Weickhardt Co.
118-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.



CHOIR

- 16 Contra Viol
- 8 Violin Diapason
- 8 Orchestral Flute
- 8 Unda Maris
- 8 Violina
- 8 Quintadena
- 8 Dulciana
- 4 Flute d'Amour
- 2 Piccolo
- 8 Clarinet
- Harp (Sw.)
- Tremulant
- Choir to Choir 16, UO, 4
- Swell to Choir 16, 8, 4

SANCTUARY

- 8 Lieblich Gedekt
- 8 Salicional
- 8 Vox Celeste
- 4 Fern Flute
- 8 Vox Humana
- 8 Cor Anglais
- Tremulant
- Chimes (25 tubular bells)
- Sanctuary to Sanctuary 16, UO, 4

PEDAL¹

- 32 Diapason Resultant
- 16 Open Diapason
- 16 Sub Bass
- 16 Contra Viol
- 16 Lieblich Gedekt
- 16 Echo Bourdon (Sanct.)
- 10²/₃ Quinte
- 8 Octave
- 8 Flute
- 8 Violoncello
- 16 Tuba Profunda
- 8 Tuba Mirabilis
- 4 Tuba Clarion
- Great, Swell, Choir,
- Sanctuary to Pedal 8, 4

1. Most Pedal stops likely were borrowed from the manual divisions, with only one or two independent registers.

with rebuilding complete in 1942 to designs prepared by William R. Perry of Pittsburgh. New large stained-glass windows made by the local T.C. Esser Studios were designed by Erhardt Stoettner.⁶ Not much is known about the two-manual

6. Mary Ellen Wietczykowski and Donald N. Anderson, "National Register of Historic Places Inventory—Nomination Form: St. John's Roman Catholic Cathedral" (August 7, 1974), United States Department of the Interior, National Park Service.

Wangerin Organ Co. instrument installed at this time except that it was said to benefit from the newly rebuilt Cathedral's acoustic. Its pipes were installed in a loft to the left above the sanctuary, where it remained until 1966.

The current four-manual Robert Noehren organ was installed in the rear gallery in 1966. A full-page photo of this instrument and the Cathedral's interior was featured on the cover of the October 1966 issue of *The Diapason*, an uncommon practice at that time. The completed organ served as the centerpiece of the August 1966 Fifth International Church Music Congress of the Roman Catholic Church, where delegates could hear two full programs on it: Robert Noehren as recitalist, playing works of Bach, Perotin, Couperin, Franck, Roger-Ducasse, Messiaen, and Tournemire; and Frederick Swann performing Buxtehude, Couperin, Preston, Bach, Franck, Alain, and Charpentier.

Robert Noehren (1910–2002) is as much an American organ icon as he is an enigma. Noehren counts as one of few who has enjoyed an atypically broad, comprehensive career as international recitalist, recording artist, author, scholar, composer, professor, consultant, organ builder, and voicer. Understanding Noehren's background is key to unpacking the historically informed eclecticism characteristic of the organs he built. He served as chair of the organ department and University Organist at the University of Michigan, made more than forty recordings, and authored numerous articles and publications. Among his many honors were the French Grand Prix du Disque for his recording of the Bach sonatas BWV 525–530. Noehren was the first recipient of the International Performer of the Year Award by the American Guild of Organists.⁷ At the time of his death, aged 91, Noehren still practiced every day, with planning underway to make more recordings, and to publish a cookbook.⁸

Noehren's longtime mission was to conquer and overcome his ever-souring quest to design the ideal organ, one that could convincingly render the greatest expanse of literature while offering the most accommodating of key actions, the latest technologies, and up-to-date playing aids. In his vision, such an organ had to be reasonable and practical enough to be buildable and marketable under his own hand. As a teacher and student receptive to change and the notion of continual discovery, his opinions were frequently inconsistent and conflicting in lecture, publication, and practice, even controversial among organbuilders, particularly for his deployment of direct-electric action windchests in his work.

7. "Organ: Noehren Wins Accolades For Performance and Scholarship," *New York Times*, June 6, 1978, C9.

8. NYCAGO International Performer of the Year Award: Robert Noehren, New York City Chapter, American Guild of Organists, <https://nycago.org/people/robert-noehren/>.



Robert Noehren playing his recently finished organ at the Lutheran Student Center, Ann Arbor, Michigan, 1955.

Noehren already had one foot halfway into the realm of organbuilding throughout the early phases of life, beginning with his forging of relationships with Walter Holtkamp Sr. and Herman Schlicker. During the early 1930s Noehren made study trips from his hometown of Buffalo, New York, to Cleveland, Ohio, visiting Holtkamp's shop and several iconic instruments of that builder.⁹ Still, Noehren would not garner the status with Holtkamp that he eventually enjoyed with Schlicker, particularly in his ability to influence some of Schlicker's earliest transitional work.¹⁰ Both men were keenly aware of a growing market for neo-Baroque instruments exhibiting Orgelbewegung ideology, and both were in a position to benefit from its embrace. Noehren's interest in historical organbuilding fueled numerous trips to France, Germany, and Holland.

But Noehren would ultimately distance himself from Holtkamp and Schlicker. In 1956 he exerted influence in the awarding of a contract for the four-manual Rudolf von Beckerath organ Op. 19 at Trinity Evangelical Lutheran Church in Cleveland, Ohio. Of this instrument, Noehren said that the only other options were to engage Aeolian-Skinner or to build the organ himself.¹¹ He had only recently established

9. Robert Noehren, "Reflections on Life as an Organist," *The Diapason* (December 2001): 17–20.

10. In addition to serving as consultant, Noehren would make many of his earliest commercial recordings on Schlicker's instruments. These include the 1948 Schlicker at Kenmore Presbyterian Church, Kenmore, New York, where he would record his award-winning Grand Prix du Disque; and Wm. Johnson & Son's Op. 798 (1893), rebuilt in 1950 by Schlicker, at Grace Episcopal Church in Sandusky, Ohio.

11. *Organ Atlas 2009: The City of Cleveland and Northern Ohio* (OHS Press, 2009), 152.

his own organbuilding firm (1954) but would later go on to build some twenty organs throughout the United States. Noehren singled out the three most important organs of his building career, all of which were four-manual instruments: Cathedral of Saint John the Evangelist, Milwaukee, Wisconsin (1966); First Unitarian Church, San Francisco, California (1967); and Squire Haskin Memorial Organ at First Presbyterian Church, Buffalo, New York (1970).¹²

Beginning in late 1966—the same year the organ was installed in the Cathedral of Saint John the Evangelist—*The Diapason* ran a four-part series by Noehren entitled “Schnitger, Cliquot, and Cavaillé-Coll: Three Great Traditions and their Meaning to Contemporary Organ Playing.”¹³ Not coincidentally, the ideal organ specifications authored by Noehren in his writing bear striking similarity to that of St. John’s Cathedral.

In Milwaukee, the main division principals were to be modeled on those of the North German organ as exemplified by Schnitger, thought to be complementary to elements of the seventeenth-century French and German schools without distracting from the *éclat* of the nineteenth century. Three choruses, two on the manuals, provide for Noehren’s vision of an adequate *Plein jeu*. Bourdons of the French aesthetic would be employed in lieu of the Gedeckts, but thereafter the general pattern follows the Schnitger and Cliquot traditions at 16’–8’–4’–2’, in open and closed schemes. Mutation registers are further provided for Germanic registrations, while the Cornets and Sesquialtera support the French tradition. Harmonic Flutes in the Cavaillé-Coll style are layered (Swell Flute Octavante 4’ and Octavin 2’, Choir and Bombarde equivalents at 8’). The Swell and Bombarde feature *Plein Jeu* mixtures to be used with the reeds. Cavaillé-Coll and the French school would influence the scaling of the

Swell strings and all the color reeds of the manual divisions, including the Vox Humana 8’ and Cromhorne 8’. This organ, like others built by Noehren, strove to render organ music of the French and German schools equally accessible to the performer and exciting to the listener, but without explicit fidelity to any one style.

The new Cathedral organ also pioneered the “Noehren Combination Action,” something that would have made Noehren’s mentors Lynnwood Farnam and Ernest Mitchell proud, if his choice of building electric key action alone was not substantive enough. With no technological advancement left behind, his early inclusion of electric pedal registers in later instruments does not go unnoted. The combination action as described by the builder:

This organ and the organ of the First Baptist Church, Ann Arbor, (3 manuals—57 ranks) are probably the first instruments in this country to use a combination action, developed by the builder, in which the various combinations are set in advance by punching a card. When a card is inserted in the action, all the pistons of the entire organ are at once set. Cards may be changed in a moment. Combinations need never be erased as is typical of standard combination actions. Punched cards provide the organist with a private record of his registration and may be kept for future use. One card may provide all the combinations necessary for an entire recital, or it is possible to use a separate card for every composition to be played. Cards are easily punched by the organist with a Data Punch at the console or even at home.¹⁴

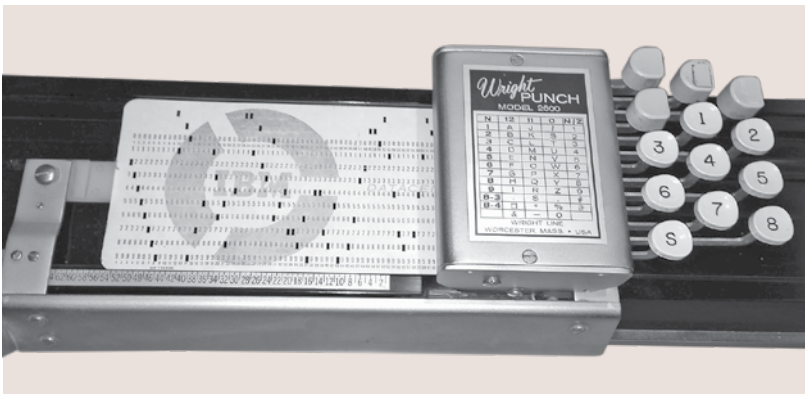
Robert Noehren deserves a place of honor in midcentury organbuilding history—alongside Lawrence Phelps, Charles Fisk, John Brombaugh and others—as one of the early pioneers of a new and still widely accepted standard of organbuilding guided by an historically informed eclecticism.¹⁵ Noehren recorded the St. John Cathedral organ on several occasions, for the Lyrichord and Fleur de Lis labels, featuring works of Langlais, Tournemire, Messiaen, Grunenwald,

12. William S. Goodfellow, “Organist Marches to His Own Beat,” *Deseret News* (Salt Lake City), October 26, 1990.

13. Robert Noehren, “Schnitger, Cliquot, and Cavaillé-Coll: Three Great Traditions and their Meaning to Contemporary Organ Playing,” *The Diapason* (November 1966): 40–41; (December 1966): 28; (January 1967) 48–49; (February 1967): 44–45.

14. Advertisement “Robert Noehren. Organist—Organ Builder,” *The Diapason* (October 1966): 5.

15. These trends are carried on today in the work of Martin Pasi, Paul Fritts, Manuel Rosales, Ralph Richards & Bruce Fowkes, and many others.



Noehren organ consoles contained the latest technology available: an IBM card reader unit for the combination memory systems. The organist was provided with an IBM card punch machine seen here to register the cards and record combinations. All of his largest instruments each topped out at eighty stops, dictated not by musical or financial constraints but rather by the number of holes in an IBM card. See the Noehren specification at the right for the original numbering.

Robert Noehren (1966) Renovated by Richard Houghton (2002, 2016)

Cathedral of Saint John the Evangelist (Gallery)
Milwaukee, Wisconsin

Manual compass: 56 notes, C–g³
Pedal compass: 32 notes, C–g¹

I. CHOIR (enclosed with Sw.)

- 16 Bourdon (t.c., from Bourdon 8', 2016)
- 41** 8 Gemshorn
- 42** 8 Bourdon
- 43** 8 Unda Maris (t.c.)
- 44** 8 Flute Harmonique (44 pipes, 1–12 from Bourdon 8')
- 45** 4 Flute Conique (12-pipe ext. Gemshorn 8')
- 46** 2 $\frac{3}{4}$ Nasard (t.c.)
- 47** 2 Piccolo (12-pipe ext. Gemshorn 8')
- 48** 1 $\frac{3}{4}$ Tierce (t.c.)
- 49** 1 $\frac{1}{2}$ Larigot (12-pipe ext. Nasard 2 $\frac{3}{4}$)
- 50** 1 Flageolet (from Gemshorn 8', top octave repeats)
- 51** Tremulant
- 69** Swell to Choir
- 71** Bombarde to Choir (originally Bombarde & Choir Transfer)
- 72** Choir Unison Off

I. POSITIV (on rail)

- 34** 8 Gedeckt
- 35** 4 Principal
- 36** 4 Rohrfloete (44 pipes, 1–12 from Gedeckt 8')
- 37** 2 Octave (44 pipes, 1–12 from Principal 4')
- 38** Scharf VI (300 pipes, *recte* IV–VI)
- 39** Sesqui=altera II (t.c.)
- 40** 8 Cromhorne

II. GREAT

- 1** 16 Principal (t.c., from Principal 8')
- 2** 16 Quintadena (51 pipes, from F)
- 3** 8 Principal
- 4** 8 Rohrfloete
- 5** 4 Octave (44 pipes, 1–12 from Principal 8')
- 6** 4 Spitzfloete
- 7** 2 Octave (44 pipes, 1–12 from Octave 4')
- 8** 2 Waldfloete (12-pipe ext. Spitzfloete 4')
- 9** Mixture VI (324 pipes, *recte* V–VI)
- 10** Scharf V (268 pipes, *recte* IV–V)
- 11** 16 Bombarde
- 12** 8 Trompette
- 13** 4 Clairon (from Trompette 8')
- 14** Cornet IV (128 pipes, from middle c¹)
- 8 Trompette en-Chamade (from Bombarde 16', 2016)
- Great UO (Apse console only)
- 65** Swell to Great
- 66** Positiv to Great
- 67** Choir to Great [Replacement knob on Noehren Console]
- 68** Bombarde to Great 8
- 78** Swell to Great 16
- 79** Bombarde to Great 16

COMBINATIONS

Divisional pistons Bombarde, Swell, Great,
Choir-Positiv (4 thumb)
Divisional pistons Pedal (4 thumb and toe)
General pistons (8 plus cancel, thumb and toe)
Set

REVERSIBLES

Bombarde to Pedal
Swell to Pedal (dup. toe)
Swell to Great (dup. toe)
Positiv to Great
Bombarde to Great (dup. toe)

III. SWELL (enclosed)

- 16 Bourdon (t.c., from Ch., 2016)
- 15** 8 Bourdon (Ch.)
- 16** 8 Gambe
- 17** 8 Voix Celeste (t.c.)
- 18** 4 Flute Octaviane (Ch.)
- 19** 2 Octavin (Ch.)
- 20** Plein Jeu VI (300 pipes, *recte* IV–VI)
- 21** 16 Fagotto (t.c., from Hautbois 8')
- 22** 8 Trompette ▶
- 23** 8 Hautbois
- 24** 8 Voix Humaine
- 25** 4 Clarion (12-pipe ext. Trompette 8')
- 26** Tremulant

IV. BOMBARDE

- 27** 8 Bourdon
- 28** 8 Flute Harmonique (44 pipes, 1–12 from Bourdon 8')
- 29** 4 Principal
- 30** 2 Octave (44 pipes, 1–12 from Principal 4')
- 31** Plein Jeu VI (307 pipes, *recte* IV–VI)
- 32** 8 Trompette
- 33** 4 Clairon (12-pipe ext. Trompette 8')
- 8 Trompette en-Chamade (2016)
- 70** Great to Bom=barde
- 73** Bombarde Unison Off
- 80** Bombarde 16
- Positiv to Bombarde (Apse console only)

PEDAL

- 52** 16 Principal
- 53** 16 Subbass
- 16 Bourdon (Apse console only)
- 54** 8 Octave=bass (12-pipe ext. Principal 16')
- 55** 8 Gedeckt=bass (12-pipe ext. Subbass 16')
- 56** 4 Octave
- 57** 2 Octave (12-pipe ext. Octave 4')
- 58** Mixture VI (192 pipes)
- 59** Harmonics IV (derived)
- 60** 32 Contre-Bombarde
- 32 Posaune (electronic, originally Bombarde II 16' from Gt.)
- 62** 16 Bombarde (12-pipe ext. Contre-Bombarde 32')
- 16 Basson (Apse console only)
- 63** 8 Trompette
- 8 Trompette en-Chamade (Bomb., 2016)
- 64** 4 Trompette (12-pipe ext. Trompette 8')
- 74** Great to Pedal
- 75** Swell to Pedal
- 76** Choir to Pedal
- 77** Bombarde to Pedal
- Positiv to Pedal (Apse console only)

Gallery console mechanicals
Swell and Choir expression pedal

Numbers in bold are the punch card references



Stopknob showing the
punch card number
at the top

Nichols & Simpson, Inc. (2005)**Cathedral of Saint John the Evangelist (Apse)**

Milwaukee, Wisconsin

Manual compass: 61 notes, C–c⁴Pedal compass: 32 notes, C–g¹**I. SOLO (enclosed, all stops prep.)**

8 Violone
 8 Violone Celeste
 8 Harmonic Flute
 4 Harmonic Flute
 8 Clarinet
 Tremolo
 16 Trombone
 8 Tuba
 8 Tromba
 4 Tromba Clarion
 Solo UO, 4

II. GREAT (enclosed)

16 Violone (Solo, prep.)
 8 Principal
 8 Bourdon
 8 Violone (Solo, prep.)
 4 Octave
 4 Nachthorn (prep.)
 2 Super Octave
 Fourniture V (305 pipes)
 8 Tromba (Solo, prep.)
 8 Trumpet (Sw. Double Trumpet 16')
 Tremolo
 Zimbelstern
 Great UO
 Swell to Great 16, 8, 4
 Solo to Great 16, 8, 4
 Great Expression On

III. SWELL (enclosed)

16 Gedeckt (12-pipe ext. Chimney Flute 8')
 8 Diapason
 8 Chimney Flute
 8 Salicional
 8 Voix Celeste
 4 Principal
 4 Flûte Octaviante
 2 $\frac{2}{3}$ Nasard
 2 Octavin
 1 $\frac{1}{2}$ Tierce
 Plein Jeu II (122 pipes)
 Petit Plein Jeu III (183 pipes)
 16 Double Trumpet
 8 Trompette
 8 Hautbois
 4 Clairon (24-pipe ext. Double Trumpet 16')
 Tremolo
 Swell 16, UO, 4
 Great to Swell 8
 Solo to Swell 16, 8, 4

COMBINATIONS

Divisional pistons Bombarde, Swell, Great,
 Solo (8 thumb)
 Divisional pistons Pedal (8 toe)
 General pistons (32 plus cancel, thumb and toe)
 Set
 Apse Cancel
 Gallery Cancel

EXPRESSION PEDALS

Gallery Swell (and Choir)
 Apse Swell
 Apse Solo
 Crescendo

PEDAL

32 Bourdon (prep.)
 16 Principal
 16 Subbass
 16 Violone (Solo, prep.)
 16 Gedeckt (Sw.)
 8 Octave
 8 Bourdon (12-pipe ext. Subbass 16')
 8 Violone (Solo, prep.)
 8 Chimney Flute (Sw.)
 4 Super Octave
 4 Harmonic Flute (Solo, prep.)
 32 Ophicleide (Solo, prep.)
 16 Trombone (Solo, prep.)
 16 Double Trumpet (Sw.)
 8 Tromba (Solo, prep.)
 8 Trumpet (Sw.)
 4 Clarion (Sw.)
 4 Clarinet (Solo, prep.)
 Great to Pedal 8
 Swell to Pedal 8, 4
 Solo to Pedal 8, 4

REVERSIBLES

Bombarde to Pedal (dup. toe)	Tutti II (dup. toe)
Swell to Pedal (dup. toe)	Tutti III (dup. toe)
All Swells	Gallery Off
Manual Transfer	Apsé On
Zimbelstern (dup. toe)	Positiv to Pedal (dup. toe)
Great to Pedal (dup. toe)	Choir to Pedal (dup. toe)
Bombarde to Great (dup. toe)	Solo to Pedal (dup. toe)
Swell to Great (dup. toe)	Bombarde to Choir
Positiv to Great (dup. toe)	Swell to Choir
Choir to Great (dup. toe)	32 Bourdon (toe)
Solo to Great (dup. toe)	32 Ophicleide (toe)
Tutti I (dup. toe)	

Couperin, Franck, and Bach. For the liner notes of Lyrichord's 2001 partial reissue, he wrote:

To hear a noble prelude of Bach soaring through the high vaults of a gothic church, or the mystical quality of a Franck chorale in the atmosphere of a French cathedral is an experience never to be forgotten. We dream of hearing a great organ. I too have dreamed, and it is this idea of a great organ that has become part of my becoming an organ builder. ... Here at St. John's Cathedral in Milwaukee I simply tried to build an organ that carefully followed the important traditions of design, scaling and voicing. It avoided the changing pattern of contemporary organ building and was based solely on the respect for the indigenous relation of the instrument to its music.¹⁶

16. *The Robert Noehren Retrospective*, Lyrichord LYR-CD-6005, 2001, compact disc.

The Cathedral interior has continued to evolve, its present aesthetic aligning with emergent worship trends, and fostering yet more change to the music program and organs of the Cathedral. Despite its listing on the National Register of Historic Places (1974) and its designation as a Milwaukee Landmark (1992), the Cathedral's renovation in 2001 became the object of international controversy. For this work, Archbishop Rembert Weakland hired Father Richard S. Vosco, a controversial author, designer, and "Consultant for Worship Environments." Vosco has often met resistance with preservationists and professional licensed architects, who have challenged his ability to offer such consulting services. Still, Vosco has become extensively known throughout North America for promoting his liturgical innovations for the renovation of traditional Catholic churches. His position and convictions

are to propel renovations consistent with Vatican II principles: worshipers are no longer spectators, but active participants in ritual. As liturgy is modified, church buildings must also be altered.¹⁷ The Weakland-Vosko renovation was viewed by many American Catholics as too radical: high altar removed, a massive forty-foot baldacchino disassembled, new altar placed forward in the previous seating area, movable chairs displacing pews, migration of choir and music program to a forward-facing position, and the dispensing of confessionals. The project attracted the temporary intervention of the Congregation for Divine Worship and the Discipline of the Sacrament from the Church in Rome.¹⁸ Following this highly unusual development and subsequent testimony by Archbishop Weakland in Rome, the project was completed in 2002 despite Roman opposition.

The renovations of 2001–2002 once again set the stage for a significant investment in the organs, leading to the 2005 four-manual Nichols & Simpson instrument prominently centered in the apse. The free-standing case (designed by the organ architect Frank Friemel) and the four-manual console (built by R.A. Colby, Inc., and controlling both the apse organ and the Noehren gallery organ), were in place by 2001, in time for the Cathedral's reopening. The remainder of the organ, though, was completed in 2005 and first played publicly for Easter that year. The firm's owners, C. Joseph Nichols and Wayne E. Simpson III, led the engineering, design, voicing, and tonal finishing of the instrument. Bryan K. Gray assisted with design, Joseph Castel de Oro voiced, and Christian C. Lentz assisted. Timothy M. Bovard, Kenneth Dykes, Jorge A. Osorio, David C. Scribner, and Duane Vanderpluym assisted in various phases of construction and installation. QLF Custom Pipe Organ Components, LLC, provided façade case construction and chest grids, and A.R. Schopp's Sons provided pipework.

—JOSEPH MCCABE

17. Richard S. Vosko, *God's House Is Our House: Re-Imagining the Environment for Worship* (Liturgical Press, 2006).

18. William J. Turner, "The Renovation of the Cathedral of St. John the Evangelist, Milwaukee," *The Institute for Sacred Architecture* 7 (Fall/Winter 2003).



Chinese Christian Church of Milwaukee

Milwaukee, Wisconsin

FOURTH CHURCH OF CHRIST, SCIENTIST, was actually the fifth Church of Christ, Scientist, in the Milwaukee area. The building was constructed between 1929 and 1930 to a design by George Draper Faulkner. The first services were held on June 29, 1930. The Chinese Christian Church of Milwaukee established itself in 1978, and it purchased the Fourth Church of Christ, Scientist, property in 2000.

Henry Pilcher's Sons built the organ in 1930 as its Op. 1492, presumably installed in time for the first services in the auditorium. The bulk of the organ stands behind and above the speakers' platform, with the console in a small alcove to the side. The Echo division was not placed in the auditorium, but rather over the cloak room in the narthex. The original specification from the Pilcher factory ledgers indicates a

Dolce Cornet III in the Swell, as well as an Aeoline 8'. By 1987 the Aeoline had disappeared, and the Dolce Cornet had been broken into independent Nazard and Tierce stops, the 2' of the Dolce Cornet having always been available on a separate knob. Some other knobs were missing by 1987 as well, namely those for the Great's First Open Diapason and the Choir's Harp Celeste. In 2000, in conjunction with the purchase of the church, the Chinese congregation contracted with Peters, Weiland & Company to have the organ overhauled. The Echo division was removed at that time and placed in storage, its chamber reclaimed as space for new HVAC equipment. At some time after 2000, the ceiling of the Swell chamber collapsed onto the Swell pipework.

—WILLIAM T. VAN PELT AND JEFF WEILER

Henry Pilcher's Sons, Op. 1492 (1930)

Chinese Christian Church of Milwaukee
Milwaukee, Wisconsin

Manual compass: 61 notes, C–c⁴
Pedal compass: 32 notes, C–g¹

I. CHOIR (enclosed, 73 pipes unless indicated)

8 Geigen Principal
8 Concert Flute
8 Dulciana
8 Unda Maris (t.c., 61 pipes)
4 Flute Traverso (12-pipe ext.)
2 Piccolo (12-pipe ext.)
8 Clarinet
Harp-Celeste (knob missing, 49 bars)
Tremolo
Choir to Choir 16, UO, 4
Swell to Choir 16, 8, 4
Echo to Choir
Choir Sep'r'tion

II. GREAT (enclosed, 73 pipes unless indicated)

8 1st Open Diapason (knob missing)
8 2nd Open Diapason
8 Doppel Flute
8 Melodia
8 Trumpet (replacement knob, draws Gamba)
4 Octave
4 Hohl Flute (12 pipes, from Melodia 8')
Mixture II (122 pipes, 12-15 throughout)
8 Harmonic Tuba
Tremolo
Great to Great 16, UO, 4
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Echo to Great
Great Sep'r'tion

III. SWELL (enclosed, 73 pipes unless indicated)

16 Bourdon
8 English Diapason
8 Rohr Flute
8 Salicional
8 Vox Celeste
4 Flute Harmonic
2½ Nazard (replacement face, 61 pipes)
2 Flautino (61 pipes)
3½ Tierce (replacement face, 61 pipes, actually 1%)
8 Tuba (replacement face, draws French Horn)
8 Oboe
Tremolo
Swell to Swell 16, UO, 4
Echo to Swell
Swell Sep'r'tion

ECHO (floating, enclosed, removed)

8 Cor de Nuit
8 Vox Aetheria
8 Viol Angelica
8 Vox Seraphique
4 Fern Flute (ext.)
8 Vox Humana
Cathedral Chimes
Tremolo

PEDAL

32 Resultant (Bourdon)
16 Open Diapason (32 pipes)
16 Bourdon (32 pipes)
16 Violone (12 pipes, ext. from Gt.)
16 Lieblich Gedeckt (Sw.)
8 Octave Diapason (12-pipe ext.)
8 Cornopean (replacement face, draws Cello)
Great, Swell, and Choir to Pedal 8

COMBINATIONS

Divisional pistons Echo (3 thumb plus cancel, canceller over stopknobs)
Divisional pistons Swell (5 thumb plus cancel, canceller over stopknobs)
Divisional pistons Great and Choir (4 each, thumb plus cancel, cancellers over stopknobs)
Divisional pistons Pedal (4 thumb and toe, canceller over stopknobs)
General pistons (4 thumb plus cancel)

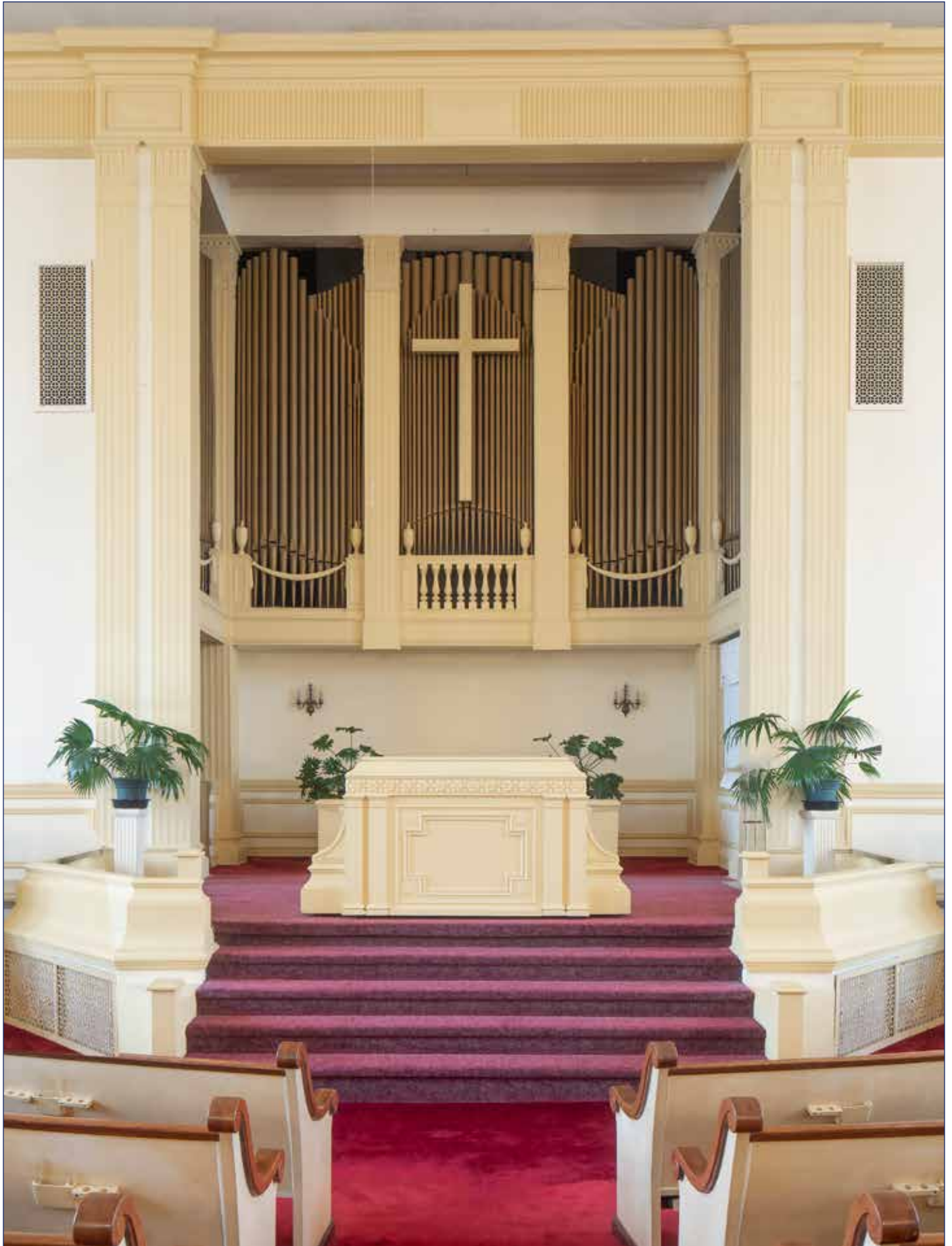
REVERSIBLES (toe)

Swell to Pedal
Great to Pedal
Sforzando

EXPRESSION PEDALS

Echo Expression
Choir Expression
Swell Expression
Great Expression
Crescendo
All Swells to Swell (tablet)







TRINITY
EVANGELICAL LUTHERAN CHURCH U.A.C.

HELP US REBUILD!



the 1879 William Schuelke organ, pre-fire



the 1879 William Schuelke, post-fire

Our 1879 Schuelke organ at Trinity Evangelical Lutheran Church, Milwaukee, Wisconsin, was completely destroyed in the devastating 2018 fire. While our priceless historic instrument was lost, we plan to either build an organ in the style of Schuelke or install an organ of similar specifications. If you are interested in donating to our endeavor (we appreciate all donations, big or small), please use the QR code below or send a check to:

Trinity Evangelical Lutheran Church
1046 N. Ninth St.
Milwaukee, WI 53223



MESSRS. CZELUSNIAK ET DUGAL, INC. ORGANBUILDERS; RESTORATION & MAINTENANCE

J. Garland Waggoner Chapel Storrs Congregational Church, U.C.C. Storrs, Connecticut



In 1959, construction began on a Chapel in honor of the long-time Minister of the Storrs Congregational Church, the Rev. Dr. J. Garland Waggoner, whose son John G. Waggoner IV had an abiding interest in organbuilding. The younger Waggoner designed and built this pipe organ of 2 manuals and Pedal and 8 ranks, dedicated with the new Chapel on April 29, 1962. All of his cherry woodwork exhibits high craftsmanship; some of the components and the wooden pipes are Erie-built; metal pipework is of a European supply; the all-electric-action windchests are home-made. Extremely scant biographical information about young John Waggoner claims an association with the Holtkamp Organ Co., which has been discredited through recent research with that Firm. Two other Waggoner pipe organs have been found in south-central Connecticut: a new one in Holy Advent Episcopal Church, Clinton, and the rebuilding and enlargement of a Möller Artiste in St. Philip's R.C. Church, Ashford. John G. Waggoner IV died in Hartford on January 8, 1964 at age 29. The 1963 Clinton instrument was completed by Richard Geddes, Winsted, Connecticut following Waggoner's passing, and was enlarged *ca.* 2005 by Alan McNeely. The Ashford organ continues in regular use as built. The instrument in the Waggoner Chapel in Storrs has been cleaned thoroughly and restored mechanically by our Firm as of December 2024 following an earlier debilitating rodent intrusion.

Concordia University Wisconsin Chapel of Christ Triumphant Mequon, Wisconsin



PHOTOS LEN LEVASSEUR

CONCORDIA UNIVERSITY WISCONSIN organized initially in 1881 as Concordia College. At first, classes met in the basement of Trinity Lutheran Church, but already in the following year, Concordia purchased land to erect a proper campus. The site remained in Milwaukee until 1982, when the college purchased the former campus of the School Sisters of Notre Dame in Mequon. In 1996 Concordia's original campus was given over to the Native American Educational System of Wisconsin, becoming the Indian Community School. Concordia College achieved full university status in 1990, and in 2013, the hence renamed Concordia University Wisconsin merged with Concordia University Ann Arbor.

The first known organ at Concordia College was a Hinners & Albertsen instrument of two manuals, built in about 1900. This organ presumably yielded in 1942 to a two-manual Wangerin of 17 ranks, itself replaced in 1963 by Werner Bosch's Op. 333, a two-manual and pedal tracker organ of 33 ranks. St. Paul Lutheran Church in Brown Deer, Wisconsin, purchased the Wangerin, which Otto Eberle moved to the new location. It was broken up for parts around 2004. When the college moved to Mequon in 1982, it sold the Bosch organ, reinstalled by William Hansen at Memorial Lutheran in Milwaukee, where it remains.

The School Sisters of Notre Dame had purchased Schaefer Organ Company's Op.

Steiner-Reck Organ Co. (1989)

Concordia University Wisconsin

Chapel of Christ Triumphant

Mequon, Wisconsin

Manual compass: 58 notes, C–a³Pedal compass: 32 notes, C–g¹**I. POSITIV (enclosed)**

8 Rohrflöte
 8 Dulciana (Schaefer)
 8 Unda Maris (t.c., 46 pipes, Schaefer)
 4 Prinzipal (3–34 unenclosed in façade)
 4 Blockflöte
 2 $\frac{2}{3}$ Nasat (Schaefer)
 2 Prinzipal
 1 $\frac{1}{2}$ Terz (Schaefer)
 1 $\frac{1}{2}$ Quinte (Schaefer)
 1 Sifflöte
 $\frac{2}{3}$ Scharff III-IV (212 pipes)
 16 Holzdulzian
 8 Krummhorn (replaced 2004)
 8 Solo Trompete (Gt.)
 Tremulant
 Zimbelstern
 SCHW/POS

II. HAUPTWERK (mechanical action except for Solo Trompete 8')

16 Gedacktpommer (1–12 Schaefer)
 8 Prinzipal
 8 Gedackt (Schaefer)
 8 Gemshorn (Schaefer)
 4 Octave
 4 Spitzflötes
 2 Octave
 2 Waldflöte
 2 $\frac{2}{3}$ Sesquialtera II (116 pipes)
 1 $\frac{1}{2}$ Mixture IV (232 pipes)
 $\frac{1}{3}$ Scharf III (174 pipes)
 8 Trompete
 8 Solo Trompete (en chamade)
 SCHW/HW
 POS/HW

COMBINATIONS

Divisional pistons Schwellwerk, Hauptwerk, Positiv, Pedal (5 thumb)

General pistons (8 thumb and toe)

Set

III. SCHWELLWERK (enclosed)

8 Holzflöte (Schaefer)
 8 Gamba (Schaefer)
 8 Gamba Celeste (bottom 12 new, otherwise Schaefer)
 4 Prinzipal (Schaefer)
 4 Traverseflöte (Schaefer)
 2 Nachthorn (Schaefer)
 2 $\frac{2}{3}$ Aliquot III (largely Schaefer)
 1 Mixtur V (280 pipes)
 16 Fagott (originally Schaefer with new tongues, replaced 2004)
 8 Trompete
 8 Oboe (62 pipes, doubled treble flues)
 8 Vox Humana (replaced 2004)
 4 Klarine (74 pipes, doubled treble flues)
 Tremulant

PEDAL

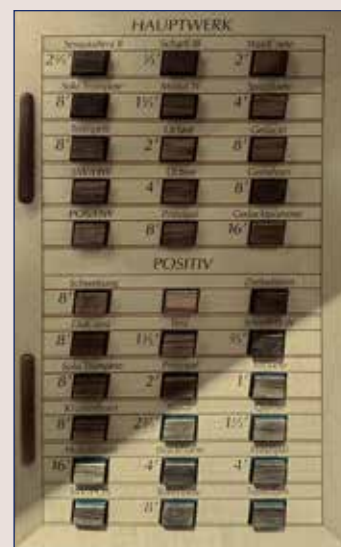
32 Subbass (electronic ext.)
 16 Prinzipal
 16 Subbass (originally 1–12 Schaefer, entire rank replaced 2004)
 16 Gedacktpommer (Gt.)
 8 Octave (12-pipe ext.)
 8 Subbass (12-pipe ext.)
 8 Gedacktpommer (Gt.)
 4 Choralbass (Schaefer)
 2 $\frac{2}{3}$ Mixtur IV
 32 Contraposaune (12-pipe ext.)
 16 Posaune
 8 Trompete (Gt.)
 4 Rohrschalmey
 8 Solo Trompete (Gt.)
 HW/Pedal
 SCHW/Pedal
 POS/Pedal

REVERSIBLES (thumb and toe)

HW/Ped
 SCHW/Ped
 POS/Ped
 Tutti

EXPRESSION PEDALS

Positiv Expression
 Schwellwerk Expression



220 in 1959 for its new chapel in Mequon. That instrument stood in two chambers off a hidden balcony on the right side of the chapel, and it served the relocated Concordia College



until the arrival of the new Steiner-Reck organ in 1989. Phares Steiner made extensive use of the Schaefer organ's pipework, noted in the specification.

It is worth noting that Concordia University houses four other organs on its campus: a two-manual, nine-rank Schlicker built in 1963 for Concordia University Ann Arbor; a two-manual, five-rank Schlicker built in 1995; Werner Bosch's Op. 513, a two-manual, six-rank tracker built in 1967; and Martin Ott's Op. 70, a two-manual, six-rank tracker built in 1989.

—DAVID BOHN



First Presbyterian Church

Waunakee, Wisconsin

THE FIRST PRESBYTERIAN CHURCH was founded as the First Presbyterian Society of Waunakee on July 16, 1877. Within a year, the congregation had secured a mortgage and built a church on Fish Street. In 1991 First Presbyterian purchased another property, on which a new sanctuary was erected. March 6, 1994, saw the first service there. A new wing was built between 2004 and 2006, with the dedication taking place on March 12, 2006.

There is no record of any instrument in the Fish Street sanctuary. The original location of the present Wm. Schuelke organ has been a mystery for some time. Whereas some research had suggested that this was the organ Schuelke built in 1876 for Trinity Lutheran Church in Liberty Township, Manitowoc County, a photo included in a history of that congregation clearly shows a different, smaller instrument. The Cistercian Monastery (Abbey) of Our Lady of Spring Bank in Oconomowoc County, Wisconsin, obtained the organ at some point in the 1930s. It remained there until its sale by the Organ Clearing House to an Episcopal church in Texas. From there the organ came to the First Presbyterian Church in Waunakee, again via the Organ Clearing House, in 1994.

Schuelke appears to have constructed the Manual slider chest for a larger instrument, then repurposing it in his shop for this organ. The chest shows signs of having been intended for an organ with a reversed console, and there are two blank sliders (third and fourth from the façade) which appear to have hosted neither pipes nor action. The Pedal is fitted with a ventril chest of cone-valve design, much like those in Schuelke's Op. 34 for St. Francis of Assisi Parish in Milwaukee. The three Manual flutes and both Pedal ranks are of wood, while the rest of the pipework is of spotted metal.

—DAVID BOHN,

IN CONSULTATION WITH RONALD WAHL

Wm. Schuelke (ca. 1890) Rebuilt by Ronald and Christoph Wahl (1994) First Presbyterian Church Waunakee, Wisconsin

Manual compass: 58 notes, C–a³

Pedal compass: 27 notes, C–d¹

MANUAL

- 16 Bourdon (t.c.)
- 8 Open Diapason (1–4 stopped wood)
- 8 Stopped Diapason
- 8 Gamba (1–14 stopped metal)
- 8 Dolce (46 pipes, 1–12 from Gamba 8')
- 4 Octave
- 4 Flute (stopped wood)
- 2 Fifteenth
- 2 Mixture III (174 pipes)
- Manual Octave coupler
- Tremolo

PEDAL

- 16 Subbass
- 8 Cello (open wood)
- Manual to Pedal

Calcante



Immanuel Presbyterian Church

Milwaukee, Wisconsin

IMMANUEL PRESBYTERIAN CHURCH formed in 1870, the result of a merger between First and North Presbyterian Churches. In 1873 the congregation began work on a new sanctuary, designed by E. Townsend Mix and dedicated in 1875. On New Year's Eve 1887 the church burned, leaving only the limestone walls. Windows by Louis Comfort Tiffany were added around 1900. In 1937 and 1938 the building was remodeled, introducing changes to the main vestibule, the chapel, the gallery at the north end of the nave, and the north parlor. Between 1957 and 1958 further alterations ensued, including an expansion of the chancel and other changes to the sanctuary.

Immanuel Presbyterian was home to a large three-manual Marshall Brothers organ, which was destroyed by fire in 1887. Coincidentally with the fire, city officials had decided to sell the four-manual Hook & Hastings organ Op. 1045, built for the Milwaukee Exposition of 1881. This instrument was a near duplicate to the firm's Op. 828 (1876), built for the Centennial Exposition in Philadelphia. The casework of the Hook was narrowed slightly, with two flats of wood pipes painted with American Eagles disappearing behind the façade. It is unclear who installed the organ in the church.

The Hook & Hastings instrument survived for twenty-five years at Immanuel without further alteration. It was drastically rebuilt by Wangerin in 1926 as that firm's Op. 466, dedicated by Lynwood Farnam in October of that year. The new design was by Philip Wirsching and Immanuel's organist, Mrs. Winogene Kirschner. The entire organ was positioned in a swell box, with additional boxes for the Swell, Choir, Solo, and String divisions.

In 1958 the church was extensively remodeled, with the chancel area expanded and the organ moved behind a grille. The façade pipes stood on new chests, and the casework was discarded. In the 1970s, Frederik Bach, then Immanuel's organist and choirmaster, launched another rebuild with the collaboration of Otto Eberle, and then with the American Organ Company of Milwaukee after Eberle's death. Austin supplied a new console, which reduced the organ from four manuals to three.



PHOTO LEN LEVASSEUR

In 1997 William Hansen of Milwaukee took over the care of the organ, which was re-voiced with his oversight, returning some of the instrument's historic sound. New pipework was fashioned specifically for this instrument by A.R. Schopp & Sons of Alliance, Ohio.

In 2005, after Hansen's death, Fabry, Inc., of Antioch, Illinois, began maintenance, first providing a new console, and then in 2009 re-leathering all the chests. In 2012 a new façade was constructed to echo the design of the Hook & Hastings as it appeared after being moved to the church. Tonal renovation continues today.

—DAVID BOHN AND STEVE JENSEN

Hook & Hastings, Op. 1045 (1881) | Wangerin Organ Co., Op. 466 (1926)**Otto Eberle & American Organ Supply (1978) | William Hansen (2003) | Fabry, Inc. (2005)**

Immanuel Presbyterian Church

Milwaukee, Wisconsin

Manual compass: 61 notes, C–c⁴Pedal compass: 32 notes, C–g¹**I. CHOIR** (enclosed, 73 pipes unless indicated)

16 Violone (digital)
 8 Geigen Principal
 8 Melodia
 8 Viol d'Amour
 8 Viol d'Amour Celeste (t.c., 61 pipes)
 4 Octave
 4 Stopped Flute
 2 Piccolo Harmonique (61 pipes)
 1½ Larigot (61 pipes)
 Mixture II (122 pipes)
 8 Clarinet
 8 English Horn
 8 Tuba Mirabilis (Gt.)
 8 Tuba Major (Gt.)
 8 Tromba (Gt., Ped.)
 Tremolo
 Harp Celeste (49 bars)
 Zimbelstern (4 bells)
 Choir 16, UO, 4
 Swell to Choir 16, 8, 4
 String to Choir 8
 Pedal to Choir 8

II. GREAT (61 pipes unless indicated)

16 First Open Diapason
 16 Second Open Diapason (39 pipes, 1–22 from Ped. Violone 16')
 16 Bourdon
 16 Gamba (12-pipe ext.)
 8 First Open Diapason
 8 Second Open Diapason
 8 Doppel Flute
 8 Chimney Flute
 8 Gamba
 8 Gamba Celeste
 8 Gemshorn
 8 Aeoline (t.c., 49 pipes)
 4 Octave
 4 Δ Flute
 2½ Twelfth
 2 Fifteenth
 2 Wald Flöte
 Mixture IV (244 pipes)
 Mixture III (183 pipes)
 16 Double Trumpet
 8 Trumpet
 4 Clarion
 8 Tuba Mirabilis
 8 Tuba Major
 8 Tromba (29-pipe ext. Ped. Trombone 16')
 Tremolo
 Great 16, UO, 4
 Swell to Great 16, 8, 4
 Choir to Great 16, 8, 4
 String to Great

III. SWELL (enclosed, 73 pipes unless indicated)

16 Lieblich Gedeckt (61 pipes)
 8 Open Diapason
 8 Stopped Diapason
 8 Viole d'Gambe
 8 Viole Celeste (t.c., 61 pipes)
 4 Octave
 4 Flauto Traverso
 2½ Nasard (61 pipes)
 2 Flautino (61 pipes)
 1½ Tierce (61 pipes)
 Mixture III (183 pipes)
 16 Bassoon
 8 Trumpet
 8 Oboe
 8 Vox Humana (61 pipes)
 4 Clarion
 Tremolo
 Swell 16, UO, 4
 String to Swell

STRING (enclosed, floating)

8 Violoncello (73 pipes)
 8 Cello Celeste (t.c., 61 pipes)
 8 Viola Sordo (73 pipes)
 8 Viola Celeste (t.c., 61 pipes)
 8 Dulciana (61 pipes)
 8 Cor d'Amour (73 pipes)
 Tremolo
 Chimes (25 tubes)
 Mockingbird (3 pipes)

SPECIAL CONTROLS (tablets at right of coupler rail)

All Swells to Swell
 Manual Transfer

COMBINATIONS

Divisional pistons Great, Swell, Choir (8 thumb)
 Divisional pistons String (4 thumb)
 Divisional pistons Pedal (6 toe)
 General pistons (12 thumb and toe plus cancel)
 Set
 Next (2 pistons)
 Previous (2 pistons)

SWELL SHOES

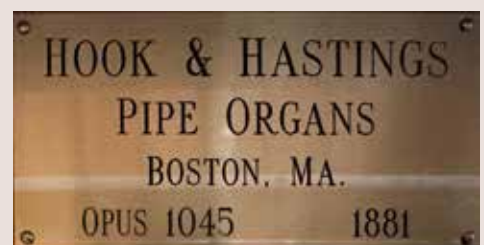
String Expression
 Choir Expression
 Swell Expression
 Register Crescendo

PEDAL

32 Violone (digital)
 32 Contra Bourdon (digital)
 32 Lieblich Gedeckt (digital)
 16 First Open Diapason (32 pipes)
 16 Second Open Diapason (Gt. First Open Diapason 16')
 16 Principal (32 pipes)
 16 Violone (32 pipes)
 16 Bourdon (Gt.)
 16 Lieblich Gedeckt (Sw.)
 8 Octave (32 pipes)
 8 Violoncello (Gt.)
 8 Bass Flute (32 pipes)
 8 Holz Gedeckt (32 pipes)
 4 Fifteenth (12-pipe ext. Ped. Octave 8')
 Mixture III (96 pipes)
 32 Contra Trombone (digital)
 32 Bombarde (resultant)
 16 Trombone (32 pipes)
 16 Double Trumpet (Gt.)
 16 Bassoon (Sw.)
 8 Tromba (12-pipe ext. Ped. Trombone 16')
 8 Tuba (Gt.)
 4 Tuba (Gt.)
 Great to Pedal 8, 4
 Swell to Pedal 8, 4
 Choir to Pedal 8, 4
 String to Pedal 8

REVERSIBLES

Swell to Pedal (thumb, toe)
 Great to Pedal (thumb, toe)
 Choir to Pedal (thumb, toe)
 Pedal to Swell (prepared)
 Pedal to Great (prepared)
 Pedal to Choir
 Swell to Great
 Choir to Great
 Zimbelstern (thumb and toe)
 All Swells
 Tutti (thumb and toe)
 Contra Bourdon 32' (toe)
 Contra Trombone 32' (toe)
 Bombarde 32' (toe)



Luther Memorial Church

Madison, Wisconsin

LUTHER MEMORIAL CHURCH, MADISON, was established in 1907 as Holy Trinity Lutheran Church, catering to Lutheran students at the University of Wisconsin who desired services in English. It initially met in the College Book Store, but the congregation quickly outgrew those premises. By 1908 the church was renting the former Shaare Shomaim (Gates of Heaven) Synagogue and shortly thereafter built its own sanctuary at the corner of University Avenue and Lake Street. In 1917 the congregation changed its name to Luther Memorial, both to commemorate the 400th anniversary of the Reformation and to avoid confusion with Trinity Lutheran Church on the east side of Madison. In 1921 construction began on the current edifice, with the first services held there on October 28, 1923. The structure was originally built with a pair of transept balconies, removed in 1995.

There is no record of any organ in the Lake Street sanctuary. During its construction, the current building received M.P. Möller's Op. 3381 (1922), which was installed in a chamber to the right of the altar, with a matching false façade to the left and an Echo division in the rear balcony. In 1966 Austin Organs, Inc., provided its Op. 2449, a three-manual organ of 54 ranks including a floating Positiv and provision for an Antiphonal division. This organ has since undergone some changes, most recently in 2008 by Erickson, Christian and Associates. In 2026 Taylor & Boody's Op. 88 will replace the Austin. The façades from Möller Op. 3381 have remained in place in the transepts. In 1986, Luther Memorial purchased Gene Bedient's Op. 23, a three-stop continuo organ, supplanted in 2025 with a new five-stop continuo instrument by C.B. Fisk, Inc., Op. 168.

Luther Memorial also houses J.W. Steere & Sons Op. 356, built in 1893 for the Fifth Presbyterian Church of Chicago. That congregation was short-lived, disappearing from the city records in 1900. Chicago's Millard Congregational Church arose in 1882 and built a brick sanctuary in 1889, for which it presumably purchased the Steere instrument once the Presbyterian Church closed. Op. 356 remained with Millard until 1997, when it was purchased by Luther Memorial and restored by J.C. Taylor & Co., including the hand pump.

—DAVID BOHN

J.W. Steere & Sons, Op. 356 (1893) Restoration by J.C. Taylor & Co. (1997)

Luther Memorial Church
Madison, Wisconsin

Manual compass: 58 notes, C–a³

Pedal compass: 27 notes, C–d¹

I. GREAT (enclosed with Sw. unless indicated)

- 16 Bourdon Treble (19–58, unenclosed)
- 16 Bourdon Bass (1–18, unenclosed)
- 8 Open Diapason (unenclosed)
- 8 Melodia Stopd Bass
- 8 Dulciana
- 4 Octave
- 4 Flute d'Amour
- 3 Twelfth
- 2 Fifteenth
- 8 Clarinet (t.c.)
- Swell to Great

II. SWELL (enclosed)

- 8 Open Diapason
- 8 Salicional
- 8 Aeoline (46 pipes, 1-12 common with Salicional)
- 8 Stopd Diapason
- 4 Violina
- 4 Flute Harmonique
- 2 Flautino
- 8 Oboe (t.c.)
- 8 Bassoon (1–12)
- Tremolo

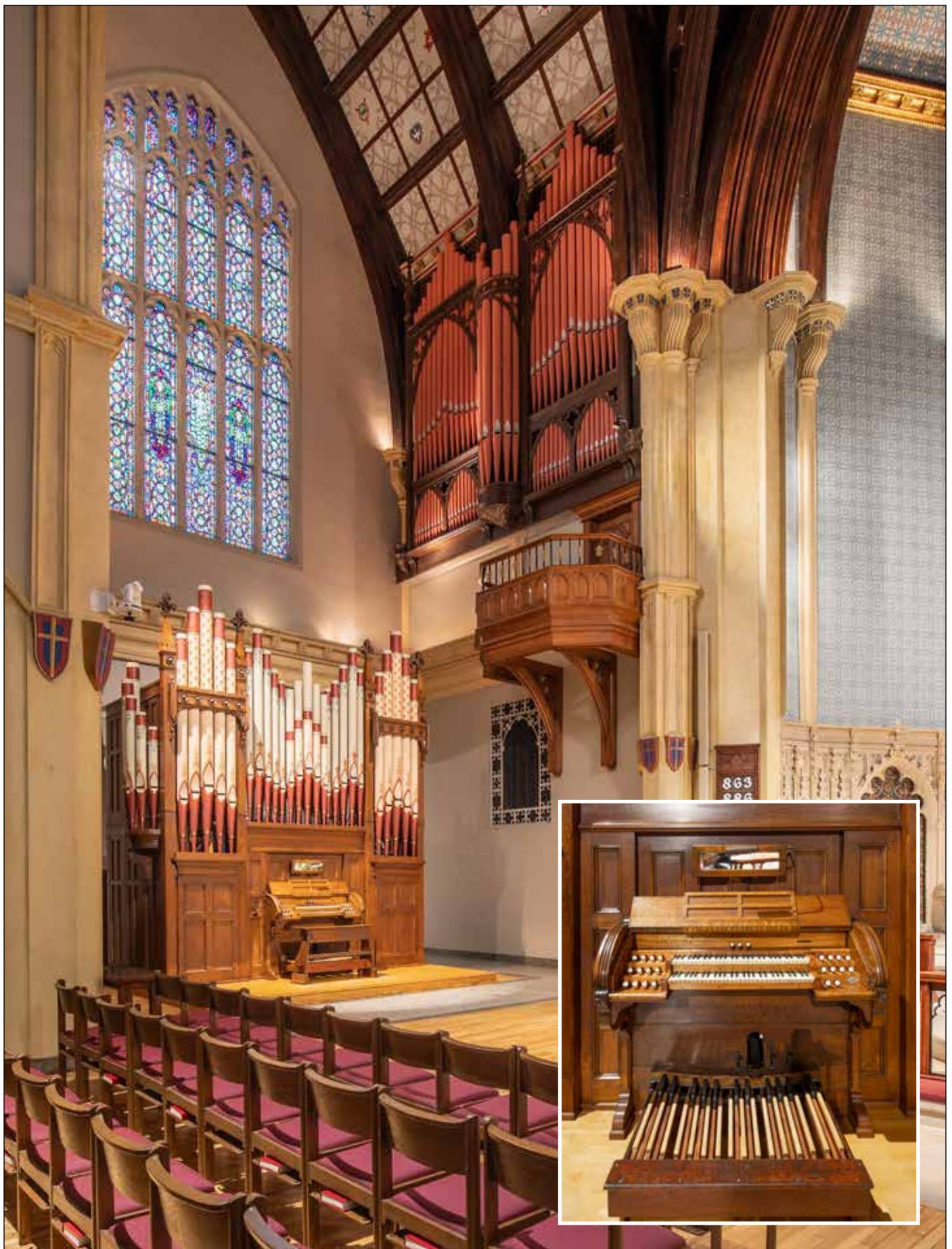
PEDAL

- 16 Bourdon
- 8 Violoncello
- Great to Pedal
- Swell to Pedal

PEDAL MOVEMENTS

- Great Piano (unlabelled)
- Great Forte (unlabelled)
- Great to Pedal (reversible)
- Balanced Swell pedal





Madison Masonic Center Temple Auditorium

Madison, Wisconsin

THE FIRST MASONIC CHARTER in Madison was granted in 1844, and gatherings were held in rooms over a wagon shop and other premises until 1891, when the Masons purchased the old First Presbyterian Church (Wisconsin Avenue) for use as a Masonic Hall. Some twenty years before that purchase, in 1872 the Presbyterian congregation had acquired an organ from Marshall Brothers & Clarke of Milwaukee. That instrument was sold to the Masons along with the building. The present Masonic Center (Madison Temple of Freemasonry) was built between 1923 and 1925 to a design by the prominent Madison firm of Law & Law.

The Masons purchased three organs from the Wangerin Organ Co.: Op. 387 for the auditorium; and Opp. 388 and 389, two nearly identical two-manual instruments, for the lodge rooms. The price of the auditorium organ was \$25,000. It stands for the most part in a large chamber to the right of the proscenium. The console sits in a loft to the left of the proscenium, under a grille matching the right chamber, and the Echo division occupies a small chamber at the left rear of the auditorium.

—DAVID BOHN



Wangerin Organ Co., Op. 387 (1925)

Madison Masonic Center

Temple Auditorium

Madison, Wisconsin

Manual compass: 61 notes, C–c⁴Pedal compass: 32 notes, C–g¹**I. CHOIR** (enclosed, 73 pipes unless indicated)

- 16 Contra Viole (1–12 wood)
- 8 Geigen Principal
- 8 Concert Flute
- 8 Flute Celeste (t.c.)
- 8 Dulciana
- 4 Flute d'Amour
- 2 Piccolo (61 pipes)
- 8 Clarinet
- 8 Tuba Mirabilis
- Harp (49 bars)
- Tremulant
- Choir to Choir 16, UO, 4
- Swell to Choir 16, 8, 4
- Echo to Choir

II. GREAT (73 pipes unless indicated)

- 16 Double Diapason (1–12 wood)
- 8 First Open Diapason (1–12 wood)
- 8 Second Open Diapason
- 8 Doppel Flute
- 8 Gamba
- 8 Clarabella
- 4 Principal
- 4 Harmonic Flute (metal)
- 2 $\frac{2}{3}$ Twelfth (61 pipes)
- 2 Fifteenth (61 pipes)
- 8 Trumpet
- Harp (Ch.)
- Chimes (Echo)
- Great to Great 16, 4
- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4
- Echo to Great

III. SWELL (enclosed, double shutters, 73 pipes unless indicated)

- 16 Bourdon
- 8 Open Diapason
- 8 Stopped Diapason (12-pipe ext. of Sw. Bourdon 16')
- 8 Viol d'Orchest
- 8 Viole Celeste (t.c.)
- 4 Flauto Traverso (wood)
- 4 Violina
- 2 Flautino (12-pipe ext. of Sw. Bourdon 16')
- Dolce Cornet III (183 pipes, 12-15-17)
- 8 French Horn (slightly domed caps, scrolls above and below a wide slot)
- 8 Oboe
- Tremulant
- Swell to Swell 16, UO, 4
- Echo to Swell

**ECHO** (enclosed, floating)

- 8 Fern Floete
- 8 Cor Anglais (1–12 half length, 13–49 full length, tiny scrolls at base of bell)
- 8 Vox Humana
- Chimes (25 tubes)
- Tremulant

PEDAL

- 32 Diapason Resultant
- 16 Open Diapason Major (32 pipes)
- 16 Open Diapason Minor (Gt.)
- 16 Bourdon (32 pipes)
- 16 Lieblich Gedeckt (Sw.)
- 16 Contra Viol (Ch.)
- 8 Octave (12-pipe ext.)
- 8 Flute (12-pipe ext.)
- 8 Flauto Dolce (Sw.)
- 8 Cello (Ch. Contra Viole 16')
- 16 Trombone (32 pipes, wood)
- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Choir to Pedal 8
- Pedal to Pedal 8 (octave coupler)

COMBINATIONS (remote mechanism)

- Divisional pistons Choir, Great, Swell (8 thumb plus cancel)
- Divisional pistons Pedal (6 toe)
- General pistons (8 thumb plus cancel)
- Pedal to Swell pistons (on-off rocker)
- Pedal to Great pistons (on-off rocker)
- Pedal to Choir pistons (on-off rocker)
- Piston setter

REVERSIBLES (toe)

- Great to Pedal
- Sforzando

SWELL PEDALS

- Echo Expression
- Choir Expression
- Swell Expression
- Crescendo

Oriental Theatre

Milwaukee, Wisconsin

THE ORIENTAL THEATRE was aptly named for its probable distinction as the only extant American movie palace decorated in an East Indian theme, exhibiting Indian, Moorish, Islamic, and Byzantine architectural elements. Only a dozen theaters are known to have been built with East Indian décor, and none but the elaborate Milwaukee facility remains. Others have long since been demolished or repurposed.¹ The Oriental opened on July 2, 1927, a spectacular cinema center conceived by the Milwaukee architects Dick & Bauer and constructed by Saxe Amusement Enterprises.

The 1925 Wurlitzer organ Op. 1097 debuted in the Oriental Theatre in 2023 as the third in a succession of pipe organs serving this facility.² The original three-manual, fourteen-rank Barton organ (1927) was removed in 1959.³ The second occupant was a 1931 Kimball instrument of three manuals and twenty-eight ranks, enlarged to thirty-eight ranks using parts of other Kimball organs and installed in 1991 by the Kimball Theatre Organ Society (KTOS). The Society owned the organ and eventually enlarged it to forty-one ranks.⁴ Before the Oriental was acquired in 2018 by its current owner, Milwaukee Film, KTOS sold the organ.

The Oriental Theatre's Kimball had its own substantial history. This instrument had been built for Milwaukee's Warner Grand Theatre, 212 West Wisconsin Avenue, and removed in 1973 when the Warner Grand was split into two auditoriums.⁵ The organ had first been given to the Milwaukee Technical



High School, where it was determined to be too large to fit in the space available. Subsequently it was given to the KTOS, newly formed at the time.⁶ The organ is now stored in Joliet, Illinois.⁷ The Warner Theatre is now the Bradley Symphony Center, home to the Milwaukee Symphony Orchestra.

The Oriental Theatre's present and third organ, Wurlitzer Op. 1097, is a Style 260—nominally three manuals, fifteen ranks, seven tuned percussions, and fourteen traps—built in 1925 for the Howard Theatre (renamed Paramount Theatre) in Atlanta, Georgia. The instrument remained at the Howard/Paramount until 1959 (the building was demolished in 1960), and subsequently was purchased by Dr. Roy O. McClain, pastor of the First Baptist Church of Atlanta, for installation in the basement recreation room of his home in the Sherwood Forest neighborhood.⁸ In the early 1960s, Vincent Rohloff, an attorney in Dallas, Texas, acquired the organ for a large music room, where it was never played. J.L. Weiler, Inc., Chicago, obtained it in 2006 from the Rohloff family.⁹ Weiler warehoused the Wurlitzer until Milwaukee Film came to him, seeking an organ for the Oriental. He restored the instrument as Wurlitzer built it, including the original switching system, combination action, Pizzicato Machines and Suitable Bass.¹⁰ The Rudolph Wurlitzer Manufacturing Company built 2,243 pipe organs between 1910 and 1943. Op. 1097 is one of approximately twelve such instruments to survive unaltered.¹¹

—WILLIAM T. VAN PELT AND JEFF WEILER

1. "East Indian Movie Theaters," *Cinema Treasures*, accessed March 20, 2025, <https://tinyurl.com/ohs2025-08>.

2. Bobby Tanzilo, "Urban Spelunking: The Warner Grand Theatre, Future MSO Home," *OnMilwaukee*, December 13, 2016, <https://tinyurl.com/ohs2025-07>.

3. "Historic Pipe Organ at Milwaukee's Oriental Theatre to Bring Back Some Movie Magic," Milwaukee Film, accessed June 9, 2025, <https://tinyurl.com/ohs2025-06>.

4. Simon Gledhill, email to author, March 14, 2025.

5. Matt Mueller, "Oriental Theatre Says Goodbye to Beloved Kimball Organ," *OnMilwaukee*, April 12, 2018, <https://tinyurl.com/ohs2025-05>.

6. Simon Gledhill, email to author, March 14, 2025.

7. Jeff Weiler, telephone conversation with author, March 13, 2025.

8. Hank Dolive, "Additional Information," The Theatre Organ Home Page, July 2002, <https://tinyurl.com/ohs2025-04>.

9. Jeff Weiler, "Additional Information," The Theatre Organ Home Page, February 2006, <https://tinyurl.com/ohs2025-04>.

10. Jeff Weiler, telephone conversation with author, March 13, 2025.

11. Jeff Weiler, email to author, March 14, 2025.

Wurlitzer, Op. 1097 Style 260 (1925)

Oriental Theatre
 Milwaukee, Wisconsin

Manual compass: 61 notes, C–c⁴
 Pedal compass: 32 notes, C–g¹

I. ACCOMPANIMENT

16 Contra Viol (t.c.)
 16 Bourdon
 16 Vox Humana (t.c.)
 8 Tuba Horn
 8 Diaphonic Diapason
 8 Tibia Clausa
 8 Clarinet
 8 Saxophone
 8 String
 8 Viol d'Orchestre
 8 Viol Celeste
 8 Oboe Horn
 8 Quintadena
 8 Flute
 8 Vox Humana
 4 Viol
 4 Octave Celeste
 4 Flute
 4 Vox Humana
 2 $\frac{2}{3}$ Twelfth
 2 Piccolo
 16 Piano
 8 Piano
 4 Piano
 Mandolin
 Marimba
 Harp
 Chrysoglott
 Snare Drum
 Tambourine
 Castanets
 Chinese Block
 Tom Tom
 Sand Block
 Accompaniment Octave
 Solo to Accompaniment

ACCOMPANIMENT SECOND TOUCHES

8 Tuba Horn
 8 Tibia Clausa
 Cathedral Chimes
 Xylophone
 Sleigh Bells
 Triangle
 Solo to Accompaniment
 Solo to Accompaniment Pizzicato

II. GREAT

16 Ophicleide
 16 Diaphone
 16 Tibia Clausa
 16 Clarinet (t.c.)
 16 Saxophone (t.c.)
 16 Contra Viol (t.c.)
 16 Bourdon
 8 Trumpet
 8 Tuba Horn
 8 Diaphonic Diapason
 8 Tibia Clausa
 8 Orchestral Oboe
 8 Kinura
 8 Clarinet
 8 Saxophone
 8 String
 8 Viol d'Orchestre
 8 Viol Celeste
 8 Flute
 8 Vox Humana
 4 Clarion
 4 Piccolo
 4 Viol
 4 Octave Celeste
 4 Flute
 2 $\frac{2}{3}$ Twelfth
 2 Piccolo
 2 Fifteenth
 1 $\frac{1}{3}$ Tierce
 16 Piano
 8 Piano
 4 Piano
 Marimba
 Harp
 Bells
 Sleigh Bells
 Xylophone
 Glockenspiel
 Chrysoglott
 Cathedral Chimes
 Sub Octave
 Octave
 Solo to Great

GREAT SECOND TOUCHES

16 Ophicleide
 8 Tibia Clausa
 Solo to Great
 Solo to Great Pizzicato

III. SOLO

16 Ophicleide
 8 Trumpet
 8 Tuba Horn
 8 Diaphonic Diapason
 8 Tibia Clausa
 8 Orchestral Oboe
 8 Kinura
 8 Saxophone
 8 String
 8 Oboe Horn
 8 Quintadena
 4 Clarion
 4 Piccolo
 Xylophone
 Glockenspiel
 Orchestra Bells
 Cathedral Chimes

PEDAL

32 Diaphone (prep. in switch relay)
 16 Ophicleide
 16 Diaphone
 16 Tibia Clausa
 16 Bourdon
 8 Tuba Horn
 8 Octave
 8 Tibia Clausa
 8 Clarinet
 8 Saxophone
 8 String
 8 Cello
 8 Flute
 4 Flute
 16 Piano
 Great to Pedal
 Solo to Pedal
 Bass Drum
 Kettle Drum
 Snare Drum
 Crash Cymbal
 Cymbal
 32 Diaphone 2nd Touch (prep. in switch relay)
 16 Ophicleide Pizzicato

WIND PRESSURES

Main	10"
Tuba Horn	15"
Diaphonic Diapason	15"
Vox Humana	6"
Chrysoglott	12"
Expression	12"
Relay & Pizzicato Machine	12"
Solo	10"
Tibia Clausa	15"
Percussion & Traps	15"
Expression	12"
Console & Piano	12"

TREMULANTS

Main
 Solo
 Vox Humana
 Tibia Clausa
 Tuba/Diapason

PUSH BUTTONS

Auto Horn
 Door Bell
 Bird (one in each chamber)
 Surf

TOE LEVERS

Diaphone Thunder Pedal
 Reed Thunder Pedal
 Trap Sforzando
 Sforzando

TOE PISTONS

Pedal Combinations 1–3
 Fire Gong
 Boat Whistle
 Horses' Hooves
 Wind

SWELL COUPLERS

Main
 Solo
 General
 10-horsepower Spencer Orgbello

Ozaukee Congregational Church

Ozaukee, Wisconsin

ST. JOHN'S LUTHERAN CHURCH in Ozaukee was built in 1891, and in 1966 the congregation erected a new sanctuary nearby. The older structure served variously as a residence and a woodshop. In 1984 the former St. John's building was purchased by Ozaukee Congregational Church, which had been founded the previous year.

The single-manual organ now housed in Ozaukee Congregational was constructed in 1879 by the Wm. Schuelke Organ Co. for St. John's German Reformed Church in La Crosse, Wisconsin. When that congregation built a new sanctuary in 1925, the Schuelke was moved there, where it served until 1934, after which the congregation purchased a two-manual instrument from the Wicks Organ Co. The Schuelke was sold to a private individual, who installed the organ in his residence. This instrument changed hands once again around 1986, when it was placed in storage in the basement of another residence. In 1990 it was removed to the shop of T.R. Rench & Co. in Racine. Ozaukee Congregational purchased the organ and installed it in its present position in 1991.

In its original home at St. John's, La Crosse, the organ stood in the chancel. Its silent façade was mounted in front of a solid panel, and the organ spoke through swell shutters positioned across its rear. For its current location, the organ received a new case modeled on the original and now speaks through the false façade in the normal manner. The work executed in 1991 by T.R. Rench included general repairs to the pipes, chest, action, and winding system (retaining the hand pump), as well as the addition of a pedalboard, which controls a Subbass 16' recycled from the Organ Clearing House. The single pedal stop operates on tubular pneumatic action and is managed by a Tremolo knob most likely added in the 1930s. (The tremulant mechanism was largely missing by 1987.) There is no manual-to-pedal coupler. The spotted metal pipes are by Pierce, and the bottom octave of the Gamba 8' comes from the wooden Gedackt 8'.

—DAVID BOHN



PHOTOS LEN LEVASSEUR

Wm. Schuelke Organ Co. (1879) Rebuilt by T.R. Rench & Co. (1991)

Ozaukee Congregational Church
Ozaukee, Wisconsin

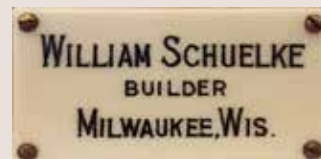
Manual compass: 58 notes, C–a³
Pedal compass: 25 notes, C–c¹

MANUAL

- 8 Gedackt
- 8 Gamba (46 pipes, 1–12 Gedackt 8')
- 4 Principal
- Octave Coupler

PEDAL

- 16 Subbass





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Ss. Cyril and Methodius Catholic Church

Milwaukee, Wisconsin



FR. JOHN SZUKALSKI founded Ss. Cyril and Methodius Catholic Church on Milwaukee's South Side in 1893. The brick Gothic Revival building was constructed at that time to plans by Bernard Kolpacki, a Polish-born architect. The Bavarian architect Anton Dohmen added the transepts in 1905.

There are no records of an organ in this church prior to the arrival of M.P. Möller's Op. 4370 in 1926. The consultant was Fr. Theo Wojak of Wausau, Wisconsin, and a friend of the distinguished Evanston organist and author William S. Barnes. Op. 4370 was partially rebuilt in the 1980s with a new relay. In 2010 Berghaus Pipe Organ Builders renovated it once again, this time to include re-leathering, a comprehensive cleaning, new switching, conversion of the original stop key side jambs to stop-knobs, and console refurbishment. Extensive pipe repairs were completed before restorative voicing returned the pipe organ to its original splendor. At that time, the original stop jambs were rebuilt from stop keys to stop knobs. Except for that alteration and new pistons, the organ stands as it was built.

—DAVID BOHN



M.P. Möller, Op. 4370 (1926)

Ss. Cyril and Methodius Catholic Church
Milwaukee, Wisconsin

Manual compass: 61 notes, C–c⁴

Pedal compass: 32 notes, C–g¹

I. CHOIR (enclosed, 73 pipes unless indicated)

- 16 Contra Viola (12-pipe ext. Viola 8')
- 8 English Diapason
- 8 Viola
- 8 Salicional
- 8 Voix Celeste (t.c.)
- 8 Clarabella
- 8 Concert Flute
- 8 Lieblich Gedeckt
- 8 Dulciana
- 8 Aeoline
- 4 Solo Flute (12-pipe ext. Concert Flute 8')
- 4 Violin (12-pipe ext. Viola 8')
- 4 Salicet (12-pipe ext. Salicional 8')
- 2 $\frac{2}{3}$ String 12th (ext. Viola 8')
- 2 String 15th (ext. Viola 8')
- 1 $\frac{3}{5}$ String Tierce (ext. Viola 8')
- 8 Clarinet
- 8 French Horn
- Choir to Choir 16, UO, 4
- Swell to Choir 16, 8, 4

II. GREAT (largely enclosed with Ch., 73 pipes unless indicated)

- 16 Open Diapason (12-pipe ext. Second Diapason 8')
- 8 Stentor Diapason (unenc.)
- 8 First Diapason (unenc.)
- 8 Second Diapason (unenc.)
- 8 Tibia Clausa (unenc.)
- 8 Doppel Flute
- 8 Gamba
- 8 Salicional (Ch.)
- 8 Voix Celeste (Ch.)
- 8 Melodia
- 8 Lieblich Gedeckt (Ch.)
- 8 Gemshorn
- 8 Dulciana (Ch.)
- 8 Aeoline (Ch.)
- 4 Principal (12-pipe ext. Second Diapason 8')
- 4 Flute Traverso (12-pipe ext. Doppel Flute 8')
- 4 Flute (12-pipe ext. Melodia 8')
- 2 $\frac{2}{3}$ Twelfth (ext. Second Diapason 8')
- 2 Fifteenth (12-pipe ext. Second Diapason 8')
- 8 Tuba
- 4 Clarion (12-pipe ext. Tuba 8')
- Great to Great 16, UO, 4
- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4

III. SWELL (enclosed, 73 pipes unless indicated)

- 16 Bourdon (12-pipe ext. Stopped Diapason 8')
- 8 Open Diapason
- 8 Violin Diapason
- 8 Flute Traverso
- 8 Stopped Diapason
- 8 Viol d'Orchestre
- 8 Viole Celeste (t.c.)
- 4 Flute Harmonic (12-pipe ext. Flute Traverso 8')
- 4 Flute d'Amour (12-pipe ext. Stopped Diapason 8')
- 2 $\frac{2}{3}$ Quint (ext. Stopped Diapason 8')
- 2 Flautino (ext. Stopped Diapason 8')
- 1 $\frac{3}{5}$ Tierce (ext. Stopped Diapason 8')
- Mixture III (183 pipes, 12-15-17 throughout)
- 8 Trumpet
- 8 Oboe
- 8 Vox Humana (61 pipes)
- Tremolo
- Swell to Swell 16, UO, 4
- Choir to Swell 16, 8, 4

PEDAL

- 32 Acoustic Bass
- 16 Double Open (unenc.)
- 16 Open Diapason (Gt.)
- 16 Bourdon
- 16 Contra Viole (Ch.)
- 16 Lieblich Gedeckt (Sw.)
- 8 Octave Bass (12-pipe ext. Double Open 16')
- 8 Flute (12-pipe ext. Bourdon 16')
- 8 Cello (Ch. Viola 8')
- 16 Tuba Profunda (12-pipe ext. Gt. Tuba 8')
- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Choir to Pedal 8

COMBINATIONS

Divisional pistons Choir, Great, and Swell (6 thumb plus cancel)

Divisional pistons Pedal (6 toe)

General pistons (10 thumb and toe plus cancel)

Set

Memory Up/Down

REVERSIBLES

Great to Pedal (duplicated toe)

Swell to Pedal (duplicated toe)

Choir to Pedal (duplicated toe)

Swell to Great

Choir to Great

Swell to Choir

Choir to Swell

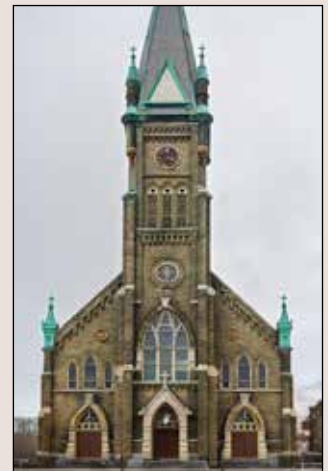
Sforzando (duplicated toe)

EXPRESSION PEDALS

Choir and Great

Swell

Crescendo



St. Casimir

Milwaukee, Wisconsin

ST. CASIMIR ROMAN CATHOLIC CHURCH traces its history to 1893. The congregation promptly built a school—which did double duty as the first church—and a rectory. Both structures were designed by Henry Messmer, the well-known Swiss-American architect active in Milwaukee during the nineteenth century. In 1899 construction began on the current church, this time to a design by the equally prominent Erhard Brielmaier & Sons. A convent, designed by Gurda & Gurda, was added in 1924. The church building survives with few alterations. The school, convent, and rectory likewise remain standing.

In 2003 the parishes of St. Casimir and St. Mary Czestochowa merged to become Our Lady of Divine Providence. While services were held for a time at both sites, worship was eventually consolidated at St. Casimir. The St. Mary sanctuary was decommissioned. More recently, offices of Our Lady of Divine Providence consolidated with those of the Parish of the Three Holy Women, and these further merged with those of Old St. Mary, Ss. Peter and Paul, and the Cathedral of St. John the Evangelist under the name Family of Five Parishes.

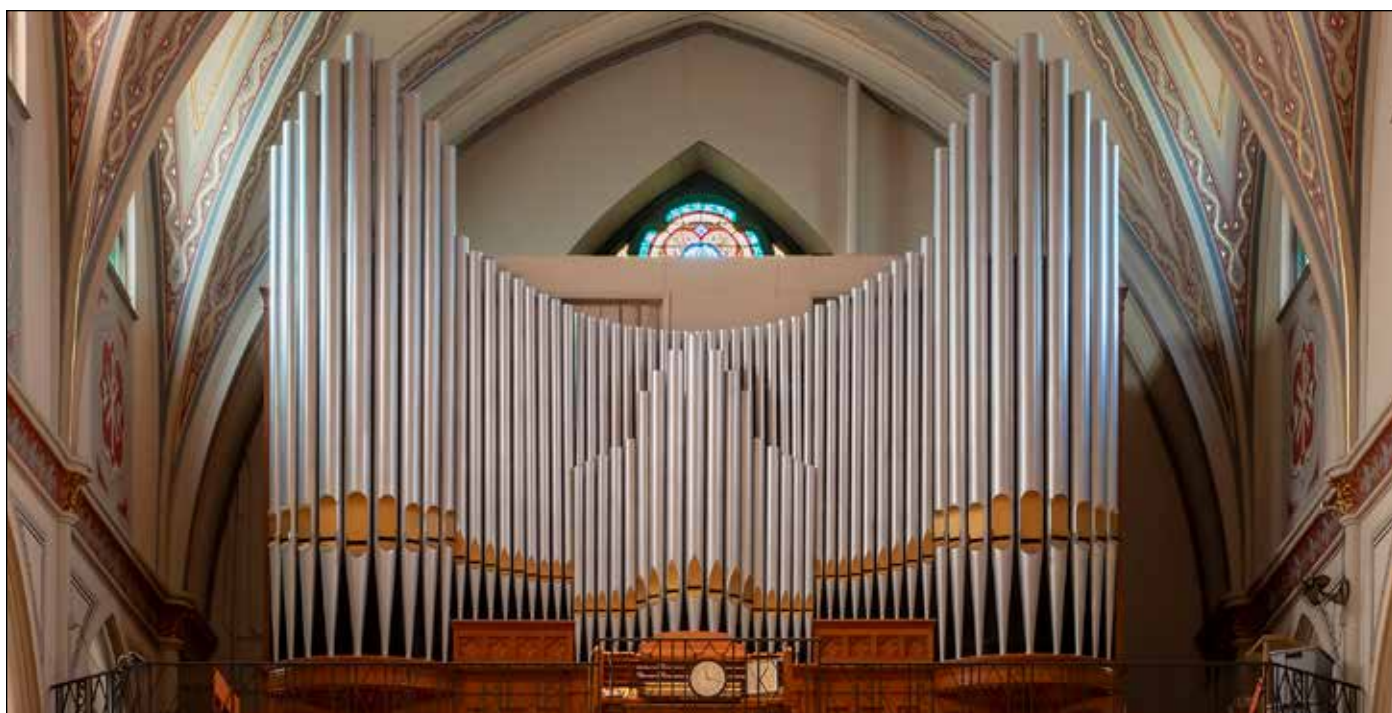
In 1901 St. Casimir purchased a two-manual organ from A.B. Felgemaker under the consultancy of the influential Swiss musician and founder of the American St. Cecilia Society, Johann (John) Baptist Singenberger. The action was mechanical with a pneumatic assist. The instrument was

Felgemaker's Op. 731 and incorporated six composition pedals and a register crescendo. The Vox Humana 8' received its own swell box with a separate swell pedal.

In 1927 Charles (Karl) Besch electrified the action, provided a three-manual horseshoe console, and replaced the Swell Vox Humana 8' and Pedal Bourdon 16'. He further added a Tuba 16' to the Pedal and a Choir division of seven ranks and Harp. Besch employed pipework by Gottfried.

American Organ Supply extensively rebuilt the organ again in 1952, providing new chests and a new console. The arrangement within the casework was altered so that Great and Choir occupied a swell box on the left, and the Swell occupied a slightly smaller box on the right. The Gemshorn 8' Besch had delivered for the Choir was swapped with Felgemaker's Dulciana 8', originally on the Great. Felgemaker's Swell Flautino 2' was removed, and 36 new pipes were added to the Bourdon 16' to yield a 97-pipe unit rank. The Pedal Violoncello 8' was removed, and 14 new pipes were added to extend each of the 16' stops to produce 44-note units. An American Organ Supply Concert Flute 8' replaced the two flutes in Besch's 1927 Choir, and a Schuelke Dulciana 8' was pressed into service as an Unda Maris to Felgemaker's transplanted Dulciana. At some point in the 1990s the stopkeys were replaced, and weights were added to the regulators to increase the pressure.

—DAVID BOHN





A.B. Felgemaker, Op. 731 (1901) | Charles Besch (1929) | American Organ Supply (1952)

St. Casimir ~ Our Lady of Divine Providence Roman Catholic Church
Milwaukee, Wisconsin

Manual compass: 61 notes, C–c⁴
Pedal compass: 32 notes, C–g¹

I. CHOIR (enclosed)

- 8 Violin Diapason
- 8 Viola
- 8 Concert Flute
- 8 Dulciana
- 8 Unda Maris (t.c.)
- 4 Flute (12-pipe ext.)
- 2 $\frac{3}{4}$ Nazard (ext.)
- 2 Piccolo (12-pipe ext.)
- 1 $\frac{3}{4}$ Tierce (ext.)
- 8 Clarinet
- Harp (49 bars)
- Chimes (20 tubes)
- Tremolo
- Choir to Choir 16, UO, 4
- Swell to Choir 16, 8, 4

II. GREAT (enclosed with Ch.)

- 16 Open Diapason (1–28 façade)
- 16 Bourdon
- 8 Open Diapason (1–12 façade)
- 8 Doppel Flute
- 8 Gamba
- 8 Melodia
- 8 Gemshorn
- 4 Octave
- 4 Flute
- 2 $\frac{3}{4}$ Twelfth
- 2 Fifteenth
- 8 Trumpet
- 4 Clarion (12-pipe ext.)
- Chimes (Ch.)
- Tremolo
- Great to Great 16, UO, 4
- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4

III. SWELL (enclosed)

- 16 Lieblich Gedackt
- 8 Open Diapason
- 8 Stopped Diapason
- 8 Gedeckt (12-pipe ext.)
- 8 Salicional
- 8 Quintadena
- 8 Vox Celeste (t.c.)
- 8 Aeoline
- 4 Flute Harmonic
- 4 Flute d'Amour (12-pipe ext.)
- 4 Violin
- 2 $\frac{3}{4}$ Nazard (ext.)
- 2 Flautino (12-pipe ext.)
- 8 Cornopean
- 8 Oboe
- 8 Vox Humana
- Tremolo
- Swell to Swell 16, UO, 4

COMBINATIONS (setter boards)

Divisional pistons Swell and Pedal, Great and Pedal, Choir and Pedal (6 thumb plus cancel)
Divisional pistons Pedal (6 toe plus cancel)
General pistons (4 thumb plus cancel)

REVERSIBLES

Gr–Ped (toe)
Sforzando (thumb, toe)

SWELL PEDALS

Choir and Great Expression
Swell Expression
Crescendo

PEDAL

- 16 Double Open Diapason (enc. Ch.)
- 16 Bourdon (enc. Ch.)
- 16 Lieblich Gedackt (Sw.)
- 16 Violone (enc. Sw.)
- 8 Octave Bass (12 pipes)
- 8 Bass Flute (12 pipes)
- 8 Flauto Dolce (Sw. Gedackt 8')
- 8 Cello (12 pipes)
- 4 Flute (ext. Ped. Double Open Diapason 16', no top octave)
- 4 Major Flute (prep.)
- 4 Gedeckt (prep.)
- 16 Tuba (enc. Sw.)
- 8 Trumpet (Gt.)
- 4 Clarion (Gt.)
- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Choir to Pedal 8, 4
- Pedal to Pedal 8 (octave coupler)

St. Christopher's Episcopal Church

River Hills, Wisconsin

ST. CHRISTOPHER'S EPISCOPAL CHURCH was organized on October 8, 1958, the outgrowth of a mission chapel (1941) of St. Mark's Episcopal Church, Milwaukee, which previously met in the Fox Point Meeting House, a private chapel dating from the 1880s on the former Bacon estate located approximately one-half mile to the southeast on Port Washington Road. It is unknown whether there was an organ in the Fox Point Meeting House, but at the dedication of the current Greek-revival style building on June 3, 1956, the program indicates "Mr. Calvin Brickell at the Conn organ."

A little over a decade later, the church obtained a Holtkamp pipe organ, installed in 1966 and first used on December 25 at midnight Mass. It was featured in a parish-only opening recital on January 25, 1967, by Walter Blodgett, Curator of Music at the Cleveland Museum, and subsequently opened to the public at large on May 1 by André Marchal, of Paris. Holtkamp Job No. 1811 is one of the first Holtkamp organs to be installed in the southeast region of Wisconsin, preceded only by Job No. 1639 of 1949 (2/15), formerly installed at Kemper Hall, an Episcopal all-girls boarding school, now defunct, in Kenosha.

Holtkamp No. 1811 is situated on three electro-pneumatic pitman chests, with unit action windchests for the Pedal Subbass 16', Fagot 16', and Octave 8'. The Swell pitman chest is divided into bass and treble sections, and stacked in an uninsulated recess behind a walnut grille with three outside walls. The original blowing plant and electro-pneumatic relay were located in an unconditioned attic space immediately overhead.

In 2024 the organ was completely releathered with restoration and cleaning of the pipework, without alteration, by the Greenleaf Organ Company of Wooster, Ohio. The console was updated with a Peterson ICS-4000 solid-state switching system, and the restored blowing plant was reinstalled in the attic inside a newly constructed insulated enclosure, with a ventilation system that simultaneously draws conditioned air through the Swell division and across the blowing plant for improved tuning stability. The organ was rededicated on June 17, 2025, by several organists from the Milwaukee area.

—DANIEL HANCOCK

Holtkamp Organ Co., Job No. 1811 (1966) Greenleaf Organ Company (2024)

St. Christopher's Episcopal Church
River Hills, Wisconsin

Manual compass: 61 notes, C–c⁴
Pedal compass: 32 notes, C–g¹

GREAT

8 Principal
8 Gedackt
4 Octave
4 Rohr Flöte
2 Super Octave
2 Block Flöte
Mixture IV
8 Krummhorn

SWELL

8 Celeste
8 Gamba
8 Bourdon
4 Principal
4 Nachthorn
2 Doublette
1½ Quinte
Sesquialtera II

COUPLERS

16 Swell to Great
8 Swell to Great
8 Great to Pedal
8 Swell to Pedal

PEDAL

16 Subbass
8 Octave
8 Gedackt
4 Choral Bass
4 Flute
Mixture III
16 Fagot
4 Schalmey

ACCESSORIES

Divisional pistons Great and Swell
(4 thumb)
Divisional pistons Pedal (4 toe)
General pistons (4 thumb and toe)
Sforzando (reversible)
Swell expression shoe
Register crescendo expression shoe

2024 ADDITION

Zimbelstern (5 bells)





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PHOTO DAVID BOHN



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St. Francis of Assisi Parish

Milwaukee, Wisconsin

IN 1869 the Capuchin Order built a chapel and friary on the block outlined by Fourth, Fifth, Brown, and Reservoir Streets. Two years later, the parish of St. Francis of Assisi was established, with its present structure built in 1877. According to some records, the Milwaukee organbuilder Philip Odenbrett was involved in the founding of the congregation, and he may have provided an organ for the original chapel. This remains unconfirmed, but in 1885, it is certain that William Schuelke installed the current instrument, which has gone largely unchanged since.¹

Schuelke equipped each manual with a pneumatic lever action that mimics the travel of the key. All the chests are vented with a modified Kegellade construction.² The console is detached, with all the controls running under the raised floor. The three feeders and the main reservoir are positioned in the center, under the raised platform in the loft. Norbert Berschdorff of Sussex, Wisconsin, removed and re-leathered the bellows around 1968: sharp eyes can spot where the block and tackle was placed to hoist the bellows out. With the exception of the Piccolo 2', all flute ranks are wooden. All other manual ranks are of spotted metal, except for the Clarionet 8', which is of common metal. The Trompet 8' has English shallots for the first 20 pipes, and Schiffchen shallots from middle c' to high c⁴. From tenor g[#] to b, Schuelke specified transitional shallots, with the bottoms at 9-, 18-, 27-, and 36-degree angles. Most of the silent façade pipes are half-rounded wood.

—DAVID BOHN AND STANTON PETERS

1. A tremulant was added at some point, possibly at the same time an electric blower was installed. In 1987 the previous blower was replaced by a new one, located under the C[#]-side pedal chests.

2. Schuelke employed flat valves in place of the cone-shaped ones characteristic of that chest design.



Wm. Schuelke Organ Co. (1885)

St. Francis of Assisi Parish
Milwaukee, Wisconsin

Manual compass: 58 notes, C–a³

Pedal compass: 27 notes, C–d¹

I. MANUAL 1 (right side of loft)

- 16 Bourdon
- 8 Principal
- 8 Gamba (1–12 open wood)
- 8 Gemshorn (1–12 cylindrical basses)
- 8 Melodia (46 pipes, 1–12 common with Gedact 8')
- 8 Gedact
- 4 Octav
- 4 Flauto d'Amour
- 2 $\frac{2}{3}$ Quinte
- 2 Octav
- Mixtur IV (232 pipes)
- 8 Trompet
- Manual Coppel

II. MANUAL 2 (enclosed, left side of loft)

- 8 Principal (1–2 stopped wood)
- 8 Liebl. Gedact
- 8 Salicional (46 pipes, 1–12 common with Liebl. Gedact 8')
- 8 Viola d'Amour (bell gamba, 46 pipes, 1–12 common with Liebl. Gedact 8')
- 4 Fugara
- 4 Winer Floete (harmonic from c')
- 2 Piccolo (metal, non-harmonic)
- 8 Clarionet (1–12 $\frac{3}{4}$ length "Bassoon" basses)
- Tremolo (added, nonfunctional)

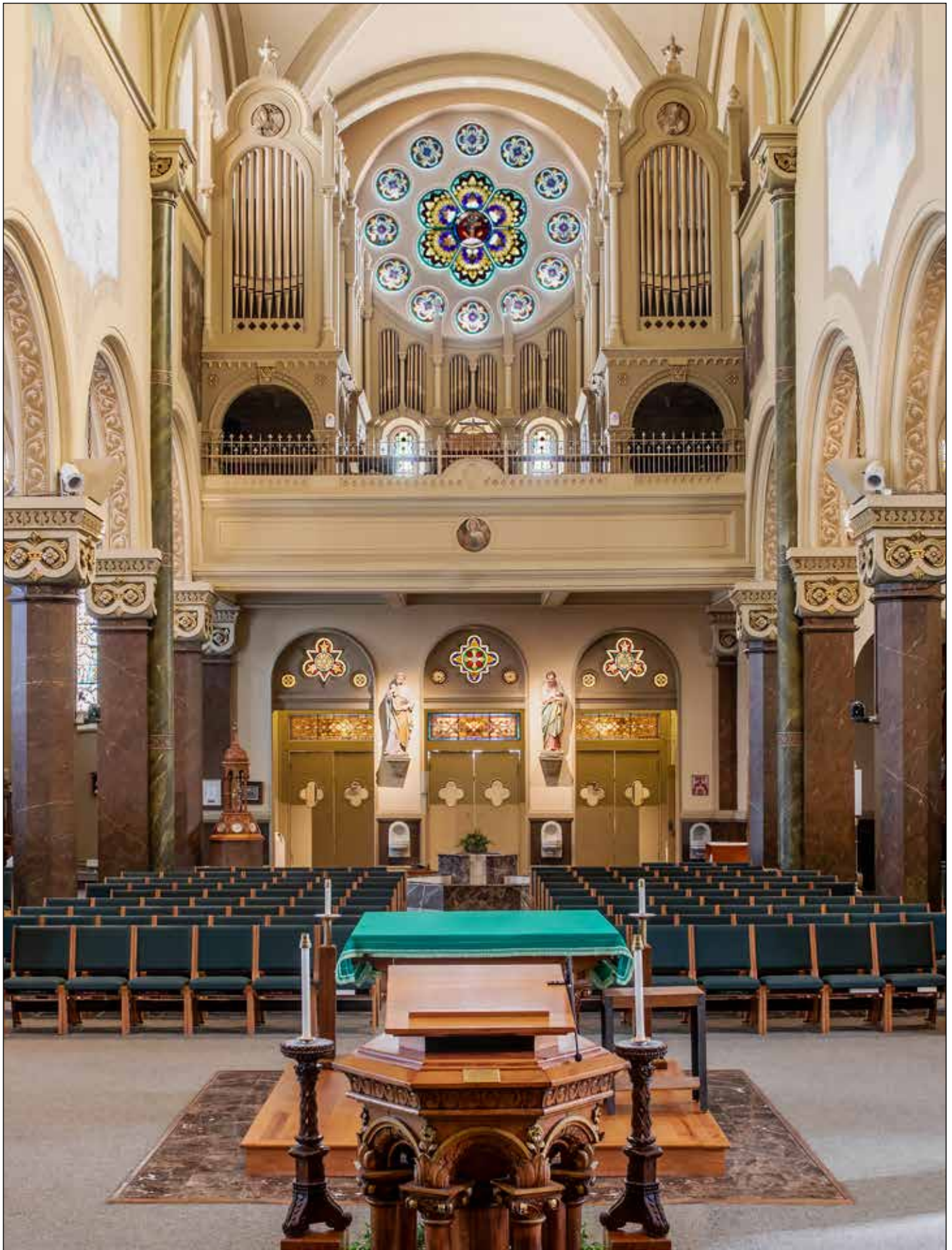
PEDAL (both sides of loft, divided, two chests per side, all pipes wood)

- 16 Principal Bass (rear chest)
- 16 Subbass (rear chest)
- 8 Octav Bass (front chest)
- 8 Violoncello (front chest)
- 4 Octav (front chest)
- I Manual zum Pedal
- II Manual zum Pedal

COMBINATIONS (6, with original compositions)

- I: reduces Manual II to Salicional 8', Viola d'Amour 8'; and Pedal to Subbass 16', Octav Bass 8'
- II: adds full Manual II
- III: adds full Pedal
- IV: reduces Manual I to Melodia 8', Gemshorn 8'
- V: removes from Manual I Bourdon 16', Gedact 8', Quinte 2 $\frac{2}{3}$ ', Octav 2', Mixture IV, Trompet 8'
- VI: adds full Manual I

Calcant
Swell pedal





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St. James Catholic Church

Madison, Wisconsin

ST. JAMES CATHOLIC CHURCH was established in 1905, and its first building, which accommodated both church and school, was dedicated February 26 of the following year. In 1912 a new building, designed by the German immigrant architect Ferdinand Kronenberg, was under construction. Masses were held in the completed basement from 1913 until 1924, when the present Romanesque Revival edifice was completed and dedicated on June 15. In 2012 the parishes of St. James and St. Joseph in Fitchburg were merged to form Good Shepherd Parish, and in 2024, Good Shepherd joined with St. Raphael parish (the former cathedral) to form Our Lady of Guadalupe parish.

The earliest reference to an organ at St. James concerns a 1919 instrument built by the B. Schaefer & Sons Organ Co. of Schleisingsville (now Slinger), Wisconsin, and mentioned in the parish's history. This was a two-manual, eight-rank organ, and it transferred to the new sanctuary when the current building was completed. In 1948 the church received a three-manual, seventeen-rank organ from the short-lived postwar Wangerin Company of Milwaukee. The organ was assembled from a variety of sources, including a Hoyt metal Koppel Flute made by the Gottfried Company in 1926 (according to inscriptions on one of the pipes, stamped "Special Flute"). By the early 1980s it was clear that the instrument needed to be replaced.

The Wadsworth & Bro. organ was originally built in 1863 for the Wesleyan Chapel located on Park Road in Chorley, Lancashire (England). Wadsworth rebuilt it in 1893, making some tonal changes, adding the combination pedals, and modernizing the console. The original Wesleyan Chapel was demolished in 1978 and a new edifice constructed in its place. The organ was removed to the United States by an antique dealer in Texas, and finally sold to St. James Church in 1986 by the Organ Clearing House. The organ had been badly damaged due to unprofessional dismantling and repeated relocation while in storage, with the result that much pipework required replacing. J.C. Taylor & Co. of Kaukauna, Wisconsin, rebuilt the instrument and installed it at St. James Church in 1987, adding three stops in the process. The church's Wangerin organ proved useful as a supply for replacement pipework for the Wadsworth.

The Great and Choir sit on a single windchest, with the key channels alternating between the divisions, giving room for the four ranks added to the Great. The Great Rohr Gedact

8', while clearly a part of the organ since its inception, is older than the rest of the instrument: it is in fact a Clarabella from middle c', with two old open metal trebles at its top. The lowest fourteen pipes of the Open Diapason 8' (originally façade) and the lowest octave of the Gamba were of common metal and were too badly damaged to survive into the new organ. Taylor replaced these with zinc pipes from St. James' previous organ. With the exception of the Great's Harmonic Flute 4' (spotted metal), the Rohr Gedact 8' (wood) and the lowest two octaves of the Bourdon 16' (wood), all Wadsworth pipework on this division is of common metal. A tierce rank of experienced materials was added to the slider for the Twelfth; when drawn half-way, the Twelfth plays alone, and when fully drawn, a Sesquialtera results. Similarly, three ranks of pipes were added to the slider for the Fifteenth, with the Fifteen playing on the half-hitch, becoming a four-rank mixture when fully drawn.

As originally built, the two Choir strings shared a common bass in the façade. Since these pipes were badly damaged, and because the façade was being altered to fit around the rose window, it was decided to make the bass for both stops common with the Great Gamba 8'. The lowest two octaves of the Choir Gedact 8' and the whole of the Wald Flute 4' are of wood. The remainder of the pipework is of common metal.

In the Swell, the Lieblich Bourdon 16' is constructed entirely of wood, as are the lowest two octaves of the Stopt Diapason 8'. The Open Diapason 8' was too badly damaged for use, replaced with a rank from the previous St. James organ. Similarly, the Oboe 8' suffered damage, but in this case the resonators from the previous instrument's Oboe were fitted to the blocks, reeds, and shallots of the Wadsworth. Some basses of the Viola 8' were replaced with zinc basses from the predecessor instrument. The rest of the set, along with the Voix Celestes 8' and Harmonic Piccolo 2' are of spotted metal. The Gemshorn 4' is in fact a common metal Principal. The Mixture is believed to have originally been a 12-15-17 Cornet that was altered in 1893 to a quint mixture with the composition 15-19-22 at low C, breaking to 8-12-15 at middle c'. Taylor recomposed the Mixture in 1987.

Most of the Wadsworth Pedal pipework was too badly damaged for reuse and, because the Pedal had to be installed to the sides, new chests were required. Much of the wood for these chests came from the Wadsworth Open Diapason 16'. The present Open Diapason 16' is housed on a chest to the left



PHOTOS LEN LEVASSEUR

of the manuals, while the other three Pedal ranks sit to the right. The Octave 8' occupies space between the two sliders for the Trombone 16'. A Hann-Wangerin-Weickhardt Open Diapason 16' replaced the smaller-scaled Wadsworth rank, while a 1940 Wangerin Bourdon replaced the Wadsworth Bourdon 16'. The Choir Open Diapason from St. James' Wangerin organ was rescaled one note to become the Octave 8', replacing a Violoncello—with the Violoncello stop face recycled to replace a missing stop face in the Choir. The Pedal Trombone 16' is the one completely new rank, supplied by Schopp. To make room for it, the Great to Pedal coupler lost its stopknob: the 1893 thumb piston which had served as the reversible for the Great to Pedal now activates the coupler.

—DAVID BOHN

Wadsworth & Bro. (1863, 1893) Restoration by J.C. Taylor & Co. (1987)

St. James Catholic Church
(Our Lady of Guadalupe Parish,
formerly Good Shepherd)
Madison, Wisconsin

Manual compass: 56 notes, C–g³

Pedal compass: 30 notes, C–f¹

I. CHOIR

- 8 Violoncello (1–12 from Gt. Gamba 8', 44 pipes)
- 8 Dulciana (1–12 from Gt. Gamba 8', 44 pipes)
- 8 Gedact
- 4 Wald Flute
- 8 Clarinet (t.c.)
- Swell to Choir

II. GREAT

- 16 Bourdon
- 8 Open Diapason
- 8 Rohr Gedact
- 8 Gamba
- 4 Principal
- 4 Harmonic Flute
- 2½ Twelfth (II Sesquialtera, 112 pipes)
- 2 Fifteenth (Mixture IV, 224 pipes)
- 8 Trumpet
- Swell to Great

III. SWELL (enclosed)

- 16 Lieblich Bourdon
- 8 Open Diapason
- 8 Stopt Diapason
- 8 Viola
- 8 Voix Celestes (t.c.)
- 4 Gemshorn
- 2 Harmonic Piccolo
- Mixture III (168 pipes)
- 8 Cornopean
- 8 Oboe
- Tremulant

PEDAL

- 16 Open Diapason
- 16 Bourdon
- 8 Octave
- 16 Trombone
- Great to Pedal (by piston)
- Swell to Pedal
- Choir to Pedal

PEDAL MOVEMENTS

- 4 double-acting composition pedals for Sw.
- 4 double-acting composition pedals for Gt. and Ch.
- Swell shoe



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ORGAN HISTORICAL SOCIETY AT STONELEIGH AEOLIAN-SKINNER No. 878

THE ORGAN AT STONELEIGH

THIS IS THE STORY of the Aeolian-Skinner organ at STONELEIGH, the former home of the Haas family and now the headquarters of the Organ Historical Society. The organ contract was signed in 1931 with the Aeolian Company, the world's premiere builder of residence organs. But with the new company formed in 1932 by the merger of Aeolian with the Skinner Organ Company, this became the first residence organ installed by the new Aeolian-Skinner Organ Company. Rollin Smith's book traces in detail the organ from its first home in West Orange, New Jersey, to its present home in Villanova, Pennsylvania. From the wealth of documentation on the Aeolian and Skinner firms available in the OHS Library and Archives, the story of this unique instrument is told through contracts, shop notes, architectural drawings, and photographs—a truly fascinating history of a historic American organ.

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ROLLIN SMITH

St. John's Evangelical Lutheran Church

Milwaukee, Wisconsin

THE ORGAN at St. John's Evangelical Lutheran Church (St. John's on the Hillside) was donated by a member of the parish, Ferdinand Kieckhefer, and purchased for \$3,500. Presumably, the instrument was installed before the completion of the building in July 1890. It was built by Carl Barckhoff, Sr., in Salem, Ohio, as a two-manual and pedal, 33-rank instrument, with mechanical key and stop action (likely with some type of pneumatic assist) and tubular-pneumatic Pedal action.

In 1919 the congregation celebrated the fiftieth anniversary of its choir. The theater-style balcony seating was installed at this time, and the Wangerin-Weickhardt Co. rebuilt the

organ as part of the church's anniversary celebrations. The 1919 rebuild encompassed the addition of seven new ranks of pipework (while one Barckhoff rank was discarded), new electro-pneumatic windchests, a new electric blower to replace the hand-pumped feeder system, and a new detached console with a combination action located at the balcony rail. Along with the seven additional ranks, almost all the manual flue pipes were rescaled to be a half tone wider. Beyond the rescaling, it does not appear that Wangerin undertook any further voicing changes to the Barckhoff pipework, such as raising cutups or increasing languid nicking. The pipework was placed on new Weickhardt patented windchests, with two main chests per division, and a primary valve operating separate secondary valves on each chest. The façade pipes are on their own unit chests, along with Swell Vox Humana 8', the Pedal Violone 16'/8', and the Swell/Pedal Bourdon 16'. The 1890 Barckhoff double-rise reservoir, complete with a discarded gravestone used as a weight, was retained, although the feeders were removed and the intake holes covered from the inside. The expression shutters on both the Swell and Vox Humana enclosures are mechanically operated. Philip Wirsching became tonal director at Wangerin-Weickhardt after George Weickhardt's death in February 1919. The tonal changes in scaling and specification indicate involvement from both Weickhardt and Wirsching.

By 1986, the console had been partially gutted. New stopkeys were provided around 1988, with an eye towards a modern combination action and relay, though this did not appear until the rebuild achieved between 1996 and 1998 by Chris Feiereisen and Virginia Thurow. The windchests were "re-leathered" using Polydon. Despite some preparations accommodated in the replacement stopkeys from the late 1980s, these never materialized. In 2016, Nolte Organ Building and Supply, Inc., rebuilt the Great primary action, with the original Wangerin primary design modified for better access to the secondary valves. The original Wangerin magnets were replaced, remaining in storage in the organ case.

—JOHN MILLER AND ISAAC HAYES





PHOTOS LEN LEVASSEUR

Carl Barckhoff (1890) I Rebuilt by Wangerin-Weickhardt Co. (1919)

St. John's Evangelical Lutheran Church (St. John's on the Hillside)
Milwaukee, Wisconsin

Manual compass: 61 notes, C–c⁴

Pedal compass: 30 notes, C–f¹

I. GREAT

- 16 Open Diapason [B]
- 8 Open Diapason I [W]
- 8 Open Diapason II [B]
- 8 Gamba [B]
- 8 Doppel Floete [B]
- 8 Melodia [B]
- 8 Dulciana [B]
- 8 Gemshorn
- 4 Octave [B]
- 4 Flute Harmonic [B]
- 2 Fifteenth [B]
- Mixture III [B] (183 pipes)
- 8 Trumpet [W]
- 4 Trumpet (prep.)
- 8 Clarinet (prep., currently operating chimes)
- Great to Great 16, UO, 4
- Swell to Great 16, 8, 4

II. SWELL (enclosed, 73 pipes unless indicated)

- 16 Bourdon [B]
- 8 Open Diapason [B]
- 8 Viol d'Orchestre [W]
- 8 Viole Celeste [W] (t.c.)
- 8 Salicional [B]
- 8 Voix Celeste [W] (t.c., tuned flat as an Unda Maris)
- 8 Concert Flute [W]
- 8 Stopped Diapason [B]
- 4 Fugara [B]
- 4 Flauto Traverso [B]
- 4 Gemshorn [B]
- 2 Piccolo [B]
- Mixture III [B] (183 pipes)
- 8 Trumpet [B]
- 8 Oboe [B] (61 pipes)
- 8 Vox Humana [W] (61 pipes, on independent chest at back of Gt., with its own swell box and tremulant)
- Tremulant
- Swell to Swell 16, UO, 4

PEDAL

- 32 Subbass Harmonics (prep.)
- 16 Open Diapason [B]
- 16 Subbass [B]
- 16 Violone [B]
- 16 Bourdon (Sw.)
- 10% Quinte [B]
- 8 Octave Bass [B]
- 8 Violoncello [B] (12 pipes)
- 4 Principal (prep.)
- 16 Trombone [B]
- 16 Contra Trumpet (prep.)
- 8 Trumpet (prep.)
- 4 Clarion (prep.)
- Great to Pedal 8, 4
- Swell to Pedal 8, 4

COMBINATIONS

- Divisional pistons Great and Swell (8 thumb)
- Divisional pistons Pedal (5 toe)
- General pistons (16 thumb plus cancel)

[B] = Barckhoff

[W] = Wangerin-Weickhardt

Sforzando reversible toe stud

Two unidentified, nonfunctional toe studs

St. John's Lutheran Church

Lomira, Wisconsin

ST. JOHN'S EVANGELICAL LUTHERAN CHURCH (or the Ev. Luth. St. Johannes Kirche) was formed by members of St. Paul's Lutheran Church of Lomira in 1863. The congregation constructed a frame church at the time and maintained a joint parish until 1902. In 1904 the congregation built its new facility at a cost of \$18,000, including lot and furnishings. Three bells delivered by the New York Meneely Bell Foundry adorn the tower.

The Hann-Wangerin-Weickhardt Co. organ cost \$1,056 at its purchase in 1904. By 1929 it had gained a blower. This instrument was renovated in 1974 by Larry Marowsky, retaining its hand-pump capability. Marowsky undertook a second renovation in 2004. The organ is of a fairly typical construction, with spotted metal and wood pipework. The Wald Floete 2' is of narrow scale and decidedly Principal tone, with only slightly arched upper lips as a bow to its name. Both strings have stopped wood basses.

In 1875 St. Paul's Lutheran Church purchased an organ from the Watertown, Wisconsin, builder Emil Gaebler. That

instrument offered one manual and six stops over a 53-note, F-compass manual and a 20-note, F-compass pedalboard. The Gaebler organ eventually found its way into the hands of a private collector, and what remains of it is held by the Watertown History Museum.

—DAVID BOHN

Hann-Wangerin-Weickhardt Co. (1904)

St. John's Lutheran Church
Lomira, Wisconsin

Manual compass: 61 notes, C–c⁴

Pedal compass: 27 notes, C–d¹

I. GREAT

- 8 Open Diapason
- 8 Melodia
- 8 Gamba
- 4 Octave
- 2 Wald Floete
- Swell to Great (on/off pistons under Gt. manual)

II. SWELL

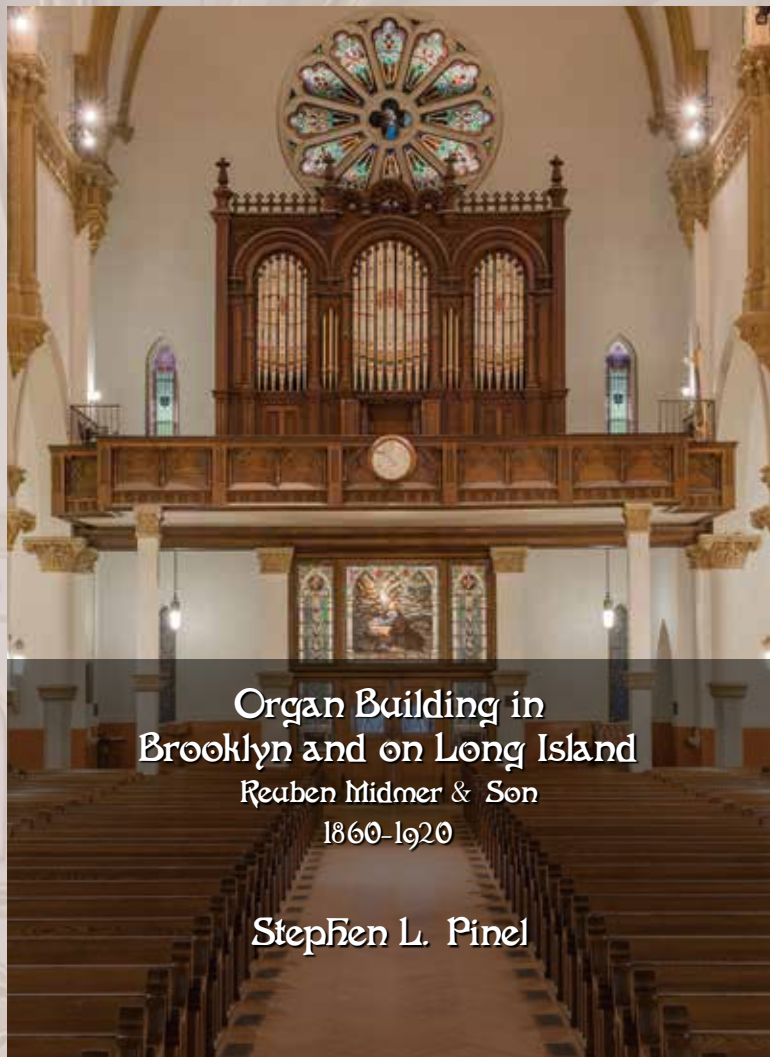
- 8 Stopped Diapason
- 8 Salicional
- 4 Flute Harmonique
- Swell Tremolo

PEDAL

- 16 Bourdon
- Great to Pedal (on/off pistons under Gt. manual)
- Swell to Pedal (on/off pistons under Gt. manual)

Balanced Swell pedal





Organ Building in
Brooklyn and on Long Island
Reuben Midmer & Son
1860-1920

Stephen L. Pinel

PUBLISHED IN HONOR OF ANTHONY BAGLIVI and ROLLIN SMITH, *Organ Building in Brooklyn and on Long Island* represents 20 years of research by Stephen L. Pinel, a frequent author on subjects connected with the American pipe organ. This full-color limited edition surveys the work of Reuben Midmer & Son from the firm's onset in 1860 to its acquisition by the Losh brothers in 1920. Hundreds of rarely seen photographs, a complete annotated work list, and extensive biographical details on the principals and employees of the firm are included. Offered in an elegant, coffee-table design by Len Levasseur, the book will be a welcome addition to the reference library of every advocate, scholar, and student of the American organ.

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St. Joseph's Convent Chapel

Milwaukee, Wisconsin

THE SCHOOL SISTERS OF ST. FRANCIS stems from 1873 in Campbellsport (formerly New Cassel), Wisconsin. The community built the first St. Joseph's Convent in 1886 in Milwaukee, as they were making the move to the city. That structure soon burned, so that a new convent building was erected in 1890. The current Romanesque Revival chapel was begun in 1913 and completed in 1916. Its magnificent altars were constructed by the Egid Hackner Company of La Crosse, whereas the 8 mosaics and 115 stained-glass windows were created in Innsbruck, Austria, shipped over dangerous seas during World War I. The chapel has been subjected to a painstaking restoration by the respected Daprato Rigali Studios of Chicago, with work completed in 2025.

St. Joseph's Convent Chapel was home to B. Schaefer & Sons' magnum opus, a three-manual and pedal organ of thirty-two ranks. Schaefer installed the instrument in casework running the width of the loft and in front of the window. In 1928 the Schaefer Organ Company rebuilt and enlarged it to four manuals and forty-four ranks as its Op. 118. The organ was divided into two chambers, and new casework was fashioned by the Hackner Company, which had created the chapel's altars.

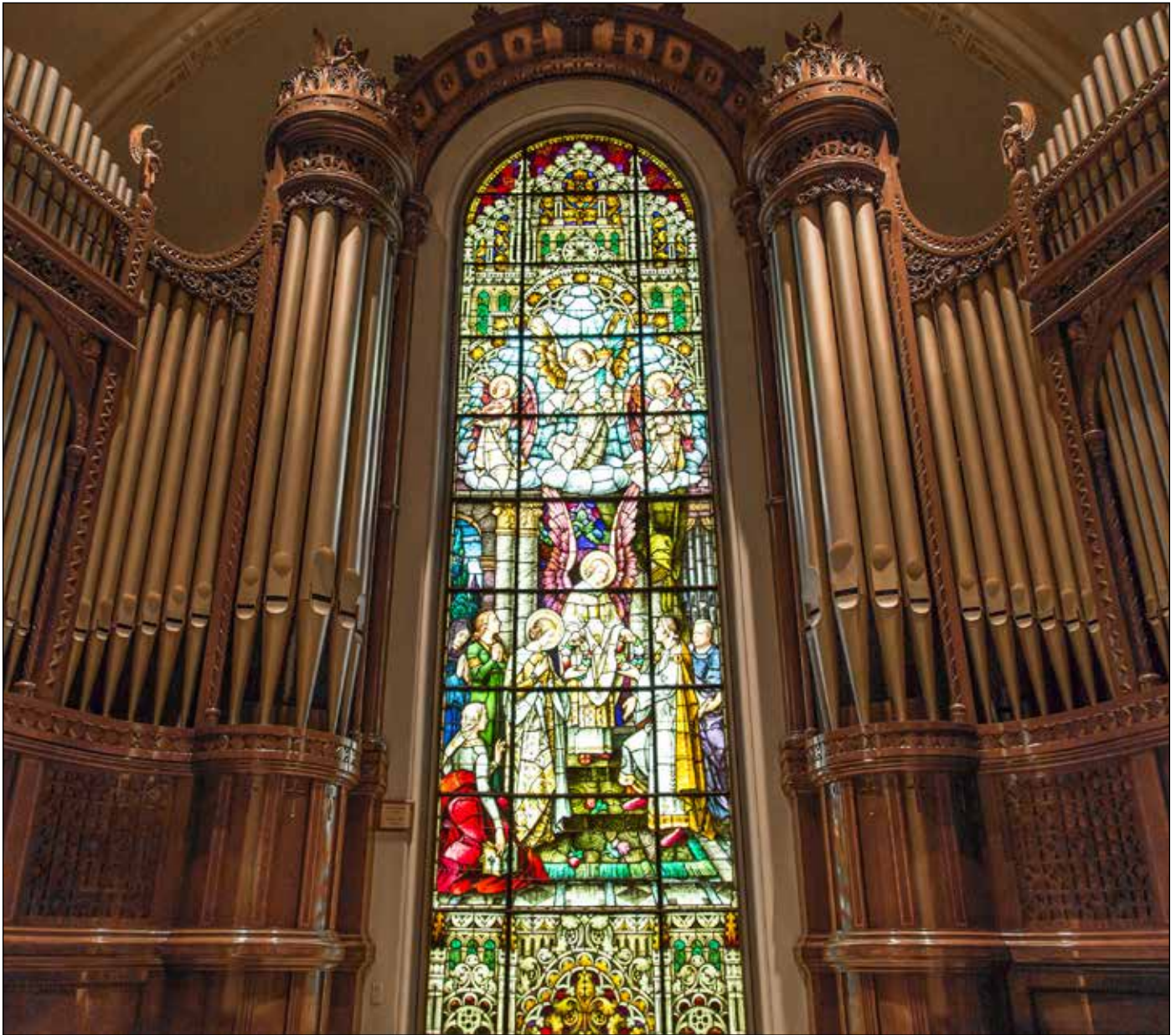
It should be noted that one of Bernhard Schaefer's daughters, Sr. M. Cherubim Schaefer, was a member of this convent. The School Sisters maintained a long relationship with the company founded by her father. The convent complex was home to no fewer than eight Schaefer organs, including a remarkable two-console, two-manual, fourteen-rank organ in St. Joseph's Hall; two four-rank practice organs; a seven-rank studio organ; a three-manual tubular organ rebuilt from a pre-existing Schaefer relocated to the convent; and a ten-rank organ in the chapel of the sanitarium.

By the late 1970s, Schaefer Op. 118 was suffering a number of problems with the electrical system and windchests. In addition, the tonal design was rather badly out of fashion, integrating only a single 2' stop (an extension of the Solo division's Tibia Clausa). In 1970 a one-manual organ had been

commissioned from Kurt Roderer of Northwestern University, who installed it on the main floor in the right transept. The current Casavant Frères Op. 3493 was erected in 1981 in chambers previously occupied by the Schaefer, while retaining the 1928 Hackner cases. The Swell and Positiv divisions stand in the north case, the Great and Pedal divisions in the south. All ranks 4' and shorter are made of spotted metal, with zinc below.

—DAVID BOHN





Casavant Frères Ltée., Op. 3493 (1981)

St. Joseph's Convent Chapel
Milwaukee, Wisconsin

Manual compass: 56 notes, C–g³

Pedal compass: 32 notes, C–g¹



I. POSITIV

8 Gedackt
4 Koppel Flöte
2 Prinzipal
1½ Larigot
Zimbel III
8 Schalmey
Tremulant
Swell to Positiv 8

II. GREAT

16 Bordun
8 Prinzipal
8 Hohl Flöte
4 Oktave
2 Oktave
Mixtur IV
8 Trompete
Swell and Positiv to Great 8

III. SWELL (enclosed)

8 Salizional
8 Schwebung (t.c.)
8 Rohr Gedackt
4 Spitz Prinzipal
4 Nachthorn
2 Flöte
Cornet II (t.c.)
8 Oboe
Tremulant
Swell 16, 4

PEDAL

16 Prinzipal
16 Bordun (Gt.)
8 Oktave
8 Bordun (Gt.)
4 Oktave
Mixtur III
16 Posaune
8 Trompete
Great, Swell, and Positiv to Pedal 8, Positiv to Pedal 4

COMBINATIONS

Divisional pistons Swell, Great, Positiv (3 thumb)
Divisional pistons Pedal (3 toe)
General pistons (8 plus cancel, thumb, toe)
Swell expression pedal

St. Matthew's Lutheran Church

Iron Ridge, Wisconsin

ST. MATTHEW'S EVANGELICAL LUTHERAN CHURCH of Iron Ridge traces its establishment to 1885. The parish purchased the building of the former Methodist Episcopal Church for use as its first sanctuary. By 1907 this facility was felt to be inadequate, and a committee was formed for the construction of a new church. Johann Roth drew up plans which were executed by A. Fischer. May 1908 saw the laying of the cornerstone, with the dedication following on November 9 of that year. The cost of the whole project was \$10,500. In 1916 St. Matthew's applied for membership in the Evangelical Lutheran Synod of Wisconsin. Redecoration followed in

1943, and in 2010 a new elevator and entrance were constructed at the back of the church.

The Hinners organ had been installed by 1919. This instrument likely was second-hand to St. Matthew's, as it shows signs of having been constructed around 1901. The Swell pedal is in fact an earlier "H&A" cast pedal. The façade pipes are mitered straight back to fit, in a manner that suggests an on-site procedure during installation. The pipework is standard for a Hinners construction. Three stops are divided treble and bass at middle c'. Apart from the Open Diapason 8', Principal 4', and Pedal Bourdon 16', the pipework is enclosed.

—DAVID BOHN

Hinners Organ Company (1901)

St. Matthew's Lutheran Church
Iron Ridge, Wisconsin

Manual compass: 61 notes, C–c⁴

Pedal compass: 27 notes, C–d¹

MANUAL

- 16 Bourdon (t.c., 49 pipes)
- 8 Open Diapason
- 8 Lieblich Gedeckt Bass (24 pipes)
- 8 Lieblich Gedeckt Treble (37 pipes)
- 8 Gamba Bass (12 pipes, 1–12 common with Lieblich Gedeckt 8')
- 8 Gamba Treble (37 pipes)
- 4 Principal
- 4 Flute Bass (24 pipes)
- 4 Flute Treble (37 pipes)
- 2 $\frac{3}{4}$ Quint
- 2 Flautino
- Manual Octave Coupler
- Tremulant

PEDAL

- 16 Bourdon
- Manual to Pedal Coupler

Blowers signal

Forte Composition pedal (single acting, draws all manual stops)

Piano Composition pedal (single acting, reduces to Lieblich Gedackt 8', Gamba 8', Flute 4')

Swell pedal for enclosed ranks



PHOTO ANDREW SCHAEFFER

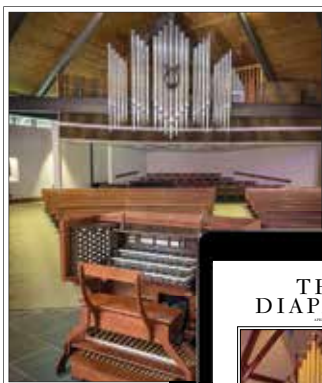
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St. Peter Lutheran Church

Milwaukee, Wisconsin

THIRTY-FOUR German immigrants, originally members of St. John's on the Hillside and Grace Lutheran Churches, organized the Evangelisch Lutherische St. Peters Gemeinde on February 14, 1860. The following year, the congregation bought a modest structure at the corner of Eighth and Scott streets. This was followed in 1866 by a small church designed by John Rugee, a member of the Wisconsin State Assembly. A parsonage was erected in 1873, and a school in 1879. St. Peter's current Victorian Gothic structure dates to 1885, designed by the Milwaukee architect Andrew Elleson. In 1898 a social hall was added to the church complex, designed by Otto Uehling. All these facilities remain standing except for the 1861 and 1866 predecessor buildings.

The first pipe organ for St. Peter was built by the Hermann Alfred Wolfram Organ Co. of Chicago, purchased in 1866. In 1886 William Schuelke rebuilt Wolfram's instrument and placed it in the new church at a cost of \$700. In 1914 Wangerin-Weickhardt provided their Op. 146, incorporating pipework from the Schuelke. The cost of the new organ, \$5,165, was paid by the parish's mixed choir and the Ladies' Aid Society. 1948 and 1949 saw the rebuilding of this instrument as the Verlinden Organ Co.'s Op. 653 for \$20,725.75.

—DAVID BOHN



Wangerin-Weickhardt, Op. 146 (1914) Verlinden Organ Co., Op. 641 (1948/49) St. Peter Lutheran Church Milwaukee, Wisconsin

Manual compass: 61 notes, C–c⁴

Pedal compass: 32 notes, C–g¹

I. CHOIR (enclosed, 73 pipes unless indicated)

8 Violin Diapason
8 Concert Flute
8 Flute Celeste (t.c.)
8 Gamba
8 Melodia
8 Dulciana
4 Flute Traverso (12-pipe ext. Concert Flute 8')
4 Flute (Gt. Flute 4')
2 Piccolo (Gt. Flageolet 2')
8 French Horn
8 Clarinet
Harp (Sw.)
Chimes (25 tubes)
Tremolo
Choir to Choir 16, UO, 4
Swell to Choir 16, 8, 4

II. GREAT (enclosed with Ch.)

8 First Open Diapason
8 Second Open Diapason
8 Doppel Floete
8 Gamba (Ch.)
8 Gedeckt
8 Dulciana (Ch.)
4 Octave
4 Rohr Floete
4 Flute (12-pipe ext. Gedeckt 8')
2 $\frac{1}{2}$ Quinte
2 Wald Floete
2 Flageolet (12-pipe ext. Gedeckt 8')
2 Mixture III (183 pipes)
8 Trumpet
Harp (Sw.)
Chimes (Ch.)
Great to Great 16, UO, 4
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4

REVERSIBLES (toe)

Great to Pedal
Sforzando

SWELL PEDALS

Choir and Great Expression
Swell Expression
Crescendo

III. SWELL (enclosed, 73 pipes unless indicated)

16 Bourdon (12-pipe ext. Lieblich Gedeckt 8')
8 Open Diapason
8 Gemshorn
8 Salicional
8 Vox Celeste (t.c.)
8 Lieblich Gedeckt
8 Aeoline
4 Flute Harmonic
4 Flute d'Amour (12-pipe ext. Lieblich Gedeckt 8')
2 $\frac{1}{2}$ Quinte (ext. Lieblich Gedeckt 8')
2 Flautino (ext. Lieblich Gedeckt 8')
1 $\frac{1}{2}$ Tierce (ext. Lieblich Gedeckt 8')
Dolce Cornet III (12-15-17 throughout, 185 pipes)
8 Oboe
8 Vox Humana (61 pipes)
8 Harp (t.c., 49 bars)
4 Harp Celeste (ext. Harp 8')
Tremolo
Swell to Swell 16, UO, 4

PEDAL

16 Open Diapason
16 Violone
16 Bourdon
16 Lieblich Gedeckt (Sw.)
8 Octave (12-pipe ext.)
8 Cello (12-pipe ext.)
8 Flute (12-pipe ext.)
8 Flauto Dolce (Sw.)
16 Trombone (12-pipe ext. Gt. Trumpet 8')
Great to Pedal 8, 4
Swell to Pedal 8, 4
Choir to Pedal 8, 4

COMBINATION PISTONS (setter boards)

Divisional pistons Swell and Pedal, Great and Pedal, and Choir and Pedal (5 thumb plus cancel)
Divisional pistons Pedal (5 toe plus cancel)
General pistons (5 thumb plus cancel, 1–3 also toe)

St. Stephen Lutheran Church

Milwaukee, Wisconsin

SAINST STEPHEN LUTHERAN CHURCH (originally Die evangelische-lutherische St. Stephanus-Gemeinde) was established in 1854 as a daughter congregation to Trinity Lutheran in downtown Milwaukee. In 1857 the congregation built a small wooden sanctuary which would serve them for less than a decade. A second church facility dates from 1866, though the tower was not completed until 1879. The 1866 sanctuary was demolished in 1901, but the tower was spared and incorporated into a new structure designed by the Milwaukee engineer and architect Otto C. Uehling. The new space was dedicated in 1902.

Soon after the building of the 1866 church, the congregation acquired an organ at the price of \$1,680: research has determined neither the year nor the builder. That instrument

served St. Stephen until the second building was demolished, at which point the organ was donated to a congregation in Hancock, Michigan. The current edifice received a two-manual, twenty-five rank, tubular-pneumatic organ from Hann-Wangerin in 1902. The present organ was built in 1941 by the Wangerin Organ Co. as its Op. 831. The Evanston organist and author William S. Barnes acted as consultant. This instrument reused the 1902 case with slight enlargement, as well as many sets of pipes, noted in the specification following. In 2005 the organ received a new console from Peters, Weiland & Co., who replaced the relays and introduced some minor changes to the internal layout and to the specification (again, noted in the following).

—DAVID BOHN

Hann-Wangerin (1902) | Wangerin Organ Co., Op. 831 (1941) | Peters, Weiland & Co. (2005)

St. Stephen Lutheran Church

Milwaukee, Wisconsin

Manual compass: 61 notes, C–c⁴

Pedal compass: 32 notes, C–g¹

I. CHOIR (enclosed, 73 pipes unless indicated)

8 Bourdon (1902)
8 Gemshorn
8 Gemshorn Celeste (t.c.)
8 Dulciana (1902)
4 Octave (1902)
4 Rohr Flute (1902)
4 Gemshorn (12-pipe ext.)
2 $\frac{2}{3}$ Nasard (61 pipes)
2 Block Flute (61 pipes)
1 $\frac{3}{4}$ Tierce (61 pipes, 1941: 1 $\frac{1}{2}$ Larigot)
8 Clarinet
8 Festival Trumpet (prep.)
Tremolo
Choir 16, UO, 4
Swell to Choir 16, 8, 4
Great to Choir 16, 8, 4

III. SWELL (enclosed, 73 pipes unless indicated)

8 Violin Diapason (1902)
8 Melodica (1902)
8 Salicional (1902)
8 Vox Celeste (1902)
4 Geigen Octave
4 Flute Triangular (61 pipes)
2 Flute Triangular (12-pipe ext.)
Mixture IV (244 pipes, 1902)
16 Fagotto (12-pipe ext.)
8 Trumpet
8 Oboe
4 Clarion
8 Vox Humana (61 pipes)
8 Festival Trumpet (prepared)
Tremolo
Swell 16, UO, 4

PEDAL (enclosed)

32 Resultant
16 Double Open Wood (1902)
16 Subbass (1902)
16 Gemshorn (Gt./Ch.)
8 Octave (12-pipe ext.)
8 Bass Flute (12-pipe ext.)
8 Gemshorn (Gt./Ch.)
4 Flute (Ch. Bourdon 8', 2005)
16 Trumpet (12-pipe ext.)
16 Fagotto (Sw.)
8 Trumpet (Sw.)
4 Trumpet (Sw. Trumpet 8')
Great to Pedal 8, 4
Swell to Pedal 8, 4
Choir to Pedal 8, 4

II. GREAT (enclosed with Ch., 73 pipes unless indicated)

16 Gemshorn (12-pipe ext.)
8 Diapason (1902)
8 Gemshorn (Ch.)
8 Bourdon (Ch.)
4 Octave
4 Rohr Flute (Ch.)
2 $\frac{2}{3}$ Twelfth (61 pipes, 1902)
2 Fifteenth (61 pipes, 1902)
8 Festival Trumpet (prep.)
Chimes (25 tubes)
Great 16, UO, 4
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4

COMBINATIONS

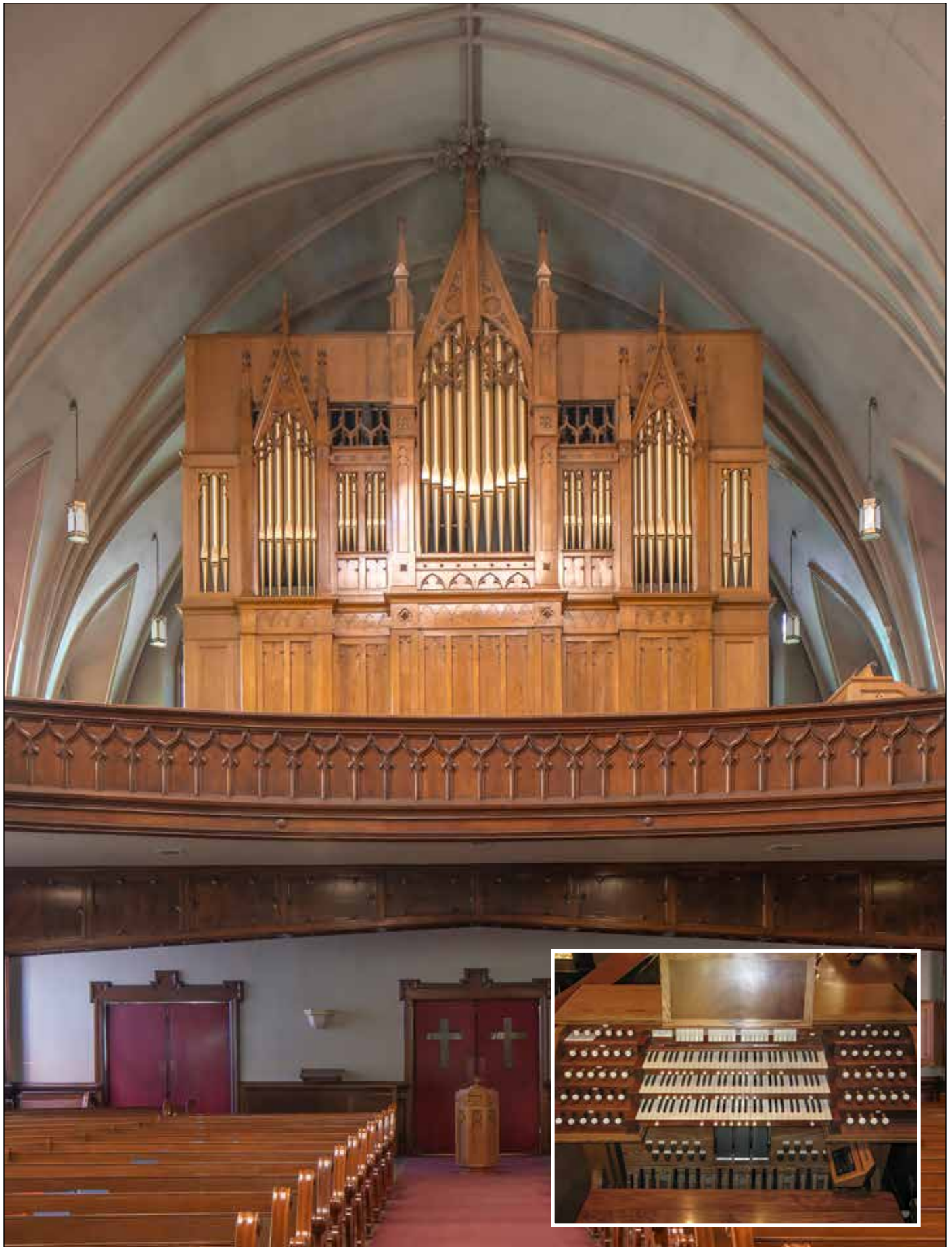
Divisional pistons Swell, Great, and Choir (6 thumb)
Divisional pistons Pedal (6 toe)
General pistons (10 thumb plus cancel)
Set

REVERSIBLES

Great to Pedal (thumb, toe)
Swell to Pedal (thumb, toe)
Choir to Pedal (thumb, toe)
Swell to Great
Choir to Great
Swell to Choir
Sforzando (thumb, toe)

SWELL PEDALS

Great and Choir Expression
Swell Expression
Crescendo





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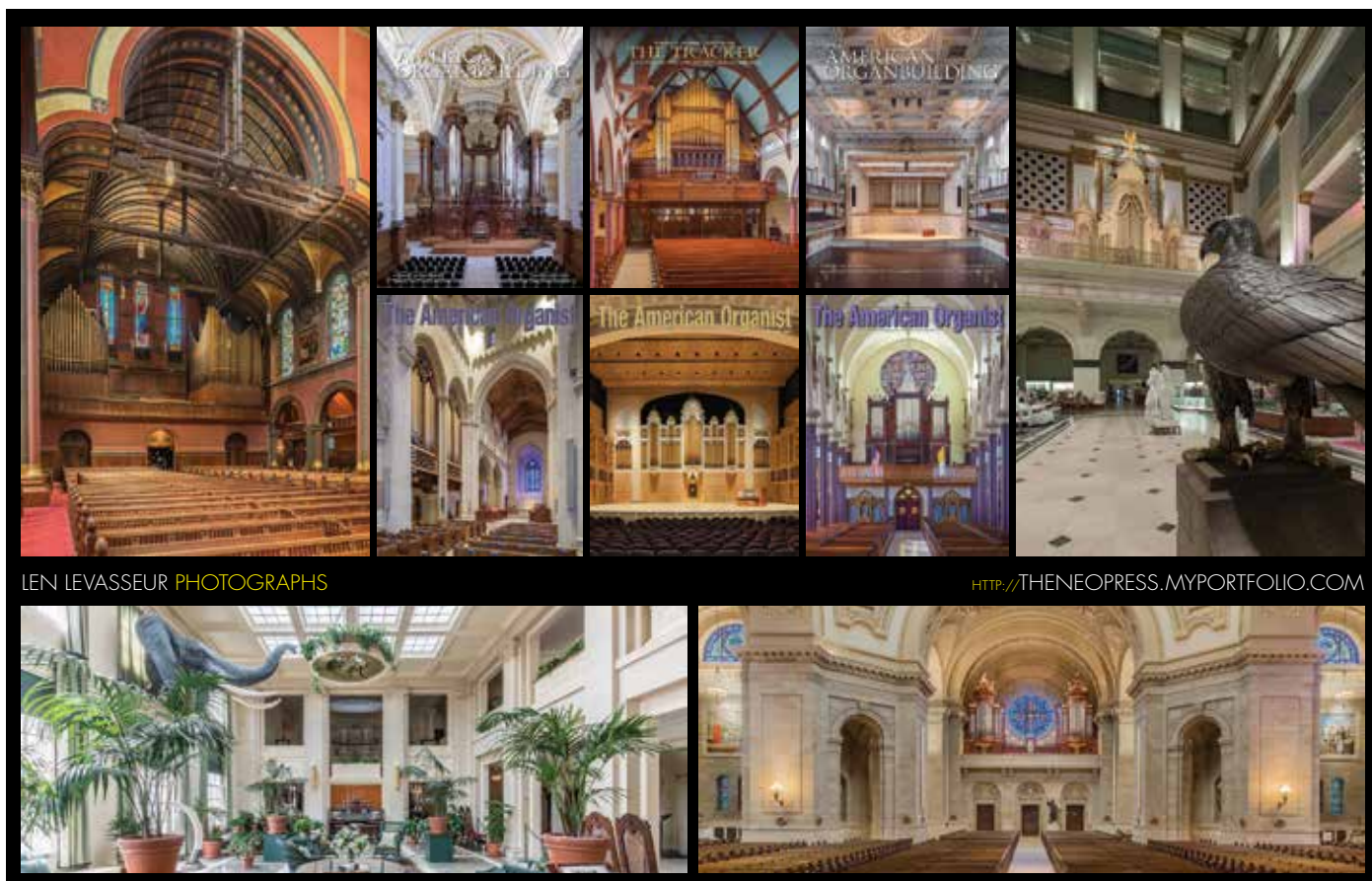
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Waldensian Presbyterian Church

VALDESE, NORTH CAROLINA



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Wisconsin Lutheran College Chapel

Milwaukee, Wisconsin

WISCONSIN LUTHERAN COLLEGE, a private liberal arts institution of the Wisconsin Evangelical Lutheran Synod, was established in 1973. In 1977 the College purchased the campus of the House of the Good Shepherd, a Catholic girls' school built in 1929. WLC's campus has continued to grow, adding buildings over the years, including a Center for Arts and Performance in 1996.

The Schlicker Organ Company of Buffalo, New York, built the organ in 1988 and installed it in the chapel of the Gary J. Greenfield Administration Building the following year. The wood for the case-work is white oak, purchased from Taylor & Boody. Judy Fritts fashioned the case carvings. Most of the pipework is of 28% tin: exceptions are the façade pipes and the Viola da Gamba 8', (77% tin), as well as the reed resonators (spotted metal). The Subbass 16', Querflöte 4', Spitzflöte 8', and the lowest octave of the Gedackt 8' are of wood. The Hauptwerk's Gedackt 8' and the Oberwerk's Rohrflöte 4' have soldered domed caps. With the exception of its bottom octave, the Spitzflöte 8' is of tapered wood. The Viola da Gamba 8' is slightly flared. In the original design, one stop of each manual was prepared, indicated in the specification following. These were incorporated in 2006 by John Nolte, who installed the wooden Querflöte 4' in place of the prepared Quintadena 16'.

Wisconsin Lutheran College also owns a one-manual Schlicker, believed to have been built in the late 1950s or 1960s, and a two-manual Wicks organ. The Schlicker was delivered at the same time as the chapel organ and was located at the Schlicker factory. Its provenance is unclear. The Wicks is that firm's Op. 4927, built in 1969 and enlarged in 1992 for St. John's Evangelical Lutheran Church on Good Hope Road in Milwaukee. It was relocated to Wisconsin Lutheran College after St. John's merged with North Trinity Lutheran Church to form Loving Shepherd Evangelical Lutheran Church in 2001.

—DAVID BOHN

Schlicker Organ Company (1988)

Wisconsin Lutheran College Chapel
Milwaukee, Wisconsin

Manual compass: 56 notes, C–g³

Pedal compass: 30 notes, C–f¹

I. HAUPTWERK

- 8 Prinzipal
- 8 Gedackt
- 4 Oktave
- 4 Querflöte (2006, originally prep. as Quintadena 16')
- 2 Gemshorn
- Mixture IV (*recte* V–VI)
- 8 Trompete
- Ow zu Hw

II. OBERWERK (enclosed)

- 8 Spitzflöte
- 8 Viola da Gamba (44 pipes, 1–12 from Spitzflöte 8')
- 4 Principal (2006)
- 4 Rohrflöte
- 2 $\frac{3}{4}$ Nazard
- 2 Weitoktave
- 1 $\frac{3}{5}$ Terz
- Scharff IV–VI (297 pipes)
- Tremulant

PEDAL

- 16 Subbass
- 8 Offenbass (18 pipes, 1–12 from Hw. Prinzipal 8')
- 4 Choralbass
- 16 Fagott
- 8 Trompete (Hw.)
- Hw zu Ped
- Ow zu Ped

COMBINATIONS

Divisional pistons Hw. and Ow. (3 thumb)

Divisional pistons Ped. (3 toe)

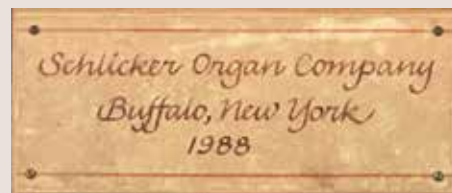
General pistons (6 thumb plus cancel)

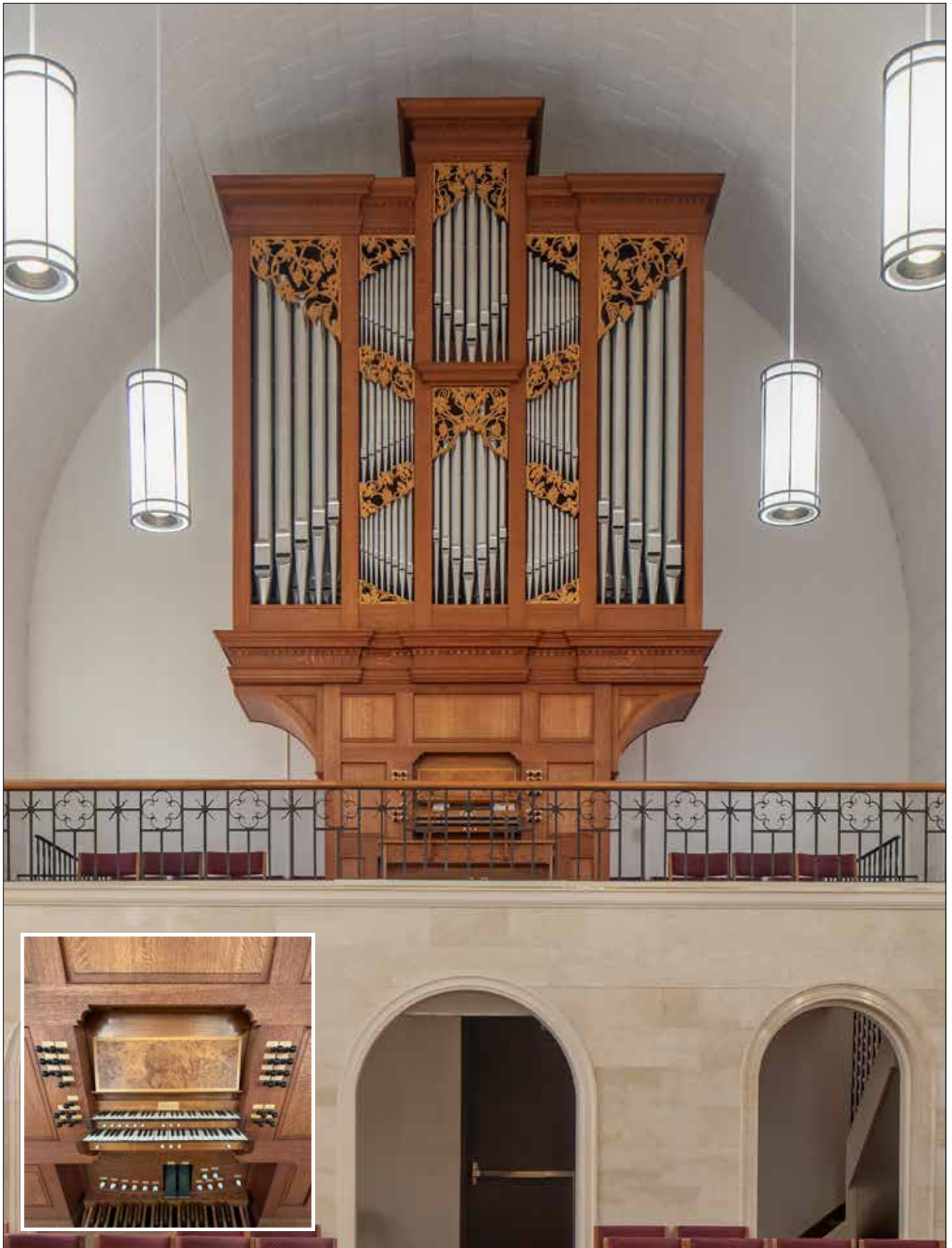
REVERSIBLES

- Hw zu Ped (toe)
- Ow zu Ped (toe)
- Zimbelstern (toe)

SWELL PEDALS

- Schwell
- Register (crescendo)







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